

Wednesday, October 25, 2006, 8pm
Zellerbach Hall

Wynton Marsalis Quintet



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Wynton Marsalis	<i>trumpet</i>
Walter Blanding, Jr.	<i>tenor saxophone</i>
Ali Jackson	<i>drums</i>
Dan Nimmer	<i>piano</i>
Carlos Henriquez	<i>bass</i>
Jennifer Sanon	<i>vocals</i>

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About the Artists

Wynton Marsalis (*trumpet*) has been described as the most outstanding jazz musician and trumpeter of his generation, as one of the world's top classical trumpeters, as a big band leader in the tradition of Duke Ellington, a brilliant composer, a devoted advocate for the arts and a tireless and inspiring educator.

The sound of Wynton Marsalis's band is inspired by the basic principles of democracy. According to Marsalis, what you hear in a great jazz band is the sound of democracy. "The jazz band works best when participation is shaped by intelligent communication." This intelligent, hard-swinging interplay has made Marsalis's bands a favorite among jazz musicians and audiences worldwide. Through jazz music, Wynton Marsalis represents America all over the world. In disparate locations—from Prague to Warsaw, Seoul to Wellington, Paris to Istanbul, Santiago to Mexico City, Toronto to Calgary, Amarillo to Portland—you will find Wynton Marsalis sharing his vision of the union of jazz and democracy.

Wynton was born in New Orleans, Louisiana on October 18, 1961 to Ellis and Dolores Marsalis. He was the second of six sons, one of whom is autistic. At an early age, Wynton exhibited seriousness about study, an aptitude for music and a desire to contribute to American culture. At age 8, he performed traditional New Orleans music in the Fairview Baptist Church band led by legendary banjoist Danny Barker. At 14, he was invited to perform with the New Orleans Philharmonic. During high school, Wynton was a member of the New Orleans Symphony Brass Quintet, New Orleans Community Concert Band, New Orleans Youth Orchestra and the New Orleans Symphony, and on weekends he performed in a jazz band and the Creators, a popular local funk band. At age 17, Wynton became the youngest musician ever to be admitted to Tanglewood's Berkshire Music Center. Despite his youth, he was awarded the school's prestigious Harvey Shapiro Award for outstanding brass student. Wynton moved to New York City to attend The Juilliard School in 1978 and began to pick up gigs around town. Two years

later, he was rewarded with the opportunity to join the Jazz Messengers to study under master drummer and bandleader Art Blakey. It was in Blakey's band that Wynton learned the relationship between jazz and democracy. Art Blakey would always say, "No America, no jazz!" It was from Blakey that Wynton acquired his concept of bandleading and his practice of bringing intensity to each and every performance. In the years to follow, Wynton was invited to perform with Sarah Vaughan, Dizzy Gillespie, Sweets Edison, Clark Terry, Sonny Rollins and countless other jazz legends.

With this foundation, Wynton assembled his own band and hit the road, performing over 120 concerts every year for 10 consecutive years. His objectives were to learn how to play and to comprehend how best to give to his audience. During these years, his emphasis on traditional jazz helped to garner recognition for older generations of jazz musicians and to prompt the re-issuance of traditional jazz recordings. Among the better known jazz musicians of today are many students of Marsalis's workshops: James Carter, Christian McBride, Roy Hargrove, Harry Connick Jr., Nicholas Payton, Eric Reed and Eric Lewis, to name a few.

Not content to focus solely on his musicianship, Wynton devoted equal time to developing his compositional skills. The dance community quickly embraced his penmanship, and he received commissions to create major compositions for Garth Fagan Dance, Peter Martins at the New York City Ballet, Twyla Tharp for the American Ballet Theatre, and for the Alvin Ailey American Dance Theater. Marsalis collaborated with the Chamber Music Society of Lincoln Center in 1995 to compose a string quartet, *At the Octoroon Balls*, and again in 1998 to create a response to Stravinsky's *A Soldier's Tale* with his composition, *A Fiddler's Tale*.

At the dawn of the new millennium, Wynton presented *All Rise*, an epic composition for big band, gospel choir and symphony orchestra, which was premiered in December 1999 by the New York Philharmonic under the baton of Kurt Masur, along with the Morgan State

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University Choir and the Lincoln Center Jazz Orchestra (LCJO). *All Rise* was subsequently recorded by conductor Esa-Pekka Salonen, the Los Angeles Philharmonic and more than 100 voices from the Morgan State University Choir, the Northridge Singers of California State University at Northridge and the Paul Smith Singers.

Wynton's love of the music of Bach, Beethoven, Mozart and others drove him to pursue a career in classical music as well. He recorded the Haydn, Hummel and Leopold Mozart trumpet concertos at the age of 20. His debut recording received glorious reviews and won the Grammy Award for "Best Classical Soloist with an Orchestra." Marsalis went on to make 10 additional classical records, all to critical acclaim. Wynton performed with numerous leading orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Boston Pops, Cleveland Orchestra, St. Louis Symphony, English Chamber Orchestra, Toronto Symphony Orchestra and London's Royal Philharmonic, working with such eminent conductors as Raymond Leppard, Charles Dutoit, Lorin Maazel, Leonard Slatkin, Esa-Pekka Salonen and Michael Tilson-Thomas. Through his recordings, workshops and performances Wynton inspired many youngsters to pursue classical music as well. Famed classical trumpeter Maurice André praised Wynton as "potentially the greatest trumpeter of all time."

In 1987, Wynton co-founded a jazz program at Lincoln Center. The first season consisted of three concerts. Under Wynton's leadership, the program has developed an international agenda with up to 400 events annually in 15 countries. The programming is rich and diverse and includes performances, debates, film forums, dances, television and radio broadcasts and educational activities. Educational activities include an annual High School Jazz Band Competition and Festival that reaches more than 2,000 bands in the 50 states and Canada, a Band Director's Academy and a hugely popular concert series for kids, *Jazz for Young People*. In December 1995, the Lincoln Center Board awarded the Jazz

Department's significant success by voting it a full constituent, equal in stature with the New York Philharmonic, the Metropolitan Opera and New York City Ballet—a historic moment for jazz as an art form and for Lincoln Center as a cultural institution. In February 1998, New York City Mayor Rudolph Giuliani announced that Jazz at Lincoln Center was selected to be part of the redevelopment of the New York Coliseum site at Columbus Circle. Frederick P. Rose Hall, the new 100,000 square foot complex (opened in October 2004), has become Jazz at Lincoln Center's new home and contains state-of-the-art performance, recording, broadcast, rehearsal and educational facilities, as well as the world's first large venue built specifically for jazz.

In fall 1995, Wynton launched two major broadcast events. In October PBS premiered *Marsalis on Music*, a series of educational television shows on jazz and classical music, written and hosted by Marsalis. That same month, National Public Radio began broadcasting the first of Marsalis's 26-week series entitled *Making the Music*. These entertaining and insightful radio shows were the first full exposition of jazz music in American broadcast history. Wynton's radio and television series were awarded the most prestigious distinction in broadcast journalism, the George Foster Peabody Award.

Wynton Marsalis has won nine Grammy Awards, earning the distinction of being the only artist ever to win Grammys for both jazz and classical recordings (an accomplishment he repeated in consecutive years), and he is the only artist ever to have won Grammys in five consecutive years. Wynton has been awarded the Grand Prix du Disque of France, the Louis Armstrong Memorial Medal, the Netherlands' Edison Award and the Algur H. Meadows Award for Excellence in the Arts. Wynton has received a citation from the United States House of Representatives for his outstanding contributions to the arts. *Time* magazine selected Wynton as one of America's most promising leaders under age 40 in 1995, and in 1996 *Time* celebrated Marsalis as one of America's 25 Most Influential People. In spring 2001,

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United Nations Secretary-General Kofi Annan proclaimed Wynton Marsalis an international goodwill ambassador by appointing him a UN Messenger of Peace.

Honorary degrees have been conferred upon Wynton by 29 of our nation's leading academic institutions, including Columbia, Brown, Princeton and Yale universities. Elsewhere, the New York Urban League awarded Wynton the Frederick Douglass Medallion for distinguished leadership, the American Arts Council presented him with the Arts Education Award and Britain's senior conservatoire, the Royal Academy of Music, granted him Honorary Membership, the Academy's highest decoration for a non-British citizen. In France, the Ministry of Culture presented Wynton with the most prestigious decoration awarded by the French Republic, the rank of Knight in the Order of Arts and Literature.

In 1997, Wynton became the first jazz musician ever to win the Pulitzer Prize for Music for his oratorio, *Blood on the Fields*. In this epic work, Wynton drew upon the blues, work songs, chants, call and response, spirituals, New Orleans jazz, Ellingtonesque orchestral arrangements, Afro-Caribbean rhythms and Greek chorus-style recitations.

To date, Wynton has produced 33 jazz and 11 classical recordings which have sold more than seven million copies worldwide. His most recent recording, *Live at the House of Tribes*, was released by Blue Note Records in August 2005.

Walter Blanding, Jr. (*tenor saxophone*) was born on August 14, 1971 in Cleveland, Ohio to a musical family and began playing the saxophone at age six. In 1981, he moved with his family to New York City, and by age 16, he was performing regularly with his parents at the Village Gate. Mr. Blanding attended LaGuardia High School for Music & Art and the Performing Arts and continued his studies at the New School for Social Research.

Mr. Blanding lived in Israel for four years, where he had a major impact on the music scene, inviting great artists such as Louis Hayes, Eric Reed and others to perform. He also taught in

several Israeli schools and toured the country with his ensemble. During this period, *Newsweek* described him as "Jazz's Ambassador to Israel."

His first recording, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of 1991. Since then, he has performed or recorded with many artists, including Cab Calloway, the Wynton Marsalis Septet, Marcus Roberts, Illinois Jacquet, Eric Reed and Roy Hargrove. His latest release, *The Olive Tree*, features fellow members of the LCJO.

Ali Jackson (*drums*), born on April 3, 1976, took an early liking to the drums. At the age of five, he began studying the piano, which laid the foundation for his melodic approach to the drums. By the time he was seven, Mr. Jackson was performing with his father on the streets of Detroit. He graduated from Cass Technical High School, known for producing some of the most renowned names in jazz, including Paul Chambers, Donald Byrd, Barry Harris and Geri Allen. At Cass, he performed in numerous ensembles and honed his natural ability. Mr. Jackson won the Clarence Eddins/Blue Bird Inn Scholarship for outstanding music achievement and was selected to be a featured soloist for "Beacons in Jazz" honoring jazz legend Max Roach. A graduate of the Mannes College of Music in jazz and contemporary music at the New School for Social Research, Mr. Jackson continues to expand his study of music. In conjunction with his formal education, he has also taken private lessons and instruction from master teachers like Joe Chambers, Charlie Persip, Chico Hamilton and Max Roach. His style, a powerful blend of technical mastery and showmanship, is strongly influenced by his late uncle, Oliver "Bops" Jackson, Jr., Papa Jo Jones and Lionel Hampton.

Mr. Jackson has always been outspoken in making sure that young people are properly informed about jazz and its tradition. For the past several years, he has been part of Young Audiences, a program that strives to educate New York City youth about jazz. Mr. Jackson has performed and recorded extensively, working with

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some of the world's finest musicians, including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, Marcus Roberts, Gerald Albright, Eric Reed, KRS-ONE, Russell Gunn, Jacky Terrasson, Rodney Kendrick, Buster Williams, Cyrus Chestnut, Nicholas Payton, Milt Hinton and New York City Ballet.

Dan Nimmer (*piano*) was born in 1982 in Milwaukee, Wisconsin. With his prodigious technique and his innate sense of swing, his playing often recalls that of his own heroes, specifically Oscar Peterson, Wynton Kelly, Erroll Garner and Art Tatum. As a young man, his family inherited a piano and he started playing by ear; soon, he began classical lessons and studied at the Milwaukee Conservatory with Professor Mark Davis. At the same time, he began playing local gigs with renowned saxophonist Berkley Fudge. Upon graduation from high school, Mr. Nimmer left for Northern Illinois University to study with famed Chicago pianist Willie Pickens. He dropped out after his second year at NIU to pursue the classic jazz education—working in the clubs of Chicago nightly and expanding his contacts and repertoire. Soon, he hooked up with another local musical legend and former instructor, guitarist Fareed Haque, with whom he has been touring and recording every since. As well as performing at all major Chicago jazz venues and recently emerging onto the New York scene, Mr. Nimmer has appeared at the Montreux, Vienne and North Sea jazz festivals.

Carlos Henriquez (*bass*) was born in 1979 in the Bronx, New York. After studying classical guitar in junior high school, he started playing bass at The Juilliard School's Music Advancement Program. At LaGuardia High School of Music & Art and Performing Arts, Mr. Henriquez performed in the LaGuardia Concert Jazz Ensemble, which earned first place in the J@LC First Annual Essentially Ellington High School Jazz Band Competition and Festival in 1996 and second place the following year. Mr. Henriquez has performed with artists as

diverse as Steve Turre, Eddie Palmieri and Tito Puente, Carlos Santana and George Benson. He traveled with the LCJO during its 20-city summer 1998 tour through the United States, Canada and Japan. Mr. Henriquez was also featured in on the LCJO's fall 1998 world tour, which took him to 33 cities in Europe, South America and the United States. Since then, he has recorded, toured and performed with many artists, including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez and Celia Cruz.

Jennifer Sanon (*vocals*) was awarded Outstanding Vocalist at Jazz at Lincoln Center's annual Essentially Ellington High School Jazz Band Festival and Competition in 2003. In both 2003 and 2004, she was a member of the Gibson/Baldwin Grammy High School Jazz Ensembles, an elite group of 24 student musicians from across the country chosen to perform in a series of concerts leading up to the Grammy Awards. She was also named the 2004 Grammy Foundation Honoree. Ms. Sanon, a Miami, Florida native, is also a member of the Essentially Ellington All-Star Sextet. She graduated from New World School of the Arts in Miami, Florida in 2004 and joined Wynton Marsalis and the LCJO on their summer 2004 European tour. She is currently a vocal major in the jazz studies program at the New School for Social Research.

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