

Wynton Marsalis Quintet

Sunday, November 2, 7 pm, 2003

Zellerbach Hall

Wynton Marsalis, trumpet

Wess "Warmdaddy" Anderson, alto and sopranino saxophones

Ali Jackson, drums

Eric Lewis, piano

Carlos Henriquez, bass

Tonight's performance will be announced from the stage.

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Few artists in history have had as dramatic and lasting an impact on their craft and on popular culture as Wynton Marsalis. A

brilliant musician and prolific composer whose recordings have sold more than nine million copies worldwide, Marsalis' exploration of diverse musical styles and structures has forever changed jazz's standing in the music world. Long form works such as *Citi Movement*; *In This House*, *On This Morning*; *Blood on the Fields*; and *All Rise* have shown jazz to be as powerful, as complex, and as thought-provoking as any symphonic or operatic composition, without sacrificing the accessibility and spirit at the heart of this innately American art form.

At the same time, Marsalis has had an equally significant role in developing young musicians, preserving the history of jazz, and creating new jazz fans by expanding the music's vocabulary as well as attracting young listeners. Under his direction, New York City's Jazz At Lincoln Center (J@LC) program has initiated hundreds of musicians and thousands of fans into the jazz world and successfully served the needs of the existing jazz community. Marsalis has helped to build the program into an internationally recognized force in the performing arts. That he has done so while composing one of the largest bodies of work in contemporary music, and ceaselessly performing around the globe, is a testament to his dedication, talent, and focus.

This devotion to music began at a young age for Marsalis. Born October 18, 1961, in New Orleans, he was the second of Dolores and Ellis Marsalis' six sons. Wynton was studying trumpet seriously by age 12, performing in local marching bands, jazz ensembles, funk bands, and classical orchestras. At 17, he moved to New York to attend The Juilliard School, and at 18, he was a member of Art Blakey's Jazz Messengers. By 1982, Marsalis was a recording artist and composer in his own right.

It became clear from the outset that his work would redefine jazz for an entire generation. Though it had once been a staple of popular music, jazz was perceived as difficult and esoteric by mass audiences, while the artistic elite refused to acknowledge jazz as an art form on equal footing with classical music. In the face of criticism from writers and musicians alike, Marsalis was relentless and uncompromising. He would ultimately bridge this gap to popularize the music and to elevate its status in the cultural establishment without sacrificing his artistic integrity.

In no other facet of Marsalis' career is this mission more evident than in his long form compositions. In 1993, the release of *Citi Movement*, Marsalis' score for the modern ballet *Griot New York*, revealed tremendous creative growth. The material was unmistakably jazz, with elements of swing and bop throughout. However, its coherent thematic development, its complexity, and its celebration of dance grooves made it clear that Marsalis was covering new ground.

In This House, On This Morning, one of Marsalis' first commissioned works for Jazz at Lincoln Center, continued the trend. Addressing the programmatic traditions of classical music in the language of New Orleans jazz and blues, the work musically describes a Sunday church service. Marsalis continued to break the barriers between classical and jazz in his epic oratorio on slavery, 1997's *Blood on the Fields*. The thought-provoking three-hour work earned Marsalis a Pulitzer Prize—an honor that had previously been reserved for traditional classical composers. *Jazz (Six Syncopated Movements)* was an historic collaboration with

the New York City Ballet under the direction of ballet master-in-chief Peter Martins. This led to another ballet for orchestra entitled *Them Twos*. As Marsalis continued to explore a variety of musical styles and structures,

A Fiddler's Tale, based on Stravinsky's *L'Histoire du Soldat*, and (at the) *Octoroon Balls* were composed for string instruments. *Jump Start & Jazz*, *Sweet Release*, and *Ghost Story* were composed for dance, and *Big Train* used poetic onomatopoeia to take listeners on a locomotive ride. Marsalis' creations proved that the work of jazz musicians was relevant in more venues and in more ways than ever before.

As Marsalis stretched the boundaries of jazz with his long form compositions, he simultaneously strove to maintain jazz's traditional canon and expand its audience. In 1991, his 3-CD series *Soul Gestures in Southern Blue* articulated the importance of jazz's blues roots in a modern context for a generation that had been raised on disco, fusion, and funk. His remarkable 1999 *Swingin' Into The 21st* series of recordings included challenging, longer-form works such as *The Marciac Suite* and *A Fiddler's Tale*, but it also included recordings of Thelonious Monk and Jelly Roll Morton masterpieces (*Marsalis Plays Monk* and *Mr. Jelly Lord*, respectively). As artistic director of Jazz at Lincoln Center, Marsalis has been able to highlight the music of many of jazz's preeminent performers, including Monk, Duke Ellington, Count Basie, Dizzy Gillespie, John Coltrane, Miles Davis, Gerry Mulligan, Chico O'Farrill, and countless others.

In fact, under Marsalis' artistic direction, Jazz at Lincoln Center has created more than 250 original programs celebrating the masters of the music's history and supporting the stars in its future. The program has

commissioned works by and collaborated with a diverse group of some of the most promising names in modern music. Over the course of Jazz at Lincoln Center's existence, audiences have been treated to the commissioned "Speak No Evil: The Music of Wayne Shorter," "Cassandra Wilson sings Miles," and "Summit Meeting: Freddie Hubbard– Joe Henderson Big Band." J@LC has also commissioned works by such composers as Paquito D'Rivera, Marcus Roberts, and Sam Rivers. In 2000–2001, the program paid tribute to pianist John Lewis with a series of performances entitled "Evolution," and to jazz great Louis Armstrong with "Pops: The Ambassador of Swing."

Marsalis and Jazz at Lincoln Center have worked with an astounding 740 different musicians since the program's inception.

The diverse, extremely talented group of performers has included vocalists such as Harry Connick, Jr. and Betty Carter; trumpeters Nicholas Payton, Ruby Braff, and Dizzy Gillespie; trombonists Frank Lucy, Pablo Vasquez, and J.J. Johnson; saxophonists Kenny Garrett, Joe Henderson, and Phil Woods; bassists Israel "Cachao" Lopez, Ron Carter, and Avishai Cohen; pianists such as Richard Abrams, Marian McPartland, and Danilo Perez; and drummers Billy Higgins, Paul Motian, and Leon Parker. The Chicago Symphony, the Russian National

Orchestra, the Berlin Philharmonic, and the New York Philharmonic have also collaborated with J@LC.

The culminating achievement of Jazz at Lincoln Center will be the building of Rose Hall, a \$125 million complex that will be the first-ever concert space acoustically designed for jazz.

In addition to honoring the music and supporting its musicians and composers, Wynton Marsalis has worked tirelessly to ensure jazz's staying power through education. One of the most successful aspects of the Jazz at Lincoln Center program has been Marsalis' "Jazz for Young People" series, which has exposed thousands of children to jazz for the first time. While on tour, Marsalis frequently conducts master classes in local schools, and spends hours tutoring students who reach out to him. In 1996, his 26-part National Public Radio series, *Making the Music*, and his four-part

PBS series, Marsalis on Music, won him a Peabody Award. Last year, Marsalis was invited to speak at Harvard University as part of the Askwith Education Forum, a nod to his extraordinary commitment to arts education.

At the same time, hours of interview footage with Marsalis helped filmmaker Ken Burns' Jazz documentary series reach thousands of new jazz fans and drive record-setting sales of jazz recordings. Though much of Wynton Marsalis' work has served to illuminate the potential for complexity and depth in jazz, such efforts show that his ability to make the music accessible to the masses is unsurpassed.

It is likely that Marsalis' ability to articulate and communicate the story of jazz has contributed to his international prominence. Recognized world-wide as a towering figure on the cultural landscape, Marsalis has been awarded the Grand Prix du Disque of France and the Edison Award of The Netherlands, and has been named an honorary member of England's Royal Academy of Music. His annual trips to the jazz festival in Marciac, France, encouraged him to compose The Marciac Suite, and inspired the residents of the town to erect a life-size bronze statue of Marsalis in the town square. The square, known as the Place du Marciac, is also engraved with the first page of each movement of The Marciac Suite.

Domestically, Marsalis has been honored with nine Grammy Awards for his jazz and classical recordings. He has received keys to cities across the United States, as well as awards from a variety of community service organizations and a Congressional citation. Rutgers University, Amherst College, Howard University, Long Island University, Yale, Princeton, Brown, Columbia, Johns Hopkins, Brandeis, Manhattan School of Music, the University of Miami, and several other institutions have all bestowed honorary doctorates on him. Marsalis has completed residencies at both the University of Miami and Southern Methodist University, where he was awarded the Meadows Award of Excellence in the Arts. In April of 1998, he was presented with The Essence Award and the Young Audiences Children of the Arts Medal. Last year, he was given the Black History Makers Award.

Simultaneously educating and expanding the audience for the traditional jazz canon, while redefining the tremendous value and substance of jazz and the blues, Wynton Marsalis has erased countless musical boundaries. Marsalis has integrated jazz ensembles with symphony orchestras and gospel choirs. He has woven new musical textures and expressions from the tango, the blues, the fiddler's reel, pan-diatonicism, the American popular song, Brazilian samba, the waltz, the ballad, the pastoral American song, spiritual music, and Eastern and Middle Eastern harmonic conceptions. He has shown the music world both the worth of jazz's established swing and the promise of its power and depth.

Wess "Warmdaddy" Anderson (alto and sopranino saxophones) began playing the saxophone at age 14. He attended Jazzmobile workshops in Harlem, studied with Frank Wess, Frank Foster, and Charles Davis, and frequented jam sessions led by saxophonist Sonny Stitt at the Blue Coronet. Before entering Southern University, where he studied with clarinetist Alvin Batiste, Anderson met Wynton and Branford Marsalis. In 1988, he became a member of Wynton Marsalis' Septet, with which he toured and recorded for seven years. He has been a member of the LCJO since it began touring in 1992. As a leader, Anderson has recorded and released three solo albums—Warmdaddy in the Garden of Swing (1994), The Ways of Warmdaddy (1996), and Live at the Village Vanguard (1998). Anderson is a frequent participant in J@LC educational events, and serves on the faculty of the Juilliard Institute for Jazz Studies.

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, 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. 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 for

jazz and contemporary music at the New School for Social Research, Jackson continues to expand his study of fine art. 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. 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. Jackson has performed and recorded extensively, working with some of the world’s finest artists, including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, Marcus Roberts, Gerald Albright, Eric Reed, Russell Gunn, Jacky Terrasson, Rodney Kendrick, Buster Williams, Cyrus Chestnut, Nicholas Payton, Milt Hinton, and the New York City Ballet.

Eric Lewis (piano) was born in Camden, New Jersey, on May 13, 1973, and began playing the piano at the age of three. His mother, a classically trained flutist, music teacher, and arranger, imbued him with a love of music. Lewis studied music theory and classical piano at Settlement School of Music in Philadelphia and was later awarded a full scholarship to Manhattan School of Music. At that institution, he developed the powerful techniques of Art Tatum under the tutelage of Jaki Byard. Upon graduation, bassist Lonnie Plaxico recommended the pianist for Cassandra Wilson’s band, a gig that lasted several years. In 1999, he won the prestigious Thelonious Monk International Piano Competition. Lewis has performed with Betty Carter, Ornette Coleman, Clark Terry, Jon Hendricks, and others. He has toured previously with the Lincoln Center Jazz Orchestra and the Elvin Jones Jazz Machine.

Carlos Henriquez (bass) was born in 1979 in the Bronx, New York. After having studied classical guitar in junior high school, he started playing bass at The Juilliard School’s music advancement program. Henriquez entered LaGuardia High School of Music & Art and Performing Arts, where he 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. 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. Henriquez was also featured on the LCJO fall 1998 world tour, which traveled to 33 cities in Europe, South America, and the United States. Since then, he has recorded, toured, and performed with artists including Wynton Marsalis, Gonzalo Rubalcaba, Danilo Perez, and Celia Cruz.