

Saturday, January 12, 2008, 8pm
Zellerbach Hall

Monterey Jazz Festival 50th Anniversary Tour



John Green

Monterey Jazz Festival 50th Anniversary Band

Terence Blanchard	<i>trumpet</i>
Nnenna Freelon	<i>special guest vocalist</i>
Benny Green	<i>piano, music director</i>
James Moody	<i>tenor saxophone, flute</i>
Derrick Hodge	<i>bass</i>
Kendrick Scott	<i>drums</i>

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

Produced in association with the Monterey Jazz Festival, Tim Jackson Concert Productions, LLC, and Bob Kay and Susan Lamborghini.

Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

The **Monterey Jazz Festival 50th Anniversary Band** reflects the long history of artistic excellence and sophisticated informality for which the Festival has gained international fame.

All-star bands at Monterey have been part of the casual atmosphere of the Monterey Jazz Festival (MJF). Since 1966, the Festival has assembled master musicians under the “Monterey All-Stars” moniker. At least 17 all-star bands have graced Festival stages and have included Gil Evans, Gerry Mulligan, Elvin Jones, Dizzy Gillespie, Clark Terry, Ray Brown, Sonny Stitt, Max Roach, Shelly Manne, Bobby Hutcherson, Hank Jones, Milt Jackson and many more.

The MJF 50th Anniversary all-star band epitomizes the spirit and history of the MJF’s artistic legacy. Chosen for their devotion to spreading jazz to the world, outstanding leadership abilities and masterful performances, the 50th Anniversary Band celebrates the Festival’s golden moment as the longest-running jazz festival in the world.

One of the reasons for the unique relationship between the venue, audiences and performers has been the empowerment of artists. Jimmy Lyons, the founder of the MJF, appointed John Lewis, the pianist of the Modern Jazz Quartet, as Artistic Director in 1959—a position he held until the early 1980s. Newly commissioned works became a defining feature of the Festival, with pieces from the likes of Dave Brubeck, Jon Hendricks, Gerald Wilson and others taking center stage. When Jimmy Lyons retired in 1992, newly appointed General Manager Tim Jackson reinvented the Artist-in-Residence program.

The Artist-in-Residence initiative had a large impact on the jazz education programs of the Festival. Since 1971, the MJF has been presenting the winning bands from its high school competition and showcasing talented young musicians in an all-star student big band. Alumni include Joshua Redman, Patrice Rushen, Dave Koz, Eric Marienthal, Gordon Goodwin, Larry Grenadier and Benny Green, to name a few. For 38 years, the MJF has continued this tradition through the Next Generation Festival and the Next Generation Jazz Orchestra, which now tours internationally. Artists-in-Residence work with students during their time at the Next Generation and

Monterey Jazz festivals, both in performance and instruction.

Grammy-winning trumpeter Terence Blanchard was the MJF’s 2007 Artist-in-Residence, and appeared at the MJF in 1999 and 2004 with his own groups. Terence is a strong supporter of jazz education and is the Artistic Director of the Thelonious Monk Institute of Jazz Performance in New Orleans.

NEA Jazz Master Recipient James Moody has appeared at the MJF six times since 1962, where he has performed with Quincy Jones, Dizzy Gillespie, the Preservation Bebop Jazz Band, the Terence Blanchard Sextet and the MJF 50th Anniversary Band, among others. In 1997, he performed a special free concert to celebrate the MJF’s 40th Anniversary.

Vocalist Nnenna Freelon is a six-time Grammy nominee who the *Los Angeles Times* placed “in the very top echelon” of jazz singers. She has performed at the MJF four times since 1994, with her own groups and with the MJF 50th Anniversary Band, and was a featured artist at the Next Generation Festival in 2002.

Pianist and Musical Director Benny Green and the MJF go back to 1978, when he performed there as a 15-year-old student. Benny has played at the MJF six times over four decades with the California High School All-Star Band, Ray Brown, the MJF 50th Anniversary Band and others.

Bassist Derrick Hodge first came to the MJF with Terence Blanchard in 2004. In 2007, he performed extensively with Terence’s groups and with the MJF/50 Band.

Drummer Kendrick Scott first appeared at the MJF with the Berklee-Monterey Quartet in 1999 and has performed at the MJF seven times, with such artists as The Crusaders, Terence Blanchard, Eldar and the MJF 50th Anniversary Band.

Marya J. Glur, *Company Manager*
Lauren Harton, *Lighting Director, Stage Manager*
Charles Trundy, *Sound Engineer*
Bob Wiescholek, *Driver*
Tim Fox (Columbia Artists Management LLC,
1790 Broadway, New York, N.Y. 10019), *Management*
Country Coaches, *Tour Coaches*
The Wind and Associates, *Travel Company*
Big Star Travel, *Flights*

About the Artists



The trumpeter and composer **Terence Blanchard** was born on March 13, 1962, in New Orleans. Since emerging on the scene as one of the fiery “Young Lions” of the early 1980s, Terence

Nina Vadukul

has been on the cutting edge of the resurgence of hard bop and other modern jazz styles for his entire adult life.

Terence began to play the trumpet in elementary school, and was coached at home by his opera-singing father. In high school, Terence was tutored by the legendary New Orleans pianist and jazz patriarch Ellis Marsalis. By 1980, he was attending Rutgers University in New Jersey on a music scholarship; one of Terence’s professors was so impressed with his talent that he negotiated a touring gig for Terence with vibraphone icon Lionel Hampton. In 1983, fellow New Orleans native and trumpeter Wynton Marsalis recommended Blanchard as his replacement in Art Blakey’s Jazz Messengers, the influential and volcanic hard-bop “university” which was a musical proving ground for young jazz soloists and composers since the mid-1950s. By 1985, Terence was ready to graduate from Blakey’s group; he and fellow Messenger saxophonist Donald Harrison split off to form a new project which would last through the end of the decade. The Blanchard/Harrison group recorded albums for the Concord, Evidence and Columbia labels, including the 1984 Grand Prix du Disque winner, *New York Second Line*.

In 1990, Blanchard began his solo career. His burgeoning output as a composer came to fruition through an association with film director and actor Spike Lee, who had recognized Blanchard’s immense talents in the late 1980s, when he was a soloist on Lee’s soundtracks to *School Days*, *Do the Right Thing* and *Mo’ Better Blues*. Starting with 1991’s *Jungle Fever*, some of Terence’s compositional work for Lee’s screen and television

films include *Malcolm X*, *Crooklyn*, *Clockers*, *Get on the Bus*, *Summer of Sam*, *Bamboozled*, *She Hate Me*, *Inside Man* and 2006’s four-hour Hurricane Katrina documentary for HBO, *When the Levees Broke: A Requiem in Four Acts*. Terence’s trumpet can be heard on nearly 50 film scores; 40 bear his unmistakable compositional style.

In addition to his soundtracks, Terence has recorded eight solo albums for the Columbia and Sony Classical labels, including *Simply Stated*, *Romantic Defiance*, *Jazz in Film*, *Let’s Get Lost* and *Wandering Moon*, all of which received critical acclaim. Terence released *Bounce* on Blue Note Records in 2003, following it up with *Flow* in 2005, which was produced by Herbie Hancock. *Flow* is Blanchard’s vision of a future where jazz, world music, funk, aural soundscapes and abstraction co-exist.

Lauded for both his soundtracks and small group work, Blanchard’s awards for his contributions to film include multiple Emmy and Golden Globe nominations for *Mo’ Better Blues*, *The Heart Speaks*, *The Promised Land* and *The 25th Hour*, as well as instrumental Grammy nominations for solos from *Wandering Moon* and *Let’s Get Lost*. In 2005, Terence won a Grammy for Best Jazz Instrumental Album for his participation on McCoy Tyner’s *Illuminations*, an award he shared with Tyner, Gary Bartz, Christian McBride and Lewis Nash.

Terence continues to record and tour with both “Young Lions” and legends of the jazz world, and is the Artistic Director of the Thelonious Monk Institute of Jazz Performance in New Orleans.



Six-time Grammy Award-nominee **Nnenna Freelon** has earned a well-deserved reputation as a compelling and captivating live performer. In 2001, she inspired an enthusiastic standing ovation from 20,000 mu-

sic-industry insiders and celebrities when she took to the stage at the 43rd annual Grammy Awards telecast from Los Angeles.

On her Grammy-nominated (for Best Jazz Vocal Performance) release, *Blueprint of a Lady: Sketches of Billie Holiday*, Freelon pays tribute to the quintessential jazz vocalist Billie Holiday. As inventive as ever, Freelon reinvents these Holiday-associated songs and fulfills Billie Holiday’s message to all artists: “No two people on earth are alike, and it’s got to be that way with music or it isn’t music.” With her own band and with Ronald K. Brown & Evidence, Freelon presents a multimedia music and dance offering of a kind rarely seen. Freelon is a winner of both the Billie Holiday Award from the prestigious Academie du Jazz, and this tribute brings her to a heartfelt source of inspiration for her artistry and dedication to the music and the power it possesses in education and art.

On her fifth and previous Concord Records release, *Live*, Nnenna Freelon brings all of her alluring talents to bear. The result is a beguiling and intimate achievement. Recorded at the Kennedy Center in Washington, D.C., on February 21 and 22, 2003, *Live* marks a decade-long recording career for Freelon, as well as 20-years on the road—her first live recording and her second as producer.

It has certainly been a heady decade for Freelon. In addition to five Grammy nominations while recording for the Concord label, Freelon also made her feature film debut in the Mel Gibson hit, *What Women Want*, and sang a remake of Sinatra’s classic “Fly Me to the Moon” for *The Visit*, starring Billy Dee Williams. She is also a winner of the Eubie Blake Award, and has twice been nominated for the “Lady of Soul” Soul Train Award.

An accomplished singer, composer, producer and arranger (as well as budding actress), Freelon has dedicated herself to educating young people, both musicians and non-musicians. She toured the United States for four years as the National Spokesperson for Partners in Education. Her master classes and workshops, from “Sound Sculpture” to the groundbreaking “Babysong,” teach adults and children that, “You too can change the world—even one person at a time—but it takes dedication and perseverance”—the substance of Nnenna’s educational activities.

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With her anthem “One Child at a Time,” from her *Soulcall* album, Freelon took on the task of fundraising and bringing greater attention to the needs of children in education through mentoring and the arts. It has become one of the most sought-after songs for its lyrics and music, and has been used by countless local, regional and national groups, including the United Way.



CALMI

Born in New York in 1963, **Benny Green** grew up in Berkeley, California, and began classical piano studies at the age of seven. Influenced by his father, a tenor saxophonist, his attention soon turned to jazz. “I began trying to improvise on the piano, imitating the records I’d been hearing from my father’s collection, which included a lot of Monk and Bird. It was a gradual process of teaching myself.”

As a teenager, he worked with Eddie Henderson and got some big band experience with a 12-piece group led by Chuck Israels. After his graduation, Benny freelanced around the Bay Area for a year, and then moved to New York in the spring of 1982. Back in the Big Apple, he met veteran pianist Walter Bishop Jr. “I began studying with him, and he helped point me in the direction of developing my own sound, and he also encouraged me to check out and study the whole scope of jazz piano history, so I could get a sense of how I was to fit in.” After a short stint with Bobby Watson, Benny worked with Betty Carter between 1983 and 1987, the year he joined Art Blakey’s band. He remained a Jazz Messenger through late 1989, at which point he began working with Freddie Hubbard’s quintet.

In 1993, Oscar Peterson chose Benny as the first recipient of the City of Toronto’s Glenn Gould International Protégé Prize in Music. That year, Benny replaced Gene Harris in Ray Brown’s Trio, working with the veteran bass player until 1997. From 1997 on, Benny resumed his freelance career,

leading his own trios, accompanying singers like Diana Krall and concentrating in his solo piano performances. His recording career includes over 100 sessions with a virtual *Who's Who* of jazz.

As a leader of his own groups, Benny's recording career began with two albums for the Dutch label Criss Cross, *Prelude* (1988) and *In This Direction* (1989). In 1990, Green started recording for Blue Note, producing *Lineage* (1990), *Greens* (1991), *Testifyin'* (1992), *That's Right!* (1993), *The Place to Be* (1994), *Kaleidoscope* (1997) and *These Are Soulful Days* (1999). He has also recorded for Toshiba (*Funky*, 1997) and for Telarc with Oscar Peterson (*Oscar & Benny*, 1997).

In 2000, his debut Telarc Jazz recording, *Naturally*, was released, featuring bassist Christian McBride and guitarist Russell Malone, musicians who have both inspired and challenged him to explore new territory. It was recorded just days after an acclaimed performance at the 2000 IAJE Conference in New Orleans. With the release of 2001's *Green's Blues*, Benny returned to his roots and updated the tradition with an exciting solo collection of jazz standards by Fats Waller, Duke Ellington, Erroll Garner and George Gershwin, among others, with his highly personal style. Since then, he has released two recordings as a duo with the guitarist Russell Malone, including the live *Jazz at the Bistro* (2003) and *Bluebird* (2004), where they explore classic jazz compositions, standards, pop songs and originals.

A perpetual student of the history of jazz piano, Benny mentions Erroll Garner, Ahmad Jamal, Phineas Newborn, Bud Powell and Oscar Peterson as some of his main influences. His approach to jazz can be reflected in his own words: "For myself and a lot of musicians I admire, the main focus is to just swing and have fun, and share those feelings with the audience—and, if I'm able to convey that, then I feel like I'm doing something positive."



Tom Ehrlich

Whether he's playing tenor sax, the alto, soprano or flute, **James Moody** does so with the fluidity, deep resonance and wit that have made him one of the most consistently expressive and enduring figures in modern jazz. Moody has been inducted into the International Jazz

Hall of Fame, received the prestigious 1998 Jazz Masters Fellowship Award granted by the National Endowment for the Arts, and an Honorary Doctorate of Music from the Berklee College of Music on July 22, 2000. In 2005, Moody turned 80, and he was honored around the world with a series of concerts.

Born in Savannah, Georgia, on March 26, 1925, and raised in Newark, New Jersey, James Moody took up the alto saxophone at the age of 16, later switching to tenor. Following his discharge from the United States Air Force in 1947, Moody joined the influential bebop big band of Dizzy Gillespie. A year later, he made his recording debut as a leader, *James Moody and His Bebop Men*, using players from the Gillespie band. During that time, he also recorded with trumpeter Howard McGhee and vibraphonist Milt Jackson for Dial Records.

In 1949, Moody recorded the masterpiece for which he is best known, "Moody's Mood for Love." The song became a huge instrumental hit in the United States and was later recorded with lyrics. The 1950s saw Moody working with Gene Ammons and Sonny Stitt and recording several albums as a flutist. (Moody was one of the first bebop saxophonists to embrace the flute.) It was during this time that Dinah Washington toured with the influential James Moody Septet.

A culmination of incidents, including a devastating fire at the Blue Note in 1958, led Moody to check himself into the wing for alcoholism at Overbrook Hospital in Cedar Grove, New Jersey. After six months of rest, he headed for Chicago and recorded the spectacular and inspirational album, *Last Train from Overbrook*. In 1963, he rejoined

Gillespie performing in the trumpeter's quintet for the remainder of the decade.

Moody's career received a boost in the mid-1980s with a Grammy Award nomination for this solo on Manhattan Transfer's *Vocalese* album. Moody also recorded *Something Special*, *Moving Forward*, *Sweet and Lovely* and *Honey* during that decade, for the Novus/RCA label. In the 1990s, he teamed up again with his lifelong friend Dizzy Gillespie to tour Europe and the United States as a member of the famous United Nations Orchestra, whose live recording at the Royal Festival Hall in London received a Grammy Award for Best Jazz Big Band Release.

In 1995, Telarc released *Moody's Party*, a live recording of his 70th birthday celebration at the Blue Note in New York City. In April 1996, Moody released his first album for Warner Bros., *Young at Heart*, followed in 1997 by the release of *Moody Plays Mancini*. That same year, he appeared in Clint Eastwood's film *Midnight in the Garden of Good and Evil*. Moody's latest recording on the Savoy label, *Homage to Moody*, was released in early 2004; artists such as Herbie Hancock, Chick Corea, Joe Zawinul, Kenny Barron and Horace Silver contributed tunes to the album.

James Moody remains one of the most sought-after artists for master classes, workshops and lectures, inspiring young talent through his high standard of musicianship, his positive outlook on life, and his ability to communicate his experiences in and around the jazz world.



Derrick Hodge began studying electric guitar at the age of seven, inspired by the playing of West Philadelphia's Beulah Baptist Church choir's bassist, Joel Ruffin. A year later, Derrick switched to electric bass guitar and began playing in the elementary school concert band and

orchestra. In junior high, he was introduced to the upright contrabass. At the time, there were no bass instructors, so Derrick learned the instrument by using his electric bass technique and by watching the violins sitting across from him. For jazz band, he just played the upright bass as if it were an electric bass, not allowing the lack of instructional resources to hinder him. He considers himself a product of a hotbed of talent from the greater Philadelphia region, which had a thriving gospel, jazz, classical, R&B and emerging hip-hop scene. He also credits mentors such as James Poyser and Jethaniel Nixon, with whom he studied throughout his teenage years.

Derrick received his bachelor's degree in music from Temple University Ester Boyer College of Music, where he studied jazz composition and performance. He studied acoustic and electric bass privately with Vince Fay. He was also involved in the Temple University Jazz Band and Small Ensemble, conducted by Terrell Stafford, and was the first jazz major to participate in the Temple University Symphony Orchestra, conducted by Luis Biava, and New Music Chamber Orchestra. He was also a student at the Jazz Aspen Snowmass Summer Academy, under the instruction of Christian McBride and Loren Schoenberg. Along with formal collegiate training and experience, he performed with the Temple University Gospel Choir, among others.

Derrick has performed and/or recorded with Terrell Stafford, Donald Byrd, Bootsie Barnes, Kirk Franklin, Donnie McClurkin, John P. Kee and the New Life Community Choir, Kenny Lattimore, Q-Tip, Mos Def, Timbaland, Jill Scott, Musiq Soulchild, Gerald Levert, Common, Kanye West, Andre 3000, Sade, Terence Blanchard, Mulgrew Miller, Clark Terry and others.

In addition to performing, Derrick has always had a passion for music composition. Having the opportunity to write for artists in the past has enabled him to be identified as a composer of various genres of music ranging from jazz and orchestral chamber music to pop and R&B. Over the past few years, Derrick has been developing his writing skills for extended music scoring and film music. Studying with Grammy-nominated composer Terence Blanchard, Derrick has been afforded the

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opportunity to learn about the film industry and writing process. He has also received on-the-job training while working as an instrumentalist on many of Blanchard's films, including *She Hate Me*, *Waist Deep* and *Inside Man*.

Derrick's most recent projects have included production work and orchestrations with Common and Kanye West for Common's recent album, *Finding Forever*, which reached *Billboard's* #1. He is currently writing music for two films, *The Army Recruiter* and *Uneasy Listening*. Other recent projects include *When the Levees Broke: A Requiem in Four Acts*, for which he did additional writing and scoring, as well as *Who the #\$\$\$#@ Is Jackson Pollock?* and *Faubourg Tremé: A Story of Black New Orleans*, for which he composed the music.



Kendrick A.D. Scott was born and raised in Houston, Texas. His initial inspiration and appreciation for music came from growing up in a household of musicians. The first encounters Kendrick had with the drums were in church, where his parents and older brother were involved in the music ministry. His parents recognized his interest at age six in the drums and purchased him a drum pad and lessons. "As a kid, I remember listening to the music at church and feeling chills in my body. I knew then that music was my calling."

Kendrick was influenced greatly by many drummers early on, including hometown up-and-comers Eric Harland and Chris Dave, as well as such masters as Tony Williams, Papa Jo Jones and Max Roach. He was later accepted to Houston's famed High School for the Performing and Visual Arts, where his high school career culminated in many awards—the most notable being the Clifford Brown/Stan Getz Fellowship, given by the International Association for Jazz Education and the National Foundation for the Advancement of

the Arts. He also was a member of the Berklee-Monterey Quartet, performing at the MJF in 1999, 2000 and 2002.

As a drummer, Kendrick easily shifts temperaments to reveal an abundance of color, emotion and thought. And while the Houston native is clearly steeped in the tradition of Roy Haynes, Tony Williams and Elvin Jones, Kendrick displays his own distinctive style with a keen use of space, contour and dynamics. "In my drumming, I aim for continuous forward motion while paying tribute to the influences that have guided me and shaped who I am as a musician today."

Upon graduation from high school in 1998, Kendrick was awarded a scholarship to attend the Berklee College of Music in Boston, where he majored in music education. "Going to Berklee was pivotal for my growth as a musician. I met so many great amazing musicians and friends," Kendrick says. As an undergraduate, he gigged with Pat Metheny, Gary Burton and Kenny Garrett.

Life after Berklee has been equally successful. Kendrick has enjoyed stints with Joe Sample, The Crusaders, Stefon Harris, Lizz Wright, Maria Schneider, Terence Blanchard, David Sanborn and Dianne Reeves, to name a few. "Playing with these great artists has opened my eyes to playing the moment; not the past. It has been a revelation in my music and in my daily life." Kendrick was a member of the band that accompanied Blanchard to the MJF's 50th Anniversary in 2007, performing with Blanchard's Quintet and on the debut of *A Tale of God's Will: A Requiem for Katrina* with the MJF Symphony Orchestra and the MJF 50th Anniversary Band.

Kendrick Scott's unique balance of freedom and control proves his position as part of an elite group of young New York-based improvisers and composers. He penned all but one composition on his 2007 solo debut album *The Source*, which features his collective band, Kendrick Scott Oracle. "One of my goals is to create a body of original music as players who influenced me have done," says Kendrick. "The most rewarding thing for me is to know this is the beginning and that I have so many lessons to learn and grow from."