

PHOTO BY CLAY PATRICK MCBRIDE



**JASON MORAN PRESENTS:
IN MY MIND: MONK AT TOWN HALL, 1959**

Tuesday, November 14, 2017, at 7:30pm

Tryon Festival Theatre

PROGRAM

JASON MORAN PRESENTS: IN MY MIND: MONK AT TOWN HALL 1959

Jason Moran, piano
Wallace Roney Jr., trumpet
Immanuel Wilkins, alto saxophone
Walter Smith III, tenor saxophone
Frank Lacy, trombone
Bob Stewart, tuba
Tarus Mateen, bass
Nasheet Waits, drums
David Dempewolf, videographer

The performance will be announced from the stage.

This performance will be presented with no intermission.

Jason Moran appears by arrangement with:
Vision Arts Management
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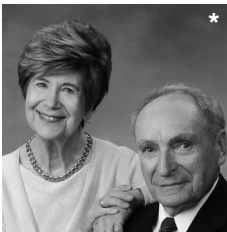
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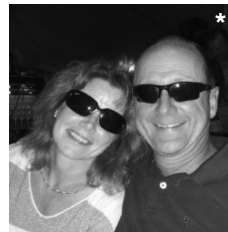
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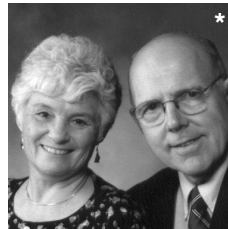
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PROGRAM NOTES

THELONIOUS SPHERE MONK (1917-1982) is recognized as one of the most influential figures in the history of jazz. He was one of the architects of bebop and his impact as a composer and pianist has had a profound influence on every genre of music. Monk was born on October 10, 1917, in Rocky Mount, North Carolina, but his parents, Barbara Batts and Thelonious Monk, soon moved the family to New York City. Monk began piano lessons as a young child and by the age of 13, he had won the weekly Amateur Contest at the Apollo Theater so many times that he was barred from entering. At the age of 19, Monk joined the house band at Minton's Playhouse in Harlem, where along with Charlie Parker, Dizzy Gillespie, and a handful of other players, he developed the style of jazz that came to be known as bebop. Monk's compositions, among them *Round Midnight*, were the canvasses over which these legendary soloists expressed their musical ideas.

In 1947 Monk made his first recordings as a leader for Blue Note. These albums are some of the earliest documents of his unique compositional and improvisational style, both of which employed unusual repetition of phrases, an offbeat use of space, and joyfully dissonant sounds. That same year, he married his long-time love Nellie Smith (1921-2002) and later had two children, Thelonious Jr. (b. 1949) and Barbara (1954-1984). In the decade that followed, Monk played on recordings with Miles Davis, Charlie Parker, and Sonny Rollins, and recorded as a leader for Prestige Records and later for Riverside Records. *Brilliant Corners* and *Thelonious Monk with John Coltrane* were two of the albums from this period that brought Monk international attention as a pianist and composer.

In 1957 the Thelonious Monk Quartet, which included John Coltrane, began a regular gig at The Five Spot. The group's performances were hugely successful and received the highest critical praise. Over the next few years, Monk toured the United States and Europe and made some of his most influential recordings. In 1964 Monk appeared on the cover of *Time* magazine, an honor that has been bestowed on only three other jazz musicians. By this time Monk was a favorite at jazz festivals around the world, where he performed with his quartet, which included long-time associate Charlie Rouse. In the early 1970s he discontinued touring and recording and appeared only on rare occasions at Lincoln Center, Carnegie Hall, and the Newport Jazz Festival.

Monk died on February 17, 1982. His more than 70 compositions are classics that continue to inspire artists in all forms of music. In his lifetime he received numerous awards and continues to be honored posthumously. The Smithsonian Institution has immortalized his work with an archive of his music. In addition, the U.S. Postal Service issued a stamp in his honor. A feature documentary on Monk's life, *Straight, No Chaser*, was released to critical acclaim. The Thelonious Monk Institute of Jazz was founded to honor Monk by preserving the music to which he dedicated his life. Monk's integrity, originality, and unique approach set a standard that is a shining example for all who strive for musical excellence.

To learn more about Thelonious Monk, his life and his music, please visit: monkinstitute.com

PROFILES

JASON MORAN, a pianist, composer and educator, grew up in Houston, Texas. He began studying piano when he was six, but early on developed a strong interest in both hip hop and jazz and graduated from Houston's High School for the Performing and Visual Arts. He moved to New York and graduated from the Manhattan School of Music. He started his professional career playing with Greg Osby, and his debut recording on Blue Note Records, *Soundtrack to Human Motion*, was released in 1999 to great critical praise. The following year, Facing Left established his trio The Bandwagon, with bassist Tarus Mateen and drummer Nasheet Waits, and prompted *JazzTimes Magazine* to declare the album "an instant classic" and Rolling Stone to state "Jason Moran is shaping up to be the most provocative thinker in current jazz."

Since his first album, Jason he has produced 10 additional albums and six film soundtracks, including scores for Ava DuVernay's films *Selma* and *13th*. In 2007, Moran was commissioned to create *IN MY MIND: Monk at Town Hall, 1959*, producing a critically-acclaimed multi-media performance investigating Thelonious Monk's famous recording, *Monk at Town Hall*. Recent releases include *The Armory Concert* (2016), *Thanksgiving at the Vanguard* (2017), and *BANGS* (2017) under his own label Yes Records.

In 2010 Moran was awarded a MacArthur Fellowship and in 2011 he was appointed artistic advisor to jazz at The Kennedy Center. By 2014 he was made artistic director for jazz. Music education plays a central role in Moran's life. He teamed up with Chicago high school students and artist Theater Gates to create Looks of a Lot, an evening length concert exploring the

relationship of the blues to healing. He has been on the faculty of the New England Conservatory of Music since 2010, and also teaches in Copenhagen at The Rhythm Conservatory. He lives with his wife, Alicia Hall Moran, in Harlem.

WALLACE RONEY II (trumpet) has always had music as a part of his family pedigree—his father being renowned trumpeter Wallace Roney Sr. as well as his mother being universally-acclaimed pianist Geri Allen. Roney picked up the trumpet very early. His father used to hold his horn up to his mouth and he would be able to get a sound out of the horn when he was just an infant. In fact, Roney made his first official recording debut on his mother's album *The Gathering* in which he blows a couple notes on his dad's horn, on the outro of the song "Angels" at 18 months old.

Growing up in a household full of music, it wasn't long before Roney took a serious interest in playing trumpet. His idols include Kenny Dorham, Miles Davis, Freddie Hubbard, and Woody Shaw. At age 10, after showing enormous interest in playing, his father finally gave him his very own horn.

Since then, Roney has shared the bandstand with many legendary musicians which include Chick Corea, Jimmy Heath, Jon Faddis, Lenny White, Buster Williams, and Ornette Coleman. Roney continues to play in numerous venues and performance spaces across the United States and internationally. He is currently finishing a bachelor's of arts in jazz studies at Oberlin Conservatory of Music.

IMMANUEL WILKINS (alto saxophone) is an American saxophonist, composer, arranger, and bandleader. While growing up in the Philadelphia

area, he played in his church and programs dedicated to teaching jazz music such as the Clef Club of Jazz and Performing Arts. Wilkins has had the opportunity to play in Japan, Europe, South America, United Arab Emirates, and the United States, working and/or recording with the Count Basie Orchestra, Eric Harland, Delfeayo Marsalis, Aaron Parks, Hubert Laws, Gretchen Parlato, Lalah Hathaway, Solange Knowles, and Wynton Marsalis. He currently attends The Juilliard School, where he studied with saxophonists Steve Wilson and the late Joe Temperley. By emerging on the scene at a young age around various masters, he continues to pursue his goals of being a force in music and society today. His mission is to create a sound that has a profound spiritual and emotional impact, and to become a great leader in the lineage of jazz musicians throughout history. Through studying the human pathos of the music and the culture of jazz, he aspires to bring people together through the commonality of love and belief in this music.

WALTER SMITH III (tenor saxophone) may appear as a young gun on the scene at age 36, however he is widely recognized as an adept performer, accomplished composer, and inspired educator. Smith will release his fifth album as a leader in February 2018. In the jazz tradition, Smith has developed under the wings of many of the music's greats. Smith is/has been a member of several legendary groups (recording and/or touring) including the Roy Haynes Fountain of Youth Band, Terence Blanchard Quintet, Eric Harland's Voyager Band, Jason Moran's In My Mind: Monk at Town Hall, the Christian McBride Situation band, Christian Scott group, and the Sean Jones Quintet. Smith has performed all over the world participating in numerous international festivals as well as famed venues such as Carnegie Hall and the Kennedy Center. In addition, he has shared the stage and/or appeared on recordings

with many jazz notables including Eric Reed, Mulgrew Miller, Joe Lovano, Herbie Hancock, Lauren Hill, Destiny's Child, Dee Dee Bridgewater, Terri Lynne Carrington, and a host of others. To date, he has appeared on more than 100 recordings that are released worldwide. Originally from Houston, Texas, where he attended Houston's High School for the Performing Arts, Smith now resides in the Los Angeles, California, area and is an associate professor of jazz studies at Indiana University.

FRANK LACY (trombone) was born August 9, 1958, the sixth in a family of 13 children from Houston, Texas. He entered high school at Houston's famed Forest Brook High from 1972-1976 under the tutelage of famed trumpeter John "Hurricane" Roberts, trombonist Ronald "Thunder" Thornton, and clarinet prodigy Edgar Thomas.

He attended Texas Southern University on music scholarship from 1976-1979 and was a member of the famed Tsu Jazz Ensemble under the direction of Robert Lanny Steele and Howard Harris. Lacy moved to Boston to attend the Berklee College of Music in 1979, studying applied trombone, jazz composition/arranging, film composition, and conducting.

While at Berklee from 1980-1981, Lacy held down the jam session stint at the famed Wally's Jazz Club, taught jazz improvisation, jazz theory, and arranging at the famed summer Jazz Workshop directed by Bubbha Thomas and Conrad Johnson.

Upon relocation to New York, Lacy joined Slide Hampton's World of Trombones, Jackie Byard's Apollo Stompers, Charlie Persip's Superband, and Frank Foster's Loud Minority Big Band. In 1982 Lacy moved to New Brunswick, New Jersey, to attend Rutgers University, studying more

physics and jazz with the famed “Jazz Professors” including Larry Ridley, Ted Dunbar, Kenny Barron, Paul Jeffrey, William “Prof” Fielder, and Michael Carvin.

In 1986-1988, Lacy either recorded, toured, and/or performed with the following artists: Lester Bowie’s Brass Fantasy, Organ Ensemble, Roots to the Source, Blues Project, Dick Tracy, The Eurythmics, Illinois Jacquet’s Big Band (Grammy-nominated), among others. From 1990-2000, Lacy toured with his own quartet and from 2000-2014, Lacy recorded, toured, and/or performed with The Mingus Big Band (as featured trombonist and vocalist), Captain Black Big Band, Revive Da Live Big Band, Danny Petroni Blues Project, the 10 32 K Collective (a trio with bassist Kevin Ray and drummer Andrew Drury), Steve Turre Trombone Sextet, and Robin Eubanks’s Mental Images.

Lacy currently coaches a Mingus ensemble at Manhattan School of Music.

BOB STEWART (tuba) is a Grammy-nominee and has performed and recorded with such luminaries as Gil Evans, Dizzy Gillespie, McCoy Tyner, Sonny Rollins, Charles Mingus, Arthur Blythe, and Wynton Marsalis throughout his 49-year career. While a faculty member at Julliard School for the last 15 years, Stewart has continued to lead his own ensembles. His latest critically acclaimed recording, *Connections—Mind the Gap*, features strings and horns in a double quartet. Stewart has also established the annual Bob Stewart Tuba Competition to inspire tuba players to lead and compose for their own ensembles.

TARUS MATEEN (bass) has a creative genius and mastery of acoustic bass, electric bass, rhythm guitar, and piano that make him one of the most sought-after musician/producers in hip hop, house, blues, rock, reggae, soul, and straight-ahead jazz. Mateen began his journey as a

professional musician with his two older brothers, Roy (drums) and Radji (saxophone), who toured Jamaica with their group. By the time Mateen was a teenager, he was a studio musician for some of California’s early rappers and had toured nationally with his brothers.

In 1985 Mateen moved to Atlanta, Georgia, to attend Morehouse College, majoring in music. Setting the local club circuit on fire, he sharpened his skills on both the upright and electric bass. While he was playing in Savannah, Georgia, Art Blakey encouraged Mateen to move to New York and join his band at the recommendation of front liners Javon Jackson and Philip Harper. Upon arriving in New York in 1988, Mateen landed a new artist’s dream gig—a one and a half-year stint with legendary jazz master Betty Carter, with whom he recorded a Grammy-nominated CD.

Mateen has also made his mark on film with trumpeter/composer Terence Blanchard on the scores for *Sugar Hill*, the Spike Lee film *Malcolm X*, as well as the Grammy-nominated *Malcolm X Jazz Suite*. Mateen’s original score for the upcoming documentary film, *King George: A King Runs for President*—about George Weah, an international soccer star—is gaining pre-screening momentum in Hollywood. Additionally, he has featured music on *RFK Goes to South Africa*, a documentary about Robert F. Kennedy fighting Apartheid.

NASHEET WAITS (drummer) is a New York native. His interest in playing the drums was encouraged by his father, legendary percussionist Frederick Waits. Waits’ college education began at Morehouse College in Atlanta, Georgia, where he majored in psychology and history. Deciding that music would be his main focus, he continued his college studies in New York at Long Island University, where he graduated with honors, receiving his bachelor in arts in music.

While attending Long Island University, Waits studied privately with renowned percussionist Michael Carvin. Carvin's tutelage provided a vast foundation upon which Waits added influences from his father, as well as mentor Max Roach.

Waits' talent came to the attention of reedman Antonio Hart, who asked Waits to originate the percussion chair of his first quintet. Waits remained a standing member of Hart's various ensembles, recording three albums and touring nationally and internationally in noted venues, jazz festivals, as well as live television and radio performances. Waits remained a member of Hart's group through 1998.

Most recently Waits has been a member of Andrew Hill's various bands, Jason Moran's The Bandwagon, and Fred Hersch's trio. Waits has recorded and toured extensively in Africa, Europe, Japan, Canada, South America, and the United States.

Amidst his performing, recording, and touring activity, Waits teaches private lessons to youth and adults, stressing a personal approach to the drums and music. He has been heralded for his musicality and creativity by such virtuosos as Ed Thigpen, Max Roach, Andrew Hill, and Stanley Cowell. True to his personal philosophy of the necessity to balance tradition and modernism, Waits collaborates and performs regularly with musical cohorts, contemporaries, and masters. Waits is dedicated to exploring his role and creative path in music.

DAVID DEMPEWOLF (videographer) has shown singular projects in various group shows in spaces and venues such as Green Naftali (New York), the Contemporary Arts Center (Cincinnati, Ohio), Locks Gallery (Philadelphia, Pennsylvania), Whitechapel (London), and the Oberhausen and London film festivals. Dempewolf is the co-founder and co-director of the Marginal Utility Gallery in Philadelphia and teaches classes in critical theory, sculpture, and video at various art schools throughout the city.