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JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS:
MIDDLE EAST MEDITATIONS
FEATURING NASEER SHAMMA

Thursday, January 26, 2023, at 7:30pm
Foellinger Great Hall

PROGRAM

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS: MIDDLE EAST MEDITATIONS FEATURING NASEER SHAMMA, OUD

Wynton Marsalis, *music director, trumpet*

Ryan Kisor, *trumpet*

Kenny Rampton, *trumpet*

Marcus Printup, *trumpet*

Vincent Gardner, *trombone*

Chris Crenshaw, *trombone, the Golkin Family Chair*

Elliot Mason, *trombone*

Sherman Irby, *alto and soprano saxophones, flute, clarinet*

Kasan Belgrave, *alto and soprano saxophones, flute, clarinet*

Julian Lee, *tenor and soprano saxophones, clarinet*

Chris Lewis, *tenor and soprano saxophones, clarinet, bass clarinet*

Paul Nedzela, *baritone and soprano saxophones, clarinet, bass clarinet*

Dan Nimmer, *piano, the Zou Family Chair*

Carlos Henriquez, *bass, the Mandel Family Chair in honor of Kathleen B. Mandel*

Obed Calvaire, *drums*

Artists subject to change.

This evening's program will be announced from the stage and will include a 20-minute intermission.

Photography, audio, or video recording of any sort is strictly prohibited



ABU DHABI FESTIVAL

Naseer Shamma appears in partnership with the Abu Dhabi Festival.

Cover photo of Naseer Shamma courtesy of the artist.

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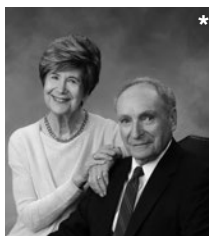
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PROGRAM NOTES

MIDDLE EAST MEDIATIONS

"I love Naseer Shamma and learned a lot. He is a real master." —Wynton Marsalis

Revered as being one of the world's greatest oud virtuosos—the oud being a centuries-old Middle Eastern short-necked lute-type stringed instrument—the acclaimed Iraqi artist and composer is equally known for his humanitarian work, including serving as the UNESCO Artist for Peace.

Mr. Shamma and Wynton Marsalis first met at the behest of the Abu Dhabi Music and Arts Festival in 2017, which led to more than a revelatory musical meeting of the minds, but to a shared belief in the power of music and collaboration

to bring cultures and people together, beyond politics and religion. They reunited later that year for a concert in Marciac, France, where reviews called it an "unprecedented fusion between jazz and the oud instrument." This tour will celebrate the first collaboration for JLCO and oud, and will feature new works arranged by Mr. Marsalis, Mr. Shamma, and orchestra members.

Middle East Meditations continues the orchestra's season of cross-cultural offerings that illuminate, actualize, and reaffirm the notion of jazz as a global language and the music's power to bridge divides and coalesce distinct communities.

JAZZ AT LINCOLN CENTER ORCHESTRA

With the world-renowned **JAZZ AT LINCOLN CENTER ORCHESTRA** and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performances, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. Please visit us at jazz.org.

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. Featured in all aspects of Jazz at Lincoln Center’s programming, this remarkably versatile orchestra performs and leads educational events in New York, across the US and around the globe; in concert halls; dance venues; jazz clubs; public parks; and with symphony orchestras; ballet troupes; local students; and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center–commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Throughout the last decade, the Jazz at Lincoln Center Orchestra has performed with many of the world’s leading symphony orchestras, including the New York Philharmonic; Cleveland Orchestra; Philadelphia Orchestra; Czech Philharmonic; Berlin Philharmonic; Boston Symphony Orchestra; Chicago Symphony Orchestra; London Symphony Orchestra; Sydney Symphony Orchestra; Melbourne Symphony Orchestra; St. Louis Symphony Orchestra; Los Angeles Philharmonic; and many others. Marsalis’ three major works for full symphony orchestra and jazz orchestra, *All Rise*—Symphony No. 1 (1999), *Swing Symphony*—Symphony No. 3 (2010), and *The Jungle*—Symphony No. 4 (2016), continue to be the focal point of Jazz at Lincoln Center Orchestra’s symphonic collaborations.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Melbourne, Australia; Sydney, Australia; Chautauqua, New York; Prague, Czech Republic; Vienna, Austria; London, England; São Paulo, Brazil; and many others.

Education is a major part of Jazz at Lincoln Center’s mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs, many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People™ family concert series; the Essentially Ellington High School Jazz Band Competition & Festival; the Jazz for Young People™ Curriculum; Let Freedom Swing, educational residencies; workshops; and concerts for students and adults worldwide. Jazz

at Lincoln Center educational programs reach over 110,000 students, teachers, and general audience members.

Jazz at Lincoln Center, NPR Music, and WBGO have partnered to create the next generation of jazz programming in public radio: *Jazz Night in America*. The series showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the program features hand-picked performances from across the country, woven with the colorful stories of the artists behind them. *Jazz Night in America* and Jazz at Lincoln Center's radio archive can be found at jazz.org/radio.

In 2015, Jazz at Lincoln Center launched Blue Engine Records (www.jazz.org/blueengine), a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances, and its first record—*Live in Cuba*, recorded on a historic 2010 trip to Havana by the Jazz at Lincoln

Center Orchestra with Wynton Marsalis—was released in October 2015. *Big Band Holidays* was released in December 2015, *The Abyssinian Mass* came out in March 2016, *The Music of John Lewis* was released in March 2017, and the JLCO's *Handful of Keys* came out in September 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. Blue Engine's most recent album releases include 2020's *A Swingin' Sesame Street Celebration* and 2021's *The Democracy Suite* featuring the JLCO Septet with Wynton Marsalis.

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PROFILES

WYNTON MARSALIS (music director, trumpet) is the managing and artistic director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961 to a musical family, Mr. Marsalis was gifted his first trumpet at age six by Al Hirt. By eight, he began playing in the famed Fairview Baptist Church Band led by Danny Barker. Yet it was not until he turned 12 that Marsalis began his formal training on the trumpet. Subsequently, Wynton began performing in bands all over the city, from the New Orleans Philharmonic and New Orleans Youth Orchestra to a funk band called the Creators. His passion for music rapidly escalated. As a young teenager fresh out of high school, Wynton moved to New York City in 1979 to attend The Juilliard School to study classical music. Once there, however, he found that jazz was calling him. His career quickly launched when he traded Juilliard for Art Blakey's band, The Jazz Messengers. By 19, Wynton hit the road with his own band and has been touring the world ever since. From 1981 to date, Wynton has performed 4,777 concerts in 849 distinct cities and 64 countries around the world. Mr. Marsalis made his recording debut as a leader in 1982 and has since recorded 110 jazz and classical albums, four alternative records, and released five DVDs. In total, he has recorded 1,539 songs at the time of this writing. Marsalis is the winner of nine Grammy Awards, and his oratorio *Blood on the Fields* was the first jazz composition to win the Pulitzer Prize for Music. He's the only musician to win a Grammy Award in two categories, jazz and classical, during the same year (1983, 1984).

Mr. Marsalis has solidified himself as an internationally acclaimed musician, composer, and bandleader, educator, and advocate of American culture. As a composer, his body of

work includes over 600 original songs, 11 ballets, four symphonies, eight suites, two chamber pieces, one string quartet, two masses, one violin concerto, and in 2021, a tuba concerto. Included in this rich body of compositions are *Sweet Release*; *Jazz: Six Syncopated Movements*; *Jump Start and Jazz*; *Citi Movement/Griot New York*; *At the Octoroon Balls*; *In This House, On This Morning*; and *Big Train*. As part of his work at Jazz at Lincoln Center, Wynton has produced and performed countless new collaborative compositions, including the ballet *Them Twos* for a 1999 collaboration with the New York City Ballet. That same year, he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir. *All Rise* was performed with the Tulsa Symphony Orchestra as part of the remembrance of the centennial anniversary of the Tulsa Race Massacre in June 2021. Since the onset of the COVID-19 pandemic, Wynton and the Jazz at Lincoln Center Orchestra have released seven full-length albums and four singles on Blue Engine Records.

Mr. Marsalis is also a globally respected teacher and spokesman for music education. For jazz, Wynton led the effort to construct Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. In addition to his work at JALC, Wynton is also the founding director of jazz studies at the Juilliard School. Mr. Marsalis has written, and is the host of, the video series

Marsalis on Music, the radio series *Making the Music*, and a weekly conversation series titled *Skain's Domain*. He has written and co-written nine books, including two children's books, *Squeak, Rumble, Whomp! Whomp! Whomp!* and *Jazz ABZ: An A to Z Collection of Jazz Portraits*, both illustrated by Paul Rogers. Wynton has received such accolades as having been appointed Messenger of Peace by United Nations Secretary-General Kofi Annan (2001), The National Medal of Arts (2005), and The National Medal of Humanities (2016). In December 2021, Marsalis and Jazz at Lincoln Center were awarded the Key to New York City by Mayor Bill de Blasio. Marsalis has received honorary doctorates from 39 universities and colleges throughout the US, including Harvard, Yale, Princeton, and Tulane University in New Orleans. Wynton Marsalis' core beliefs and foundation for living are based on the principles of jazz. He promotes individual creativity (improvisation), collective cooperation (swing), gratitude and good manners (sophistication), and faces adversity with persistent optimism (the blues).

Born in 1963, **NASEER SHAMMA** (Oud) is a renowned Iraqi musician and composer. He graduated from the Institute of Musical Studies in Baghdad in 1987 and went on to gain a PhD in musical philosophy. Shamma has won more than 60 awards, including the award for the Best Artist in Iraq, the British Royal Academy Award, and the Rotterdam Arab Festival Award. During his career, Shamma has focused on promoting the teachings of the Oud instrument and, as a result, established the Arab Oud House in Cairo, Alexandria, Abu Dhabi, Baghdad, and Khartoum. These institutions have gone on to attract students from all over the world. He has produced many memorable performances, including those with the Metropolitan Orchestra

in Montreal, with jazz legend Wynton Marsalis, and with the Lebanese National Orchestra of Oriental-Arab Music. In 2000, he founded the 2350BC Orchestra with some of the most prominent graduates of the Oud House and renowned guest musicians to perform shows all over the world. He is also the founder of Eastern Orchestra, which includes 75 musicians from the Far East, MENA, and European regions, as well as the "Global Ensemble," a group of leading Western musicians, united for peace and justice and recently re-branded as the "Peace Builders." Shamma has widely contributed to the globalization of the oud instrument, and has been named "The Oud Master." He has famously performed on his instrument using only one hand and rallying that all humans can contribute to art and culture. He has tirelessly fought for human rights and advocated for humanitarian plights. In addition to the preservation of human heritage, he currently serves as ambassador to "The Non-Violence Project," The International Federation of Red Crescent/Cross Societies, and UNESCO.

Multi-woodwind-instrumentalist and Detroit native **KASAN BELGRAVE** (alto and soprano saxophones, flute, clarinet) holds a unique stance as one of the young torchbearers of the next generation of jazz. Belgrave takes pride in his position within Detroit's rich pedigree of musical mentorship, as he strives to continue passing down the knowledge and exposure of jazz music to the youth, just like his father, late trumpeter Marcus Belgrave. Kasan is a recent graduate of University of Michigan and is finishing a graduate degree under the direction of Rodney Whitaker at Michigan State University. Belgrave has shared the stage with many greats such as Wynton Marsalis, Barry Harris, Benny Green, Rodney Whitaker, Theo Crocker, Robert Hurst, Karriem Riggins, and DeeDee Bridgewater.

OBED CALVAIRE (drums, JLCO), a native of Miami and of Haitian descent, is a graduate with both a master's and bachelor's degree of music from one of America's premiere private music conservatories in the nation, Manhattan School of Music. He received his bachelor's degree in 2003, completing the undergraduate degree requirements in three years and received his master's in 2005. Calvaire has performed and recorded with artists such as Wynton Marsalis, Seal, Eddie Palmieri, Vanessa Williams, Richard Bona, SFJazz Collective, David Foster, Mary J. Blige, Stefon Harris, The Clayton Brothers Quintet, Mike Stern, Kurt Rosenwinkel, Peter Cincotti, Monty Alexander, Music Soulchild, Nellie McKay, Yellow Jackets, Joshua Redman, Steve Turre, and Lizz Wright. He has also performed with large ensembles such as the Village Vanguard Orchestra, Metropole Orchestra, the Mingus Big Band, Maria Schneider, Roy Hargrove Big Band, and the Bob Mintzer Big Band. Currently, Obed Calvaire can be found playing with the Jazz at Lincoln Center Orchestra, Dave Holland, Sean Jones, Yosvany Terry, among others.

CHRIS CRENSHAW (trombone, JLCO) was born in Thomson, Georgia on December 20, 1982. Since birth, he has been driven by, and surrounded by, music. Playing piano since age three, his love for piano led to his first gig with Echoes of Joy, his father Casper's gospel quartet group. He started playing the trombone at 11, eventually studying with Steve Pruitt, Dr. Douglas Farwell, and Wycliffe Gordon. He attended Thomson High School, Valdosta State University, and the Juilliard School earning a master's degree in jazz studies in 2007. In 2006, after a year at Juilliard, Crenshaw joined the Jazz at Lincoln Center Orchestra and has contributed to the JLCO as a trombonist, composer, arranger,

transcriber, and conductor. He has appeared as a sideman on fellow JLCO trumpeter Marcus Printup's *Ballads All Night*. In 2012, he composed *God's Trombones*, a spiritually focused work which was premiered by the orchestra at Jazz at Lincoln Center. In 2017, Crenshaw was commissioned to write an original suite called *The Fifties: A Prism*, based on jazz in the 1950s. Along with *The Fifties...*, he also has an album with his own group The Georgia Horns entitled *Live at Dizzy's Club*.

VINCENT GARDNER (trombone, JLCO) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing and playing piano, violin, saxophone, and French horn at an early age, he decided on the trombone at age 12. He attended Florida A&M University and the University of North Florida. He soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. He moved to Brooklyn, New York after graduating from college, completed a world tour with Lauryn Hill in 2000, and then joined the Jazz at Lincoln Center Orchestra. Gardner has served as instructor at The Juilliard School, as visiting instructor at Florida State University and Michigan State University, and as adjunct instructor at The New School. He is currently the director of the Jazz at Lincoln Center Youth Orchestra, and he has contributed many arrangements to the Jazz at Lincoln Center Orchestra and other ensembles. In 2009, he was commissioned by Jazz at Lincoln Center to write *The Jesse B. Semple Suite*, a 60-minute suite inspired by the short stories of Langston Hughes. In addition, Gardner is a popular instructor at Jazz at Lincoln Center's ongoing jazz education program, Swing University, teaching courses on bebop and more. Gardner is featured on a number of notable recordings and has recorded five CDs as a leader for Steeplechase Records.

He has performed with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr., The Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, and many others. Gardner was chosen as the #1 Rising Star Trombonist in the 2014 DownBeat Critics Poll.

CARLOS HENRIQUEZ (bass, JLCO) was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered LaGuardia High School of Music & Arts and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's Essentially Ellington High School Jazz Band Competition & Festival in 1996. In 1998, swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and featured on more than 25 albums. Henriquez has performed with artists including Chucho Valdés, Paco De Lucía, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony, and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008 and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban Institute of Music with Chucho Valdés in 2010. His debut album as a bandleader, *The Bronx Pyramid*, came out in September 2015 on Jazz at Lincoln Center's Blue Engine Records and his most recent album, *The South Bronx Story*, was nominated for a Grammy.

SHERMAN IRBY (alto and soprano saxophones, flute, clarinet, JLCO) was born and raised in Tuscaloosa, Alabama. Sherman began playing

music at the age of 12, almost immediately recognizing that it was his life's calling. Upon graduating high school—during which he had the opportunity to play and record with Gospel immortal James Cleveland—Sherman attended Clark Atlanta University, graduating with a BA in music education. He joined Atlanta-based piano legend Johnny O'Neal's quintet in 1991. After moving to New York in 1994, Sherman quickly connected with the fertile and vital scene at Smalls, where he was a regular until 1997. Here Sherman caught the attention of Blue Note Records, for which he recorded his first two albums, *Full Circle* and *Big Mama's Biscuits*, released in 1996 and 1998 respectively. During the Smalls period, Sherman also toured the US and the Caribbean with the Boys Choir of Harlem in 1995; was a member of the Lincoln Center Jazz Orchestra from 1995 to 1997 and then rejoined again; recorded and toured with Marcus Roberts and participated in the incomparable Betty Carter's Jazz Ahead Program during those same years; and began his four-year stint with Roy Hargrove in 1997. After departing Roy Hargrove's ensemble, Sherman shifted his primary focus to his own group. Although this was his primary commitment, Irby took the opportunity to join the final ensemble of the peerless Elvin Jones in 2004, and after Elvin's passing, joined Papo Vazquez's Pirates Troubadours. From 2003–2011, Sherman was the regional director for JazzMasters Workshop, a mentoring program for young children. He has served as Artist-in-Residence for Jazz Camp West, and an instructor for the Monterey Jazz Festival Band Camp. He is also a former board member for CubaNOLA Collective. Recognizing the shift in economics of the record industry, Sherman left Blue Note to form Black Warrior Records, releasing *Black Warrior*, *Faith*, *Organ Starter*, *Live at The Otto Club*, *Cerulean Canvas* and Andy Farber's, *This Could Be the Start of Something Big*. Sherman,

along with most members of the JLCO, has arranged much of the vast library of music that they have performed over the past 16 years. He has also been commissioned to compose new works, including *Twilight Sounds*, his Dante-inspired ballet, *Inferno*, and *Musings of Cosmic Stuff*. Even with the orchestra's busy schedule, Sherman was a regular member of the McCoy Tyner Quartet, and continues to perform with his own group, Momentum.

RYAN KISOR (trumpet, JLCO) was born on April 12, 1973 in Sioux City, Iowa, and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. He has performed and/ or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan and Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. In addition to being an active sideman, Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.

JULIAN LEE (tenor and soprano saxophones, clarinet) is a graduate of the Juilliard Jazz Program (BM '17), and a recipient of the Lincoln Center Emerging Artist Award. A woodwind specialist, his main focus is the tenor saxophone. Julian has toured and performed all over the world with world class artists, namely Wynton Marsalis, Christian McBride, Michael Mwenso and The Shakes, the Dizzy Gillespie All-Star Big Band, and Jon Batiste. While attending Juilliard, Julian had the pleasure of studying with the great

Joe Temperley in the year before his passing. He thinks of Joe every time he goes to play the horn. You can hear Lee on the JLCO's rendition of Duke Ellington's *Black, Brown, and Beige* as a featured soloist.

CHRIS LEWIS (tenor and soprano saxophones, clarinet, bass clarinet) has quickly established himself as an in-demand saxophonist and educator on both coasts of the United States. Lewis has played and worked with artists such as Wynton Marsalis, Herbie Hancock, Michael Buble, Eric Reed, Terell Stafford, the Jazz at Lincoln Center Orchestra, John Beasley's MONK'estra, the Vanguard Jazz Orchestra, and the Count Basie Orchestra, has worked on soundtracks, and can be seen on camera with shows on Amazon Prime and HBO/CNN Films. In addition, Lewis has taught clinics on small and large ensemble playing, as well as harmony and improvisation at numerous camps, festivals, and universities including the University of Melbourne and the UCLA Summer Jazz Intensive Workshop, and has served as a guest clinician for Jazz at Lincoln Center's Regional Essentially Ellington Festival. Lewis currently resides in New York City where he maintains a busy playing and teaching schedule.

ELLIOT MASON (trombone, JLCO) was born in England into a family of jazz musicians. Mr. Mason began studying trumpet at age four with his father, who was a trumpet and trombone player/educator. At age seven, struck with an overwhelming curiosity in his father's trombone, young Mason soon switched his focus from the trumpet. Mr. Mason received a full tuition scholarship to attend Berklee College of Music at age 16. After graduating from Berklee at 19, Mr. Mason moved to New York City where he distinguished himself as a respected and highly

in-demand trombone/bass trumpet player. In 2007, Elliot Mason was invited to become a member of the Jazz at Lincoln Center Orchestra, directed by Wynton Marsalis. While continuing to perform with the JLCO, Mr. Mason co-leads the Mason Brothers Quintet with his brother Brad, and leads his own band Cre8tion. Since 2016, Mr. Mason has been a faculty member at the Juilliard School of Music. He also runs his own private music studio in New York City. Mr. Mason is endorsed by B.A.C. musical instruments, and currently plays on his own signature series line of custom trombones that he co-designed.

PAUL NEDZELA (baritone and soprano saxophones, clarinet, bass clarinet, JLCO) was born and raised in New York City. He joined the Jazz at Lincoln Center Orchestra in 2014 and has also played with many renowned artists and ensembles, including (in alphabetical order) Ruben Blades, Bill Charlap, Chick Corea, Paquito D'Rivera, Kenny Garrett, Benny Golson, Branford Marsalis, Christian McBride, Kurt Rosenwinkel, Wayne Shorter, Frank Sinatra, Jr., and the Vanguard Jazz Orchestra. Paul released his debut album, *Introducing Paul Nedzela*, in 2019. He has performed in Twyla Tharp's Broadway show, *Come Fly Away*, as well as in major festivals around the world, including but not limited to, the Monterey Jazz Festival, the Newport Jazz Festival, the Detroit Jazz Festival, the Banff Music Festival, the International Montreal Jazz Festival, the I Love Jazz Festival in Brazil, the Valencia Jazz Festival in Spain, the Umbria Jazz Festival in Italy, and the American Festival of the Arts in Doha, Qatar. While still pursuing music, Paul graduated with honors in 2006 from McGill University in Montreal with a bachelor of arts degree in mathematics. A recipient of the Samuel L. Jackson scholarship award, he continued his

musical education at The Juilliard School and graduated with a master's degree in music in 2008.

DAN NIMMER (piano, JLCO) was born in 1982 in Milwaukee, Wisconsin. As a young man, Nimmer's family inherited a piano and he started playing by ear. He studied classical piano and eventually became interested in jazz. At the same time, he began playing gigs around Milwaukee. Upon graduation from high school, Nimmer left Milwaukee to study music at Northern Illinois University. It didn't take him long to become one of Chicago's busiest piano players. Working a lot in the Chicago scene, Nimmer decided to leave school and make the big move to New York City where he immediately emerged in the New York scene. In 2005, a year after moving to New York City, he became a member of both the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has performed and recorded with Jimmy Cobb, Norah Jones, Willie Nelson, Renée Fleming, Houston Person, Fareed Haque, George Benson, Lewis Nash, and many more. He has released six of his own trio albums on the Venus label (Japan).

MARCUS PRINTUP (trumpet, JLCO) was born and raised in Conyers, Georgia. His first musical experiences were hearing the sanctified and soulful gospel music his parents (Ann and Bobby), grandparents (J.C.), and older sister (Angela) sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Printup's life changed when he met his mentor, the great pianist Marcus Roberts, who introduced him to Wynton Marsalis. He subsequently joined Roberts as his road manager/understudy for two years. 1993

was a banner year for Printup. He performed for the first time with Marsalis in the latter's collaboration with the New York City Ballet, *Jazz In Six Syncopated Movements*, which led to Printup's induction into the then Lincoln Center Jazz Orchestra. Also during this time Printup was noticed by jazz legend Betty Carter. Ms. Carter invited Printup to be in her inaugural and prestigious Betty Carter Jazz Ahead group, performing in a series of concerts at the Brooklyn Academy of Music. Printup has performed and or recorded with Marcus Roberts, Betty Carter, Dianne Reeves, Guru, Madeline Peyroux, Ted Nash, Dianne Schuur, Cyrus Chestnut, and Wycliffe Gordon, among many others. He has recorded over 15 records as a leader, including his most recent *Gentle Rain* (2020) featuring his wife, Riza Printup, on the harp. He made a big screen appearance in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. Education is extremely important to Printup, as he is an in-demand clinician teaching middle schools, high schools, and colleges across the US and abroad. He also holds the position of adjunct professor of music at Montclair State University. August 22 has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

KENNY RAMPTON (trumpet, JLCO) is a New York City-based trumpet player, arranger, and composer, a full-time member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis and is the man behind the sound of the trumpet on the iconic television show *Sesame Street*. With over three decades of experience as a successful recording and performing artist, Rampton is deeply committed to sharing his passion and knowledge of music with students from around the world. In addition to his role as an education instructor for Jazz at Lincoln Center, Rampton is the founder and artistic director of

his own nonprofit educational organization Jazz Outreach Initiative, based in his hometown of Las Vegas, Nevada. Throughout his long and illustrious career, his signature style and versatility has led to many prestigious engagements, including touring as a member of the Ray Charles Orchestra, performing with notable jazz artists and ensembles such as Illinois Jacquet, Lionel Hampton, Gunther Schuller, the Christian McBride Big Band, the Chico O'Farrill Afro-Cuban Jazz Orchestra, Bebo Valdes' Afro-Cuban All-Stars, and the Mingus Big Band, and playing in a multitude of Broadway shows, including *Anything Goes*, *Finian's Rainbow*, *Gentlemen Prefer Blondes*, *The Wiz*, *Young Frankenstein*, *The Color Purple*, *Spamalot*, *The Producers*, *In the Heights*, and *Chicago*. Rampton has also worked with several pop artists and groups, including Katy Perry, Matchbox Twenty, and Chaka Khan. In addition to his trumpet playing, Rampton is an accomplished composer and bandleader in his own right. *Until Next Time*, an original composition from his first solo album, *Moon Over Babylon*, was featured in the 2017 Broadway revival of *Six Degrees of Separation*. In 2015, Rampton collaborated with NYC Blues Hall of Fame artist Bill Sims, Jr. on the music for *Paradise Blue*, a play written by award-winning playwright Dominique Morisseau and directed by Ruben Santiago-Hudson. In 2018, Rampton expanded his music for the play into *The Paradise Blue Suite*, which he premiered with the Kenny Rampton Octet at Dizzy's Club at JALC. He enjoys teaching private students from all over the world and has taught trumpet as an adjunct faculty member at The New School in New York City.

TH FEB 23 AT 7:30PM

THE QUEEN'S CARTOONISTS

The Queen's
Cartoonists



krannert center

Land Acknowledgement

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



DINING

Our lobby services are open day and evening to serve you:



intermezzo cafe

SUSTAINABLE SPECIALS +
EVERYDAY INDULGENCES

STAGE5BAR

SMOOTH SELECTIONS +
ARTISANAL APPETIZERS

WHY WAIT?

Order before you head into the theatre, and we'll have your food and beverages waiting for you at intermission or after the show.



INVEST IN THE FUTURE OF THE ARTS

Support Krannert Center today



Connecting People, Creating Happiness

Krannert Center is committed to providing programs that inspire, engage, challenge, and revitalize. The support of our donors and friends enables the Center to bring in diverse international artists and launch transformative initiatives that foster inclusivity and bring about dynamic change.

Every contribution counts. Together, we can effect powerful change that will impact generations to come.

Please consider making a gift to Krannert Center today. Together, we can strengthen the lasting impact of the Center's work, while ensuring that students and the greater community have access to enriching performances and cultural experiences.

Join us as we invest in the future of the arts.

Make Your Gift Today

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Would you like to make Krannert Center part of your legacy?

Contact Cheryl Snyder (217.333.2533 | casnyder@illinois.edu)
or Bethany Whoric (217.300.6042 | bbwhoric@illinois.edu) to learn more
about making a planned gift to Krannert Center for the Performing Arts.

KRANNERT CENTER PHILANTHROPY AND ADVOCACY

Krannert Center’s dedication to the celebration, exploration, and cross-pollination of the arts is advanced through these special programs. Donors who champion such work make it possible for more people in our community to participate in life-affirming experiences.

2022-2023 ADVANCEMENT COUNCIL

This passionate group of arts advocates assists Krannert Center staff in expanding the Center’s leadership and financial resources.

Co-Chairs:

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Ghazala Ahmad
Terry & Barbara England
Michelle Gonzales
Susan & Michael Haney
Lisa & Mark Klinger

Leonard (Len) Lewicki
Marina & Nenad Marjanovic
Susan & Brendan McGinty
Tracy Parsons
Susan & Sam Reese
Shandra Summerville

2022-2023 KRANNERT CENTER YOUTH SERIES

The Youth Series features daytime performances, online media created by performing artists, and educational activities designed especially for pre-K through high-school-aged students. Children who participate learn to appreciate the performing arts, gain knowledge, build social skills, and integrate live performance experiences into classroom work. Thank you to our Youth Series sponsors. If you’d like to learn how you can become a sponsor for the Krannert Center Youth Series, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

Bernard and Prudence Spodek
Endowed Fund
Ann H. Bender Youth Series
Endowment
The Susan Sargeant McDonald
Endowed Fund for Youth
Programming (Suzi was
the founder/developer
of the Krannert Center
Youth Series)
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Anne & David Sharpe
Audrey Ishii & Charlie Smyth
The Rotary Club of Champaign
Illinois Arts Council
National Endowment
for the Arts

2022-2023 CAMPAIGN FOR YOUNG AUDIENCES

Through the Campaign for Young Audiences, students at the U of I enjoy \$10 tickets for nearly every event presented at Krannert Center while other college students and children receive significant discounts. If you’d like to learn how you can become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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and Printing

KRANNERT SOCIETY

The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are profoundly grateful for the commitment of Krannert Society members. Through donations, pledges, and residual gifts of \$1 million or more, these open-hearted visionaries help build a thriving community and encourage cross-cultural understanding. Their support sustains the extraordinary vision of Herman and Ellnora Krannert to create a vibrant gathering place like no other.



VALENTINE JOBST III (1904-1993)
March 1994



CLAIR MAE ARENDS (1912-2000)
G. WILLIAM ARENDS (1914-1997)
March 2000



MARILYN PFLEDERER ZIMMERMAN
(1929-1995)
VERNON K. ZIMMERMAN
(1928-1996)
November 2003



HELEN FARMER
JAMES FARMER (1931-2020)
April 2014

FOELLINGER SOCIETY

Demonstrating their steadfast dedication to the arts, members of the Foellinger Society have donated or pledged \$500,000 to \$999,999. Because of their generosity, everyone in this community can unite in joyful and engaging experiences. These magnanimous arts lovers celebrate the spirit of Helene Foellinger, whose memorial gift honored her sister, Loretta Foellinger Teeple, and established the Marquee Performance Endowment.



AVIS HILFINGER (1915-2004)
DEAN HILFINGER (1912-2006)
April 2000



KENNETH ANDERSEN (1933-2020)
MARY ANDERSEN
August 2009



CAROLYN G. BURRELL
April 2012



CAROLE & JERRY RINGER
April 2014



EDITH ANN STOTLER
(1946-2022)
August 2017



K. SARAH SPAULDING
(1930-2022)
Feb 2017



**JANE BUFORD SCHERER & CHRIS
SCHERER**
June 2022



DENA & JIM VERMETTE
June 2022

IKENBERRY SOCIETY

University of Illinois President Emeritus and First Lady Stan and Judy Ikenberry have long demonstrated their love for the arts and their deep commitment to enhancing learning experiences for all University of Illinois students. Krannert Center gratefully acknowledges their steadfast support by introducing the Ikenberry Society to recognize donated gifts or pledges of \$250,000 to \$499,999.



JUDITH & STANLEY IKENBERRY
September 2014



JERALD WRAY & DIRK MOL
March 2016



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August 2016



HELEN & DANIEL RICHARDS
June 2016



HOLLY & KURT HIRCHERT
February 2017



ANONYMOUS
May 2018



JOAN & PETER HOOD
November 2018



SUSAN & MICHAEL HANEY
April 2019



**LYNN WEISEL WACHTEL
& IRA WACHTEL**
June 2019



JOHN & KAY SHANER
July 2019



LEONARD (LEN) LEWICKI
May 2021



**TIMOTHY TEMPLE & JERRY
CARDEN**
June 2022



FRAN & MARC ANSEL
June 2022

COLWELL SOCIETY

Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



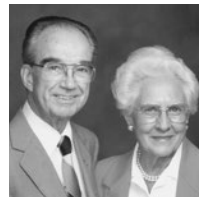
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



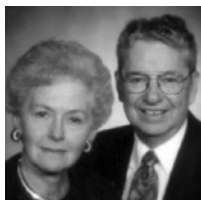
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



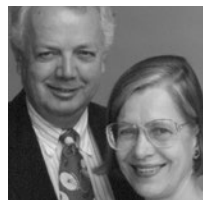
JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001



RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



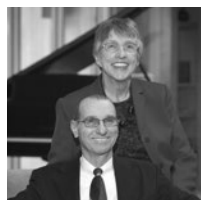
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



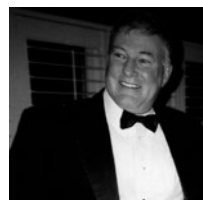
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH & JON LIEBERMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008

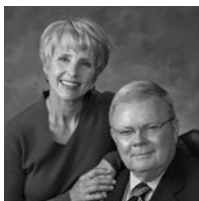


VIRGINIA R. IVENS
(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010



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October 2010



**DIANA & WARD
MCDONALD**
March 2011



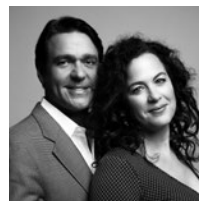
**GRACE & JOHN
MICETICH**
March 2011



JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
(1932-2015)
April 2013



**JULIE & NATHAN
GUNN**
April 2014



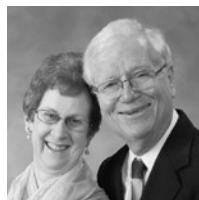
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



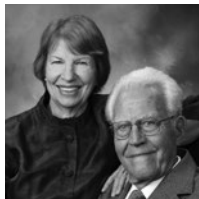
LINDA WEINER
(1944-2021)
BARRY WEINER
February 2017



**ANNE MISCHAKOFF
HEILES & WILLIAM
HEILES**
May 2017



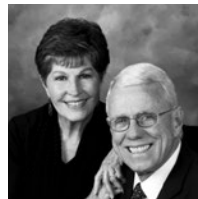
**JILL & JAMES
QUISENBERRY**
May 2017



DALE STEFFENSEN
(1922-2018)
**MARGARET
STEFFENSEN**
June 2017



**CECILE & IRA
LEBENSON**
December 2017



BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



**TERRY & BARBARA
ENGLAND**
April 2018

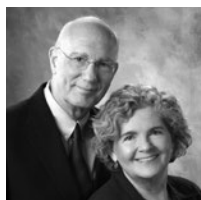


**PHYLLIS ROBESON
& FAMILY**
February 2019
KYLE ROBESON
(1929-2021)



**JAMES R. FRAME
& CANDACE PENN
FRAME**

April 2019



**MICHAEL &
MARGARET ROSSO
GROSSMAN**

July 2019



**PATRICIA & ALLAN
TUCHMAN**

April 2021



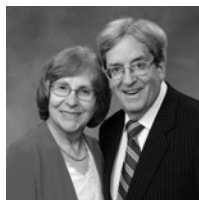
**VICTOR FELDMAN
(1935-2018)
JUDITH FELDMAN**

(1938-2021)
September 2021



**SUSAN & RICHARD
SCHNUER**

November 2021



**JUDITH & RICHARD
KAPLAN**

February 2022



**KATHRYN I. SEYBERT
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ANDRECHAK**

June 2022



**PATRICIA PLAUT &
KENNETH SUSLICK**

October 2022

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2022-2023 GRANTS



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DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general programing support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

FRANCES P. ROHLEN VISITING ARTISTS FUND/ COLLEGE OF FINE + APPLIED ARTS

This grant, a generous gift from the Rohlen Family.



THIS PROJECT FUNDED BY
STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



GEORGE A. MILLER ENDOWMENT PROGRAMS COMMITTEE

The George A. Miller Endowment Programs Committee supports CultureTalk.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.

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Krannert Center is grateful for the passion and commitment of the following individuals whose gifts support the expansive range of experiences offered at Krannert Center: formative moments for tomorrow’s global leaders, performances that comfort and transform, opportunities to create and enjoy groundbreaking work, engagement activities that offer self-discovery and hope, architectural treasures to delight the senses, and remarkable moments to foster lifelong memories. If you’d like to learn more about how to become a sponsor, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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Ghazala Ahmad
Amy & Matthew Ando
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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

[LIST CURRENT AS OF OCTOBER 20, 2022]



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Walter Alspaugh
Nadja & Carl Altstetter
Ruth & James Anderson
Colleen Chon & Quintin Anderson
Amy & Matthew Ando
Kathryn Seybert & Michael Andrechak
Frances & Marc Ansel*
Dianna Armstrong*
Barbara E. Barnes
Jim Barrett
Tangül & Tamer Basar
Diane A. Tasca & Norman Beamer
Sherry & Nelson Beck
Dorothy Bell
Erica & Alessandro Bellina
Carol Berthold
Mary Blair
Doug Blair
Marsha Clinard & Charles Boast
Abbie & Mike Broga
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Joyce & Rabel Burdge
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Jongin & Robert Craggs
Janis Chadsey & Al Davis
Deborah Day
Elizabeth Cardman & Paul Debevec
Richard DeLong
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Jennifer & Tom Dillavou
Anastasia & James Economy
Ann Einhorn
Paul Ellinger
Jo & Thomas Emerson
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Shari & Ben Fox
Beverly & Michael Friese
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Nancy & Bert Fuller
Victoria Christensen & Gary Gladding
Melanie Loots & George Gollin*
Shirley Soo & Matthew Gorman
Diane Gottheil
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Margaret Rosso Grossman & Michael Grossman
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Janice Bahr & Erwin Hoffman

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Emily Levin
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Leonard (Len) Lewicki
Kun Jiang & Xuan Li
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Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

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