



# JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Ann Arbor Residency: October 9–16, 2022

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**WYNTON MARSALIS'S**  
***ALL RISE (SYMPHONY NO. 1)***  
***FOR SYMPHONY ORCHESTRA, JAZZ ORCHESTRA, AND CHORUS***

**Kenneth Kiesler**

*Conductor*

**Jazz at Lincoln Center Orchestra with  
Wynton Marsalis**

**University of Michigan Symphony Orchestra**

*Kenneth Kiesler / Music Director*

**University of Michigan Choirs**

*Eugene Rogers / Music Director*

**UMS Choral Union**

*Scott Hanoian / Music Director*

*Amber Merritt / Soprano*

*Markita Knight / Mezzo-Soprano*

*Cinderella Ksebati / Mezzo-Soprano*

*Abigail Lysinger / Mezzo-Soprano*

*LaVonté Heard / Tenor*

*Spencer VanDellen / Tenor*

*Tyler Middleton / Baritone*

*Andrew Smith / Baritone*

*Joshua Thomas / Bass*

Friday Evening, October 14, 2022 at 8:00

Hill Auditorium

Ann Arbor

Fourth Performance of the 144th Annual Season

This evening's presentation of Wynton Marsalis's *All Rise* is supported by Elaine and Peter Schweitzer, Menakka and Essel Bailey, Gil Omenn and Martha Darling, Anthony Reffells, and Jay and Christine Zelenock and the Zelenock Family.

Special thanks to Robin Bailey, Ann Arbor Public Schools; Victoria Fernholz and Maritza Garibay, Detroit School of Arts; Caroline Fitzgerald, Scarlett Middle School; Leslie Schwegler, Lincoln High School; Jack Wagner, Community High School; Ypsi Glow; Chaplain J. Cooper, FCI Milan; Catherine Brown, Trisha Dowling, Nora Krinitsky and the Prison Creative Arts Project, U-M LSA; Jerry Davis and Catherine Johnson, Ross School of Business; Andrew Bishop, Ellen Rowe, Michael Malis, and Dennis Wilson, U-M School of Music, Theatre and Dance; Allen Dennard and Tariq Gardner, UMS Artist Facilitators; and the UMS Ambassadors for their participation in events surrounding this week's residency.

Additional thanks to UMS residency collaborators Dean David Gier, Mark Clague, John Pasquale and the Michigan Marching Band, and Paul Feeny, U-M School of Music, Theatre & Dance; Chrisstina Hamilton, Penny Stamps Speaker Series, U-M Stamps School of Art & Design; and to visiting *All Rise* vocal and choral coach, Damien Sneed.

Media partnership provided by WEMU 89.1 FM, WRCJ 90.9 FM, Michigan Radio 91.7 FM, WDET 101.9 FM, and Ann Arbor's 107one.

The Steinway piano used in this evening's performance is made possible by the William and Mary Palmer Endowment Fund.

*All Rise* was co-commissioned by Jazz at Lincoln Center and the New York Philharmonic for The Serge Koussevitzky Music Foundation in the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitzky.

World Premiere December 29 and 30, 1999 at Avery Fisher Hall, New York, NY, by the New York Philharmonic, the Jazz at Lincoln Center Orchestra, and Morgan State University Choir under the direction of Kurt Masur.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## **PROGRAM**

*Wynton Marsalis*

### **All Rise (Symphony No. 1)**

**For Symphony Orchestra, Jazz Orchestra, and Chorus**

I. Jubal Step\*

II. A Hundred and a Hundred, a Hundred and Twelve\*

III. Go Slow (But Don't Stop)

IV. Wild Strumming of Fiddle

## **Pause**

V. Save Us\*

Cinderella Ksebati

LaVonté Heard

Andrew Smith

Tyler Middleton

Joshua Thomas

VI. Cried, Shouted, Then Swung\*

VII. Look Beyond\*

VIII. The Halls of Erudition and Scholarship\*

Abigail Lysinger

Andrew Smith

Spencer VanDellen

Amber Merritt

## **Intermission**

IX. El "Gran" Baile de la Reina

X. Expressbrown Local

XI. Saturday Night Slow Drag

XII. I Am (Don't You Run From Me)\*

Markita Knight

LaVonté Heard

\*Including chorus

## ALL RISE (SYMPHONY NO. 1) (1999)

Wynton Marsalis

*Born October 18, 1961 in New Orleans, Louisiana*

*Currently residing in New York City*

UMS premiere: This piece has never been performed on a UMS concert.

The 20th was the century of communication. The 21st will be the century of integration. Our rapidly developing global community is the most exciting modern reality. But to the first jazz musicians in New Orleans, Louisiana, some 100 years ago, the global village was already real. Pianist and composer Jelly Roll Morton said, "We had all nations in New Orleans, but with the music, we could creep in closer to other people." Today the world is so small, we don't need music to creep in closer to other people: we are close. The larger question of this moment is how will we translate our differences into a collective creativity? That's where the blues comes in. The blues is an approach to harmony, a way of rhythm and a body of vocal textures sung through horns. It's a melodic attitude featuring minor in the major mode and major in the minor mode, the pentatonic scales of Eastern music, the quarter tones and altered scales of Near and Middle Eastern music. The blues is call and response, as well as the high shuffle of a cowbell in some thick African drum *stretto*. But mostly, it is an attitude towards life, celebrating transcendence through acceptance of what is and proceeding from there in a straight line to the nearest groove. With the blues you got to give some to get some.

*All Rise* is structured in the form of a 12-bar blues. It is separated into three sections of four movements. Each section expresses different moments in the progression of experiences that punctuate our lives. It is a personal and communal progression. The first four movements are concerned with birth and self-discovery; they are joyous. The second four movements are concerned with mistakes, pain, sacrifice, and redemption. They are somber and poignant. The last four are concerned with maturity and joy. *All Rise* contains elements of many things I consider to be related to the blues: the didgeridoo, ancient Greek harmonies and modes, New Orleans brass bands, the fiddler's reel, clave, samba, the down-home church service, Chinese parade bands, the Italian aria, and plain ol' down-home ditties. Instead of combining many different styles on top of a vamp, I try to hear how they are the same. In attempting to unite disparate and large forces, everyone has to give up something in order to achieve a greater whole. The jazz band has to play more 2/4 marches and *ostinato* bass grooves, while the orchestra has to adapt to a percussive roughness and the metronomic dictates of a rhythm section. The choir must do lots of waiting. The fun is in the working together.

## **I. Jubal Step**

We are created in joy and we love to create. The main theme is a little riff my great Uncle Alfonse, who was born in 1883, used to sing to me when I was boy.

This movement is a march. Jazz, ragtime, the fiddler's reel, and most South American dance rhythms are connected through the march. The men sing "Ah Zum," to mean from the beginning to the end in one instant, and then we begin. The "Ah" also means "and," as if to say our beginning is a continuation. Soon everything starts spinning and then the families (strings, woodwinds, percussion, etc.) dance together. In the introduction, the jazz band plays small samba drums — called tambourin — and progresses from elemental syncopation to an involved Latin rhythm called "cascara."

The harmonic direction is ambiguous. It could be in F Major or C dominant or d minor. In the middle vocal section the men sing "M-m-m-m" as if calling for their mothers, and the women sing "Da-da-da-da" as if calling for their daddies. The orchestra is in F Dorian while the choir sings blues in E-flat and C.

Because every march must have a trio, there is a trio section for flute, bassoon, and clarinet. Then the jazz band enters on an A-flat dominant-7 chord, implying minor blues in the key of C. The orchestra returns for what will be an extended coda featuring African-inflected moving bass with open orchestral chords, a syncopated blues riff in the jazz band, and the "cascara" rhythm in the percussion.

## **II. A Hundred and a Hundred, a Hundred and Twelve**

The joy of play.

This is based on a little chant my son Simeon sang for about two hours on a train ride. It begins in the key of C-sharp Major and ends in D-flat Major with many modulations in between. It is a form of *danzon* that utilizes what we call New Orleans clave. It features juxtaposition of the low and high registers and a repeated teasing theme with *wa-wa* trumpet or trombone. It also has samba and bossa nova rhythms, as well as a type of counterpoint that comes from New Orleans jazz.

## **III. Go Slow (But Don't Stop)**

From the cradle to the grave everyone loves love. Getting it and giving it.

The form of this movement follows the process of emotional maturation in romantic matters. The opening waltz is naïve and adolescent. It is a pastoral folk theme which progresses down a cycle of fourths from D to A to E to B to F-sharp to C-sharp to A-flat Major. The jazz band orchestra enters in the key of A-flat with an unusual type of integrated harmonic voicing. This section is sensuous, adult, and active. It culminates in a piano solo that features six-bar phrases. The last section combines the jazz and symphonic orchestras in a typical jazz-with-strings type format plus a few unusual blues twists. This last rung of the romance is wistful and aged.

## **IV. Wild Strumming of Fiddle**

We discover we can do wonderful things, get the big head, and get lost in a labyrinth of our own

magnificence.

This movement is the country fiddle with well-rooted bass in the key of A Major. It questions whether the American school of fiddle playing, simpler in harmony but stronger in groove, should not have received more attention from American composers. Each section — violins, violas, cellos, and bass — is introduced one at a time before the main theme enters. The wild strumming on open strings is full syncopated juxtaposition with the bass utilizing melodic fourths found in some types of African music and the treble using the open string scrapings of the country fiddle. I used three different modes of exposition in this movement: 1) the chorus format of jazz and all-American popular music; 2) fugue; and 3) a groove in the African 6/8 clave which is stated by trumpet and horns.

## **Pause**

### **V. Save Us**

We mess up.

No use to beg, but the name of the Lord will be found on everybody's lips in times of crisis. The drums of war recycle the relationship of a battalion of Brazilian tambourin in call and response with a battery of percussion. The cowbell articulates the African 6/8 clave. An alternating vamp of 5/4 and 6/4 in the key of f minor leads to a new harmonic progression and groove, in the style of John Coltrane. On top of this groove is a string counterpoint led by two saxophones. Two trombones improvising presage

the funeral procession in the next movement. Then we hear a different concept of the blues harmony with the teeming choir against the solo cries of "Save us" and "For we know not what to do." The choir uses a fragment of the fugal theme from movement four to express "Help us, oh Lord." A trumpet solo in response to the cries of "Save us" declares "Permission denied." Then the brass slaps with saxophone scurrying; this evokes the scrambling that goes on whenever the bright light of justice is shone on dense segments of willful darkness. The movement ends with a soulful cry.

### **VI. Cried, Shouted, Then Swung**

We suffer. After crying for denied mercy we move on to death.

This movement begins with the New Orleans funeral that is always initiated by the solo trombone. The proper Crescent City filigree is provided on clarinet. We then progress to the English Brass Choir, followed by the solo violins — all in mourning, the first signs of healing. The reverend shouts a sermon in the tradition of the Afro-American church. The tuba preaches, the French horns are the choir, the jazz trumpet is a sister in the back of the church, and the jazz trombone is the elder deacon and chief co-signer. After the sermon, the choir sings of the arrogant and self-aggrandized viewpoints that always lead to gross inhumanity in the name of God and in the name of Jesus. This movement progresses from c minor to F Major to d minor to a minor. To A something or another.



## VII. Look Beyond

We ask forgiveness and are redeemed.

After some introductory passages, the pastoral main theme is stated by bass, then cello, then viola. Each statement is answered by bass, clarinet, and alto saxophone of the jazz band. With each reiteration the theme becomes more syncopated under the influence of a washboard-inflected groove. The washboard is the folk element of the blues that cannot be corrupted. It represents the strength to resist over-refinement and willful descent into ever-more elite forms of intellectual masturbation that often replace basic human engagement. A washboard puts you right in the laundry room where souls are cleansed and replenished. "Look beyond" means look past what you have been taught, what you want, what you feel. Beyond what is expected. Beyond all judgment — to what you know. This is sung to a backbeat which represents under-refined forms of human engagement that preclude the type of thought, sophistication, and feeling that enriches civilization. We look beyond that static groove to the fluid motion of swing. This movement progresses through the keys of A-flat Major, F Major, G Major, and D dominant.

## VIII. The Halls of Erudition and Scholarship (Come Back Home)

We are forgiven and welcomed home.

This movement features the brass and percussion. In the first movement everything spins. Here, the brass bounces and throbs with the same motion and basic melodic structure.

The low brass appear periodically in a "God's trombones" type of response derived from Afro- and Anglo-American folk music. This piece stays in the key of F Major because once you get home there's no place else to go. The brass, woodwinds, and strings say their piece and the jazz orchestra returns again and again to repeat the same phrase, "Welcome Back Home." A Printupian trumpet solo further clarifies "Welcome" because to swing means to welcome. In the end, the choir comes from the contemplative space of suffering and resolve that produced the majestic Negro Spirituals.

## Intermission

## IX. El Gran' Baile de la Reina

We are reborn in joy.

The deepest expression of joy short of spiritual rapture is romance. And romance's calling card is dance. This movement is an integration of various types of Latin dances, from Argentinian milonga to Afro-Cuban mambo. There are periodic *rubato* solo sections for the man (cello) and woman (violin) to work things out. We end with a big coda in the style of the large South American dance orchestras.

## X. Expressbrown Local

Who doesn't love trains? From the toy train to the express train to the bullet train to John Coltrane.

The train also has symbolic significance for the Afro-American. From Duke Ellington's "Track 360" to Aaron Copland's "John Henry,"

the train is freedom and power. Train tracks often delineate black and white neighborhoods in the south. The Underground Railroad was the Freedom Train. The Gospel Train is the Glory Train. The basic shuffle of the blues is the chugging of engine and wheels. The cries, shouts, and exhortations of horns are many, many train whistles tooting at will. Even the complicated lines of bebop have a relationship to the big country swing of the Western train. Charlie Parker was from Kansas City. They know about trains there.

### **XI. Saturday Night Slow Drag**

The slow blues: unsentimental romance, wise love, a dance, an attitude, a modality.

The slow drag: vertical expression of the most salacious horizontal aspirations.

Saturday night: when things that should be confessed on Sunday take place.

### **XII. I Am (Don't You Run From Me)**

Sunday morning. God's love calls us to rise to the complete fulfillment of who we are. We choose how high and how soon. From the I AM of materialistic self-aggrandizement to the great I AM of brotherhood, sharing, and love. There is no greater journey or battle for individuals or groups. The act of rising is itself thanks for God's love which is the source of all life and creativity.

*Program notes by Wynton Marsalis.*

## TEXTS

### I. Jubal Step

Ah Zum.

### II. A Hundred and a Hundred, a Hundred and Twelve

A hundred and a hundred, a hundred  
and twelve.

A hundred and a hundred, a hundred  
and twelve.

A hundred and a hundred, a hundred  
and a hundred,  
and a hundred and twelve.

### V. Save Us

*(General hollering and sounds of  
discomfort, chaos and angst)*

Comfort me, comfort me

Save us, O Lord

For we know not what we do.

Help us, O Lord

For we know not what we do.

O Lord, have mercy on us.

Please Lord, please Lord

Mercy, mercy

Forgive me.

Save us, O Lord

For we know not what we do.

Help us, O Lord

Set me free.

### VI. Cried, Shouted, Then Sung

Our fellow man,

Break him up, where him stand,

Slap away him open hand.

Steal him gold and take him land.

Then give him Jesus.

Jesus, save him soul, Jesus.

Oh cry his children,

Hear them cry aloud.

So, mock our children, hear them

Sanctify the lies we've sold.

And that same Jesus

Come to save our souls.

Ride on, King Jesus.

Teach us to be

Our fellow man,

In him in me,

All sing freedom, freedom.

Let it ring, freedom,

Was always is and will be.

Oh Freedom, freedom, freedom.

In the name of Jesus be. Beyond.

### VII. Look Beyond

Thy will be done on earth as it is in  
heaven.

Almighty God, Thy love is forever  
healing.

Hosanna in the highest. All glory in

Thy holy name. Hosanna.

Look beyond, look beyond.

Beyond.

### VIII. The Halls of Erudition and Scholarship (Come Back Home)

Raise your hands and praise the Lord.

Hallelu.

Raise your voice and praise the Lord,

O Hallelu.

Raise your hearts and feel the Love of  
our God.

Let God be what He is in you.

Little David come play your harp,

And the angels sing.

I hear Gabrielle a-blowin' her horn.

Baa-bee-doo-bee, doo-bee

Baa-bee doo-bee-doo

Baa-doo-bee doo-bee doo-bee

God is calling us. "Come back home."

You keep on knockin' but you won't  
come in.

You keep on walkin' past the house  
He's in.

He's always home, don't you mind  
what they say,

And not one soul is ever turned away.

Yes, the Lord's always here to hold our  
hands.

And He say come back home.  
Come by Lord, come by Lord.  
Hear me prayin' won't you come by  
Lord.  
In my deep sorrow did our Lord  
appear.  
A song He giveth me to calm my fears.  
Come by Lord, come by Lord.  
Hear me prayin' won't you come by  
Lord.  
In His song my soul abides.  
In every cry and joyous shout,  
I AM PRESIDES.  
We offered You our song to  
harmonize.  
Our song, healing.  
Come by Lord, come by Lord,  
Hear me prayin', won't you come by  
Lord.  
O my Lardy, won't you come by here,  
O sweet Jesus, won't you come by  
here.  
Save our souls, Lardy, save our souls,  
Save our souls, Lord, save my soul.  
Hear me prayin' won't you come by  
Lord.  
Bleed my song till it sings untrue,  
Still I'm gonna sing my song in blue.  
Glory train coming through.  
Help us Lord sing our souls, sing our  
song.  
Yes the Lord's always here to hold our  
hands.  
And He say come back, and He say  
come back,  
And He say come back home.

## **XII. I Am (Don't Your Run From Me)**

I say All Rise,  
And be heard.  
And now All Rise,  
Choose to be.  
Oh, hear the cry of God's sweet love  
Call to be who you are.  
All choose, all see, all rise, all be, the  
love of God,  
To praise His name.  
All Rise, All Rise, give thanks for all  
life.  
Zurn, zum, zum, I am, I am, I am.  
Thy will be done.  
Lord, comfort me.  
I am. All Rise.  
For the glory of God.  
Thy will be done, Lord comfort me.  
Look beyond, look beyond, higher.  
Look higher, look higher and higher  
I am.  
Look beyond.  
All Rise.  
Listen up and hear me sing my song  
I'm a-sing it loud and long.  
Oh! And don't you think that you can  
feel my song  
Lest you comfort me.  
You runnin' around, oh you grabbin'.  
Wantin' to buy everything you see.  
What's bought won't make you be.  
Oh, why don't you tell me  
Why you keep on pushin' me 'round  
And knockin' me down.  
Can't you see that I'm gonna rise and  
rise and,  
Oh yes! Our Lord has given us all  
Something that just refuses to die  
Open your heart and see,  
Then you'll hear the sweet soul  
Of what I sing.  
It's for you and for me.  
Oh, don't you run, baby don't you run,  
Don't you run from me.

## ARTISTS

**Kenneth Kiesler** (*music director and conductor*) is a Grammy nominee (2014), recipient of the American Prize in Conducting (2011), and conductor laureate of the Illinois Symphony Orchestra, where — as its music director from 1980–2000 — he led debuts at Lincoln Center and Carnegie Hall.

Kiesler's performances are heard on more than a dozen recordings on the Naxos, Dorian Sono Luminus, Equilibrium, and Centaur labels with the BBC in London, Third Angle, University of Michigan Symphony Orchestra, and University Opera Theatre. The three-CD, world-premiere recording of Milhaud's *L'Orestie d'Eschyle* received a Grammy nomination for "Best Opera" in 2014.

Kiesler has conducted more than 100 orchestras on five continents, including the National Symphony at the Kennedy Center, the Chicago Symphony, Detroit Symphony, and Jerusalem Symphony; the orchestras of Utah, New Jersey, Florida, Indianapolis, San Diego, Haifa, Osaka, and The International Orchestra of the Arts in Mexico City; and the Meadowbrook, Skaneateles, Sewanee, Breckenridge, and Aspen music festivals. Kiesler has performed with many leading artists, including violinist Joshua Bell, pianist Jean-Yves Thibaudet, singers Audra MacDonald, Measha Brueggengosman, and George Shirley, and clarinetists Richard Stoltzman and David Schiffrin.

Kiesler is one of the most sought-after and highly regarded teachers and mentors of conductors, internationally. At the University of Michigan, he is director of university of orchestras and professor of conducting. His students have won many major international competitions and hold positions with major orchestras, opera companies, and music schools. He was

a visiting artist and music advisor to the orchestras of the Manhattan School of Music and a frequent visiting artist at the Royal Academy of Music in London. He is the founder and director of the renowned Conductors Retreat at Medomak, an intensive summer conducting and leadership program in Maine, now in its 26th year. For five years, he was director of the Vendome International Academy of Orchestral Conducting in France and director of conducting programs of International Masterclasses Berlin.

Kiesler has led many world premieres and was instrumental in the founding of the U-M School of Music, Theatre & Dance's 10-year commissioning and recording program MORE (Michigan Orchestra Repertoire for Equity), which has recently commissioned new orchestral works by James Lee III, Carlos Simon, and Nkeiru Okoye.

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**Markita Knight** (*vocal soloist*) is a native of Los Angeles, CA. She loved to sing at an early age in church and continued to develop this gift. Also a sports enthusiast, Markita was a track and field athlete starting with the LA Jets from the age of nine until her junior year in college, earning a full scholarship throughout her college years. Markita has sung, toured, and shared the stage with artists including Andraé Crouch, Damien Sneed, Wynton Marsalis, Kurt Carr, CeCe Winans, Judith McAllister, and Valerie Simpson (of Ashford & Simpson). With a variety of styles, tones, and expansive range, Markita loves to express her gift by creating and "painting colors" with her voice.

**Cinderella Ksebati** (*vocal soloist*) was named the John Knapp Friends of Opera

Award Winner in 2022, First Prize in the George Shirley competition in 2021, and recognized as a NATS National Finalist in 2022 and 2020, receiving distinguishable honors of “Most Promising” in the Musical Theater division, as well as a Top 10 finalist at the American Songbook Academy. Past opera performances include *Higher Ground* (world premiere), *Baby Shower*, *Candide*, and *Die Fledermaus*. Cinderella will be performing as Chocholka (Hen) in University of Michigan’s production of *The Cunning Little Vixen* and will return to the Detroit Symphony Orchestra for performances of Mahler’s Symphony No. 2.

Tenor **LaVonté L. Heard** (*vocal soloist*) has been internationally lauded for his versatility in his classical and “fiery” Gospel performances. Heard has enjoyed a career that spans the globe, including the Czech National Symphony Orchestra (Prague), Cleveland Symphony Orchestra, Dayton Philharmonic, Bach Society of Dayton, Flint Symphony, The Sphinx Organization, and EAFIT Orchestra (*Medellín*). A dedicated educator, Heard founded Transcendence Vocal Arts Institute, which has grown in emphasis to become the Transcendence Performing Arts Centers, Inc., a network of schools and studios based in Lansing, MI with national reach, aiming to provide world-class arts instruction at no cost to its students.

**Abigail Lysinger** (*vocal soloist*) is a senior mezzo-soprano majoring in voice performance at the University of Michigan. There, she studies with Professor Freda Herseith and has sung in the Chamber Choir with Dr. Eugene Rogers for four years. She has appeared on stage with the Michigan Opera Theater in *La Bohème*, *Die Zauberflöte*, and will be in *The Cunning*

*Little Vixen* this November.

**Amber Cierra Merritt** (*vocal soloist*) is a second-year Specialist student at the University of Michigan where she studies with Dr. Louise Toppin. During her time at Michigan, Merritt starred as Edmonia in the workshop of the opera *Edmonia* by William Banfield and as the Sparrow in Nkeiru Okoye’s *Bre’r Rabbit and the Tar Baby*. This season, Merritt has starred in two PBS specials with the American Pops Orchestra entitled, *One Voice: American Roots* and *United in Song: Celebration of American Roots*.

**Tyler Middleton** (*vocal soloist*) is a baritone from Maryville, Tennessee. He is a first-year master’s student, having completed his undergraduate degree at Middle Tennessee State University in the Spring of 2022. Tyler has performed roles such as Danilo Danilovich in Lehár’s *Die lustige Witwe*, Fredrik Egerman in Sondheim’s *A Little Night Music*, and Lord Chancellor in Gilbert and Sullivan’s *Iolanthe*. He has also performed bass/baritone solos in concert works such as Mozart’s *Requiem* and Vivaldi’s *Gloria*.

**Andrew Smith** (*vocal soloist*), bass baritone, was born and raised in Washington, DC. He received his Bachelor of Music Degree from George Mason University and his Master of Music Degree from The Catholic University of America. He is currently in his first year at the University of Michigan, pursuing a Doctor of Musical Arts in vocal performance.

Born and raised in Houston, TX, **Joshua Thomas** (*vocal soloist*) started singing at his home church of Petra AME and instantly fell in love with music. He completed his undergraduate in

vocal performance at Louisiana State University under the studies of Dr. Brandon Hendrickson and begins the second year of his Master of Music in vocal performance at the University of Michigan, studying under Professor Stephen West. Upcoming performances include bass soloist in Mozart's *Requiem* at Midland Symphony Orchestra and the Seventh Patron in *Eintänzer* at the University of Michigan.

**Spencer VanDellen's** (*vocal soloist*) voice has been described as youthful, bright, and filled with color. He recently graduated from the University of Victoria with a Bachelor of Music in voice performance, and is attending the University of Michigan for a Master of Music. His most recent concert performances were with the Victoria Philharmonic Choir as the tenor soloist in Bach's *Magnificat*, and with the University of Victoria Orchestra and Choir as the tenor soloist in Beethoven's Symphony No. 9.

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A two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 Grammy Award nominee, **Eugene Rogers** (*music director, University of Michigan Choirs*) is recognized as a leading conductor and pedagogue throughout the US and abroad. In addition to being the founding director of EXIGENCE, Dr. Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. Recently, he was named as the fifth artistic director of the two-time Grammy Award-winning ensemble, The Washington Chorus (Washington, DC).

At the University of Michigan, Rogers leads the graduate choral conducting program, conducts the chamber choir, and administers the program of over

eight choral ensembles. His choirs have toured throughout China, South Africa, and the US, and have appeared at national and regional conferences. In December 2017, *Musical America* named Rogers one of the top 30 "Movers and Shapers" professionals in North America.

In 2016, Rogers' passion for issues of social justice and music was featured in the award-winning documentary *Love, Life and Loss* which highlights Joel Thompson's powerful *Seven Last Words of the Unarmed*.

In 2015, Mark Foster Publishing began the Eugene Rogers Choral Series, a series featuring emerging composers who specialize in contemporary classical and folk music traditions, and the EXIGENCE Choral Series in 2018 which features folk and contemporary works by Black and Latinx composers.

Rogers holds a Bachelor of Arts degree in choral music education from the University of Illinois at Urbana Champaign and the Master of Music and Doctor of Musical Arts degrees in choral conducting from U-M. He currently serves on the board of Chorus America and is the former national chair of the Diversity Initiatives Committee for the American Choral Directors Association.

**Scott Hanoian** (*music director, UMS Choral Union*) is the music director and conductor of the UMS Choral Union where he conducts and prepares the Grammy Award-winning chorus in performances with the world's finest orchestras and conductors. Choruses prepared by Mr. Hanoian have sung under the batons of Leonard Slatkin, Iván Fischer, Osmo Vänskä, Peter Oundjian, Fabien Gabel, and Arie Lipsky.

Mr. Hanoian is active as an organist, accompanist, continuo artist, conductor,

choral adjudicator, and guest clinician. He is the director of music and organist at Christ Church Grosse Pointe, where he directs the church's four choirs and oversees the yearly concert series. Mr. Hanoian has served on the faculty of Wayne State University and Oakland University and was the artistic director and conductor of the Oakland Choral Society from 2013–15.

As an organist and conductor, Mr. Hanoian has performed concerts throughout the US and has led choirs on trips to Great Britain, Ireland, Italy, France, and Spain. In the summer of 2017, Mr. Hanoian led the Christ Church Schola during their weeklong residency at Westminster Abbey. Before moving to Grosse Pointe, Mr. Hanoian was the assistant organist and assistant director of music at Washington National Cathedral where he played the organ for many services including the funerals for Presidents Ronald Reagan and Gerald Ford. Mr. Hanoian has recorded the complete organ works of Johannes Brahms for the JAV label.

The **University Symphony Orchestra** (USO), considered one of the world's finest student orchestras, has been conducted by its music director, Kenneth Kiesler, since 1995. Its reputation was affirmed in 2005 when it received the Grammy Award for "Best Classical Album" for the premiere recording of William Bolcom's *Songs of Innocence and of Experience*; in 2011 when named the recipient of The American Prize for Orchestral Performance; as two-time recipient of the Adventurous Programming Award from the American Society of Composers, Authors, and Publishers (ASCAP); and in 2014 when its premiere recording of Darius Milhaud's *L'Orestie d'Eschyle* was nominated for a Grammy

Award in the category of "Best Opera Recording."

Under the auspices of the School of Music, Theatre & Dance, the USO serves as a training ground for gifted young musicians, many of whom go on to significant careers in major symphony orchestras, opera houses, and chamber music ensembles, and as leading educators. The USO has also been at the core of U-M's highly competitive and sought-after graduate program in orchestral conducting, ranked number one in the US by *U.S. News and World Report* since 1997.

USO tours have included performances in Carnegie Hall and at the festivals of Salzburg and Evian. The USO has premiered dozens of new works by contemporary composers and has played the American premiere of James P. Johnson's *The Dreamy Kid*, as well as the first performance since 1940 of the same composer's *De Organizer*. The USO also played the American premieres of Mendelssohn's Piano Concerto No. 3 and music by the Czech composer Viteslava Kapralova. The USO has several recordings currently available, including first-ever recordings of music by U-M composers Leslie Bassett, Michael Daugherty, Evan Chambers, Kristin Kuster, Stephen Rush, and William Bolcom on the Equilibrium label. Audiences are invited to watch and listen to USO performances, conducted by Kenneth Kiesler, on YouTube.

The award-winning **University of Michigan School of Music, Theatre & Dance Choirs** perform the breadth and depth of choral repertoire, from traditional to contemporary *a cappella* and choral-orchestral works. Led by the director and the associate director of choral activities, Eugene Rogers and



Mark Stover, respectively, the School of Music, Theatre & Dance Choirs have been featured on Grammy Award-winning and Grammy Award-nominated albums in addition to performances at national and regional conventions of the American Choral Directors Association and National Collegiate Choral Organization. Most recently, the choirs premiered Damien Geter's powerful *Justice Symphony*, and the Chamber Choir was featured in a Penny Stamps Speaker Series event as well as a Detroit PBS performance of Craig Hella Johnson's acclaimed passion oratorio, *Considering Matthew Shepard*.

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 138-year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel's *Messiah* in Ann Arbor annually since its first *Messiah* performance in December 1879. Based in Ann Arbor under the aegis of UMS and led by Scott Hanoian, the 150-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra.

In addition to its annual performances of Handel's *Messiah*, the UMS Choral Union's 2022–23 season includes a performance of Wynton Marsalis's *All Rise* with the

orchestra and choirs of the University of Michigan School of Music, Theatre & Dance, Janáček's *Missa Glagolitica* with the Brno Philharmonic, and Mahler's *Symphony No. 2* with the Ann Arbor Symphony Orchestra.

The UMS Choral Union was a participant chorus in a rare performance and Grammy Award-winning recording of William Bolcom's *Songs of Innocence and of Experience* under the baton of Leonard Slatkin. Other recent highlights include a Grammy-nominated recording project of the rarely heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler and collaborations with the San Francisco Symphony, Budapest Festival Orchestra, Minnesota Orchestra, Detroit Symphony Orchestra, and New York Philharmonic. The ensemble received The American Prize in Choral Performance (community division) for its 2017 performance of Beethoven's *Missa Solemnis*.

The UMS Choral Union strives to create an environment that is accessible, diverse, equitable, and inclusive of all. Participation in the Choral Union remains open to all students and adults by audition. For more information on how to audition, please visit [www.UMS.org/choralunion](http://www.UMS.org/choralunion).

**Please turn to page 24 in your program for complete biographies of Jazz at Lincoln Center, Jazz at Lincoln Center Orchestra, and Wynton Marsalis. Please reference page 21 for complete JLCO personnel and instrumentation for this evening's concert.**

# UNIVERSITY SYMPHONY ORCHESTRA

Kenneth Kiesler / Music Director

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## Violin

Anna Black\*\*††  
Andrew Choi\*\*  
Beau Henson\*\*  
Eugenia Cho\*\*†  
Ellen Hayashi\*  
Matthew Adams  
Jordan Bartel  
Yuchen Cao  
Stanley Chapel  
Fiona Cunningham-Murray  
Zoe Dweck  
Zoe Fong|  
Noah Ghosh  
Emily Hauer  
Margot Helft  
Bethlehem Kelley  
Aidan Krieger  
Angela Lee  
Enoria Li  
Joshua Millet  
Annabella Palucci  
Jolie Rebelo  
Alden Rohwer  
May Tang  
Jerusha Taylor  
Braden Thompson  
Javier Torres-Delgado  
Sophia Vershinin  
Cara Wunder  
Valerie Xu-Friedman

## Viola

Margot Cunningham\*†  
Benjamin Martz\*  
Benjamin Penzner\*  
Kim LaFranzo  
Hannah Langenbach  
Luvyana Marquez  
Diego Mieres  
Jane Mockus  
Katherine Moran  
Heejo Yang

## Cello

Emma Cary\*  
Christopher Chan\*†  
Jackie Hager\*  
David Caplan  
Ben Deighton  
Alon Hayut  
Priscilla Kim  
Adalus Low-Manzini  
Lauren Mathews  
Emma Osterrieder

Maxwell Remmer  
Tanner Rodriguez  
John Rose  
Alexander Shier  
Brandon Shin

## Double Bass

Stephen Castiglione\*†  
Grant Phillips\*  
Connor Briskin  
James Gold  
Desmond Ross  
Bratton Damian Rutti  
Maggie Ryan  
Samuel Stover

## Flute

Alexis Phinney†  
Mia Cotton  
Annalese Lohr  
Isabella Carucci, piccolo

## Oboe

Mark Doerr†  
Jonathan Chan  
Daniel Severtson  
Nadia Para, English horn

## Clarinet

Nickolas Hamblin†  
Noah Pujol  
Craig Swink  
Michelle Ho, bass clarinet

## Bassoon

Benjamin Richard†  
Aliciana LoTemple  
Eduardo Martinez  
Heeseung Lee,  
contrabassoon

## Trumpet

William Rich†  
Oliver Barron  
Gabiella Rock

## Horn

Landon Young†  
Dawson Hartman  
Adam Julian  
Dena Levy  
Paul Nastelin  
Zachariah Reed

## Trombone

Shonn Olegario†  
Arabella Olson

## Bass Trombone

Joseph Bickel

## Tuba

Will Halloran†

## Percussion

Xin Yi Chong  
Nolan Ehlers  
James Koo  
Adam Langs  
Anna Mueller  
Spencer Perilloux

## Harp

Beth Henson  
Karlée Lanum

\*\**All Rise* Concertmaster

\**All Rise* Principal Second Violin

†*All Rise* Principal

\*\*Concertmaster

\*Principal

## UNIVERSITY CHAMBER CHOIR AND ORPHEUS SINGERS

Eugene Rogers / *Director of Choirs*

Scott VanOrnum / *Pianist*

### UNIVERSITY CHOIR

Mark Stover / *Associate Director of Choirs*

Joshua Marzan / *Pianist*

### UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*

Scott VanOrnum / *Pianist*

#### Soprano

Hallie Ackerman  
Katie Alltop\*  
Brooke Arnold  
Elizabeth Baldner\*  
Emily Barrett  
Alexandra Beaty  
Emily Becker  
Debra Joy  
Brabenec\*  
Caitlyn Bogart  
Sohyun Cho  
Rebecca Clark  
Barbara Clayton\*  
Corynn Coscia\*  
Lyana Cremnitz  
Annika De Jonge  
Julia Deluca  
Korrin Dering  
Madeline Dickens\*  
Lauren Fleming  
Allison Gaines  
Eliana Gross  
Elizabeth Haag  
Meredith Hanoian\*  
Sarah Herwick\*  
Jamiyah Hudson  
Jasmine Jaggars\*  
Elle Jorling\*  
Kelsey Keenan  
Ellen Kettler\*  
Lucy Koukoudian  
Veronica Koz  
Cecilia Kowara  
Cinderella Ksebbati  
Allison Lange  
Ada Langston  
Tamina Lock\*  
Lucy McDowell  
Amber Merritt  
Haila Moazami  
Margaret Dearden  
Petersen\*  
Sara J. Peth\*  
Victoria Pinto  
Maggie Reed  
Marisa Redding  
Lily Robinson\*  
Madeleine Rodgers  
Rachel L. Rose\*

Brooke Studebaker  
Madeleine Surowiec  
Virginia Thorne  
Herrmann\*  
Sumedha Vadlapudi  
Lydia Vermeesch  
Lisa Wang  
Margie Warrick\*  
Megan Warburton  
Mary Wigton\*  
Lauren E. Wilson\*  
Xixi Zhao

#### Alto

Abigail Baker  
Natalia Camargo  
Duarte  
Lora Perry  
Campredon\*  
Olivia Cook  
Suri Doepfer  
Olivia Donohue  
Melissa Doyle\*  
Sara Fox  
Johanna Grum\*  
Sasha Gusikhin  
Kat Hagedorn\*  
Amy Helms  
Amy Hendricksma\*  
Cecilia Kirkpatrick  
Simone Li  
Qirong Liang  
Johanna Liao\*  
Zhiwen Liu  
Abby Lysinger  
Beth McNally\*  
Julia Morris  
Kathryn Murphy  
Pelagia Pamel  
Judith Pennywell\*  
Ella Peters  
Alexa Piotrowski\*  
Caroline Murphy  
Racette  
Madelaine Ringo  
Katie Rohwer  
Molly Schwall  
Cindy Shindlecker\*  
Katherine Spindler\*  
Hanna Song\*

Sarah Wallace  
Genevieve Welch  
Hannah Yan  
Ameila Zhang

#### Tenor

Tyler Altomari  
Carson Arcuri  
Wade Baughman\*  
Brock Boze  
Jacob Carroll  
Nick Cravens  
Ian Danaher  
Steven Fudge\*  
Varun Ganapathy  
Colin Garon  
Arthur Gulick\*  
Mark He  
LaVonté Heard  
Bryan Ijames  
Marius Jooste\*  
Michael Katopodes  
Corwin Kerr\*  
Bob Klaffke\*  
Adam Lenhart  
Alex McKay  
Mario Melone  
Sydney Mukasa  
Ian Pathak  
Trevor Scott  
Johnny Serra  
Thomas Shaw\*  
Ray Shuster\*  
Robert J. Stevenson\*  
Napoleon Stone  
Teddy Sweeney  
Peter Toogood\*  
Alexander Tran  
Dawson Trotman  
Spencer VanDellen  
Trevor Young\*  
Ben Zeming

#### Bass

Sam Baetzel\*  
Andrew Berryhill\*  
William Boggs\*  
Charles A. Burch\*  
Evan Courtney  
Kyle Cozad\*

John Dryden\*  
Robert Edgar\*  
Christopher Friese\*  
Gabriel Fynsk  
Ben Gaughren  
Nate Gorman  
Micah Huisman  
Justin Ingui  
Jorge Iniguez-Lluhi\*  
Joey Karz  
Anthony Larson  
William Lee  
Roderick J. Little\*  
Duncan  
McConaughy  
Tyrique McNeal  
Aidan Meador-  
Woodruff\*  
Caleb Middleton  
Tyler Middleton  
David Moon  
Jack Morin  
Xavier Perry  
Thomas Postema\*  
Skyelar Raiti  
Craig Rettew  
Evan Russ  
Tejas Shivaraman  
Andrew Smith  
Taewon Sohn  
Jeff Spindler\*  
William Stevenson\*  
Joshua Thomas  
Gavin Tomasco  
David Townsend\*  
James Watz\*  
Cody Weaver-  
Carlson  
Jaxon Williams

\*UMS Choral Union member



## UMS ARTIST RESIDENCY

Throughout this week, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** have been engaged in an unprecedented range of residency activities on- and off-campus, including teaching and mentoring K–12 students at schools in Detroit, Ypsilanti, and Ann Arbor, visiting U-M classrooms to make connections between jazz and other subjects, coaching U-M jazz ensembles, and performing side-by-side with U-M students for inmates at a federal corrections facility in Milan, MI. For evidence of their meaningful collaboration with students at the U-M School of Music, Theatre & Dance, look no further than Friday evening's Michigan premiere of Wynton Marsalis's *All Rise*. Additional highlights of this week's residency include Wynton Marsalis's public conversation with U-M director of athletics, Warde Manuel, as part of the Penny Stamps Speaker Series, and a private interaction with students, faculty, and arts and business leaders at the Ross School of Business. Thousands of area schoolchildren encountered the power of swing attending a concert by the JLCO with Wynton Marsalis at Hill Auditorium — which was also livestreamed to schools — as part of UMS's School Day Performance series. Many more thousands of people will experience the Jazz at Lincoln Center Orchestra during the halftime show at the Michigan vs. Penn State football game this weekend, when Wynton and the ensemble perform in collaboration with the Michigan Marching Band at the Big House, in a dynamic, New Orleans-themed musical spectacle.

## UMS ARCHIVES

This evening's performance marks the **Jazz at Lincoln Center Orchestra's** 22nd UMS appearance since the Orchestra's UMS debut in February 1994. Composer and trumpeter **Wynton Marsalis** makes his 25th appearance under UMS auspices, both with the Orchestra and in other ensemble configurations, including a February 1997 presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, at Hill Auditorium. This evening's concert marks Maestro **Kenneth Kiesler's** fifth UMS performance, following his UMS debut in January 2004 in Hill Auditorium conducting the USO in the Hill Re-Opening Concert. Maestro Kiesler and the USO most recently appeared under UMS auspices in *The Gershwins' Porgy and Bess* in February 2018 in Hill Auditorium. Tonight's performance also marks the **University Symphony Orchestra's** (USO) 95th appearance under UMS auspices. The USO performed as the orchestra in some of the first UMS concerts dating back to February 1880.



# JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

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*

Ted Nash / *Alto and Soprano Saxophones, Flute, Clarinet*

Dan Block / *Tenor and Soprano Saxophones, Clarinet, Bass Clarinet*

Abdias Armenteros / *Tenor and Soprano Saxophones*

Paul Nedzela / *Baritone and Soprano Saxophones, Bass Clarinet*

Dan Nimmer / *Piano, The Zou Family Chair*

Philip Norris / *Bass, The Mandel Family Chair in honor of Kathleen B. Mandel*

Obed Calvaire / *Drums*

Afternoon, October 16, 2022 at 4:00

Hill Auditorium

Ann Arbor

Fifth Performance of the 144th Annual Season

This afternoon's presentation of Jazz at Lincoln Center Orchestra with Wynton Marsalis is supported by Elaine and Peter Schweitzer, Menakka and Essel Bailey, Nancy and James Stanley, Anthony Reffells, and the Dallas and Sharon Dort Endowment Fund.

The UMS School Day Performance by Jazz at Lincoln Center Orchestra with Wynton Marsalis was supported in part by Elaine and Peter Schweitzer, Menakka and Essel Bailey, the Prudence and Amnon Rosenthal K-12 Education Endowment Fund, and the David and Kiana Barfield Family Foundation.

Special thanks to Robin Bailey, Ann Arbor Public Schools; Victoria Fernholz and Maritza Garibay, Detroit School of Arts; Caroline Fitzgerald, Scarlett Middle School; Leslie Schwegler, Lincoln High School; Jack Wagner, Community High School; Ypsi Glow; Chaplain J. Cooper, FCI Milan; Catherine Brown, Trisha Dowling, Nora Krinitsky and the Prison Creative Arts Project, U-M LSA; Jerry Davis and Catherine Johnson, Ross School of Business; Andrew Bishop, Ellen Rowe, Michael Malis, and Dennis Wilson, U-M School of Music, Theatre and Dance; Allen Dennard and Tariq Gardner, UMS Artist Facilitators; and the UMS Ambassadors for their participation in events surrounding this week's residency.

Media partnership provided by WEMU 89.1 FM, WRCJ 90.9 FM, Michigan Radio 91.7 FM, WDET 101.9 FM, and Ann Arbor's 107one.

The Steinway piano used in this afternoon's performance is made possible by the William and Mary Palmer Endowment Fund.

Special thanks to Carson Landry, carillonist, and Tiffany Ng, U-M assistant professor of carillon and university carillonist, for coordinating the pre-concert music performed on the Charles Baird Carillon.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

## **PROGRAM**

*This afternoon's program will be announced by the artists from the stage and is performed without intermission.*

## ARTISTS

The mission of **Jazz at Lincoln Center** is to entertain, enrich and expand a global community for Jazz through performance, education, and advocacy. 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 (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. For more information, please visit [jazz.org](http://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, JLCO 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, JLCO 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. Mr. Marsalis’s 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 JLCO’s symphonic collaborations.

Education is a major part of Jazz at Lincoln Center’s mission; its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO 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*, and 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](http://jazz.org/radio).

**Wynton Marsalis** (*music director, composer, trumpet*) is the managing and artistic director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 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 is *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, Mr. Marsalis 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, Mr. Marsalis and the Jazz at Lincoln Center Orchestra have released seven full-length albums and four singles on Blue Engine Records.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education and has received honorary doctorates from dozens of US universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Mr. Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the US of America by the US State Department through their CultureConnect program. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were affected by Hurricane Katrina. Mr. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home — Frederick P. Rose Hall — the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

## UMS ARCHIVES

This afternoon's performance marks the **Jazz at Lincoln Center Orchestra's** 23rd UMS appearances since the Orchestra's UMS debut in February 1994. **Wynton Marsalis** makes his 26th appearances under UMS auspices, both with the Orchestra and in other ensemble configurations, including a February 1997 presentation of his Pulitzer Prize-winning oratorio, *Blood on the Fields*, at Hill Auditorium. Mr. Marsalis made his UMS debut in January 1996 with the Lincoln Center Jazz Orchestra Octet. Mr. Marsalis and the Jazz at Lincoln Center Orchestra were honored with the UMS Distinguished Artist Award during their March 2014 appearance at Hill Auditorium.



**THANK YOU TO SUPPORTERS OF THIS WEEK'S  
RESIDENCY WITH JAZZ AT LINCOLN CENTER**

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PETER SCHWEITZER**

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