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Tuesday

**JAN 18**

7:30 pm

# Jazz at Lincoln Center Orchestra with Wynton Marsalis



Sponsored by



The Jazz at Lincoln Center Orchestra with Wynton Marsalis is a national treasure, and it's our honor at Black Hills Energy to play a small part in helping the community enjoy this master class in one of America's truly unique cultural contributions to the world.

This event is made possible through the generous support of the Clyde & Marty Nichols Performing Arts Fund.

**There will be no intermission during this performance.  
Selections will be announced from the stage.**

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

Wynton Marsalis – music director, trumpet

Ryan Kisor – trumpet

Kenny Rampton – trumpet

Marcus Printup – trumpet

Chris Crenshaw – trombone

Vincent Gardner – trombone

Elliot Mason – trombone

Sherman Irby – alto and soprano saxophones, flute, clarinet

Ted Nash – alto and soprano saxophones, flute, piccolo, clarinet

Victor Goines – tenor and soprano saxophones, clarinet, bass clarinet

Julian Lee – tenor and soprano saxophones, clarinet

Paul Nedzela – baritone and soprano saxophones, bass clarinet

Dan Nimmer – piano

Carlos Henriquez – bass

Obed Calvaire – drums

*Artists subject to change.*

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## MEET THE 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 performance, 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.

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 U.S. 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 as well as 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'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 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 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.

In 2015, Jazz at Lincoln Center launched Blue Engine Records ([www.jazz.org/blueengine](http://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 *Rock Chalk Suite* and *A Swingin' Sesame Street Celebration*, and 2021's *The Democracy Suite* featuring the JLCO Septet with Wynton Marsalis.

For more information on Jazz at Lincoln Center, please visit [www.jazz.org](http://www.jazz.org).

**Wynton Marsalis** (music director, 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 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982 and has since recorded more than 70 jazz and classical albums, which have garnered him nine Grammy Awards. In 1983, he became the first and only artist to win both classical and jazz Grammy Awards in the same year; he repeated this feat in 1984.

Mr. Marsalis's rich body of compositions includes *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*. 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 1999, he released eight new recordings in his unprecedented *Swinging into the 21st* series, and premiered several new compositions, including the ballet *Them Twos*, 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. Sony Classical released *All Rise* on CD in 2002. Recorded on September 14 and 15, 2001 in Los Angeles in the tense days following 9/11, *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers. In 2004, he released *The Magic Hour*, his first of six albums on Blue Note records. He followed up his Blue Note debut with *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, the companion soundtrack recording to the Ken Burns PBS documentary of the great African-American boxer; *Wynton Marsalis: Live at The House Of Tribes* (2005); *From the Plantation to the Penitentiary* (2007); *Two Men with the Blues* featuring Willie Nelson (2008); *He and She* (2009); *Here We Go Again* featuring Willie Nelson and Norah Jones (2011); and *Wynton Marsalis & Eric Clapton Play The Blues* (2011). To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and in 2010 by the Boston Symphony Orchestra. That same year, Marsalis premiered his third symphony, *Swing Symphony*, a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic and The Barbican Centre. The Jazz at Lincoln Center Orchestra with Wynton Marsalis performed the piece with the Berliner Philharmoniker in Berlin, with the New York Philharmonic in New York City in 2010, and with the Los Angeles Philharmonic in Los Angeles in 2011. Mr. Marsalis is also an internationally respected teacher and spokesman for music education and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular *Jazz for Young People™* concerts produced by Jazz at Lincoln Center. Mr. Marsalis also wrote and hosted the video series *Marsalis on Music* and the radio series *Making the Music*, and he is the author of six books: *Sweet Swing Blues on the Road*, in collaboration with photographer Frank Stewart; *Jazz in the Bittersweet Blues of Life*, with Carl Vigeland;

*To a Young Musician: Letters from the Road*, with Selwyn Seyfu Hinds; *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers; and *Moving to Higher Ground: How Jazz Can Change Your Life*, with Geoffrey C. Ward. In October 2005, Candlewick Press released Marsalis's *Jazz ABZ: An A to Z Collection of Jazz Portraits*, 26 poems celebrating jazz greats illustrated by poster artist Paul Rogers. In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, former secretary-general of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor bestowed by the French government. Mr. Marsalis serves on former Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation and Tourism, a national advisory board to guide the Lieutenant Governor's administration's plans to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, former New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically and uniquely for every citizen. Mr. Marsalis was instrumental in the Higher Ground Hurricane Relief concert, produced by Jazz at Lincoln Center, which raised over \$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 impacted by Hurricane Katrina. He 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.

**Obed Calvaire** (drums), 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 premier 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 receiving 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, the 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 and Yosvany Terry, among others.

**Chris Crenshaw** (trombone) 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) 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 to focus 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 an instructor at The Juilliard School, as a visiting instructor at Florida State University and Michigan State University, and as an 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.

**Victor Goines** (tenor and soprano saxophones, clarinet, bass clarinet) is a native of New Orleans, Louisiana. He has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording over 20 albums. As a leader, Goines has recorded seven albums including his latest releases, *Pastels of Ballads and Blues* (2007) and *Love Dance* (2007) on Criss Cross Records, and *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit, including 2014's *Crescent City*, premiered by the Jazz at Lincoln Center Orchestra. He has recorded and/or performed with many noted jazz and popular artists, including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder and a host of others. Currently, he is the director of Jazz Studies and professor of music at Northwestern University. He received a bachelor's degree in music from Loyola University in New Orleans in 1984 and a master's in music from Virginia Commonwealth University in Richmond in 1990.

**Carlos Henriquez** (bass) 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 being 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.

**Sherman Irby** (alto and soprano saxophones, flute, clarinet) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12 and in high school, he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a bachelor's in music education. In 1991, he joined Johnny O'Neal's Atlanta-based quintet. In 1994, he moved to New York City and recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998) on Blue Note Records. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995 and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure, he also recorded and toured with Marcus Roberts and was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's ensemble. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones's ensemble in 2004 and then Papo Vazquez's Pirates Troubadours after Jones's passing. From 2003 to 2011, Irby was the regional director for JazzMasters Workshop, mentoring young children, and he has also served as artist-in-residence for Jazz Camp West and as an instructor for the Monterey Jazz Festival Band Camp. He is a former board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, *Live at the Otto Club*, and Andy Farber's *This Could Be the Start of Something Big*. Since rejoining, Irby has arranged much of the Jazz at Lincoln Center Orchestra's music, and he has been commissioned to compose new works, including *Twilight Sounds*, and his Dante-inspired ballet, *Inferno*.

**Ryan Kisor** (trumpet) 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 the 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 and the Philip Morris Jazz All-Stars, among 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. Lee has toured and performed all over the globe 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, he 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.

**Elliot Mason** (trombone) was born in England into a family of jazz musicians. 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. He received a full-tuition scholarship to attend Berklee College of Music at age 16. After graduating from Berklee at 19, Mason moved to New York City where he distinguished himself as a respected and highly in demand trombone/bass trumpet player. In 2007, he was invited to become a member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis. While continuing to perform with the JLCO, Mason co-leads the *Mason Brothers Quintet* with his brother Brad, and he leads his own band, *Cre8tion*. Since 2016, he has been a faculty member at The Juilliard School of Music. He also runs his own private music studio in NYC. Mason is endorsed by B.A.C. musical instruments, and he currently plays on his own signature series line of custom trombones that he co-designed.

**Ted Nash** (alto and soprano saxophones, flute, clarinet, piccolo) enjoys an extraordinary career as a performer, conductor, composer, writer and educator. Born in Los Angeles, Nash's interest in music started at an early age, encouraged by his father, trombonist Dick Nash, and uncle, reedman Ted Nash—both well-known studio and jazz musicians. Nash blossomed early, a "young lion" before the term became marketing vernacular. He has been a composer since he was 15. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album features the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis. It was credited by Ted Panken in *Downbeat Magazine* as marking a new direction for the Orchestra. For this work Nash received his first Grammy nomination as best arranger. His work often addresses and embraces themes of cultural and social importance. He grew up in a household of open-mindedness and social awareness—Nash's parents, in addition to being wonderful musicians, were civil rights activists whose work helped improve the lives of so many people. His Grammy-winning recording, *Presidential Suite: Eight Variations on Freedom*, won the 2017 Best Large Jazz Ensemble Album Grammy Award. The album includes "Spoken at Midnight," which won the 2017 Best Instrumental Composition Grammy Award. Nash's arrangement of "We Three Kings," featured on the Jazz at Lincoln Center Orchestra with Wynton Marsalis's *Big Band Holidays* album, was nominated for the 2017 Best Instrumental Or A Cappella Arrangement Grammy Award. In 2017, Nash received the Composer of the Year award by the Jazz Journalists Association.



**Paul Nedezela** (baritone and soprano saxophones, bass clarinet) 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 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 Nedezela*, 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, Newport Jazz Festival, Detroit Jazz Festival, Banff Music Festival, International Montreal Jazz Festival, iLoveJazz Festival in Brazil, Valencia Jazz Festival in Spain, Umbria Jazz Festival in Italy and the American Festival of the Arts in Qatar. While still pursuing music, Paul graduated with honors in 2006 from McGill University in Montreal with a bachelor’s 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 of music in 2008.

**Dan Nimmer** (piano) 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) 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 and 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. 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 U.S. 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) is a New York City-based trumpet player, arranger, composer, full-time member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis, and 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, NV. 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, as well as 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.