



Sunday | January 28, 2024 | 5pm  
Symphony Hall

**Jazz at Lincoln Center Orchestra with Wynton Marsalis**  
***Max Roach Centennial Celebration***

**Wynton Marsalis** music director, trumpet

**Obed Calvaire** musical director, drums

**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

**Alexa Tarantino** alto and soprano saxophones, flute, clarinet

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

**Abdias Armenteros** tenor and soprano saxophones, 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

**Shenel Johns** special guest vocalist

*The program will be announced from the stage and  
will run approximately 90 minutes, with no intermission.*

*Artists subject to change.*

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**Max Roach** (1924–2007) transformed the sound of the drums, re-orchestrating the instrument itself. He defied limits, subverted roles, and innovated methods for improvisation and unbound freedom of expression. Profoundly—singularly—his artistry revolutionized how the drums communicate and influenced the direction of live and recorded music.

As only they can, members of the Jazz at Lincoln Center Orchestra with Wynton Marsalis transmit the resonance of Roach's impact to intergenerational audiences. Their creativity as orchestrators, improvisers, and consummate storytellers honors his centennial with new arrangements of original repertoire from his seminal albums. "He's one of the great freedom fighters in the history of jazz," says Jazz at Lincoln Center Managing and Artistic Director Wynton Marsalis, "an unbelievable drum virtuoso who invented the modern style of drum."

As a band leader and collaborator, Roach approached his instrument with musicality, imagination, and staggering virtuosity. He became a statement maker with something new, something profound to say until his death in 2007. In developing his own vocabulary—articulating time on the ride cymbal, alongside fellow innovator Kenny Clarke—Roach would center agility, develop vocabulary, and create new forums for improvisation and dialogue. The ways he would explore space and texture—and later tonality, composition, and orchestration—elevated his artistry and helped originate small group sounds for Dizzy Gillespie, Charlie Parker, Bud Powell, and Miles Davis, as well as era-defining projects that featured Charles Mingus, Clifford Brown, Abbey Lincoln, and Duke Ellington.

"You could take four bars from Max and come up with a lifetime of vocabulary on the instrument—playing bebop," says Co-Music Director and JLCO Drummer Obed Calvaire. "That's how much he's influenced our music. You can take those four bars and put the pieces together in all kinds of ways—anything you do, it'll always work out. That's how musical he was. Don't get me wrong—Max had tremendous technique. He could play as fast as anyone. But when he sat on the drums it was always music. Everything came as a dialog to him. He was just a genius and there will never be another Max Roach."

As an artist, Roach invited radical love and activism into every aspect of his work, blazing a trail for future generations to demand change and fight for civil rights. "He was ceaselessly creative," says Marsalis, "one of the deepest believers in democratic freedoms—and he fought for those freedoms." Through their artistic commitment as individuals and as a collective force, the JLCO pays homage to Roach's legacy that, after so many years, continues to affirm every artist's calling to empower creative expression and effect meaningful change.

- Stephanie Jones

### **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](http://jazz.org).

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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, 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 JLCO members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Throughout the last decade, the 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. 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 JLCO'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 and Sydney, Australia; Chautauqua, NY; Prague, Vienna, and London in Europe; 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 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, 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).

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 JLCO with Wynton Marsalis— was released in October 2015. Numerous titles followed, most recently 2020's *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 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 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, Wynton has produced and performed countless new collaborative compositions, including the ballet *Them Twos*, for a 1999 collaboration with the New York City Ballet. His work *All Rise*, which was commissioned by the New York Philharmonic and premiered in 1999 with the JLCO and the Morgan State University Choir, was performed by the Tulsa Symphony Orchestra in 2021, as part of the centennial remembrance of the Tulsa Race Massacre. Since the onset of the COVID-19 pandemic, Wynton and the Jazz at Lincoln Center Orchestra have released 7 full-length albums and 4 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 was appointed Messenger of Peace by United Nations Secretary-General Kofi Annan (2001), and awarded 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 U.S., 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).