

Monday Evening, January 13, 2014, at 7:30

Wynton Marsalis, *Managing and Artistic Director*

Greg Scholl, *Executive Director*



jazz

2014 NEA Jazz Masters Awards Ceremony and Concert

Honoring the 2014 National Endowment for the Arts Jazz Masters

JAMEY AEBERSOLD

ANTHONY BRAXTON

RICHARD DAVIS

KEITH JARRETT

There will be no intermission during the presentation.

Please turn off your cell phones and other electronic devices.

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2014 NEA Jazz Masters Awards Ceremony and Concert

with

NEA JAZZ MASTERS

KENNY BARRON (2010), *Piano*

JIMMY HEATH (2003), *Tenor Saxophone*

DAVE LIEBMAN (2011), *Soprano Saxophone*

JIMMY OWENS (2012), *Trumpet*

and

Thelonious Monk International Jazz Competition Winners

MELISSA ALDANA (2013), *Saxophone*

KRIS BOWERS (2011), *Piano*

JAMISON ROSS (2012), *Drums*

Special Guests

TAYLOR HO BYNUM, *Cornet*

ANN HAMPTON CALLAWAY, *Vocals*

AMINA FIGAROVA, *Piano*

BILL FRISELL, *Guitar*

RUSSELL HALL, *Bass*

MARY HALVORSON, *Guitar*

BRUCE HARRIS, *Trumpet*

INGRID LAUBROCK, *Tenor Saxophone*

JOE LOVANO, *Saxophone*

JASON MORAN, *Piano*

YASUSHI NAKAMURA, *Bass*

CHRIS PATTISHALL, *Piano*

ANNE RHODES, *Soprano Vocals*

VINCE VINCENT, *Baritone Vocals*

MARK WHITFIELD, JR., *Drums*

WARREN WOLF, *Vibraphone*

Jazz at Lincoln Center and the National Endowment for the Arts gratefully thank *60 Minutes* for their participation and production of the 2014 NEA Jazz Masters video biographies directed by Anya Bourg.

Special thanks to Robert J. Appel, Jazz at Lincoln Center Chairman and Lisa Schiff, Jazz at Lincoln Center Chairman Emeritus for their generous support of the NEA Jazz Masters Dinner.

Program

2014 NEA Jazz Masters Awards Ceremony and Concert

Hosted by Joan Shigekawa, Senior Deputy Chairman, National Endowment for the Arts,
Soledad O'Brien, Journalist and CEO-Starfish Media Group;

with Wynton Marsalis (NEA Jazz Master 2011), Managing and Artistic Director,
Jazz at Lincoln Center.

**Kris Bowers, Yasushi Nakamura, Mark Whitfield, Jr.,
NEA Jazz Master Dave Liebman (2011), Bruce Harris, and Warren Wolf**
"Bolivia" Composed by NEA Jazz Master Cedar Walton (2010)

Jamey Aebersold

The A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy
Award Presenter: NEA Jazz Master Dave Liebman (2011)

**NEA Jazz Master Jamey Aebersold (2014), Chris Pattishall,
Russell Hall and Jamison Ross**
"Ornithology" Composed by Charlie Parker

**Ann Hampton Callaway, Melissa Aldana, Amina Figarova,
Yasushi Nakamura, and Jamison Ross**
"Wave" Composed by Antonio Carlos Jobim

Anthony Braxton

Award Presenter: NEA Jazz Master Muhal Richard Abrams (2010)

Taylor Ho Bynum, Mary Halvorson, Ingrid Laubrock, Anne Rhodes, and Vince Vincent
"Trillium J." Composed by Anthony Braxton

A.B. Spellman

Tribute to NEA Jazz Masters who passed in 2013

NEA Jazz Masters Jimmy Owens (2012) and Kenny Barron (2010)
"Placitude" Composed by NEA Jazz Master Frank Wess (2007)

Richard Davis

Award Presenter: NEA Jazz Masters Jimmy Owens (2012)

Joe Lovano, Warren Wolf, Kris Bowers, Yasushi Nakamura, and Mark Whitfield, Jr.
"Blue Bossa" Composed by Kenny Dorham

Keith Jarrett

Award Presenter: NEA Jazz Master George Wein (2005)

Bill Frisell and Jason Moran

"Memories of Tomorrow" Composed by Keith Jarrett

**NEA Jazz Master Jimmy Heath (2003), Melissa Aldana, Chris Pattishall,
Russell Hall, and Jamison Ross**
"New Picture" Composed by Jimmy Heath

NEA Jazz Masters (1982–2013)

Muhai Richard Abrams
Toshiko Akiyoshi
Mose Allison
George Avakian
David Baker
Danny Barker
Ray Barretto
Kenny Barron
Count Basie
Louie Bellson
Tony Bennett
George Benson
Art Blakey
Bob Brookmeyer
Cleo Brown
Ray Brown
Dave Brubeck
Kenny Burrell
Donald Byrd
Candido Camero
Benny Carter
Betty Carter
Ron Carter
Kenny Clarke
Buck Clayton
Jimmy Cobb
Ornette Coleman
Chick Corea
Miles Davis
Buddy DeFranco
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Ramsey Lewis
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Abbey Lincoln
Melba Liston
Johnny Mandel

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Delfeayo, Jason)
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Jackie McLean
Marian McPartland
Carmen McRae
Jay McShann
James Moody
Dan Morgenstern
Anita O'Day
Jimmy Owens
Eddie Palmieri
Max Roach
Sonny Rollins
Annie Ross
George Russell
Gunther Schuller
Jimmy Scott
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Horace Silver
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Cecil Taylor
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Toots Thielemans
McCoy Tyner
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Sarah Vaughan
Cedar Walton
George Wein
Frank Wessex
Randy Weston
Joe Wilder
Joe Williams
Gerald Wilson
Nancy Wilson
Teddy Wilson
Phil Woods
Snooky Young

Meet the Artists

Jamey Aebersold

"There is not a second that goes by that a person is not practicing with a Jamey Aebersold Play-A-Long record," Aebersold noted in a 2009 interview. These Play-A-Long recordings have made it possible for jazz players young and old to create an interactive jazz environment in a classroom, their living room, on a street corner, or in a subway station. With the production of his first jazz "Play-A-Long" recording in 1967, a new form of jazz education began, one that allowed novice or professional students to practice improvisational skills alongside professionals and noted jazz musicians without a classroom or a teacher—one that made practicing fun. For close to 50 years, Aebersold has produced 133 volumes of jazz recordings and books, along with various supplemental items, carving out a new avenue for jazz education.

In 1962 Aebersold graduated from Indiana University with a master's degree in saxophone, one of several instruments he plays (he also plays the piano, bass, and banjo). Aebersold's inspiration to create the first Play-A-Long recording came in 1966 while assisting at a workshop in Connecticut. A student requested a recording of his piano accompaniment, with which he could then rehearse and improvise at home. That first volume, titled *How to Play Jazz and Improvise*, has since been translated into six languages and is sold all over the world. The Play-A-Longs feature such well-known musicians as Kenny Barron, Randy Brecker, Dave Brubeck, Ron Carter, David Liebman, Mulgrew Miller, Jimmy Raney, and Cedar Walton.

Aebersold is also the director of the Summer Jazz Workshops—held annually since 1977 at the University of Louisville in Kentucky, where he served on the faculty for many years—which for more than 40

years have provided intensive training in jazz improvisation for musicians at all levels. The Summer Jazz Workshops have been held in eight countries and feature an element of jazz education that Aebersold has trumpeted—the value of small group combos. These workshops attract people from more than 20 countries each year to the University of Louisville campus.

In 1989 Aebersold was inducted into the International Association for Jazz Education Hall of Fame and in 2004 the Jazz Midwest Clinic honored him with the Medal of Honor in jazz education. Aebersold has taught at three colleges and universities in the Louisville, Kentucky area and in 1992 received an honorary doctorate of music from Indiana University. He continues to teach, conduct jazz clinics around the country, and perform as leader of the Jamey Aebersold Quartet, in addition to running Jamey Aebersold Jazz.

Anthony Braxton

"My music occupies a space in between defined idioms." So stated Anthony Braxton, succinctly capturing the nature of his compositions, as complex and enigmatic as the diagrams he creates for their titles. While he might not consider the music he currently makes as "jazz," certainly the improvised and rhythmic nature of the music he began playing 50 or more years ago still influences him, and his performances on his "In the Tradition" recordings demonstrate his ability to play the standards beautifully.

Braxton began playing music as a youth growing up in Chicago. He then attended the Chicago School of Music from 1959–63 and went on to Roosevelt University to study philosophy and composition. Braxton joined the U.S. Army in 1963 and played saxophone in an Army band. Upon his discharge in 1966 he returned to Chicago, where he joined the newly formed

Association for the Advancement of Creative Musicians (AACM). In 1968 he recorded *For Alto*, a double-album of unaccompanied saxophone, which is considered a landmark jazz solo instrumental recording.

In 1970—after a short stint with Barry Altschul, Chick Corea, and Dave Holland in the avant-garde group Circle—Braxton began leading his own bands in New York City, recording in a variety of settings, from duos of saxophone and Moog synthesizer to full orchestras. His music was moving away from even traditional jazz avant-garde and moving toward its own idiosyncratic voice. In the 1980s and 1990s, Braxton's regular performing quartet included Marilyn Crispell, Mark Dresser, and Gerry Hemingway, although he continued to record and perform with a variety of musicians both in and out of the jazz genre.

For the past 20 years, Braxton has been focusing on large-scale musical projects, such as the Ghost Trance Music he began working on in the mid-1990s to create a "melody that doesn't end" with performers determining what parts to play. His Falling River Music uses large, colorful drawings to direct the musicians, but again, lets the performers determine their own way through the compositions. Diamond Curtain Wall Music takes the Falling River Music further using interactive electronics. Braxton also released an increasing number of works for large orchestras and his *Trillium* opera cycles.

Braxton has taught at Mills College and currently is professor of music at Wesleyan University in Middletown, Connecticut, teaching music composition, music history, and improvisation. He also authored multiple volumes explaining his theories and pieces. In 2010 he revived his dormant nonprofit Tri-Centric Foundation (originally created in 1994) to support the dissemination of his work. Among his awards, he received a MacArthur Fellowship in 1994

and was honored with the Doris Duke Performing Artist Award for his lifetime achievements in jazz in 2013.

Richard Davis

One of the premier jazz bassists in history, Richard Davis is widely recorded, not only in jazz settings but also in the pop, rock, and classical genres as well. In addition to his prowess on bass, Davis is a noted educator, having been a professor at the University of Wisconsin—Madison since 1977. Part of the Chicago generation of musicians that included Johnny Griffin and Clifford Jordan, Davis studied bass in high school under the direction of Walter Dyett. He then attended Chicago's VanderCook College of Music while playing with both classical orchestras and jazz combos at night, including gigs with Ahmad Jamal and Sun Ra.

In 1954 he moved to New York City commencing a now six-decade-long performing and recording career. Davis toured with Sarah Vaughan from 1957–60, including a tour of Europe, and worked as a sideman on numerous recordings in the 1960s, but was in special demand by Jaki Byard, Eric Dolphy, Booker Ervin, Andrew Hill, Elvin Jones, and Roland Kirk, with whom he cut several albums each. He was a member of the Thad Jones/Mel Lewis Orchestra from 1966–72.

Proficient in any style, Davis was in demand in pop and rock circles as well, playing on albums by Paul Simon, Bruce Springsteen, and Van Morrison (on whose album *Astral Weeks* legendary rock critic Lester Bangs called Davis' bass playing "something that has been touched, that's in the realm of the miraculous."). Davis was equally at home in the classical world, performing for some of the music's finest conductors: Leonard Bernstein, Pierre Boulez, Gunther Schuller, Leopold Stokowski, Igor Stravinsky, and George Szell. He is still in demand as a performer, often touring internationally.

A longtime educator, Davis' students have included David Ephross, William Parker, and Hans Sturm, among others. In 1993 he created the Richard Davis Foundation for Young Bassists, which annually assembles a team of master instructors/performers to work with emerging talent to expand "the horizon of the student in terms of how they perceive their own potential and that of the bass itself." In 1998 Davis created the Retention Action Project (R.A.P.) on the UW–Madison Campus to discuss multicultural differences by bringing together university representatives and social change activists. Additionally, he founded the Madison, Wisconsin Institutes for the Healing of Racism in 2000 to raise consciousness about and address the history and pathology of racism.

Davis has received many honors and awards, including *DownBeat* magazine's Critics Poll, which named Davis Best Bassist from 1967–74. He also has received two honorary doctorate degrees; a Hilldale Award for distinguished teaching, research, and service from the University of Wisconsin–Madison; the Wisconsin Governor's Arts Award (2001); the Reverend Dr. Martin Luther King, Jr. Humanitarian Award, bestowed by the City of Madison, Wisconsin (2003); and the Spencer Tracy Award for Distinction in the Performing Arts, presented by the Wisconsin Historical Society.

Keith Jarrett

Keith Jarrett's talent for playing both abstractly and lyrically, sometimes during the same song, continues to astound and delight audiences around the world. His ability to work in both the jazz and classical fields as a performer and composer demonstrates the breadth of his creativity. A master of many instruments, Jarrett also plays harpsichord, clavichord, organ, soprano saxophone, and drums. However, during the last 20 years, he has performed and recorded mainly on the acoustic piano.

Jarrett began playing the piano at age three, and studied classical music throughout his youth. Moving to New York City in 1964 after a short time in Boston, Jarrett hooked up with Art Blakey's Jazz Messengers, and then joined the Charles Lloyd Quartet from 1966–68, becoming part of a stellar cast with Cecil McBee on bass and Jack DeJohnette on drums. Playing electric piano with Miles Davis' fusion band in 1970–71, Jarrett then went on to lead his own group—assembling a dynamic quartet with Charlie Haden on bass, Paul Motian on drums, and Dewey Redman on saxophone—which released 13 albums together.

In 1971 Jarrett began a relationship with the record label ECM that continues to this day, producing more than 60 recordings ranging in diversity from solo piano to full orchestras. Perhaps Jarrett's best known work is 1975's *The Köln Concert*, a meditative, lyrical solo piano performance that captivated audiences, making it the best-selling solo piano recording in history. ECM celebrated the artist's four decades with the label with its 2011 release *Rio*, an hour-and-a-half solo piano performance demonstrating Jarrett's continuing exploration of new musical directions. In 1983 Jarrett invited bassist Gary Peacock and DeJohnette to record an album of jazz standards. The session ended up producing three albums and marked the beginning of a fruitful collaboration that has lasted 30 years; an anniversary world tour in 2013 that included Japan, Korea, Europe, and the U.S.

Jarrett has released numerous classical recordings as well, including Bach's *Goldberg Variations*; Shostakovich's 24 Preludes and Fugues, Op. 87; Handel's *Suites for Keyboard*; and two volumes of Mozart piano concertos.

Jarrett's numerous honors include a Guggenheim Fellowship, the Prix du President de la Republique and Grand Prix du Disque awards from the Academie

Charles Cros (France), seven *Deutscher Schallplattenpreis* awards (Germany) and two of the world's most prestigious music awards: the Polar Music Prize (Sweden) and the Leonie Sonning Prize (Denmark). In 2008 he was inducted into the *DownBeat* Hall of Fame, and in 2010 his recording *The Köln Concert* was inducted into the Grammy Hall of Fame, a select list of recordings of lasting quality and historical significance that are at least 25 years old.

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Jazz at Lincoln Center is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of per-

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The National Endowment for the Arts was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.

From its earliest days, the National Endowment for the Arts has funded countless jazz organizations across the country, making significant investments in support of jazz concerts, festivals, education activities, and other programs. Since 1982 the NEA has presented the NEA Jazz Masters Fellowships, the nation's highest honor to those who have devoted their lives and careers to jazz, an art form uniquely rooted in American history and culture. Described by the *New York Times* as a "rare public accolade for jazz," the recipients represent a wide variety of musical distinction, from singers and percussionists to vibraphonists and saxophonists, and, since 2004 jazz critics, scholars, and managers—all of whom have shaped and grown the jazz art form through their lifelong commitment.

NEA Jazz Masters are chosen from nominations submitted by the public. The selected musicians receive a one-time grant award of \$25,000, are honored at a public awards ceremony and concert, and frequently participate in NEA-sponsored performance and educational activities. Since 2009 the NEA has partnered with Jazz at Lincoln Center to present the annual awards ceremony and concert. With the 2014 class, 132 awards have been given to great figures of jazz in America.

The NEA has created numerous resources as part of the NEA Jazz Masters program, including:

Video tributes, brief video tributes to recent NEA Jazz Masters' lives and careers in jazz

Jazz Moments, short audio pieces featuring musical excerpts and short interviews with NEA Jazz Masters

Podcasts with NEA Jazz Masters and other jazz figures about the history and current state of jazz

In-depth interviews with more than 45 NEA Jazz Masters

NEA Jazz Masters Live grants to support performance and educational activities featuring NEA Jazz Masters, administered by Art Midwest.

In addition, the NEA supports the **Smithsonian Jazz Oral History Program**, an effort to document the lives and careers of NEA Jazz Masters. In addition to transcriptions of the hours-long interviews, the website also includes audio clips with interview excerpts of the artists' early years; their first introduction to music and jazz; as well as their unique personal experiences in world of jazz.

To learn more about the National Endowment for the Arts and its jazz programs, visit arts.gov.

The National Endowment for the Arts wishes to thank Jazz at Lincoln Center for its host role with the presentation of the NEA Jazz Masters Awards Ceremony and Concert:

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UPCOMING EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall

January 2014

IRENE DIAMOND EDUCATION CENTER

Swing University Winter Term

January 13–March 19

Jazz at Lincoln Center's jazz education program, Swing University, offers students of all ages a chance to learn about jazz from musicians and scholars. JALC curator and WKCR personality Phil Schaap and friends share insights, expertise, and stories as they lead classes through jazz's storied past and vibrant present. Winter Term classes include Jazz 101, Jazz 201, Jazz 301, The Evolution & Development of Big Band Jazz, Albert Ayler, Jelly Roll Morton, and Art Tatum.

Please visit jalc.org/swingu, call 212-258-9922, or email swingu@jalc.org for more information. Single tickets are available.

THE ALLEN ROOM

Bill Frisell: Reflections on the Bristol Sessions

January 17–18 at 7:00pm and 9:30pm

Bill Frisell partners with singer-guitarist-songwriter Buddy Miller and singer-fiddler-songwriter Carrie Rodriguez. Miller is well-known for collaborating with and writing for the likes of Emmylou Harris, Patty Griffin, Robert Plant, and many others. Rodriguez, a native of Austin, Texas, worked with Frisell on recordings documenting her partnership with "Wild Thing" scribe Chip Taylor. Picking up musically at the moment that is thought of as the beginning of country music—the 1927 recording sessions in Bristol, Tennessee, where The Carter Family and Jimmie Rogers recorded for the first time—"things will," as Frisell states, "just go on from there."

Free pre-concert discussion nightly, 6pm & 8:30pm

Presented as part of the Ertegun Jazz Concert Series

Vijay Iyer Trio

January 24 at 7:00pm

January 25 at 9:30pm

A front-runner in numerous critics' polls (2012 *DownBeat* International Critics Poll, including Jazz Artist of the Year, Jazz Album of the Year, Jazz Group of the Year (for the Vijay Iyer Trio), Pianist of the Year and Rising Star Composer), Vijay Iyer undertakes his

Jazz at Lincoln Center debut with his working trio of bassist Stephan Crump and drummer Marcus Gilmore. Iyer's success and acclaim has now landed him one of the top honors not only in music but in many disciplines, a 2013 MacArthur "genius" grant. Join us in The Allen Room to hear a pianist considered one of the leaders of his generation.

Presented as part of the Ertegun Jazz Concert Series

Billy Childs Jazz Chamber Ensemble

January 24 at 9:30pm

January 25 at 7:00pm

A three-time GRAMMY® winner, Childs makes his first Jazz at Lincoln Center appearance since an October 2004 performance celebrating the opening of Frederick P. Rose Hall. For round two, the pianist-composer deploys a sextet with all-stars Scott Colley on bass and Brian Blade on drums, augmented by a string section featuring the award-winning Ying Quartet, known for its diverse performance projects. Don't miss this group reunited once again, last heard on Childs' album *Autumn in Moving Pictures*.

ROSE THEATER

JLCO Fresh Sounds: Ted Nash and Victor Goines

January 17–18 at 8pm

Jazz at Lincoln Center presents newly-commissioned works by reed section members Ted Nash, a key contributor since 1999, and Victor Goines, who has been with the JLCO since the beginning. Following his acclaimed 2007 JLCO release *Portrait in Seven Shades*, Nash leads the band through his latest piece *The Presidential Suite*, comprising six movements reflecting, he relates, on "important and inspiring speeches by world leaders" that "use the intonation of the voice to form the thematic material, and the spirit and message to shape the intensity of the arrangements," which will be orated by special guest Wendell Pierce of HBO's *The Wire* and *Treme*. For the occasion, Goines presents "Crescent City," a meditation on his hometown of New Orleans. Three-time GRAMMY® Award-winning saxophonist Branford Marsalis, a childhood friend of Victor Goines, will be featured on this composition.

Free pre-concert discussion, nightly, 7pm.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall,
Time Warner Center, 5th floor**

Tickets starting at \$10

To purchase tickets call CenterCharge: 212-721-6500 or visit: jalc.org. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

For groups of 15 or more: 212-258-9875 or jalc.org/groups.

For more information about our education programs, visit jalc.org/learn.

For Swing University and WeBop enrollment: 212-258-9922.

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UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

Jazz at Lincoln Center's Frederick P. Rose Hall

January 2014

Ladies Sing the Blues

with Catherine Russell, Brianna Thomas, Charenee Wade, Mark Shane, Mark Lopeman, Jon-Erik Kellso, John Allred, Chris Flory, Tal Ronen, and Mark McLean
January 13
7:30pm & 9:30pm

Jazz at Lincoln Center Youth Orchestra

January 14
7:30pm & 9:30pm

Herlin Riley Quintet

with Emmet Cohen and Russell Hall
January 15–16
7:30pm & 9:30pm

Salute to Cedar Walton

with Michael Mwenso, Evan Sherman, Russell Hall, Emmet Cohen, and Gerald Clayton (Jan 18 only)
January 17–18
7:30pm & 9:30pm

Tim Hagans Quartet

with Ravi Coltrane, Dave Stryker, Jay Anderson, and Jukkis Uotila
January 19
7:30pm & 9:30pm

Jimmy Cobb's 85th Birthday Celebration

with Eric Alexander, Harold Mabern, and John Webber
January 19
11:30pm

The Milton Suggs Philosophy

More Than a Dream: A Celebration of Dr. King
With Marquis Hill, Christopher McBride, Willem Delisfort, Ameen Saleem, and Jeremy "Bean" Clemons
January 20
7:30pm & 9:30pm

Vincent Gardner Sextet

with Jimmy Greene, Gary Smulyan, Eric Reed, Dezron Douglas, and Willie Jones III
January 21–23
7:30pm & 9:30pm

Benny Golson Quartet

Stories from the Past
with Mike LeDonne, Buster Williams, and Carl Allen
January 24–26
7:30pm & 9:30pm

Monday Nights with WBGO

Simona Premazzi — The Lucid Dreamer
Hosted by Rhonda Hamilton
with Dayna Stephens, Desmond White, and Otis Brown III
January 27
7:30pm & 9:30pm

Champion Fulton Quartet

with Stephen Fulton and Buster Williams
January 28
7:30pm & 9:30pm

Amina Claudine Myers Trio

with Jerome Harris and Reggie Nicholson
January 29
7:30pm and 9:30pm

Matt Wilson Quartet with Special Guest

John Medeski
with Jeff Lederer, Kirk Knuffke, and Chris Lightcap
January 30–February 2
7:30pm & 9:30pm

In deference to the artists, patrons of Dizzy's Club Coca-Cola are encouraged to keep conversations to a whisper during the performance.

Artists and schedule subject to change.

Dizzy's Club *Coca-Cola* is located in Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor New York.

Reservations: 212-258-9595 or jalc.org/dizzys; **Group Reservations:** 212-258-9595 or jalc.org/dizzys/group-sales.
Nightly Artist sets at 7:30pm & 9:30pm.

Late Night Session sets Tuesday through Saturday at 11:30 pm.

Cover Charge: \$20–40. Special rates for students with valid student ID. Full dinner available at each artist set.

Rose Theater and **The Allen Room** concert attendees, present your ticket stub to get 50% off the late-night cover charge at Dizzy's Club *Coca-Cola* Fridays and Saturdays.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater and The Allen Room. Items also available in Dizzy's Club *Coca-Cola* during evening operating hours. Dizzy's Club *Coca-Cola* gift cards now available.

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jazz at lincoln center

february

joshua redman quartet

FEB 7-8 • 7PM, 9:30PM

with Joshua Redman, Aaron Goldberg, Reuben Rogers,
and Gregory Hutchinson

family concert:
who is dave brubeck?

FEB 8 • 1PM, 3PM

Jazz at Lincoln Center Orchestra with Wynton Marsalis

dianne reeves

FEB 14-15 • 8PM

Vocalist Dianne Reeves returns for Valentine's Day

jlco hosts: kenny garrett &
the music of mulgrew miller

FEB 21-22 • 8PM

Jazz at Lincoln Center Orchestra with Wynton Marsalis
and Kenny Garrett

jack dejohnette, joe lovano,
esperanza spalding, leo genovese:
the spring quartet

FEB 28-MAR 1 • 8PM

with an opening by Cécile McLorin Salvant

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