



# An Evening With Branford Marsalis

The Secret Between the Shadow and the Soul

7:30 p.m., Saturday, Feb. 11, 2023

Macky Auditorium

## Branford Marsalis Quartet

Branford Marsalis, saxophones

Joey Calderazzo, piano

Eric Revis, bass

Justin Faulkner, drums

AN EVENING WITH BRANFORD MARSALIS: FEB. 11, 2023

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### THE BRANFORD MARSALIS QUARTET APPEARS BY ARRANGEMENT WITH

Opus3 Artists

470 Park Ave South

9th Floor North

New York, NY 10016

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### TONIGHT'S PERFORMANCE IS GENEROUSLY SPONSORED BY



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### NEED TO KNOW FOR THE SHOW

- Masks are optional in public indoor spaces on the CU Boulder campus as of March 7, 2022.
- Latecomers will be seated at the discretion of the house manager.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

## Program

### Dance Of the Evil Toys

Eric Revis

### Cianna

Joey Calderazzo

### Snake Hip Waltz

Andrew Hill

### Life Filtering From The Water Flowers

Branford Marsalis

### On The Sunny Side of the Street

Jimmy McHugh

Lyrics by Dorothy Fields

### Nilaste

Eric Revis

### Conversation Among The Ruins

Joey Calderazzo

### The Wind-Up

Keith Jarrett

## Personnel

### Branford Marsalis, saxophones

After four decades in the international spotlight, the achievements of saxophonist Branford Marsalis continue to grow. From his initial recognition as a young jazz lion, he has expanded his vision as an instrumentalist, composer, bandleader and educator, crossing stylistic boundaries while maintaining an unwavering creative integrity. In the process, he has become a multi award-winning artist with three Grammys, a citation by the National Endowment for the Arts as a Jazz Master and an avatar of contemporary artistic excellence.

Growing up in the rich environment of New Orleans as the oldest son of pianist and educator, the late Ellis Marsalis, Branford was drawn to music along with siblings Wynton, Delfeayo and Jason. The Branford Marsalis Quartet, formed in 1986, remains his primary means of expression. In its virtually uninterrupted three-plus decades of existence, the Quartet has established a rare breadth of stylistic range as demonstrated on the band's latest release: *The Secret Between the Shadow and the Soul*. But Branford has not confined his music to the jazz quartet context. A frequent soloist with classical ensembles, Branford has become increasingly sought after as a featured soloist with acclaimed orchestras around the world, performing works by composers such as Copeland, Debussy, Glazunov, Ibert, Mahler, Milhaud, Rorem, Vaughan Williams and Villa-Lobos. And his legendary guest performances with the Grateful Dead and collaborations with Sting have made him a fan favorite in the pop arena.

His work on Broadway has garnered a Drama Desk Award and Tony nominations for the acclaimed revivals of *Children of a Lesser God*, *Fences*, and *A Raisin in the Sun*. His screen credits include original music composed for: Spike Lee's *Mo' Better Blues*, *The Immortal Life of Henrietta Lacks* starring Oprah Winfrey and *Ma Rainey's Black Bottom* starring Viola Davis and Chadwick Boseman. *Ma Rainey* is the Netflix film adaptation of two-time Pulitzer Prize winner August Wilson's play, produced by Denzel Washington and released in December 2020.

Branford has also shared his knowledge as an educator, forming extended teaching relationships at Michigan State, San Francisco State and North Carolina Central Universities and conducting workshops at sites throughout the United States and the world.

After the devastation wrought by Hurricane Katrina, Branford, along with friend Harry Connick, Jr., conceived of "Musicians' Village," a residential community in the Upper Ninth Ward of New Orleans. The centerpiece of the Village is the Ellis Marsalis Center for Music, honoring Branford's father. The Center uses music as the focal point of a holistic strategy to build a healthy community and to deliver a broad range of services to underserved

children, youth and musicians from neighborhoods battling poverty and social injustice.

## Joey Calderazzo, piano

One of the finest pianists of his generation, having recorded 13 albums as a leader, Joey Calderazzo has traveled the road from child prodigy to in-demand session musician to elite member of the finest ensembles in jazz. He's accompanied the music's geniuses, from Michael Brecker and Branford Marsalis to Jack DeJohnette and Dave Holland. Throughout his journey, Calderazzo has boldly explored his own psyche and his place in the world, as a composer, improviser, band member and leader. Calderazzo's long running trio, which recently recorded *Live From The Cotton Club Tokyo, Volume I*, is his place of relaxation and exploration, where improvisation is key, freedom is the norm and swing is absolute. Joined by bassist Orlando Le Fleming and drummer Donald Edwards, Calderazzo examines original material and choice cover renditions in a live performance inspired by his prodigiously broad approach to jazz.

Early in his career, after groundbreaking records with saxophone legend Michael Brecker and solo recordings on Blue Note Records, Calderazzo experienced an epiphany that changed his piano playing and compositional direction.

"In 1997 I made a shift," Calderazzo recalls. "I found another dimension to my playing. I can't say why and I don't care to figure it out. You sit at the piano six, seven hundred hours a year, something's going to happen. And I'm always restless. I think, 'Why am I playing that again?'"

"It was right around the time I recorded *Tales From The Hudson* with Michael Brecker," he continues. "Then [pianist] Kenny Kirkland died and I ended up in Branford's band (where he remains). I found a looser time feel, different kinds of rhythms, and a more lyrical side to my playing. It was less of that McCoy Tyner-driven sound. My touch got better. My piano sound got better and it continued to get better. I started paying more attention to the sound of the piano."

Calderazzo, originally a classical pianist who turned down a scholarship to Berklee College of Music and dropped out of Manhattan School of Music, dove headfirst into the history of jazz piano and its heroes.

"I studied Art Tatum, Chick Corea, Jelly Roll Morton, Herbie Hancock, Brad Mehldau, and Glenn Gould and Brahms. A whole bunch of different things. Then I recorded *Haiku* [2002] and *Amanecer* [2006] and began studying more solo piano. I wasn't a hundred percent certain exactly what I wanted to do playing solo piano. I sifted through it all and figured out what was realistically going to work for me."

Calderazzo's breadth and depth as a pianist is astounding. A single solo, either with his trio or Branford

Marsalis' Quartet, can allude to myriad generations of jazz piano giants, filtered through his keen, hard-swinging lens and joyous touch.

"Back when I was coming up, I wasn't able to play so freely and draw on different eras because I didn't think it was acceptable," Calderazzo reflects. "I was too cool to do that because 'I'm hip' and 'I got to be me.' So what does that mean? I can't play a medium tempo jazz tune and swing a couple of courses and have some fun and get out?"

With experience comes knowledge, with patience, wisdom. Calderazzo embodies swinging blues and post-bop, traditional jazz and boundary-exploring improvisation.

"Now fast forward with Branford," Calderazzo says. "We'll go out and play an Ellington tune, and I look at it differently. I don't look at concerts and records as this end-all musical statement. It's like, we played all kinds of crazy shit, our language, then we played some swing. But in the lightest, most fun moments or when we play a slow thing or a couple standards I really love playing, like 'I've Never Been in Love Before,' we might swing it or play it real fast."

Calderazzo's perennial trio has recorded multiple albums, including 1993's *The Traveler* (with John Patitucci and Jay Anderson (bass); Peter Erskine and Jeff Hirshfield (drums)), 1997's *Simply Music* (Sylvain Gagnon, bass; Jeff "Tain" Watts, drums); 1999's *Joey Calderazzo* (John Patitucci, bass; Jeff "Tain" Watts, drums); 2011's *Live* (Orlando le Fleming, bass; Donald Edwards, drums); and 2015's *Going Home* (Orlando le Fleming, bass; Adam Cruz, drums). *Live from The Cotton Club Tokyo, Volume 1*, extends Calderazzo's relaxed persona and focused musicality.

"I play 'I've Never Been In Love Before' in my trio with a slower, more deliberate swing feel," he says. "When you play a standard like that faster it allows you to play outside stylistically and with modern lines. When you play it slower, the same lines don't sound good at that tempo. So with my trio I just let it go and have fun. People tap their feet and dig it. As I've gotten older the musical statement that I'm trying to make is 'I can play a little bit of this and a little bit of that. I got my own thing. I steal other stuff and have some fun. I hope you enjoy it. Good night.'"

## Eric Revis, bass

One of the most talented and accomplished musicians of his generation, Grammy Award-winning bassist and composer Eric Revis has firmly established himself as an important voice in jazz. Revis has performed and recorded with Betty Carter, Peter Brötzmann, Jeff "Tain" Watts, Jason Moran, Kurt Rosenwinkel, Steve Coleman, Ralph Peterson, Lionel Hampton, McCoy Tyner, Andrew Cyrille and Tarbaby, the experimental trio he tri-leads with

Orrin Evans and Nasheet Waits, as well as with Options, with Waits and the legendary Bennie Maupin.

Revis has recorded eight albums as a leader including 2004's *Tales of the Stuttering Mime* and 2009's *Laughter's Necklace of Tears*, followed by five back-to-back releases on the Lisbon-based label Clean Feed: *Parallax*, *City of Asylum*, *In Memory of Things Yet Seen*, *Crowded Solitudes*, and *Sing Me Some Cry*. 2020 saw the release of the wildly lauded album *Slipknots Through A Looking Glass* on Kris Davis's Pyroclastic Records. In 2022, Tarbaby released *Dance of the Evil Toys* featuring Oliver Lake, also on Clean Feed.

Manning the bass chair with Branford Marsalis's powerfully flexible quartet since 1997, Revis has recorded eight albums with the ensemble in addition to touring the globe with them many times over. Also with Marsalis, Revis has appeared on the soundtracks to the Netflix features *Ma Rainey's Black Bottom* as well as the upcoming *Rustin*, and was a featured soloist for John Williams's 90th birthday celebration at Tanglewood in August 2022.

Currently based in his native California, Revis is a frequent figure on the burgeoning creative music scene in Los Angeles with ensembles such as Lancaster featuring Jeff Parker, Guillermo Brown and Joshua White.

### Justin Faulkner, drums

Philadelphia native, drummer, educator and philanthropist Justin Faulkner has cultivated a sound that invites, entertains, informs and heals.

Throughout his career, Faulkner has shared the stage with musical luminaries like Kenny Barron, Lonnie Smith, Peter Nero, Jimmy Heath, Orrin Evans, Ornette Coleman, Sean Jones, Tim Warfield, Bernard Purdie, Pharoah Saunders, Terence Blanchard, Mingus Big Band/Dynasty/Orchestra, Bootsie Barnes, Jacky Terrasson, Terrence Howard, Bilal and Christian McBride, and continues to be the drummer of choice for numerous others.

Faulkner's training began at the Girard Academic High School Music Program (GAMP). At seven years old, his formal education included studying classical percussion with Susan Jones and jazz drums and percussion with Samuel Ruttenberg. Jazz ensemble, chamber ensemble and choral ensemble education at the Kimmel Center created a new understanding of community and the creative ecosystem. The Clef Club of Jazz and the Performing Arts provided freedom of expression for a young musician to find his way. Principal timpanist of the Philadelphia Orchestra Don Liuzzi cultivated the detail-oriented nature necessary to craft the full musical experiences Faulkner presents.

As a child prodigy, Faulkner entered the jazz scene at the tender age of 13, playing his first professional gig with

bassist Jamaaladeen Tacuma of Ornette Coleman's band Primetime. In the coming years, his apprenticeships with Orrin Evans, J.D. Walter, Boris Kozlov, Bootsie Barnes, Denise King, Michelle Beckham and The Charles Mingus Big Band would shape the still teenager into a gentleman entering the scene elegantly and with a presence.

On March 19, 2009, his 18th birthday, Faulkner started his tenure with the Branford Marsalis Quartet. Since then, Faulkner has toured the world extensively for the last 11 years. The musical expedition has included performances at the Philadelphia Museum of Art, The Michener Museum (Doylestown, Pennsylvania), The Kennedy Center (Washington D.C.), Jazz at Lincoln Center (New York City), The Sydney Opera House (Sydney, Australia), The Blue Note Jazz Club (Tokyo, Japan), Royal Opera House (Muscat, Oman), Vienna Konzerthaus (Vienna, Austria) and Concertgebouw (Amsterdam, Netherlands), to name a few.

Entrepreneurship and education have always been driving forces in Faulkner's life. In addition, his passion for community building and revitalization is the framework of his ethos. In 2015, his business partners Carol Faulkner and Nazir Ebo joined forces to create The Community Unity Music Festival. This festival is a family philanthropic endeavor that creates music education opportunities for young people in the Philadelphia area. The mantra, "Put down the guns and pick up an instrument," changed the scope through which his family viewed the current gun violence problem in Philadelphia. Directly affected by this terror, losing two cousins, the family decided to help make a change. "Free music lessons, free instruments and free interactive concerts with the elite musicians of the world are just starting points to creating social change and hope in our community. These opportunities will provide an alternative, build character, create intellectual liberation, and inspire generations to come." The festival additionally offers job opportunities for the community.

In addition to the festival, in 2019 Faulkner joined the faculty of Temple University's Boyer College of Music and Dance. This appointment has provided an opportunity to create a strong bond with today's youth and their understanding of jazz's historical, sonic, and pedagogical foundation.

Faulkner is grateful for every opportunity he has to share his gift of music with the world. As a conscientious student of music, he asserts that prayer, spiritual reflection, and focused practice are the centers of his life's progress. Faulkner aims to achieve selflessness in his approach as he recognizes it is not about him; it's about the music. "God gives us gifts and talents. Nurturing and developing those talents are the accompanying responsibilities. But, then, the magic starts when it's time to curate a collection of narratives that inform, inspire, and leave the listener wanting more."