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The Juilliard School

presents

# Juilliard Jazz Artist Diploma Ensemble

Tuesday, October 1, 2019, 7:30pm

Paul Hall

## The Beat Goes On: The Art Blakey Sound

**Bobby Watson**, Guest Coach

**Ben Wolfe**, Resident Coach

On the Ginza (Wayne Shorter)

Ping Pong (Wayne Shorter)

Moanin' (Bobby Timmons)

Whisper Not (Benny Golson)

Time Will Tell (Bobby Watson)

E.T.A. (Bobby Watson)

Nica's Dream (Horace Silver)

Up Jumped Spring (Freddie Hubbard)

*Program order and selections are subject to change. Changes will be announced from the stage.*

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

Juilliard thanks the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation, for its support of Juilliard Jazz.

Major funding for establishing Paul Recital Hall and for continuing access to its series of public programs has been granted by the Bay Foundation and the Josephine Bay Paul and C. Michael Paul Foundation in memory of Josephine Bay Paul.



**Large  
Print**

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.

# Artist Diploma Ensemble (The Duke Ellington Ensemble)

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## **Trumpet**

Josh Lawrence

## **Tenor Saxophone**

Evan Harris

## **Guitar**

Félix Lemerle

## **Piano**

Robbie Lee

## **Bass**

Cole Davis

## **Drums**

Zach Adleman

## About Jazz Ensembles at Juilliard

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Each of Juilliard Jazz's small ensembles is named after a jazz legend. This does not mean the named ensemble will solely perform the works of that artist, but invoking these names reminds us, and our audience, of our music's great history and its interconnectedness. In addition, ensemble coaches will incorporate important aspects of each artist's work into their ensemble teaching throughout the year.

The named ensembles and their coaches are:

- The Dave Brubeck Ensemble, in the spirit of integrating arts, coached by Ulysses Owens Jr.
- The Jelly Roll Morton Ensemble, in the spirit of interpreting the original meanings of jazz, coached by Doug Wamble
- The Dizzy Gillespie Ensemble, in the spirit of innovation, dance, Afro-Latin music, humor, and teaching, coached by Elio Villafranca
- The Max Roach Ensemble, in the spirit of Civil Rights experimentation and understanding of the African Diaspora, coached by Ulysses Owens Jr.
- The Mary Lou Williams Ensemble, in the spirit of stride piano, arranging, and intellectual discourse on music techniques and meaning, coached by Bruce Williams
- The Duke Ellington Ensemble (Artist Diploma Ensemble), in the spirit of being ambassadors to the world, coached by Ben Wolfe

# Meet Bobby Watson

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A saxophonist, composer, arranger, and educator, Bobby Watson grew up in Kansas City, Kansas, and trained at the University of Miami, a school with a distinguished and well-respected jazz program. After graduating, he proceeded to earn his “doctorate”—on the bandstand—as musical director of Art Blakey’s Jazz Messengers. The group, created in 1955 by the legendary drummer who died in 1990, showcased a rotating cast of players, many of whom, like Watson, would go on to have substantial careers as bandleaders. The Jazz Messengers—frequently referred to as the “University of Blakey”—served as the ultimate “postgraduate school” for ambitious young players. After four years (1977-81) that incorporated more than a dozen recordings, Watson became a much sought-after musician, working with such artists as drummers Max Roach and Louis Hayes, fellow saxophonists George Coleman and Branford Marsalis, multi-instrumentalist Sam Rivers, and trumpeter Wynton Marsalis (who joined the Jazz Messengers at least in part at the suggestion of Watson). In addition, he worked with distinguished vocalists including Joe Williams, Dianne Reeves, Lou Rawls, Betty Carter, and Carmen Lundy.



For more than three decades, Watson has contributed consistently intelligent, sensitive and well-thought out music to the modern-day jazz lexicon. He has issued some 30 recordings as a leader and appeared on 100-plus others. He has also recorded more than 100 original compositions, several of which have become classics, such as “Time Will Tell,” “In Case You Missed It,” and “Wheel Within a Wheel.” Watson has taught at William Paterson University (1985-86) and Manhattan School of Music (1996-99) and was the recipient of the first endowed chair at the University of Missouri-Kansas City Conservatory of Music and Dance, holding the William D. and Mary Grant/Missouri distinguished professorship in jazz studies. He is also the conservatory’s director of jazz studies. Watson balances his teaching responsibilities with engagements at major venues throughout the world, including appearances at clubs, festivals, on campuses, and at performing arts centers.

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