



Photos by Anne Fishbein

Branford Marsalis Quartet

**OCT 16, 2022 AT 7PM
ROYCE HALL**

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

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TO THE 2022-23 SEASON

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Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural, experiential programs that provoke inquiry and facilitate connection and creativity.

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CAP UCLA Presents

Branford Marsalis Quartet

Sunday, October 16 at 7PM
Royce Hall

Insert program info
Run time
intermission etc

Funds provided by the Royce Center Circle Endowment.

SECRET REVEALED: THE BRANFORD MARSALIS QUARTET EXPANDS ITS RANGE AND CREATIVITY ON NEW ALBUM

The Secret Between the Shadow and the Soul finds the celebrated ensemble at a new peak, addressing a kaleidoscope of moods with inspiration and group commitment. The quartet that saxophonist Branford Marsalis has led for the past three decades has always been a model of daring, no-apologies artistry, of ever-widening musical horizons and deepening collective identity. With like minded support from pianist Joey Calderazzo and bassist Eric Revis (each with 20 years of service to the group) and drummer Justin Faulkner (the “rookie” who has been aboard since 2009), the band has long been a model of how to sustain and enlarge a musical outlook that is both historically and stylistically inclusive. Successive recordings have revealed new plateaus, and *The Secret Between the Shadow and the Soul*, the band’s first since 2016’s acclaimed *Upward Spiral* with guest Kurt Elling and first pure quartet effort since 2012’s *Four MFs Playin’ Tunes*, captures a new emphasis on both how to express and how to document the music.

“Working with Kurt for a year and a half took me back to what I learned in hindsight from my gig with Sting,” Marsalis explains. “Working with a singer changes you in ways you don’t realize. When I started playing jazz after my background in R&B, all the possibilities I discovered led me to play solos that went on and on. Sting said, ‘No, you’ve got 45 seconds,’ which did more than just cause me to edit. It taught me to focus on the melodies, to get to the point.

“The gigs that followed *Upward Spiral* had a similar effect on the rest of the quartet. “The guys in the band hadn’t been in that position for a long time, either, and it totally changed how we play. We became tighter, because it was more about what we could do to support.” As a result, Marsalis realized that he could no longer be satisfied with the creative tension sparked when new material was confronted in the recording studio. “I still like the idea of having everyone bring in whatever they want to bring in when it’s time to record and seeing what we can develop,” he admits, “but we couldn’t just take the ‘jam session’ approach to recording anymore. We had to go out and work the music.”

So after an initial get-acquainted week of gigs and studio work at the Ellis Marsalis Center in New Orleans in October 2017, the band hit the road, probing and absorbing the new material as it toured the world. “In June,” says Marsalis, “when we had five days off in Melbourne, I asked the guys if they wanted to have fun or to work. We were ready to deal with the music.

“In the Alexander Theatre at Monash University in Clayton, Australia, the band documented the seven latest additions to its already prodigious repertoire.

The result is as complete a picture as one can assemble of the Marsalis Quartet within the confines of an hour. As usual there is compositional input from the veteran members, with Revis supplying the surging “Dance of the Evil Toys” and more tensile yet equally dynamic “Nilaste,” while Calderazzo reinforces the lyrical compositionally in to his virtuosic keyboard yang in “Cianna” and

"Conversation Among the Ruins." In addition to the leader's own "Life Filtering from the Water Flowers," with one of his most deeply felt and keenly shaded tenor saxophone solos, there are two of the more challenging jazz jewels of the mid-seventies, Andrew Hill's "Snake Hips Waltz" and Keith Jarrett's "The Windup."

Whether navigating the quirky three-bar phrases of Hill's piece or the elegant composure of "Cianna," the rambunctious mechanisms of "Evil Toys" or the haunting ruminations of "Life Filtering," the quartet generates distinct and unerringly apt sonic profiles. "Sonny Rollins provided the template for playing each piece with a ton of vocabulary and how to use the sound of one's instrument," Marsalis notes. "With us, it's all about sound and the power it has to create emotion. When you deal with sound, you don't play the same thing twice in a row. You listen to each other, and every song is different."

Other influences, ranging from European opera and African percussion ensembles to such saxophone beacons as Ben Webster, Wayne Shorter, John Coltrane and Ornette Coleman, have shaped Marsalis's command at non-verbal storytelling. "My approach in both writing and soloing is melodic and rhythmic, with harmony third," he stresses. "We mold the harmony to the melody, where too many people let the harmony dictate. And we play in the cracks. I want to channel that vibe of all the great music I've heard, but to apply my own ideas."

"Marsalis still finds that the perfect vehicle for realizing his goals is his stellar working band. "Some musicians may need to work in different projects to create the illusion of sounding different by changing the context, whereas we are confident that we can adjust our group sound so we don't have to change the context. What always appealed to me were the great bands, not just the great players who could start and stop at the same time. Staying together allows us to play adventurous, sophisticated music and sound good. Lack of familiarity leads to defensive playing, playing not to make a mistake. I like playing sophisticated music, and I couldn't create this music with people I don't know."

The Secret Between the Shadow and the Soul confirms Branford Marsalis's vision. It is sophisticated, adventurous and anything but defensive, and it captures a great band sounding better than ever.

ABOUT BRANFORD MARSALIS

Branford Marsalis continues to thrill audiences around the world while racking up achievements across diverse musical platforms, even after four decades in the international spotlight. 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 an avatar of contemporary artistic excellence winning three Grammy Awards, a Tony nomination for his work as a composer on Broadway, a citation by the National Endowment for the Arts as Jazz Master, and a 2021 Primetime EMMY nomination for the score he composed for the Tulsa Burning documentary.

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 performance vehicle. 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.

Branford's screen credits as a composer include original music for: Spike Lee's Mo' Better Blues, The Immortal Life of Henrietta Lacks starring Oprah Winfrey, Ma Rainey's Black Bottom starring Viola Davis and the late Chadwick Boseman and the History Channel's documentary Tulsa Burning: The 1921 Race Massacre. The critically acclaimed Ma Rainey is the Netflix film adaptation of two-time Pulitzer Prize winner August Wilson's play, produced by Denzel Washington. And in reviewing the score Vanity Fair proclaimed "Ma Rainey's Black Bottom is a story in which the music has to be authentic and the details need to be correct. It requires the musical oversight of someone who has this history in his blood. It requires Branford Marsalis." While The Guardian noted "Marsalis's work, both recreation and original composition, is as close to perfection as I could imagine." He recently received a 2021 EMMY nomination for the original music he composed and produced for Tulsa Burning in the

Outstanding Music Composition for a Documentary Series or Special (Original Dramatic Score) category. His work on Broadway has garnered a Drama Desk Award and a Tony nomination for the acclaimed revival of *Fences*. His previous Broadway efforts include music for the revivals of *Children of a Lesser God* and *A Raisin in the Sun*, as well as *The Mountaintop* which starred Angela Bassett and Samuel L. Jackson.

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.

In the wake of 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,



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The Executive Producer Council is CAP UCLA's philanthropic leadership group that develops and contributes resources vital to the Center's programming and mission. The Council comprises individuals who champion the creative development, presentation and public dialogue with contemporary performing artists by providing direct support for the Center's annual programming. They are engaged in the artistic and curatorial practices that inform the annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

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The Design for Sharing Council is a group of dedicated volunteers that helps to resource the programs of DFS.

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UCLA NIMOY THEATER

As the performing arts sector adapts to this transformative time, CAP UCLA is developing a dynamic space for a re-imagined future. The Nimoy is envisioned as a much-needed public platform for contemporary performance and a cultural gathering space where the potential of performing artists and audiences will evolve together. There will be updates throughout the season as we near the opening. cap.ucla.edu/the_Nimoy

THERE IS NO ROOM FOR RACISM.

ANYWHERE

not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

WITH ANYONE

not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **authentic** inclusion as integral to our mission.

We must **empower** the historically underrepresented.

We must **uplift** excluded voices.

We must **resist** structural racism.

We will **commit** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

There is no room for discrimination, intolerance or inequity.

We stand against all forms of discrimination and look forward to furthering our work towards making our organization more equitable.

As part of the UCLA's School of Art & Architecture ecosystem (SOAA), we, UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS), serve to connect and create space for the arts and for all communities. We acknowledge our organizations' histories as being predominantly white institutions. We are now facing these uncomfortable truths and we are working to make the deep changes necessary to eliminate this systemic racism, dismantle any existing oppressive structures and pledge to transform the organizational dynamics in our work culture and business practices. There will be shortcomings that we will face head on, and we commit to staying fluid and adapting to changes as often as they come. It is only in an improved, supportive work environment that everyone can be present as their true authentic selves.

Together we stand with
UCLA's School of Art and Architecture's EDI statement:
arts.ucla.edu/resource/equity-diversity-and-inclusion/



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UCLA's Center for the Art of Performance gratefully acknowledges our donors, sponsors and members whose gifts directly support the vitality of contemporary performing arts. Thank you!

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As we continue to recover from the COVID-19 pandemic, CAP UCLA would like to acknowledge the critical support we received from a **Shuttered Venue Operators Grant**. This historic initiative—part of the American Rescue Fund Act passed by Congress in March 2021—represents a significant commitment to the arts and a recognition of the value of the arts and culture sector to the nation's economy and recovery. We would especially like to thank members of Congress who supported the inclusion of university-based performing arts centers and helped make this vital funding possible.

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We are committed to presenting groundbreaking artists and performances that keep people inspired and connected globally across cultures. And our community of supporters are vital collaborators in all that we do. Join the collective of arts enthusiasts dedicated to creativity and deepen your relationship to the artistic process.

cap.ucla.edu/support

