

The background image is a photograph of a theater's backstage area. On the left, a large wall of vertical metal rods, likely for stage curtains, is illuminated with a warm, golden light. To the right, a dark staircase with metal railings leads upwards. In the foreground, several music stands with blue sheet music are visible. The overall atmosphere is industrial and artistic, with a mix of warm and cool lighting.

JAZZ **AT** LINCOLN CENTER

2022-23 ANNUAL REPORT



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WELCOME

As Jazz at Lincoln Center enters its 36th season, we intend to celebrate the vision, leadership, artistic integrity and virtuosity of our managing and artistic director, Wynton Marsalis, by embracing his relentless desire for excellence. In that spirit, we welcome you to this newly designed Annual Report. The pages that follow highlight our achievements from this past fiscal year and illustrate the many ways in which our wide array of programs synchronize to make a more powerful whole.

This past season’s theme, “All Jazz is Global” echoed across the stages of *The House of Swing* and traveled the world thanks to our incomparable **Jazz at Lincoln Center Orchestra with Wynton Marsalis**. The JLCO performed from Wickenburg, Arizona to Wroclaw, Poland; Toronto, Canada to Timișoara, Romania; and dozens of points in between while also anchoring our concert season in Rose Theater (with a special concert in The Appel Room, the most recent in our ongoing *Journey Through Jazz* series). We look back with gratitude and acknowledge the dedication and support of our chair, Clarence Otis and our Board of Directors; the financial and spiritual support of members, donors, foundations, and government agencies; the JLCO’s resolute pursuit of mastery; and the hard work of our staff. With so

EBB & FLOW

For a moment, we encourage you to think back to one of your proudest moments as an individual or as a collective. Remind yourselves of the unique challenges that arose along the journey, and the tireless grit, determination, and focus that were required in order to accomplish your mission. Next, tap into the euphoric feeling of achievement, celebration, and relief that emerged when, after all of that time and hard work, your goal was finally realized.

many remarkable young musicians on the scene, we are redoubling our efforts to meet this propitious moment while reaffirming an unwavering belief in the power of improvised, swinging music imbued with the blues to bring people together and lift them up.

Jazz at Lincoln Center respects that “the music” is a diffuse, diverse amalgamation of artists, musicians, composers, arrangers, band leaders, music educators, scholars, and cultural and civic leaders the world over. This dynamic combination of people and places is the beating heart that keeps jazz present, relevant, and moving forward. We need to find more innovative ways to support individuals and institutions doing important work that is consonant with JALC’s mission. We can harmonize better to create more concerts in existing and new places where more working musicians can perform for ever-growing, ever-more-informed, ever-more-appreciative audiences.

In this spirit, JALC has formed an Artist Advisory Council to spark innovation in our programming and perceive creative new ways for JALC to operate and participate. We asked the new Council to share their voice. In the spirit of swing, we cede the page.

Greg Scholl,
Executive Director

Upon achieving a major milestone, we tend to be flooded with well-deserved adrenaline. Afterwards, we undergo an emotional drop that begs the question, “What’s next?” Often we don’t know what to do with ourselves until we dive into our next initiative. And the cycle begins again.

Performing and touring frequently falls into that same pattern. It’s an ebb and flow, but on a rapid scale,

essentially occurring on a daily basis. We push through the travel days, we sharpen our focus during the rehearsal periods, and we recreate pre-concert routines night after night. All this momentum leads to a certain state that we work to achieve on stage—a flow where the band is swinging and the listeners are connecting. And then, inevitably, we feel the ebb when we pack up our horns, get our suitcases on the truck, and hop on the next bus or flight. We need these elements to coexist in order for us to move forward.

We wish that all of you could witness the reception of the Jazz at Lincoln Center Orchestra in concert halls throughout the U.S., Europe, Mexico, and beyond. From performing encores—sometimes three times in one night—at the request of a roaring crowd to engaging with students who wait eagerly at the stage door with questions or thanking those fans who drove hours from their hometowns just to hear their heroes play, the JLCO is wholly invested in a symbiotic relationship with their audiences. In turn, it’s clear concert-goers want to be a part of something greater than themselves, something that highlights our common ground. This communion reminds people of the importance of celebrating unique voices, while also contributing positively to and respecting the role of the group. In a sense, it echoes the reality of life and what it means to be human.

Our belief is that this sacred practice is at the heart of what Jazz at Lincoln Center and the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** represents to so many people around the world. And for that reason, JALC’s first Artist Advisory Council is taking a hard look at where we stand now and where we need to go by asking ourselves these questions on a daily basis: What would it look like if we could bring our hometown people together in the same deeply meaningful way we experience performing abroad? In what ways can we ensure that we are celebrating and showcasing all voices? What are our next steps in educating the next generation of musicians and jazz aficionados? How is the jazz community at large changing? How will Jazz at Lincoln Center’s mission evolve over time?

Our seven-member Council is dedicated to answering these questions and having ongoing discussions surrounding the idea of ebb and flow as we work to develop initiatives that will continue to bring people together to celebrate our similarities and differences through jazz. Together, we are deeply committed to the Jazz at Lincoln Center community, as well as the communities that raised us.

In the coming season, you’ll see a series of Dizzy’s Club dates curated by the Artist Advisory Council in an effort to highlight different voices and explore new pathways of collaboration and building community as the world ebbs and flows around us.

It is a privilege for us to be a part of this Council and to learn from you all in this capacity. We look forward to sharing more with you.

Warmly,
The Artist Advisory Council

Alexa Tarantino, *Chair*
Cécile McLorin Salvant
Domo Branch
Immanuel Wilkins
Isaiah J. Thompson
Kay Zou
Riley Mulherkar

JAZZ AT LINCOLN CENTER ORCHESTRA



WYNTON MARSALIS
Managing and Artistic Director/Trumpet



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



TED NASH
Alto and Soprano Saxophones,
Flute, Clarinet



VICTOR GOINES
Tenor and Soprano Saxophones,
Clarinet, Bass 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*



OBED CALVAIRE
Drums

JAZZ AT LINCOLN CENTER ORCHESTRA

BY THE NUMBERS

104 PERFORMANCES
57 CITIES ON TOUR
17 STATES ON TOUR
9 COUNTRIES ON TOUR

78 EDUCATION EVENTS ON TOUR
114 EDUCATION WORKSHOPS
3,000 STUDENTS

22 ARRANGEMENTS
6 TRANSCRIPTIONS

2022-23 ADDITIONAL MUSICIANS

Abdias Armenteros
Tenor and Soprano Saxophones,
Flute, Clarinet
Kasan Belgrave
Alto and Soprano Saxophones,
Flute, Clarinet
Walter Blanding
Tenor and Soprano Saxophones,
Clarinet
Dan Block
Tenor and Alto Saxophones, Flute,
Clarinet, Bass Clarinet
Joe Block
Piano
Domo Branch
Drums
Summer Camargo
Trumpet
Sam Chess
Trombone
Jason Clotter
Bass

Tim Coffman
Trombone
Derrick Gardner
Trumpet
Joe Giordano
Trombone
Nicole Glover
Tenor and Soprano Saxophones,
Flute, Clarinet
Tatum Greenblatt
Trumpet
Bruce Harris
Trumpet
Andre Hayward
Trombone
Anthony Hervey
Trumpet
Marty Jaffe
Bass
Stantawn Kendrick
Tenor and Soprano Saxophones,
Flute, Clarinet
Julian Lee
Tenor and Soprano Saxophones,
Flute, Clarinet, Bass Clarinet

Chris Lewis
Tenor and Soprano Saxophones,
Flute, Clarinet, E^b and Bass Clarinets
Carl Maraghi
Baritone and Soprano Saxophones,
Clarinet, Bass Clarinet
Sean Mason
Piano
Jacob Melsha
Trombone
Philip Norris
Bass
Michael Rodriguez
Trumpet
Fareed Simpson-Hankins
Trumpet
Alexa Tarantino
Alto and Soprano Saxophones,
Flute, Alto Flute, Piccolo, Clarinet
Manuel Valera
Piano

CARLOS HENRIQUEZ ON JLCO TOURING

“It amazes me across how much territory globally we’ve spread the joy of jazz through concerts and touring. From Africa to Cuba to South America or a quick stop in San Juan, Puerto Rico, we have thrilled the world with this fabulous art form called Jazz!”



CHRIS CRENSHAW ON JLCO MISSION

“We as an organization are steadfast in our mission as other elements around us change, so when there’s no other option, one can always come home.”

TED NASH ON JLCO REACH

“There have been times when we’ve arrived in a city where I would assume people aren’t that aware of what we do, but am often pleasantly surprised when we are approached after a concert and young musicians are holding JLCO CDs, asking for us to sign them. I began to understand the reach of our livestreams and other channels where people across the world can see and hear the band.”



SUMMER CAMARGO ON JLCO IMPACT

“I toured with the orchestra during their Big Band Holidays performances this past winter, and during that tour, I saw the flicker of excitement and inspiration in the students’ eyes when I spoke with them. Whether they were inspired to become jazz musicians, to keep playing their instruments, or to listen to more jazz, the orchestra continues to shape the lives of all generations.”

CHRIS LEWIS ON JLCO CONNECTION

“On the road, I’ve seen people dance, moved to tears, and rejoice in their shared experience of the music we play. The power is in the spirit of the music and its ability to reach people, regardless of the lines of demarcation that humans tend to impose upon ourselves: language, class, skin color, gender, etc.”

PERFORMANCE



Jazz at Lincoln Center's 2022-23 performance season, presented by Jody and John Arnhold, encompassed the idea of jazz as a global language and integrated that theme into year-long programming. From ground-breaking concerts in *The House of Swing* to evening celebrations at Dizzy's Club, artists from around the world united with JALC musicians to perform dynamic, in-depth cultural explorations of jazz.

Jazz at Lincoln Center Orchestra (JLCO) with Wynton Marsalis toured many of those collaborations to cities across the U.S., as well as countries throughout the world. JALC also found audiences right here in New York City with the continuation of the successful outdoor concert series *Swing in the Streets*.

BY THE NUMBERS 2022-23 ROSE THEATER AND THE APPEL ROOM CONCERTS

48,729 AUDIENCE MEMBERS
61 CONCERTS
79 NEW MUSIC LIBRARY CHARTS
26 NEW ARRANGEMENTS
14 NEW TRANSCRIPTIONS
9 NEW COMPOSITIONS



ROSE THEATER & THE APPEL ROOM

Throughout the JALC 2022-23 season, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** took to the Rose Theater and The Appel Room stages to lead audiences on an around-the-world journey that illuminated, actualized, and reaffirmed the notion of jazz as a global language. Leading musicians, virtuosic practitioners, and genius composers from Africa, The Middle East, East Asia, Latin America, The Caribbean, and North America, all played a crucial role in this monumental series of concerts.

The first full season since 2019—complete with world premiere commissions and unique collaborations—proved with every celebratory performance that jazz is a true medium for cultural exchange, having the power to cross language barriers and bridge the divides of international communities.



THE SHANGHAI SUITE

The **Jazz at Lincoln Center Orchestra with Wynton Marsalis** opened the 35th Season with the U.S. premiere of Marsalis' *The Shanghai Suite*. Joined by master Chinese musicians and with a clarinet solo by special guest **Ye Huang** (far left), the orchestra celebrated the mythology, folklore, and culture of China. This concert was presented as part of the Ertegun Jazz Concert Series and made possible, in part, by the Zou Family Fund.



BIG BAND HOLIDAYS

Playing fresh, swinging arrangements of holiday classics, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** continued the ever-popular annual tradition, which was music directed by **Victor Goines** with special guest vocalist and two-time Grammy Award winner **Samara Joy**.





MIDDLE EAST MEDITATIONS

Iraqi oud virtuoso **Naseer Shamma** joined Wynton Marsalis and the JLCO, mesmerizing audiences with a musical journey to the Middle East. This Ertegun Jazz Concert Series event featured Shamma's original works arranged for big band by Marsalis, guitarist **Doug Wamble**, and members of the orchestra.

JOURNEY THROUGH JAZZ PT. II

JALC presented the second installment of its annual Lynne and Richard Pasculano Jazz Series with *Jazz Chronicles: Old and New*. Tracing the oral tradition of jazz, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** explored stories that give the community of current practitioners agency over the narrative of the music's development and its living and changing traditions. The Appel Room offered a stunning backdrop of the humming city below that echoed back the themes of shifting variations and movement.



NDUDUZO MAKHATHINI AND HAMILTON DE HOLANDA

South African pianist-composer **Nduduzo Makhathini** and Brazilian 10-string mandolin (*bandolin*) wizard **Hamilton de Holanda** (pictured) shared a bandstand for the first time. They mixed their respective traditions in a unique exploration of the diaspora of African musical culture, from the slave trade and colonization through the present day. They were joined by multi-instrumentalist **Richard Bona** on the first evening and by singer-songwriter **Somi** the following evening.



THE MUSIC OF TOSHIKO AKIYOSHI

FEATURING LEW TABACKIN

The Jazz at Lincoln Center Orchestra with Wynton Marsalis celebrated iconic pianist-composer and NEA Jazz Master **Toshiko Akiyoshi**, whose music combines swing, bebop, classical, and elements drawn from her Japanese heritage. Music was directed by JLCO member **Ted Nash** and included special guest saxophonist **Lew Tabackin**.



INTERNATIONALLY ELLINGTON

Under the music direction of **Joe Block** and featuring a hand-picked ensemble of some of the greatest young talent in jazz today—including a number of alumni from JALC education programs—this Ertegun Jazz Concert Series concert explored the international side of Duke Ellington. In the words of Wynton Marsalis, “Duke was out there in front, dealing with the world as a singular place.”

TRES AGUAS & COLORS OF COLOMBIA

The Jazz at Lincoln Center Orchestra with Special Guest **Paquito D’Rivera** premiered a pair of exclusive JALC-commissioned pieces by two prolific and insightful voices: *Tres Aguas* by Cuban pianist **Elio Villafranca** and *Music of Colombia* by Colombian harpist **Edmar Castañeda**. The performance featured Cuban American contemporary dancer **Beatrice Capote** (pictured) and flamenco dancer **Sonia Olla**.



TITO PUENTE & TITO RODRIGUEZ CENTENNIAL CELEBRATION

Jazz at Lincoln Center honored the centennials of two greats: iconic timbalero-vibraphonist-Nuyorican bandleader Tito Puente and San Juan-born vocalist-timbalero-bandleader Tito Rodriguez. Both born in 1923, these musical pioneers revolutionized the Latin dance scene of the 1950s and 1960s and changed the course of jazz. No musician is more qualified to re-interpret their music than Jazz at Lincoln Center Orchestra bassist, composer, and arranger **Carlos Henriquez**, who assembled an all-star band for the occasion.

ETIENNE CHARLES' CARNIVAL

Trinidad & Tobago's world-famous Carnival celebration came to The Appel Room courtesy of trumpeter, percussionist, and composer **Etienne Charles** (far right). This high-energy spectacle seamlessly blended American jazz traditions with the thrilling sights and sounds of Trinidadian Carnival.

CONCERTS AT A GLANCE

2022–23 ROSE THEATER & THE APPEL ROOM SCHEDULE

SEPT 30–OCT 1, 2022
WYNTON MARSALIS
THE SHANGHAI SUITE*

OCT 7–8, 2022
CHUCHO VALDÉS: LA CREACIÓN

OCT 21–22, 2022
EMMET COHEN TRIO AND FRIENDS

OCT 7–8, 2022
FAMILY CONCERT
WHO IS CHARLES MINGUS?

NOV 4–5, 2022
SHADES OF DJANGO
WITH STÉPHANE WREMBEL

NOV 11–12, 2022
STEVE MILLER PLAYS STEVE MILLER

NOV 17–19, 2022
JOURNEY THROUGH JAZZ PART II*

DEC 14–18, 2022
BIG BAND HOLIDAYS*

JAN 20–21, 2023
MIDDLE EAST MEDITATIONS*

FEB 10–11, 2023
DIANNE REEVES: LOVE IS IN THE AIR

FEB 16–19, 2023
JOURNEY THROUGH JAZZ PART III*

FEB 24–25, 2023
NDUDUZO MAKHATHINI
AND HAMILTON DE HOLANDA

MAR 10–11, 2023
THE MUSIC OF TOSHIKO AKIYOSHI*

MAR 24–25, 2023
ROSA PASSOS WITH KENNY BARRON
AND RON CARTER

MAR 25, 2023
FAMILY CONCERT
WHO IS THAD JONES?

MAR 31–APR 1, 2023
INTERNATIONALLY ELLINGTON

APR 14–15, 2023
TRES AGUAS
& COLORS OF COLOMBIA*

APR 21–22, 2023
MONTEREY JAZZ FESTIVAL ON TOUR

MAY 5–6, 2023
TITO PUENTE AND TITO RODRIGUEZ
CENTENNIAL CELEBRATION

MAY 19–20, 2023
CÉCILE MCLORIN SALVANT

JUN 1–3, 2023
THE JAZZ AMBASSADORS
DUKE, DIZZY, AND BRUBECK*

JUN 9–10, 2023
ETIENNE CHARLES' CARNIVAL:
THE SOUND OF A PEOPLE

*Jazz at Lincoln Center Orchestra with Wynton Marsalis performance

SPRING 2023 GALA

On April 19, Jazz at Lincoln Center's 2023 Gala celebrated American Anthems: From Sea to Shining Sea. Hosted by **Gayle King**, the concert featured the Jazz at Lincoln Center Orchestra and special guests **Joe Block, Samara Joy, Ashley Pezzotti, Vince Giordano and the Nighthawks, Gregory Porter, Marty Stuart, and Marilyn Maye**. After the performance, 575 guests filled the Ertegun Atrium and The Appel Room for a festive dinner, and many continued the celebration at the lively afterparty in Dizzy's Club.

The 2023 Ed Bradley Award for Leadership was presented to five founding board members: **Shahara Ahmad-Llewellyn, Diane Mulcahy Coffey, Gordon J. Davis, Hughlyn F. Fierce, and Michael Fricklas**. For more than three decades these steadfast leaders have helped the organization grow, innovate, and expand a global audience for jazz.

Vince Giordano received the 2023 Jazz at Lincoln Center Award For Artistic Excellence. Throughout his career, Giordano has championed the genre of jazz from the 1920s and 1930s, spreading the joy and pathos of an era that shaped our nation.

(L-R) Marilyn Maye performing with the Jazz at Lincoln Center Orchestra; Host Gayle King; Vocalist Ashley Pezzotti; American music legend Marty Stuart; Honorees Gordon J. Davis, Shahara Ahmad-Llewellyn, Hughlyn F. Fierce, Diane Mulcahy Coffey, Vince Giordano, and Michael Fricklas; Gala dinner in The Appel Room; Laurence Fishburne with Honoree Hughlyn F. Fierce and family; Ricky Gordon performing during second line parade; Jonathan Michel and Friends performing at the Dizzy's Club after party.



DIZZY'S CLUB

For several years, Dizzy’s Club, like all music venues, needed to adjust how it operated during the pandemic, which meant having to slim down schedules and host fewer audiences. While it still offered up electrifying performances from Jazz at Lincoln Center’s global community of world-class musicians, the club, with its warm ambience and panoramic views of the Manhattan skyline, was finding its way back to full capacity during a very challenging time.

Then last September, with much anticipation, Dizzy’s Club re-launched its Late Night Sessions. This series was, and is again, an example of the true spirit of JALC’s belief in mentoring and supporting young musicians. Offering a place (and time slots) where emerging artists can gain live experience and prove their chops in front of an intimate crowd of jazz aficionados, Late Night Sessions runs Thursday through Saturday, and features a post-set jam session on Thursday nights.

Dizzy’s Club also had a season full of special performances, including an evening in honor of Stanley Crouch, celebrations of domestic and international jazz icons, concerts with legendary vocalists, Ertegun Hall of Fame tributes, and a new curated concert world premiere that will extend to a 10-week touring show in the upcoming season. In less than a year since the venue has been back on its feet and whole again, Dizzy’s Club garnered its highest ticketing numbers in years.

BY THE NUMBERS 2022–23 DIZZY'S CLUB

73,352 AUDIENCE MEMBERS 778 SETS
350 NIGHTS OF PROGRAMMING 1000+ MUSICIANS



SING AND SWING: OUR AMERICAN SONGBOOK

Sing and Swing: Our American Songbook, led by trumpeters and vocalists **Bria Skonberg** (pictured) and **Benny Benack III**, launched at Dizzy's Club in November 2022. Curated by JALC's programming team, this show will now tour performing arts centers nationwide, following its successful trip to Saudi Arabia this past spring.



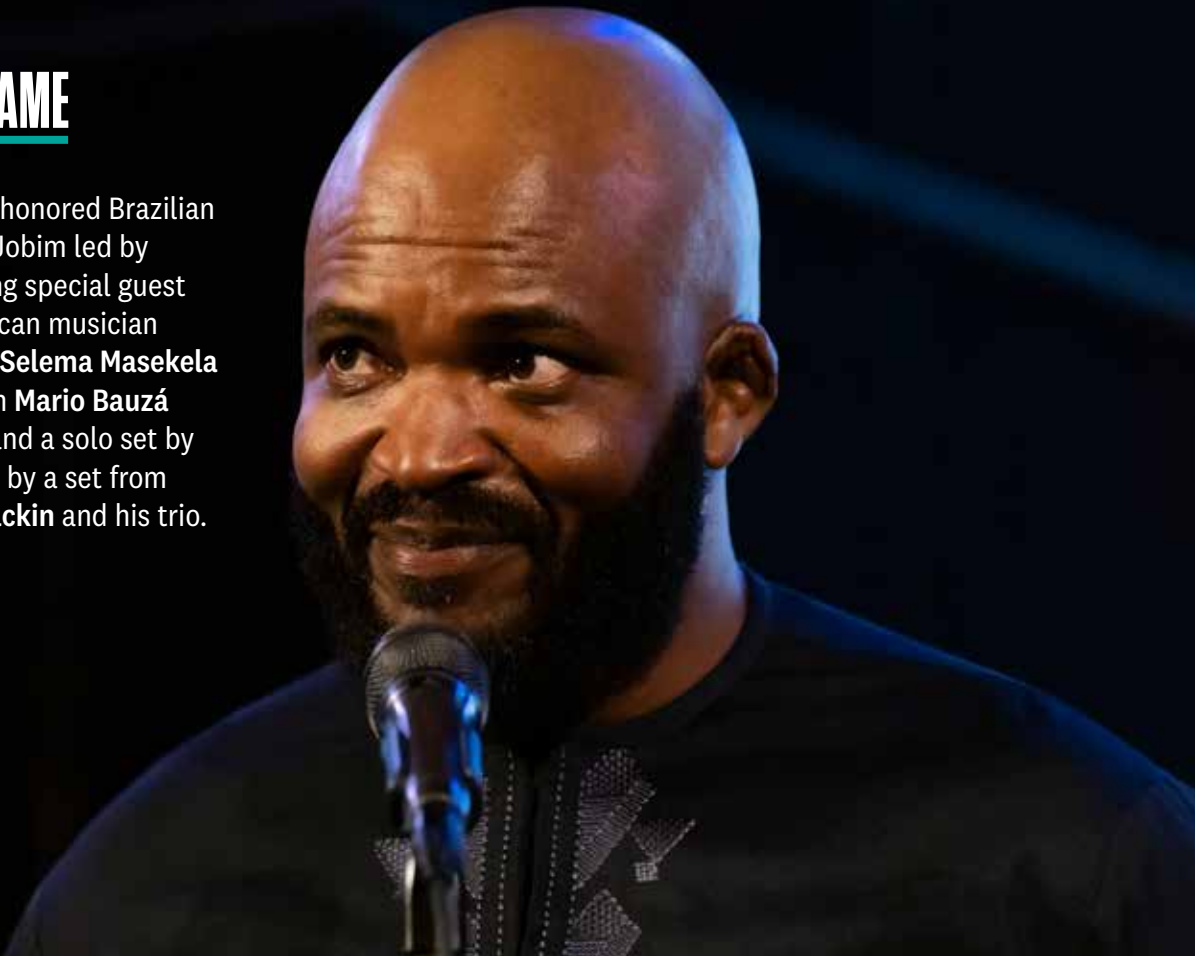
STANLEY CROUCH CELEBRATION

JALC paid tribute to one of its founders Stanley Crouch, who passed away in 2020. The evening featured music from the **Bill Charlap Trio**, **David Murray**, **Tammy McCann**, **Christian McBride**, and **Jeff "Tain" Watts** and words and speeches by **Wynton Marsalis** and **Jelani Cobb**.



ERTEGUN HALL OF FAME

Several nights of concerts honored Brazilian composer Antônio Carlos Jobim led by **Romero Lubambo** featuring special guest **Dianne Reeves**; South African musician Hugh Masekela led by son **Selema Masekela** (pictured); Cuban musician **Mario Bauzá** led by **Carlos Henriquez**; and a solo set by **Toshiko Akiyoshi** followed by a set from multi-reed artist **Lew Tabackin** and his trio.



MARY STALLINGS AND MARILYN MAYE

Incomparable vocalists, octogenarian **Mary Stallings** and nonagenarian **Marilyn Maye**, sang jazz standards back to back at Dizzy's Club in December 2022.



BY THE NUMBERS 2022-23 JLCO ON TOUR

250,000 AUDIENCE MEMBERS 57 CITIES
76 PERFORMANCES 17 STATES
78 EDUCATION EVENTS 9 COUNTRIES

JLCO ON TOUR

Throughout the 2022-23 season, the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** revisited Marsalis' symphonic works, presented new cross-cultural commissions, and delved into JALC's extensive library of modern jazz arrangements. The orchestra collaborated with various organizations in the U.S. and abroad to perform his large-scale works and engage in residency activities, including three centered around Marsalis' 1999 *All Rise, Symphony No. 1*.

In early autumn, the JLCO, alongside the Minnesota Orchestra, performed two evenings of Marsalis' *Swing Symphony, Symphony No. 3*. The band continued its extended fall tour in Mexico with concerts in Guadalajara, Cervantino, and Mexico City, as well as several cities in Texas. For the holiday season, Dianne Reeves and Samara Joy joined the JLCO, under the music direction of Victor Goines, to tour its annual Big Band Holidays program. Then in early 2023, the orchestra traveled throughout the Midwest showcasing the original works of transformative Iraqi oud virtuoso Naseer Shamma. The season wrapped in June with the JLCO's month-long European tour, which included collaborative performances of Marsalis' *The Jungle, Symphony No. 4* with the Luxembourg Philharmonic, Orchestre de Paris, and Filarmonica Banatul Timișoara in Romania.

As it has for nearly every tour, the JLCO integrated substantial education activities to complement each engagement.

JLCO ON TOUR

WYNTON MARSALIS: ALL RISE SYMPHONY NO. 1 RESIDENCIES

On three separate occasions during the 2022-23 season, Jazz at Lincoln Center Orchestra performed Wynton Marsalis' 1999 *All Rise, Symphony No. 1*—scored for their 15-piece orchestra, a 90-piece symphonic orchestra, and a choir of more than 100 singers.

Last September, the JLCO collaborated with the **Los Angeles Philharmonic** at The Hollywood Bowl to present *All Rise*, which was first performed there more than 20 years ago on Sept. 15, 2001, four days after the tragic events of 9/11. In October, the JLCO presented successive All Rise residencies at the **University of Iowa's** Hancher Auditorium and at the **University of Michigan**.

For more than 25 years, JALC and the University of Michigan have fostered an in-depth relationship which extended into a week-long residency in 2022. Complete with learning and engagement opportunities at the university and across Southeast Michigan, the interactive programming also included numerous master classes and workshops,

as well as visits to the Detroit School of Arts and the Milan Correctional Facility where 150 people who are currently incarcerated took part in a Q&A session with orchestra members after they performed.

The residency culminated in three major public performances: a football halftime show with the University of Michigan Marching Band, a big band concert with the Jazz at Lincoln Center Orchestra at University of Michigan's Hill Auditorium, and on that same stage and with great fanfare, the Michigan debut of *All Rise* with over 250 artists and an estimated 3,100 audience attendees, including 850 students.

ALL RISE RESIDENCIES

SEP 5-8

LOS ANGELES PHILHARMONIC, LOS ANGELES, CA

OCT 11-16

UNIVERSITY OF MICHIGAN, ANN ARBOR, MI

OCT 18-22

UNIVERSITY OF IOWA, IOWA CITY, IOWA



Los Angeles Philharmonic



University of Iowa



University of Michigan



TOURING AT A GLANCE

FALL TOUR

SEP 4
SAN DIEGO, CA

SEP 5-8
LOS ANGELES, CA*

SEP 11
SACRAMENTO, CA

SEP 12
RENO, NV

SEP 13
PALO ALTO, CA

SEP 15
FRESNO, CA

SEP 16-17
ROHNERT PARK, CA

SEP 22-24
MINNEAPOLIS, MN**

OCT 6
TORONTO, CANADA

OCT 7
BUFFALO, NY

OCT 8
CLEVELAND, OH

OCT 11-16
ANN ARBOR, MI*

OCT 18-22
IOWA CITY, IA*

OCT 25-26
GUADALAJARA, MEXICO

OCT 27
GUANAJUATO, MEXICO

OCT 29
MEXICO CITY, MEXICO

OCT 30
GALVESTON, TX

NOV 1-3
HOUSTON, TX

NOV 4-5
DENTON, TX

BIG BAND HOLIDAYS

NOV 29
EAU CLAIRE, WI

NOV 30
MINNEAPOLIS, MN

DEC 2
CHAPEL HILL, NC

DEC 3
YORK, PA

DEC 5
ST. LOUIS, MO

DEC 7
AUSTIN, TX

DEC 9
PHOENIX, AZ

DEC 10
WICKENBURG, AZ

MIDDLE EAST MEDITATIONS TOUR

JAN 22
PHILADELPHIA, PA

JAN 26
URBANA, IL

JAN 27-28
CHICAGO, IL

JAN 29
ST. LOUIS, MO

FEB 1
OMAHA, NE

FEB 2
MILWAUKEE, WI

FEB 3
APPLETON, WI

FEB 4
MADISON, WI

FEB 5
WINNETKA, IL

FEB 7
NEWARK, OH

FEB 8
COLUMBUS, OH

FEB 9
SPRINGFIELD, OH

FEB 10
CHAMBERSBURG, PA

MID-ATLANTIC/VIRGINIA
ARTS FESTIVAL TOUR

FEB 23-25
NORFOLK, VA‡

FEB 26
WASHINGTON, D.C.

MAR 3
MORRISTOWN, NJ

*Marsalis: *All Rise*, Symphony No. 1 (Sep 5-8, Oct 11-16, Oct 18-22)
**Marsalis: *Swing Symphony*, Symphony No. 3 (Sep 22-24)

SOUTHEAST TOUR

MAY 24
CHARLOTTE, NC

MAY 25
ORLANDO, FL

MAY 26
JACKSONVILLE, FL

MAY 27
ATLANTA, GA

EUROPEAN TOUR

JUNE 6-9
LUXEMBOURG CITY,
LUXEMBOURG†

JUNE 10-14
PARIS, FRANCE†

JUNE 15
CHALON-SUR-SAÔNE,
FRANCE

JUNE 16
ROUBAIX, FRANCE

JUNE 18
DRESDEN, GERMANY

*Marsalis: *The Jungle*, Symphony No. 4 (June 6-9, June 10-14, June 21-24)
†HBCU Residency (Feb 23-25)

JUNE 19
MUNICH, GERMANY

JUNE 20
VIENNA, AUSTRIA

JUNE 21-24
TIMIȘOARA, ROMANIA†

JUNE 25-26
BUCHAREST, ROMANIA

JUNE 29
KATOWICE, POLAND

JUNE 30
WROCLAW, POLAND

JULY 2
SZCZECIN, POLAND

JULY 3
HAMBURG, GERMANY

JULY 4
NEUHARDENBERG,
GERMANY

JULY 7
ROTTERDAM,
NETHERLANDS

JULY 9
LONDON, UK



SWING IN THE STREETS

The Jazz at Lincoln Center outdoor concert series, which began in the spring of 2021 as a way to safely perform during the pandemic, has now become integral to the JALC experience.

Initially planned to be temporary, this program is now flourishing in its third year. It has introduced a whole new—and mostly free—way for the community to interact with jazz and hear live music in the summer months, as well as encounter neighborhood venues that offer their own unique backdrops. These include Bryant Park, Woodlawn Cemetery, New York Botanical Garden, Governor’s Island, and the Josie Robertson Plaza at Lincoln Center.

This past year saw the growth of one of JALC’s marquee summer partnerships with Times Square. During the summers of 2022 and 2023, Dizzy’s Club and Times Square Alliance collaborated to present the popular *Jazz in Times Square* series. Most Thursday nights from May through September, the hottest young jazz bands can be found performing at the Times Square Plaza, creating the feeling of an intimate club amidst the lights and sounds of the world’s most iconic city center.

“OUR PRESENTING PARTNERS HAVE BEEN
EXTREMELY GRATEFUL AND APPRECIATIVE TO HAVE
HAD SUCH HIGH-LEVEL ARTISTS PERFORMING AT
THEIR VENUES AND TO THEIR AUDIENCES.”

- JASON OLAINÉ
Vice President, Programming

JAZZ ON THE ROAD

Through the generosity of Phillip and Elizabeth Gross, Jazz at Lincoln Center launched Jazz on the Road in the spring of 2022 which continued successfully through the summer of 2023. As part of JALC’s artist development work, this program, in conjunction with long-time partners of JALC’s education and touring departments, as well as new collaborators, worked to grow awareness of JALC’s mission and support up-and-coming musicians and vocalists. Emerging bandleaders and their bands engaged with communities across the U.S. to perform and teach educational workshops exposing new audiences to traditional and nontraditional live jazz.

Four tours throughout 2022 included stops across the Midwest (May-June), New York and Connecticut (June), New England (July), and Florida (November), led by Anthony Hervey, Sean Mason, Sarah Hanahan,

and Tyreek McDole, respectively. Collaborators in these regions have continued to pursue jazz programming, including a future crossover with JALC’s *Let Freedom Swing* in Miami.

Jazz on the Road also led to exciting opportunities for all four bandleaders. Hervey released his debut album *Words From My Horn* this past May. Mason’s tour led to the creation of a new album, *The Southern Suite*, that was just released on Blue Engine Records. Hanahan’s tour culminated in the recording of an episode for *Jazz Night in America* on NPR. And McDole, after moving to New York City this past June, has become one of the most sought-after jazz vocalists. Across the board, the bandleaders and the musicians praised the importance of the artistic, financial, and operational support that these tours provided.

“I’VE GROWN EXPONENTIALLY, AND I AM MORE
PREPARED THAN EVER TO BE A BANDLEADER. I’LL
CARRY THIS WISDOM FOR THE REST OF MY LIFE.”

- TYREEK MCDOLE
Vocalist



EDUCATION

This past year, Jazz at Lincoln Center's education department provided a broad musical foundation for students of all ages and levels of experience through classes, concerts, and presentations. Artists honed their craft at numerous and widely esteemed JALC jazz academies, as well as the *Essentially Ellington* program, which provides free resources to thousands of high school and college jazz ensembles globally, and includes regional festivals and a yearly competition. Also, JALC had a first-time, weekend-long residency with nine Historically Black Colleges and Universities. And for those just starting out, WeBop classes and the *Let Freedom Swing* program continue to be great resources for introducing children to jazz.

Swing University had a history-packed lineup of internationally themed classes accessed throughout the year by JALC's online community. An abundance of new students and jazz supporters across the U.S. and around the globe—as well as the organization's world-wide distribution of its unique educational material—has widely contributed to the continuing growth of JALC education.





RISING STARS

JALC’s **Jazz Academy** youth programs, including their flagship ensemble the Jazz at Lincoln Center Youth Orchestra, are in their 20th year of educating young musicians. Every Saturday and Sunday, students in grades six through 12 receive invaluable instruction through classes in jazz language, history, and combos, and participate in one of their seven big bands. Programming covers the entire scope of the rich and varied history of jazz—from New Orleans music to newly created scores by prominent composers and arrangers, including members of the Jazz at Lincoln Center Orchestra. This past year, youth programming welcomed guest artists such as legendary trumpeter Randy Brecker and up-and-coming tenor saxophonist phenom Nicole Glover who engaged and mentored students. Jazz Academy pedagogy is rooted in the philosophy that “all jazz is modern” and each new generation of students brings contemporary relevance to previous generations’ musical triumphs.

“JALC JAZZ ACADEMIES NURTURED ME INTO THE MUSICIAN I AM TODAY AND ULTIMATELY TAUGHT ME A LARGE PORTION OF EVERYTHING I KNOW MUSICALLY. **THE FRIENDSHIPS, CONNECTIONS, AND OPPORTUNITIES** THAT IT HAS PROVIDED CAN ONLY BE DESCRIBED AS PRICELESS. THEY ARE FAMILY.”

- ELIJAH ALLEN
Former JALC Youth Orchestra member
and Jazz Academy graduate

BY THE NUMBERS 2022-23 MIDDLE, HIGH SCHOOL, & SUMMER JAZZ ACADEMIES

153 STUDENTS
28 WEEKS OF CLASS
488 CLASSES & REHEARSALS
20,000 CONTENT HOURS

ALL THAT JAZZ

Since 1995, high school musicians have traveled to Jazz at Lincoln Center’s home, Frederick P. Rose Hall in New York City, to spend three days immersed in workshops, jam sessions, and rehearsals with the hopes their band will take home top honors in the ***Essentially Ellington Jazz Band Competition & Festival***, a program for high school jazz ensembles that underscores the historical importance of jazz to future generations. One bright star, showing a consistent standard of excellence over the past decade, is **Osceola County School for the Arts**, a 6-12 grade public magnet school in Kissimmee, FL. They became finalists first in 2014, and then again in 2017 and 2019. In 2022 and 2023, they earned back-to-back first place honors at *Essentially Ellington*, becoming only the second Title 1 school to win the competition in 28 years. The *Essentially Ellington* High School Jazz Program is supported by an endowment from the Susan Rudin Charitable Fund and Gail and Al Engelberg.

“ESSENTIALLY ELLINGTON IS A BIG PART OF WHAT GOT ME TO WHERE I AM TODAY. **SINCE ATTENDING, THERE’S BEEN AN OVERWHELMING LOVE AND SUPPORT FOR OSCEOLA STUDENTS** THAT HASN’T BEEN THERE BEFORE AND I’VE SEEN IT UPLIFT MY COMMUNITY AT HOME IN SUCH AN AMAZING WAY.”

- NATHANIEL WILLIFORD,
Former Osceola student
and future Juilliard graduate

BY THE NUMBERS 2022-23 ESSENTIALLY ELLINGTON COMPETITION & FESTIVAL

7,324 SCHOOLS
1,141 ENSEMBLES
36,625 STUDENTS
21 REGIONAL EVENTS





HISTORY LESSON

Let Freedom Swing has become one of JALC’s hallmark education programs. Inspired by 2007 conversations between former Supreme Court Justice Sandra Day O’Connor and Wynton Marsalis, the program pairs jazz performances with lessons in American history, civics, and civil rights. The live concerts include a teacher’s guide written by renowned historian, author, and multi-Emmy Award winner Geoffrey C. Ward. With a focus on Title 1 schools and communities in socio-economic need, this past year the program served New York City, Chicago, Los Angeles, Detroit, New Orleans, Mesa, AZ, Bentonville, AK, and London, UK.

“YOUR MUSICIANS COME INTO OUR SCHOOL AND SWEEP US OFF OUR FEET! **OUR STUDENTS ANTICIPATE EVERY CONCERT FOR WEEKS.** PARENTS REPORT THAT THEIR CHILDREN GO HOME AND LISTEN TO JAZZ MUSIC ON YOUTUBE AND STAY CURIOUS ABOUT THE HARLEM RENAISSANCE AND CLASSICAL AND MODERN JAZZ IN GENERAL. **YOUR PROGRAM IS WORKING!**”

- VANESSA AJA-SIGMON,
PS 127 The McKinley Park School
Brooklyn, NY

BY THE NUMBERS2022-23
LET FREEDOM SWING

40,000 PROGRAM ATTENDANCE
125 SCHOOLS

8 CITIES
258 CONCERTS

EMBRACING LEGACY

This past year, Jazz at Lincoln Center launched a first-of-its-kind collaboration with **Historically Black Colleges and Universities (HBCUs)**. On Feb. 23-25, the Virginia Arts Festival hosted nine HBCU jazz bands for a weekend-long residency. The nine participating colleges were appointed a mentor from the JLCO, who provided feedback and shared rehearsal techniques. Band directors also received invitations to a special dinner hosted by Wynton Marsalis, while HBCU musicians had their own one-on-one Q&A session with Marsalis. Students also participated in a jam session and section workshops with JLCO members. The weekend ended with each school playing a 20-minute set, adjudicated by Marsalis and members of the JLCO, who handed out awards to outstanding soloists and sections. The two top-performing bands, **Benedict College** and **Norfolk State**, each played an opening set for the evening JLCO concert, with guest soloists from the orchestra.

“THE BENEDICT COLLEGE JAZZ ENSEMBLE GAINED A PHENOMENAL EXPERIENCE PARTICIPATING IN THE HBCU RESIDENCY WITH WYNTON AND THE JAZZ AT LINCOLN CENTER ORCHESTRA. **MUSIC IS A MESSAGE THAT BRINGS UNIVERSAL LOVE TO ALL,** AND THIS RESIDENCY WAS AMPLE ENOUGH EVIDENCE OF THAT FACT!”

- H. WADE JOHNSON,
Director, Benedict College Jazz Band
Columbia, South Carolina

BY THE NUMBERS2023 JALC & VIRGINIA ARTS
FESTIVAL HBCU JAZZ RESIDENCY

9 SCHOOLS
16 WORKSHOPS

2,350 CONCERT ATTENDANCE
250 STUDENTS





EDUCATION: BY THE NUMBERS

28 YEARS OF ESSENTIALLY ELLINGTON

800,000 STUDENTS

300,000 SCORES DISTRIBUTED

33,000 SCHOOL BANDS

60 COUNTRIES

Essentially Ellington (EE), a Jazz at Lincoln Center signature program created to share Duke Ellington’s rich canon as a comprehensive teaching guide to high school bands, has grown exponentially since its creation in 1995. Every year, in meticulously detailed performance-ready editions, JALC transcribes and publishes a selection of Duke Ellington’s original compositions and arrangements. These selections are then distributed free to high schools and colleges in all 50 states, as well as internationally. Throughout the school year, *EE* provides ongoing support to participating students and teachers by providing access to online teaching guides and rehearsal videos that correspond directly to the current year’s charts. In 2008, Jazz at Lincoln Center expanded its materials to include repertoire from pivotal composers Benny Carter, Mary Lou Williams, Dizzy Gillespie, and Fletcher Henderson.

Year-round *Essentially Ellington* programming includes non-competitive *EE* Regional Festivals—founded in 2006 and co-produced in local communities across the U.S.—and culminates in the highly anticipated three-day *Essentially Ellington Jazz Band Competition & Festival*, held at Frederick P. Rose Hall each May. The competition allows students, teachers, and musicians from across North America to participate in workshops, rehearsals, and performances, concluding with an evening concert and awards ceremony featuring the three top-placing bands. The education-focused regional festivals offer high school jazz bands the opportunity to perform *EE* music and receive professional feedback from JALC clinicians.

Essentially Ellington is a proven incubator for future jazz artists. Many *EE* students go on to grace the stages of JALC — as well as tour, record, and appear at major festivals — including JLCO bassist Carlos Henriquez and drummer Obed Calvaire, frequent JLCO substitute saxophonists Alexa Tarantino and Abdias Armenteros, pianist Joe Block, trumpeter Anthony Hervey, and Blue Engine recording artists, pianist Isaiah J. Thompson and trumpeter Summer Camargo.

2,500 CLASSES, CONCERTS, WORKSHOPS, & PRESENTATIONS

WEBOP

304 TOTAL CLASSES 2,500 FAMILIES

After pivoting online in spring of 2020 and into FY21 and FY22, WeBop returned in FY23 to in-person programming. By the spring term, classes were sold out and had a wait list of eager parents.

JAZZ FOR YOUNG PEOPLE CONCERTS

3,200 STUDENT ATTENDANCE 1,845 FAMILY ATTENDANCE

Audiences enjoyed six educationally themed shows in *The House of Swing*. The programs were *Who is Charles Mingus?* hosted by Endea Owens and *Who is Thad Jones?* hosted by Vincent Gardner.

JAZZ ACADEMY ONLINE

228,000 SUBSCRIBERS 25 MILLION VIEWS NEARLY 1,000 VIDEOS

Founded in 2013, JALC’s YouTube Jazz Academy is now the largest freely accessible library of jazz education in the world, inspiring students, fans, and aficionados alike.

SWING UNIVERSITY

45 COURSES 60 LISTENING SESSIONS

210 CLASSES 33,369 TICKETS SOLD

Swing University’s online program continues to grow its global audience of students with nightly jazz education courses, including Jazz 101, 201, and 301, as well as classes dedicated to deep dives into the artists, albums, styles, and landmarks of jazz.

CLASSES AT A GLANCE

2022-23 SWING UNIVERSITY SCHEDULE

SUMMER 2022 (33 DAYS OF CLASS)

Paris of the Plains: The Swinging Jazz of Kansas City (4 classes)
Crescent City: Jazz in New Orleans (5 classes)
Quiet Nights of Quiet Stars: The Jazz History of Rio de Janeiro
and São Paulo (4 classes)
Blue Nippon: The Jazz History of Japan (4 classes)
Sounds of Central Avenue: Los Angeles' Jazz History (4 classes)
London by Night: London's Jazz History (4 classes)
Soweto Blues: Jazz in Johannesburg (4 classes)
Jazz in The Bronx (4 classes)

FALL 2022 (56 DAYS OF CLASS)

Jazz 101 (10 classes)
Sisters in Brass (4 classes)
Footprints: The Genius of Wayne Shorter (4 classes)
Dynamic Duos: Iconic Pairings in Jazz (6 classes)
San Antonio Rose: The History of Western Swing (3 classes)
The History of Gospel Music (6 classes)
Piano Wizards (6 classes)
Wholly Earth: The Life of Abbey Lincoln (4 classes)
Jazz's First Recording? (1 class)
The Blues (4 classes)
Ambassador Satch: Iconic Albums of Louis Armstrong (3 classes)
The Making of a Masterpiece: A Love Supreme (2 classes)
Out of the Cool: The Music of Gil Evans (3 classes)

WINTER 2023 (57 DAYS OF CLASS)

Jazz 201 (10 classes)
Journey of the Blues (4 classes)
Music Is the Weapon: The Life of Fela Kuti (4 classes)
Making of a Masterpiece: Kind of Blue (2 classes)
Hootie's Blues: The Life of Jay McShann (4 classes)
Yardbird Suite: The Genius of Charlie Parker (6 classes)
Optimism Blues: The Music of Allen Toussaint (4 classes)
Blues Queens of the 1920s (4 classes)
Making of a Masterpiece: Lady in Satin (2 classes)
Finger Buster: The Music of Stride Piano (2 classes)
Djangology: The Music of Django Reinhardt (2 classes)
Swinging on a Star: The Music of Bing Crosby (6 classes)
Free Form: The Genius of Joe Harriott (3 classes)
Uptownship: The Life of Hugh Masekela (4 classes)

SPRING 2023 (56 DAYS OF CLASS)

Pops Is Tops! The Music of Louis Armstrong (5 classes)
When Broadway Was Black (4 classes)
Jazz 301: An Expert's Guide to Jazz (10 classes)
Queen of Gospel: The Music of Mahalia Jackson (3 classes)
Manu Dibango and Franco: African Music Masters (6 classes)
We Want Miles! The Music of Miles Davis (6 classes)
Saxophone Legacies: Unsung Tenors of the 1930s and 1940s (8 classes)
April in Paris: The Jazz History of Paris (6 classes)
Finding Africa in Jazz (3 classes)
Poet of the Piano: The Music of Teddy Wilson (5 classes)

BLUE ENGINE MEDIA

Since its founding in 2015, Jazz at Lincoln Center's Blue Engine record label has flourished. In conjunction with the R. Theodore Ammon Archives and Music Library, the label has released more than 30 projects and aims to increase its output moving forward. Releases include historical jazz concerts from JALC's archives dating back to 1987, as well as new, innovative works from Wynton Marsalis, the JLCO, and up-and-coming artists.

Last fall, Blue Engine Media launched Jazz Live, a premier video streaming app that provides a cohesive way for audiences everywhere to experience the virtuosic breadth of jazz. Among its many facets, the app also features highlights from the label's extensive catalog, including excerpts from two culturally significant albums released this past spring: Isaiah J. Thompson's *The Power of the Spirit* and Wynton Marsalis' *The Jungle*.

Leadership support for Blue Engine Media was provided by John and Jody Arnhold and by Dan and Karen Pritzker during the 2022/2023 concert season.

Founding support of Blue Engine Media was provided by Leonard and Louise Riggio and Lisa and David Schiff.

ISAIAH J. THOMPSON'S THE POWER OF THE SPIRIT

"A young musician and composer with a mature touch and rare combination of talent, creativity, humility and honesty" (NPR), pianist Isaiah J. Thompson is an emerging generational talent. This past March, he issued his first live album—*The Power of the Spirit*—on Blue Engine Records.

Captured in front of a rapturous audience at Jazz at Lincoln Center's Dizzy's Club, *The Power of the Spirit* finds Thompson's seasoned quartet delivering a locked-in performance of their hard bop repertoire. On full display are the pianist's stunning dexterity and soulful original material; combining crisp technicality with a gospel-inflected sound, Thompson nods to forebears like Bobby Timmons, Phineas Newborn Jr., and Cedar Walton while blazing a trail all his own.

1. SHOW OPEN WELCOME
2. THE IT DEPARTMENT
3. SOUL MESSENGER
4. FOR PHINEAS INTRODUCTION
5. FOR PHINEAS
6. TALES OF THE ELEPHANT AND THE BUTTERFLY
7. GOOD INTENTIONS
8. THEME FOR SCRIABIN
9. THANK YOU BETSY
10. THE POWER OF THE SPIRIT

THE PERFORMERS

ISAIAH J. THOMPSON piano

JULIAN LEE tenor saxophone

PHILIP NORRIS bass

TJ REDDICK drums (tracks 2, 3, and 9)

DOMO BRANCH drums (tracks 5, 6, 7, and 8)





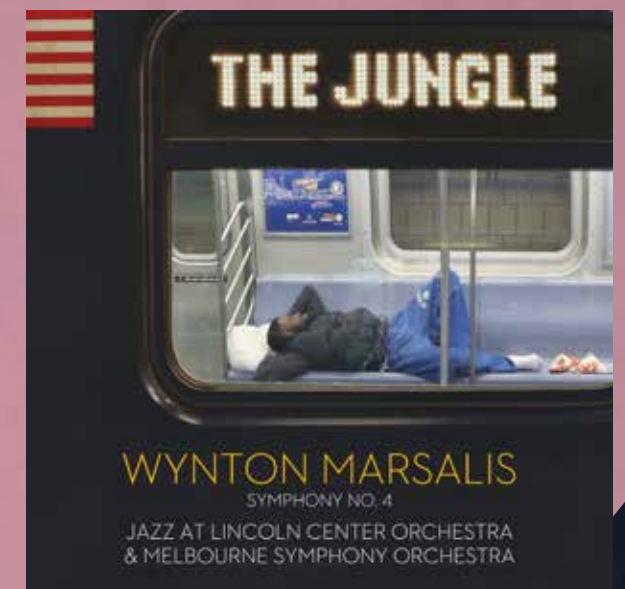
WYNTON MARSALIS' THE JUNGLE

"New York City is the most fluid, pressure-packed, and cosmopolitan metropolis the modern world has ever seen," says Wynton Marsalis. No wonder, then, that the city inspired what is perhaps the composer's greatest work to date. *The Jungle*, his fourth symphony, received its first recorded release this past May on Blue Engine Records.

Hamer Hall. Marsalis' masterwork highlights the paradoxes that define New York City, where wealth and poverty, grit and romance, and unlimited growth and stagnation all coexist. But it's also a meditation on what being human means today—a wide-scale attempt to understand the maelstrom of modern life and remind listeners of what brings us together.

Captured in 2019, this inspired performance of *The Jungle* was conducted by Nicholas Buc and features the **Jazz at Lincoln Center Orchestra with Wynton Marsalis** alongside the Melbourne Symphony Orchestra in Melbourne's

- 1. MOVEMENT I
THE BIG SCREAM (BLACK ELK SPEAKS)
- 2. MOVEMENT II
THE BIG SHOW
- 3. MOVEMENT III
LOST IN SIGHT (POST-PASTORAL)
- 4. MOVEMENT IV
LA ESQUINA
- 5. MOVEMENT V
US
- 6. MOVEMENT VI
STRUGGLE IN THE DIGITAL MARKET
- 7. BONUS TRACK
CURTAIN CALL
(KNOZZ-MOE-KING/
C JAM BLUES)



JAZZ LIVE

This past September, Blue Engine Media introduced Jazz Live. This subscription-based streaming app encompasses a treasure trove of Jazz at Lincoln Center digital content, made accessible, in part, by Bloomberg Philanthropies' Digital Accelerator Program. Available on desktops, phones, tablets, and smart TVs, Jazz Live invites audiences to immerse themselves in the music through new concert webcasts, a rotating selection of archival performances, and content ranging from artist interviews to documentary series.



WHERE JAZZ LIVES

The new original series *Where Jazz Lives* jointly launched with **Jazz Live** last fall. The program transports viewers to Kansas City, Seattle, Amsterdam, Newark, and Paris to meet the musicians, educators, promoters, and historians who define the great jazz scenes of the world.

BY THE NUMBERS 2022-23 JAZZ LIVE

90+ LIVE CONCERT WEBCASTS 33,597 HOURS WATCHED
NEARLY 50 ARCHIVAL CONCERTS MADE AVAILABLE FOR VOD STREAMING

"EVERY TIME I ENTER INTO A CLUB I HAVE THE FEELING I HAVE THE PASSPORT, THE SAME PASSPORT AS EVERYBODY. WE ARE JUST CITIZENS OF THE SAME COUNTRY, OF THE SAME NEVER-ENDING CONVERSATION."

- SÉBASTIEN VIDAL
Radio host and TSF JAZZ program director
Paris, France

THE HOUSE OF SWING WELCOMES EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall frequently plays host to events ranging from fundraising galas and movie premieres to awards ceremonies and corporate functions. The Rose Hall team also invites external partners to hire artists from the extended JALC family to perform at their events, which in turn supports working musicians and expands the community within and beyond *The House of Swing*.



THE HOUSE OF SWING WELCOMES EVENTS

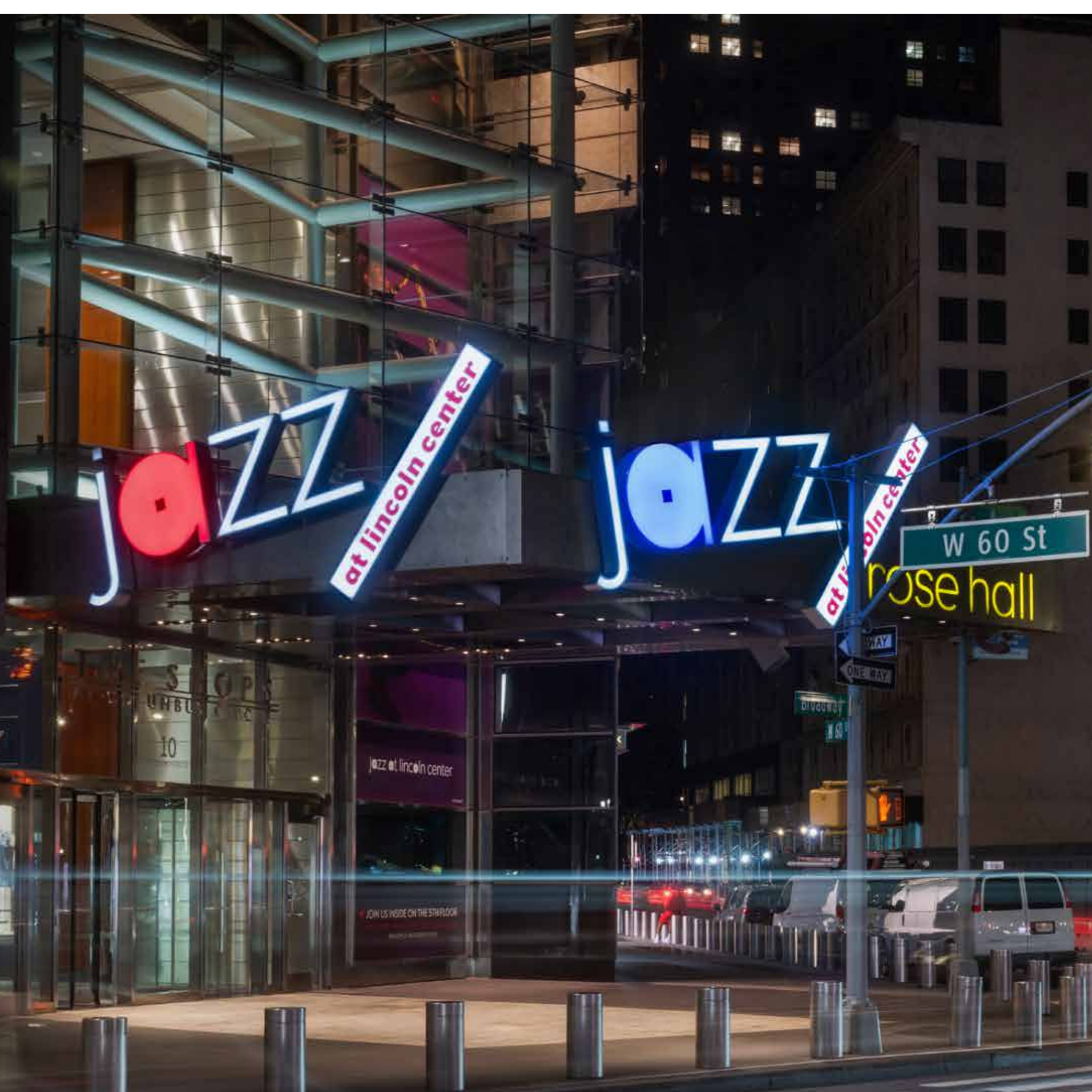
2022-23 EVENT HIGHLIGHTS

This past year, highlights included Time100 Summit and Gala, Heisman Awards Broadcast, and The New York World Premiere of Steven Spielberg’s *West Side Story*. Organizations like these, that rent Jazz at Lincoln Center’s marquee spaces, have access to the only performing arts center in the northeast fitted with Atmos Sound System technology, providing a pro-level audio experience for every engagement.



WHO WE ARE

Jazz at Lincoln Center is deeply grateful to our Board of Directors and those members, individuals, foundations, corporations, and other friends who generously support our work. We acknowledge them and their thoughtful contributions, which bring our mission to life, as well as the efforts of our dedicated staff.



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A very special thanks to Jody and John Arnhold for their extraordinary support of Jazz at Lincoln Center and the Jazz at Lincoln Center Orchestra.

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Major support for Jazz at Lincoln Center’s Education programming and special initiatives is provided by The Boulé Foundation; Charles Evans Hughes Memorial Fund; The Charles Stewart Mott Foundation; Manitou Fund; Susan Rudin Charitable Fund; William Randolph Hearst Foundation; and The Weissman Family Foundation, Inc.

We would also like to acknowledge the Department of Cultural Affairs and the City of New York for their long-standing support of capital projects.

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Current as of June 30, 2023

JAZZ AT LINCOLN CENTER, INC.

ASSETS	2022	2021
Cash and cash equivalents	\$ 16,459,792	\$ 13,587,785
Accounts receivable, net	2,765,125	791,590
Contributions receivable, net	11,275,723	16,096,016
Investments, at fair value	74,681,473	84,300,048
Property and equipment, net	1,709,673	1,960,316
Facility building - Frederick P. Rose Hall, net	133,185,852	137,543,828
Intangible assets, net	382,814	421,703
Other assets	2,110,121	1,778,630
TOTAL ASSETS	\$ 242,570,573	\$ 256,479,916

LIABILITIES AND NET ASSETS		
Liabilities:		
Accounts payable and accrued expenses	\$ 8,935,420	\$ 6,551,156
Deferred performance presentations and other revenue	1,397,599	1,069,881
Due to other organizations	723,713	1,403,236
Refundable advances	77,621	174,061
Loans payable	-	4,351,770
Deferred rent	1,288,916	1,352,229
Total Liabilities	\$ 12,423,269	\$ 14,902,333
Net Assets:		
Without Donor Restrictions:		
Net investment in facility and equipment	\$ 134,764,619	\$ 139,387,609
Board-designated endowment	1,736,603	2,049,319
Board-designated reserves	27,332,385	23,332,385
General operating (deficiency)	(2,262,113)	(5,823,016)
Total without Donor Restrictions	\$ 161,571,494	\$ 158,946,297
With Donor Restrictions	68,575,810	82,631,286
Total Net Assets	\$ 230,147,304	\$ 241,577,583
TOTAL LIABILITIES AND NET ASSETS	\$ 242,570,573	\$ 256,479,916

Jazz at Lincoln Center’s financial statements are audited by Lutz and Carr, LLP. The summarized Statements of Financial Position as of June 30, 2022 and 2021, and Statements of Activities for the years ended June 30 2022 and 2021 were derived from Jazz at Lincoln Center’s financial statements. The complete audited financial statements are available upon request.

REVENUE AND SUPPORT	2022	2021
Performance presentations	\$ 9,349,299	\$ 2,163,960
Facility rental income	13,964,494	1,155,274
Net investment income (loss)	(7,982,772)	12,424,375
Other revenue	1,646,792	663,884
Total Revenue	\$ 16,977,813	\$ 16,407,493
Contributions and grants	\$ 18,482,871	\$ 45,545,350
Special event revenue	2,983,756	3,277,266
Special event expense	(475,605)	(230,213)
Total Support	\$ 20,991,022	\$ 48,592,403
TOTAL REVENUE AND SUPPORT	\$ 37,968,835	\$ 64,999,896

EXPENSES		
Program Services		
Performance presentations	\$ 12,931,247	\$ 7,241,525
Educational and outreach	4,479,759	2,734,540
Facility operations	21,067,020	12,784,843
Media programs	2,551,018	2,117,244
Total Program Services	\$ 41,029,044	\$ 24,878,152
Support Services		
Marketing	\$ 1,251,192	\$ 1,173,508
Fundraising	3,587,907	3,017,920
Other general and administrative	3,530,971	3,049,863
Total Support Services	\$ 8,370,070	\$ 7,241,291
TOTAL EXPENSES	\$ 49,399,114	\$ 32,119,443

Increase (decrease) in net assets	(11,430,279)	32,880,453
NET ASSETS, BEGINNING OF YEAR	\$ 241,577,583	\$ 208,697,130
NET ASSETS, END OF YEAR	\$ 230,147,304	\$ 241,577,583

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Cover image photographed by Lawrence Sumulong

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