



WYNTON MARSALIS, Artistic Director
KATHERINE E. BROWN, Executive Director

Hear the Word on Jazz at Lincoln Center...

On the Jazz at Lincoln Center Orchestra with Wynton Marsalis

"A heady mélange of soulful lyricism, brash dissonance, festive rhythms and unbridled swing, [the Jazz at Lincoln Center Orchestra] proved hard to resist."

-Mike Joyce, *The Washington Post*

"The audience was exceedingly young, proving that...[the Jazz at Lincoln Center Orchestra is] bringing 'America's classical music'...to a whole new generation of listeners."

-Michael Endelman, *Boston Globe*

"The finest active big band, with each of its 15 members a certified all-star in his own right...It is a well-oiled machine, extremely polished, sharp as a razor, and tight as a drum."

-Steve Eddy, *The Orange County Register*

"Filled with rich ensemble textures, enlivened by startling bursts of dissonance, the 20-minute work was a marvel, a classic interface of primal Afro-Cuban rhythms, sophisticated composition and soaring improvisations....Rhythmic energy was bursting in all directions at the Hollywood Bowl!"

- Don Heckman, *Los Angeles Times*

"Just try staying in your seat at a Latin jazz show. The propulsive rhythms and sexy grooves pull you up and make you dance in the aisles."

-Bob Townsend, *Atlanta Journal-Constitution*

"That language was scatted, yelped and murmured at the Rose Theater on Thursday night, in the first of three Jazz at Lincoln Center concerts called "Wynton and Louis Armstrong's Hot Fives." Led by the jazz center's artistic director, Wynton Marsalis, the program paid straightforward homage to the Hot Five recordings while trying to recreate their magic."

-Nate Chinen, *The New York Times*, September 20, 2006

"Wynton Marsalis' 'All Rise' -- an epic work that addresses fundamental questions of faith, crisis and deliverance -- does not go gently into the night. It thunders, it cries out, it implores the heavens for salvation and comfort and peace."

-*The Chicago Tribune*, January 20, 2007

Frederick P. Rose Hall

"More contemporary singer-songwriters were invited, and by the time the series moved into the 450-seat Allen Room in Frederick P. Rose Hall, whose wide windows offer a glittery view of Columbus Circle and Central Park, it had struck a balance between old and new."

- Ben Sisario, *The New York Times*, January 17, 2007

"As if that wasn't enough, having left Messrs. Marsalis and Nelson in the Allen Room, I ran into a power trio in the hallway, namely Tony Bennett, longtime companion Susan Crow, and Bill Charlap. They too were hopping from one show to the next in what has become the world's first jazz multiplex."

-Will Friedwald, *The New York Sun*, January 15, 2007

"It's a magnificent spot where a corner of Central Park faces the Time-Warner twin towers and the temple that Wynton Marsalis built, Jazz at Lincoln Center."

-Roger Levesque, *The Vancouver Sun*, December 20, 2006

"All that jamming, riffing, and scatting coming from Columbus Circle's Time Warner Center? Why, it's business as usual for two-year old home of Jazz at Lincoln Center. Founding artistic director, Wynton Marsalis leads the world's

most prestigious institution."

-*Conde Nast Traveler*, September Issue

"For starters, John's sound team managed to deliver the music with the clarity of a high-end stereo. The instrumental separation was outstanding, lending almost every song a lush, layered quality...Since it's not that way now, let me tell you something, Elton: Play shows like this more often. The Garden is your home in New York, but at the petite Rose, you've never made better contact with your fans."

-Dan Aquilante, *New York Post*, September 8, 2006

"Wow. I know, I know. Music critics are expected to provide insight, context and expertise, and to do so with honesty, clarity and a reasonable degree of eloquence. But after spending two nights in mid-March at the eye-popping new home of Jazz at Lincoln Center, located directly across from Columbus Circle and Central Park on the fifth and sixth floors of the towering Time Warner Center, I can think of no better response."

-George Varga, *San Diego Union-Tribune*, April 3, 2005

Dizzy's Club Coca-Cola

"Tamburr will come to Charleston on the heels of a week (Nov. 14-18) in the famous Dizzy's Club Coca-Cola at America's sparkling new jazz shrine, Jazz at Lincoln Center in New York City." Jack McCray

-*Charleston Post and Courier*, November 27, 2006

"Tony Bennett, who turns 80 today, braving the heat to hear singer/guitarist Hiram Bullock and trombonist Fred Wesley at Dizzy's Club Coca-Cola."

-*The New York Post*, August 3, 2006

"The rainbow of drinks at Dizzy's Club Coca-Cola, the nightclub at Jazz at Lincoln Center in the Time Warner Center, starts the evening on an upbeat note."

-Florence Fabricant, *New York Times*, April 13, 2005

"Following upon a sensational opening just a few short months ago, the new venues for Jazz at Lincoln Center are beginning to develop interesting personalities with Dizzy's Club Coca-Cola leading the pack as a favorite with out-of-towners and local aspiring musicians. Dizzy Gillespie would indeed have been proud of this remarkable new jazz setting bearing his name."

-Nick Catalano, *All About Jazz*, April 25, 2005

"Dizzy's Club Coca-Cola is a handsome, 140-seat nightclub, and a cozy and curvy room with views of the city. The best news is the room offers another seven-night-a-week club, the lifeblood of jazz, featuring top modern mainstream players like Kenny Barron, Jim Hall and Stefon Harris. There are also after-hours sets ideal for nightcaps, conveniently located near Midtown hotels."

-Mark Stryker, *Detroit Free Press*, February 20, 2005

Education

"Essentially Ellington is the Cadillac of jazz competitions."

-Paul de Barros, *Seattle Times*, May 16, 2005

"It's the second year of the program, in which Jazz at Lincoln Center provides full scholarships for students who receive an intense, year-long course covering jazz and jazz performance."

-Clem Richardson, *Daily News*, January 26, 2007

"If you think you've got the next Wynton Marsalis in the house - our you'd love to have one - check Jazz at Lincoln Center's new education series, "WeBop!" Kids from 2 to 5 get their first taste of great jazz rhythms and singing along. Classes in the snazzy new Frederick P. Rose Hall, Broadway at 60th Street, run through March 15."

-Jacqueline Burt Wang, *New York Post*, January 15, 2005

"An exuberant Ella Fitzgerald singing 'Good Morning Blues' and accompanied by bouncing toddlers rattling pastel maracas is the typical start to a WeBop! Day in New York City"

-*Town & Country*, December Issue

"What remains to be seen is whether the rise of jazz education can cultivate new audiences for the music. Some institutions, notably Jazz at Lincoln Center, are not taking any chances; the organization's education department encompasses an ambitious array of jazz-appreciation initiatives, starting at the preschool level."

-Nate Chinen, *The New York Times*, January 7, 2007

"Jazz at Lincoln Center has become so associated with American culture. Jazz at Lincoln Center education programs offer a jazz curriculum that starts kids as young as 8 months.

-Judy Antell, *Big Apple Parent*, September Issue