



BRANDEE YOUNGER

PENN LIVE ARTS DEBUT

HARP Brandee Younger

PIANO Marc Cary

TENOR SAXOPHONE Stacy Dillard

BASS Rashaan Carter

DRUMS Allan Mednard

SUNDAY, **OCTOBER 23** @ 7 PM

Annenberg Center, Harold Prince Theatre

There will be no intermission.

PENN LIVE ARTS



Media support for Alice & John: A Coltrane Festival
provided by WRTI.

22/23 SEASON

ABOUT THE ARTISTS

Brandee Younger (Harp)

"No harpist thus far has been more capable of combining all of the modern harp traditions — from Salzedo, through Dorothy Ashby, through Alice Coltrane — with such strength, grace and commitment."
- Ravi Coltrane, *The New York Times*

A leading voice of the harp, Younger recently made history at the 2022 Grammy® Awards as the first Black female solo artist nominated in the Best Instrumental Composition category for her song "Beautiful Is Black." The mesmerizing track is from her 2021 critically well-received major label debut album, *Somewhere Different*, which also received a 2022 NAACP Image Award nomination for Outstanding Jazz Album – Instrumental. Over her career, Younger has performed and recorded across countless genres with artists including John Legend, The Roots, Lauryn Hill, Common, Pharoah Sanders, Ravi Coltrane, Ron Carter and Charlie Haden. Additionally, her original composition "Hortense" was featured in the Netflix concert-documentary, *Beyoncé: Homecoming*, and in 2019, the tireless musician was selected to perform her original music as a featured performer for Quincy Jones and Steve McQueens' *Soundtrack of America*. Younger's ability to seamlessly inject the harp into arrangements and venues where it has historically been overlooked is a testament to her deep love for and exemplary command of the instrument. In addition to performing, she is on the teaching artist faculty at New York University and The New School College of Performing Arts in New York City.

Marc Cary (Piano)

In a jazz world brimming with brilliant and adventurous pianists, Cary stands apart by way of pedigree and design. None of his prestigious peer group ever set the groove behind the drums in Washington, D.C. go-go bands, nor are any other graduates of both Betty Carter and Abbey Lincoln's daunting bandstand academies. Cary remains one of the progenitors of contemporary jazz, evident by his influence on peers. Live gigs with vibraphonist Stefon Harris and bandmate Casey Benjamin began the genesis of Robert Glasper's recording of Nirvana's "Smells Like Teen Spirit", and Cary's record, *Taiwa*, from Focus in 2006, and evolved into "For You" on Glasper's *Double Booked* and Harris' *Urbanus*. Cary's collaborator, Roy Hargrove, exalted him with "Caryisms" on 1992's *The Vibe*, an album whose title track is one of two Cary originals, including "Running Out of Time," now part of the lexicon of live repertoire among jazz stalwarts Hargrove and Igmar Thomas' Revive Big Band. As *The New York Times* jazz critic Nate Chinen observed recently, "There isn't much in the modern-jazz-musician tool kit that Marc Cary hasn't mastered, but he has a particular subspecialty in the area of groove...with a range of rhythmic strategies, from a deep-house pulse to a swinging churn." Cary richly embodies the spirit of diverse streams that feed into the ample body of what we consider jazz history today.

Stacy Dillard (Tenor Saxophone)

Dillard, raised in Muskegon Heights, MI, started playing the saxophone at a rather late age. In his hometown, there isn't much music happening, but only Robert Moore, Dillard's band instructor, and a host of close friends. Athletics was a big part of his life, leading to his late start on the instrument. Dillard attended college at Central State University in Wilberforce, Ohio to study with Dr. William Denza, Jim Smith, Chris Berg and Lenard Moses. Very quickly, Dillard acquired the necessary knowledge that would soon put his name out on the local scene. It was a run-in with Wynton Marsalis in Dayton, Ohio that would turn his attention to the New York scene. After graduation, Dillard took the act to Cincinnati, where he stayed for a short time and made his first recording appearance with trumpeter Mike Wade, drummer Melvin Broach and pianist William Menefield. Maturation was very rapid, finally leading the way to New York. "Stacy is a one-of-a-kind musician. Seriously," said Roy Hargrove. "A young saxophonist of serious promise," (Ben Ratliff, *The New York Times*) Dillard has caught the attention of many with his large and rich tone, developed ideas, accurate technique, work ethic and patience, leading to many working opportunities. Dillard has played with Winard Harper, Cindy Blackmon, Lenny White, Norman Simmons, Frank Lacy, Wycliffe Gordon, Eric Reed, Roy Hargrove, Stephon Harris, Ernestine Anderson, Terrell

Stafford, Herlin Riley, John Hicks, Frank Wess, Mulgrew Miller, Clark Terry, Victor Lewis, Steve Wilson, Johnny O'Neal, Antonio Hart, Russell Malone, Lewis Nash, Mark Whitfield, the Mingus Big Band and a host of others in different genres of music, including Shirley Ceasar, Alex Bugnon, Stephanie Mills, Pete Rock & C.L. Smooth and more.

Allan Mednard (Drums)

Mednard was born and raised in Queens, NY. His early musical experiences involved New York City's All-City High School Music program, Bayside High School's Academy of Music and Queens College's Center for Preparatory Studies in Music program. In 2008, he graduated with a Bachelor of Fine Arts degree in jazz performance from the City College of New York (CCNY). While attending CCNY, he studied with the great Carl Allen. He has performed around the globe with ensembles led by Brandee Younger, Jeremy Pelt, Caroline Davis, Ben Allison, Kurt Rosenwinkel, Michael Wolff, Alix Ambrose and many more.

Rashaan Carter (Bass)

Carter grew up in the Washington, D.C. area. Through the nurturing of his father, a saxophonist, and his mother, a jazz radio programmer, Carter forged an interest in music. After stints with various instruments, the bass became the voice for his musical expression. He worked and gained experience in Washington's local music scene, and after high school, moved to New York City to attend The New School. At The New School, he studied with Buster Williams and began to work with many of the university's faculty, including Joe Chambers and Jimmy Owens. Since moving to New York, Carter has worked with Wallace Roney, David Murray, Henry Threadgill, Ravi Coltrane, Geri Allen, Nicole Mitchell, Benny Golson, Curtis Fuller, Louis Hayes, Marc Cary, Cindy Blackman, Doug and Jean Carn, Antoine Roney, Sonny Simmons and more. He has also studied with Ron Carter. He regularly performs with a myriad of artists in and outside of New York and can be found on various recordings as well.