

Compact disc

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

F 75

2016

1-14

Michael Gibbs & Bill Frisell

with the

UW Symphony

and

Jazz Studies Faculty

Thursday, January 14, 2016

7:30 pm – Meany Theater

PROGRAM CD 1 - #17,451

Program subject to change

- | | | | |
|---|----------------------|-------|--------------------|
| 1 | BALLET | 8:40 | |
| 2 | FEELINGS AND THINGS | 9:52 | |
| 3 | AND ON THE THIRD DAY | 12:28 |Michael Gibbs |
| 4 | BLUE COMEDY | 7:15 | |
| 5 | SWEET RAIN | 6:48 | |

Bill Frisell, guitar
 Cuong Vu, trumpet
 Luke Bergman, bass
 Ted Poor, drums

[segue]

- 6 THE UNANSWERED QUESTION ~6:22 Charles Ives

Bill Frisell, guitar
 Cuong Vu, trumpet
 Natalie Ham, Sabrina Bounds, McKenzie Rickman and Leanna Keith, flutes
 String section of the UW Symphony (backstage) with Abbie Naze, conductor
 David Alexander Rahbee, conductor

INTERMISSION CD 2 - #17,452

- | | | | |
|---|-------------------------|-------|--------------------------------|
| 1 | NOCTURNE VULGAIRE | 9:43 | Michael Gibbs |
| 2 | THROB | 7:54 | Michael Gibbs |
| 3 | RICHTER 858 #7 | 5:13 | Bill Frisell, arr. Gibbs |
| 4 | [JULIET OF THE SPIRITS] | 10:09 | Nino Rota, arr. Gibbs |
| | RAG | | Bill Frisell, arr. Gibbs |
| 5 | Memories - Ives - 1:47 | | |

UW Symphony
 Bill Frisell, guitar
 Cuong Vu, trumpet
 Luke Bergman, bass
 Ted Poor, drums
 David Alexander Rahbee, conductor

Thoughts on Michael Gibbs

It's a big deal for me that Michael Gibbs is here in Seattle. Seems like a dream really. Back in 1968 I was in high school and really getting fired up about music and starting to think I might want to spend my life trying to figure it out. That summer I went to my first "Jazz" concert. I heard Thelonious Monk, Cannonball Adderley, Dionne Warwick, and Gary Burton's quartet. My mind was being blown. I bought all the records I could find...searching for a way to unlock some of these mysteries. Where was this sound coming from? I started to notice a name ...Michael Gibbs. He had written much of the music on those Gary Burton records. And there was a Stan Getz record. "Sweet Rain." Who was this guy? I'd never seen him. Maybe he had the keys. He became a hero.

Fast forward a few years. In 1975 I left Denver and went to study at Berklee School of Music in Boston and I couldn't believe it! There he was...teaching. I took all his classes and played in his student band. After I was out of school, he called me to do a tour of England with his band that included Eberhard Weber, Kenny Wheeler, Charlie Mariano, and many others. This was my first real "professional" tour. This helped lead to recordings with ECM records. So many seeds were being planted. When I first moved to New York he called me for gigs there. He opened so many doors. Friendships, relationships were being started. His music and he as a person have had and continue to have such an enormous impact on me. He helped to shape much of the way I look at and understand harmony, melody, form...my ear. The language. Music. Almost 50 years. I can't believe it.

I'm so thankful he's been able to come all the way to Seattle to share his music with us. Thanks so much to Cuong Vu and Richard Karpen and everyone at the UW School of Music for making this possible.

Sincerely,
Bill Frisell

Michael Gibbs

"Gibbs music is full of intriguing inner detail that does not deflect from the ultimate destiny of his pieces." - BBC Music Magazine

"Mike Gibbs' ingenious arrangements suggest a pop art incarnation of a traditional big band -- assembled from blistering guitar riffage, fiery brass and deeply idiosyncratic rhythms ...[his music]...nevertheless retains the soulfulness of conventional jazz, and for all its mind-expanding consciousness, the music speaks to the body as loudly as it does the intellect. Most impressive is the tactile sumptuousness of Gibbs' sound -- the music boasts as many tints and textures as a Pantone Color Guide." - All Music Guide

Brit-jazz composer and arranger Michael Gibbs was born in 1937 in Zimbabwe. Starting in 1959, he studied in Boston at the Berklee College of Music, the Boston Conservatory, Tanglewood and the Lenox School of Music, where he studied with a who's who of contemporary jazz and modern composition: George Russell, Gunther Schuller, Iannis Xenakis, Aaron Copland, Lukas Foss and others. In 1964 he

moved to the UK, where he engaged himself in the rapidly emerging contemporary UK jazz scene. Starting in the late 60s and continuing into the mid 70s, he recorded a number of highly acclaimed and influential albums featuring many of the most prominent British-based jazz players who, like Michael, were beginning to flirt with jazz/rock. Since the mid 70s he has worked as an educator as well as a freelance arranger, doing arrangements and orchestrations for major names such as Joni Mitchell, Pat Metheny, The Mahavishnu Orchestra, and Peter Gabriel among many others, while too infrequently recording his own music.

Bill Frisell

"It's hard to find a more fruitful meditation on American music than in the compositions of guitarist Bill Frisell. Mixing rock and country with jazz and blues, he's found what connects them: improvisation and a sense of play. Unlike other pastichists, who tend to duck passion, Mr. Frisell plays up the pleasure in the music and also takes on another often-avoided subject, tenderness." - The New York Times

Over the years, Frisell has contributed to the work of such collaborators as Paul Motian, John Zorn, Elvis Costello, Ginger Baker, The Los Angeles Philharmonic, Suzanne Vega, Loudon Wainwright III, Van Dyke Parks, Vic Chesnutt, Rickie Lee Jones, Ron Sexsmith, Vinicius Cantuaria, Marc Johnson (in "Bass Desires"), Ronald Shannon Jackson and Melvin Gibbs (in "Power Tools"), Marianne Faithful, John Scofield, Jan Garbarek, Lyle Mays, Vernon Reid, Julius Hemphill, Paul Bley, Wayne Horvitz, Hal Willner, Robin Holcomb, Rinde Eckert, The Frankfurt Ballet, film director Gus Van Sant, David Sanborn, David Sylvian, Petra Haden and numerous others, including Bono, Brian Eno, Jon Hassell and Daniel Lanois on the soundtrack for Wim Wenders' film Million Dollar Hotel.

This work has established Frisell as one of the most sought-after guitar voices in contemporary music. The breadth of such performing and recording situations is a testament not only to his singular guitar conception, but his musical versatility as well. This, however, is old news by now. In recent years, it is Frisell's role as composer and band leader which has garnered him increasing notoriety.

Much has been made of the uncategorizable nature of Frisell's music and the seamlessness with which his bands have navigated such a variety of styles. "Frisell's pals just happen to be superb musical chameleons, up to every change of gears and genre the guitarist's catch-all music throws at them. The band even comfortably follows the leader onto Country and Western turf, as Frisell often approximates the whine of a lonely steel guitar." (Minneapolis Star Tribune). Bill's comments to the same publication: "When I was in Colorado, I never really played that country stuff or even liked it that much, though it was all over the radio. But as I got older, it crept into my music a lot." In fact, the Chicago Tribune observed that "Frisell possesses not only impressive compositional skills but also a remarkable ability to encompass seemingly antagonistic musical genres." Commenting on his eclectic compositional inclinations, Frisell told Down Beat: "When I write something, it just sort of comes out. I'm not thinking, 'Now I'm going to write a cowboy song'. It just happens, then I usually think about what must have influenced it later. When I sit down to write something in a certain style, it doesn't work. I don't know if that's important or something I need to do, or if it doesn't matter. I don't care; I'm just thankful

something comes out sometimes."

This musical kinship with Miles Davis has been cited repeatedly in the music press. The New Yorker notes: "Bill Frisell plays the guitar like Miles Davis played the trumpet: in the hands of such radical thinkers, their instruments simply become different animals. And, like Davis, Frisell loves to have a lot of legroom when he improvises--the space that terrifies others quickens his blood."

David Alexander Rahbee is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is director of orchestral activities and teaches conducting. He is recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and the Acanthes Centre in Paris in 2007.

Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Seattle Modern Orchestra, Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan. He collaborated twice with the Seattle Symphony in 2015, as off-stage conductor for Ives' Fourth Symphony (recorded live), and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, David Chan (concertmaster of MET opera orchestra), and Joseph Lin (Juilliard String Quartet). He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestras of the Hall-Musco Conservatory of Music at Chapman University, and the Vienna University of Technology orchestra, the Boston Youth Symphony Orchestras (BYSO), and Rhode Island Philharmonic Youth Orchestras (RIPYO). He has also served of faculty of the Pierre Monteux School as Conducting Associate, and has been resident conductor of the Atlantic Music Festival in Maine.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds a Bachelor of Music degree in violin and composition from Indiana University,

a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements of various music for brass are published by Warwick Musics, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee was a semi-finalist in the American Prize for Conducting, in the category of Orchestral Programming at the university level for the 2013-14 school year.

Cuong Vu is widely recognized by jazz critics as a leader of a generation of innovative musicians. A truly unique musical voice, Cuong has lent his trumpet playing to a wide range of artists such as Pat Metheny, Laurie Anderson, and David Bowie.

As a youngster, Cuong's intense dedication and love for music led him to a full scholarship at the New England Conservatory of Music where he received his Bachelor of Music in Jazz studies with a distinction in performance. Transitioning from his studies in Boston, he moved to New York in 1994 and began his career actively leading various groups while touring extensively throughout the world. As a leader, Cuong has released eight recordings, each making critics' lists of the 10 best recordings of their respective years and has received rave reviews from notable publications such as the New York Times, The New Yorker, Harper's, the Guardian, BBC Music Magazine, JazzTimes and Downbeat. Each record displays how he has carved out a distinctive sonic territory as a trumpet player, blurring all stylistic borders while developing his own compositional aesthetic and sound world.

Awards and honors that Cuong has garnered include grants from the Royalty Research Foundation, the Donald E. Peterson Professorship, ArtistTrust, 4Culture, CityArts and the Colbert Award for Excellence. Cuong is currently associate professor and chair of Jazz Studies at the University of Washington and was awarded the University of Washington's prestigious Distinguished Teacher Award in his third year on faculty. In 2002 and 2006, Cuong was a recipient of the Grammy for Best Contemporary Jazz Album as a member of the Pat Metheny Group. He's been recognized as one of the top 50 Jazz Artists in an article called "The New Masters" from the British magazine, "Classic CD" and in 2006 was named the Best International Jazz Artist by the Italian Jazz Critics' Society. Amazon listed Vu's "Come Play With Me" on their "The 100 Greatest Jazz Albums of All Time."

After graduating from the Eastman School of Music in 2003, drummer **Ted Poor** moved to New York City, where he has made a deep impression on the jazz and improvised music scene. Modern Drummer describes his playing as "adventurous, truly dynamic, and forward-thinking." Jazz Review writes, "Ted has an uncanny ability to shape the music and a refreshingly unique, organic approach to playing the drums." This unique approach has caught the ears of many of jazz's most established musicians and quickly placed him amongst those drummers most in demand.

Ted has toured the world over and is a regular member of many bands, including those of Grammy award winning trumpeter Cuong Vu, guitarist Ben Monder, Bad Touch, and the Respect Sextet. Ted's most recent project as a leader is called Mt. Varnum. Formed in August of 2011, Mt. Varnum reconciles a

life-long love of deep swing with an equally earnest adoration of classic and indie rock. The band's forthcoming debut release "Wounded Caroline" is a powerful and complete manifestation of that union.

As an in-demand sideman, Ted has appeared on dozens of recordings and has shared the stage with many world-renowned artists such as Kurt Rosenwinkel, Bill Frisell, Mark Turner, Chris Potter, Kenny Werner, Maria Schneider, Aaron Parks and Ralph Alessi. As a guest soloist and educator, Poor has held residencies at, among others, the Eastman School of Music, Berklee College of Music, Cal Arts, Lawrence University, the University of Oregon, and the HR Big Band of Frankfurt. He is currently an Artist in Residence at the University of Washington in Seattle.

An innovative bassist, composer and producer who is constantly putting forth spirited work, **Luke Bergman** has become an integral part of the music scene in the Northwest. His artistic and educational efforts as well as his dedication to creative music have served as a touchstone for a new generation of Seattle musicians.

Bergman's music has garnered critical acclaim on a national and international level for his work with Heatwarmer, Speak, Thousands, and The Cuong Vu Group.

He is dedicated to the development of the local music community and serves as co-creator, organizer and artistic director of The Racer Sessions, a weekly performance series which is devoted to the advancement of avant-garde music in Seattle. Debuting new works each week and operating as a performance workshop for group free improvisation, the series has provided a place for artists to interact and inspire each other on a regular basis. Bergman also serves as a board member, producer, recording engineer and co-founder of Table and Chairs Music, a not-for-profit, independent record label that documents and promotes creative music in Seattle. As an experienced educator, Bergman offers a wealth of musical knowledge in many areas paired with an eagerness to reach students of all abilities.

The **UW Symphony** is made up of music majors as well as students from departments all across campus. They rehearse three times per week, and perform at least two concerts per quarter. Under the leadership of Dr. Rahbee since the fall of 2013, the UW Symphony has performed over sixty pieces, spanning from the early baroque through contemporary, and collaborated with faculty soloists, as well as members of the Seattle Symphony and other local organizations. Each year, the orchestra has the opportunity to work with two Grammy-award winning artists: Ludovic Morlot (Affiliate Professor of Conducting and Seattle Symphony Music Director) and Stephen Stubbs (Senior Artist in Residence). Other yearly collaborations include a fully staged opera on period instruments with Pacific MusicWorks, as well as a performance with the combined university choirs. Concerts are given in Meany Theater, as well as various other locations on campus, and occasionally at Benaroya Hall. From time to time during the school year, the orchestra may split up into smaller groups under the title UW Chamber Orchestras.

Do you play an orchestral instrument? Are you a UW student? Students interested in joining the UW Symphony or Campus Philharmonia Orchestras may email Dr. Rahbee at darahbee@uw.edu. New enrollment occurs each quarter on a space-available basis.

UW SYMPHONY

David Alexander Rahbee, music director & conductor

Tigran Arakelyan & Abbie Naze, assistant conductors / Jonathan Kuehn, orchestra assistant

Violin I

Heather Borrer - C
Judith Kim
Cordelia Ilton
Blanca Viña
Frank Liu
Victoria Wahlstrom
Matthew Cancio
Dakota White
Jonathan Kuehn
Valentina Tsygankova
Allion Salvador - G

Violin II

Anastasia Nicolov - *
Jonathan Ramos
Nikita Mozorov
Natalie Gray
Rachel Joe
Nathan Huang
Clara Orndorff
Liza Mikhaylova
Theodore Timbrook
Jonathan Park
Hayley Boyd

Viola

Emmeran Pokorny - *
Robert Babs
Rebecca Putnam
Gina Lee
Emily Hennings
Edwin Li
Jerry Bi
Brian Dang
Isabel Lee
Jamie Allen

Cello

Hajung Yuk - *
Isabella Kodama
Grace Kim
Yun En Tsai
Brandon Kawaguchi
Amanda Kuo
Jonas Chen
Thomas Zadrozny

Bass

Patrick Aubyrn - *
Darian Woller
Tyler Cigich
Atilla Kiss - G

Flute

Natalie Ham - I
Sabrina Bounds
Leanna Keith
McKenzie Rickman - J

Oboe

James Phillips - *
Megan Bernovich

Clarinet

Mo Yan - *
Ethan Waikley

Bassoon

Jamael Smith - *
Lucas Zeiter

Horn

Matthew Anderson - *
Renee Millar
Kelly Brown
Nate Lloyd

Trumpet

Elizabeth Solon - *
Andy Pendergrass

Trombone

Elizabeth McDaniel - *
Luke Allen

Bass Trombone

Andrew Thornberry - *

Timpani

Miriam Anderson - *

Harp

Lauren Wessels - *

Piano

Daniel White - *

Concertmaster - C

Principal - *

Principal Jazz Charts - J

Principal Ives - I

Guest - G



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