

DATE #13,010

CASS #13,011

13,012

University of Washington
THE SCHOOL OF MUSIC

presents a faculty recital:

C 6604

1997

4-15

Tom Collier, *vibes, drums*

with

Dan Dean, *electric bass*
Mark Ivester, *drums*
Bill Smith, *clarinet*
Floyd Standifer, *trumpet*
Marc Seales, *piano*

April 15, 1997

8:00 PM

Meany Theater

PROGRAM

DATE

1023 LOVER MAN (6:32) Davis-Sherman-Ramirez

Tom Collier, *vibraphone solo*

Originally composed in 1942 by Jimmy Davis, Roger Ramirez and Jimmy Sherman, the definitive recording of *Lover Man* was made three years later by vocalist Billie Holiday.

1023 ROCKAVIBABE (5:01) Victor Feldman

Vibraphonist/pianist Victor Feldman composed and recorded *Rockavibabe* on his 1974 album, *Your Smile*, featuring saxophonist Tom Scott. England-born Feldman worked with Miles Davis in the early 1960's and composed *Seven Steps to Heaven*, a Miles Davis (and jazz) standard. *Rockavibabe* is a rock-influenced composition with variations in the form and harmony of the blues structure.



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1D
4 LINES (2:31) Larry Coryell

Tom Collier and Dan Dean duo

Seattle-native jazz guitarist Larry Coryell composed this piece in 1967 and recorded it as a duo with vibraphonist Gary Burton on Burton's *Lofty Fake Anagram* album that same year. Although Tom Collier and Dan Dean first performed *Lines* as a duo in 1972, tonight's concert marks the first performance of the song by Collier and Dean in 20 years.

1D
5 WHEN SUNNY GETS BLUE (7:14) Fisher/Segal

Composed in 1956 by Marvin Fisher and Jack Segal, *When Sunny Gets Blue* was originally recorded by Nat King Cole. Dozens of popular and jazz versions of the song have appeared on recordings during the past 40 years and it is a favorite vehicle for improvisation among jazz musicians.

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B

1D
6 LIFE IS THE SONG WE SING (8:54) Ernie Watts

Tom Collier, Dan Dean and Mark Ivester trio

Originally recorded by the late 1970's fusion band Friendship, featuring saxophonist/composer Ernie Watts, guitarist Lee Ritenour, and drummer Steve Gadd, *Life is the Song We Sing* contains elements of Brazilian rhythms, complex harmonic patterns, and other improvisational challenges.

1D
7 KILL THE BUTLER (5:43) Dan Dean

A free-form piece by electric bassist Dan Dean, *Kill the Butler* was composed for the Bill Smith Trio featuring tonight's musicians in a reunion performance of the group featured weekly over a two year period at the Merchants Cafe in Pioneer Square between 1973-1975. The song has a pre-composed melody line without harmonies or a pre-determined structure for improvisation resulting in a fully-spontaneous and (hopefully) exciting performance of the music.

1D
8 ALL THE THINGS YOU ARE (9:08) Kern-Hammerstein

The Bill Smith Trio, featuring Tom Collier (drums) and Dan Dean

Originally composed by Jerome Kern and lyricist Oscar Hammerstein II for their 1939 musical *Very Warm for May*, *All the Things You Are* has become a jazz standard and a challenging piece for improvising musicians because of the rapidly shifting key centers and complex harmonic movement employed by Kern throughout the song.

INTERMISSION CASS #13,011 B

1D
9 CANTALOUPE ISLAND (9:33) Herbie Hancock

Tom Collier, Floyd Standifer, and Dan Dean trio

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This early jazz/fusion standard was first recorded by its composer pianist Herbie Hancock for his 1964 album *Empyrean Isles* featuring trumpeter Freddie Hubbard, bassist Ron Carter, and drummer Tony Williams. The piece is loosely based upon the extended 16-bar blues form.

10 ¹⁰SPRING CAN REALLY HANG YOU UP THE MOST (10:12) Wolfe-Landesman

Tom Collier, Floyd Standifer, Dan Dean, and Mark Ivester quartet

A most unusual, but beautiful ballad composed by Tommy Wolfe and lyricist Fran Landesman in 1955, *Spring Can Really Hang You Up the Most* was originally recorded by the jazz vocalist Chris Connor. The song features unique chord progressions and a haunting melodic line as well as an extended coda.

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11 ¹¹SECRET LOVE (10:25) Fain-Webster

B

This Academy Award-winning song from the 1953 film *Calamity Jane* was performed in the film by its star, vocalist/actress Doris Day. Written by noted film composer Sammy Fain and lyricist Paul Francis Webster, *Secret Love* is another popular film song that has become a jazz standard over the years with dozens of recorded performances by various artists.

12 ¹²SCRAPPLE FROM THE APPLE (12:25) Charlie Parker

Tom Collier, Floyd Standifer, Bill Smith, Marc Seales, Dan Dean, and Mark Ivester sextet

One of the tunes that all jazz musicians must be able to play, *Scrapple from the Apple*, by alto saxophone jazz legend Charlie Parker, is based upon the form and harmonic structure of Fats Waller's popular song *Honeysuckle Rose*. The title of the song was a reference of the jazz scene in New York City during the bebop era of the mid-1940's.

THE PERFORMERS (in order of appearance)

A member of the University of Washington faculty since 1980, TOM COLLIER is a respected performer and composer with extensive credits in several musical areas including jazz, popular, rock and classical. His own albums, *Pacific Aire* (1991), *Illusion* (1988) and *Whistling Midgets* (1981) received national critical praise in such journals as Stereo Review, Electronic Musician, Record Review, Tower Pulse and Modern Drummer. Collier was given an Outstanding Service to Jazz Education award by the National Association of Jazz Educators at the 1980 national convention in Albuquerque, New Mexico. In 1996 he received his sixteenth consecutive ASCAP special panel cash award in the popular category for jazz composition. As a side musician, he has performed and recorded with a

variety of jazz and popular artists including Earl "Fatha" Hines, Roger Kellaway, Shelly Manne, Della Reese, Buddy DeFranco, Herb Ellis, Howard Roberts, Ernie Watts, Tom Scott, Don Ellis Orchestra, Peggy Lee, Sammy Davis Jr., The Jacksons, Barbra Streisand, Ry Cooder, Bob Hope, The Beach Boys, Olivia Newton-John and many others.

An outstanding electric bassist, composer and arranger, DAN DEAN has won many awards as a recording producer for various commercial and film projects in conjunction with his company, Dan Dean Productions. As a performer, Dean has played with many important jazz artists including Howard Roberts, Diane Schurr, Dave Grusin, Ernie Watts, Buddy DeFranco, Shelly Manne, Ernestine Anderson, B. B. King, and many others. In duo with Tom Collier, his album *Whistling Midgets* (1981) received national critical acclaim and along with Collier received an Outstanding Service to Jazz Education award at the 1980 national convention of the National Association of Jazz Educators in Albuquerque, New Mexico. Dean was also awarded a National Endowment for the Arts grant in 1979 to compose new music for the electric bass.

MARK IVESTER has become one of the most successful Puget Sound area musicians, working with various jazz and pop groups in local clubs, concert halls and recording studios. He is currently the drum set instructor at the Cornish College of Music in Seattle and has performed dozens of educational jazz concerts in public schools throughout the state. A graduate of the fine percussion program at Eastern Washington University, Ivester is an accomplished mallet player and hand drum percussionist in addition to his extraordinary set drumming skills.

WILLIAM O. "BILL" SMITH is currently touring with Dave Brubeck, an association that began at Mills College in the late 1940's when both were studying composition with Darius Milhaud. Smith was a member of the University of Washington faculty from 1966 to his retirement in March 1977. He is known the world over for his fine clarinet performances in both jazz and 20th-century styles, and his innovative compositions have received extensive international performances and critical acclaim. An album of his clarinet compositions, entitled *William O. Smith*, was recently released on the European Edipan label.

Unquestionably the "dean" of jazz musicians in Seattle, FLOYD STANDIFER is a significant figure in Northwest jazz history having performed with nearly every significant musician associated with the Seattle jazz scene during the past 40 years including Quincy Jones, Freddy Greenwell and Don Lamphere. Standifer's latest CD, *How Do You Keep the Music Playing*, has received national attention and extensive radio airplay. The album features his current quartet and was recorded live at the New Orleans Restaurant in Pioneer Square where the group has been performing every Wednesday night for the past ten years. Floyd Standifer is a member of the University of Washington Jazz Studies faculty where he teaches improvisation and works with student jazz combos.

Director of Jazz Studies at the University of Washington, where he is also in charge of the Jazz Workshop program, MARC SEALES is well known in the Puget Sound area for his many appearances in jazz venues. He has played with nearly every visiting jazz celebrity from Joe Henderson and Art Pepper to Benny Carter, Mark Murphy and Bobby Hutcherson. With saxophonist Don Lamphere, Seales has performed abroad in London, Kobe, The Hague, and the North Sea Jazz Festival. Seales has received much critical praise for his "meaty piano solos" and "blues-inflected, Hancock-inspired modernism."