



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

presents

Mallethead Series

Tom Collier: 60 Years Behind Bars

With guests

Larry Coryell, guitar

Bill Smith, clarinet

Emil Richards, percussion

Marc Seales, piano

Moyes Lucas, drums

Dan Dean, bass

Meany Studio Theater

April 2, 2014

7:30 PM



Photo by Steve Korn

PROGRAM

Solo piece to be announced
Tom Collier, *mallets*

A SCREAM IN THE SHIRTS..... DAN DEAN

Collier/Dean Duo
Tom Collier, *vibes* / Dan Dean, *electric bass*

SAN JUAN..... TOM COLLIER

Tom Collier, *marimba* / Marc Seales, *piano*
Dan Dean, *electric bass* / Moyes Lucas, *drums*

ALL THE THINGS YOU ARE KERN-HAMMERSTEIN

MATT..... WILLIAM O. SMITH

William O. (Bill) Smith, *clarinet* / Tom Collier, *vibes* / Marc Seales, *piano*
Dan Dean, *electric bass* / Moyes Lucas, *drums*

JITTERBUG WALTZ FATS WALLER

RIFF ON I GOT RHYTHM MILES DAVIS

Emil Richards, *marimba* / Tom Collier, *vibes* / Marc Seales, *piano*
Dan Dean, *electric bass* / Moyes Lucas, *drums*

LINES..... LARRY CORYELL

Larry Coryell, *electric guitar* / Tom Collier, *vibes*

BAG'S GROOVE MILT JACKSON

THERE WILL NEVER BE ANOTHER YOU WARREN-GORDON

Larry Coryell, *electric guitar* / Tom Collier, *vibes* / Marc Seales, *piano*
Dan Dean, *electric bass* / Moyes Lucas, *drums*

STRAIGHT, NO CHASER..... THELONIOUS MONK

Tom Collier, *vibes* / Larry Coryell, *electric guitar* / Emil Richards, *marimba*
William O. (Bill) Smith, *clarinet* / Marc Seales, *piano* / Dan Dean, *electric bass*
Moyes Lucas, *drums*

ABOUT THE PROGRAM:

On April 2nd, 1954, I made my first public appearance as a five year-old kindergarten student playing three xylophone solos for a "kiddies carnival" at Puyallup High School. One of the pieces that I played was *Bow Down To Washington*, the famous University of Washington "fight song". Little did anyone know at the time that I would spend a large portion of my life at the UW, first as a student (1967-1971), and later as a member of the faculty (1980-present.) Tonight, April 2, 2014, I am celebrating 60 years behind xylophone, marimba and vibraphone bars with some very special musicians and friends.

60 Years Behind Bars features several musicians who had a profound impact on my professional career in music. During my years at Madison Jr. High School, **Larry Coryell** was the lead guitarist in my favorite Seattle rock band, The Dynamics. A few years later after relocating to New York, he was recording some of the finest early examples of jazz/rock (later labled fusion jazz) with vibraphonist Gary Burton who was an important influence on my development as a mallet player. It is my pleasure to perform one of Larry's compositions, *Lines*, that he wrote and recorded with Burton as a duo feature on the 1967 album *Lofty Fake Anagram*.

After high school, I attended Olympic College in Bremerton because, at the time, that was one of the only colleges in the country that had a bona-fide jazz program. At the end of my first year at Olympic, I received a phone call from a UW professor, **William O. Smith**, who wanted to know if I was interested in auditioning for an undergraduate research grant in contemporary music. When I realized that I was speaking to Bill Smith, who had made records with Dave Brubeck (another important influence in my life), I jumped at the opportunity, especially when he said that jazz was part of his vision for the new contemporary music program. During my four undergraduate years at the UW School of Music, no one person had more influence on shaping my career as a musician than Bill Smith and I am really honored to have had the opportunity to play music with him the past 47 years.

After relocating to Los Angeles in the mid-1970s, one of the first musicians to whom I was introduced was legendary percussionist Larry Bunker who listened to me play at his house and then started taking me around to all of the recording studios and film scoring sound stages. One person he introduced me to was **Emil Richards**, a renowned percussionist who had just completed a world tour with former Beatle George Harrison. I had seen Emil's name on many recordings through the years, jazz, pop and contemporary music, so when he invited me to attend one of his sight reading sessions at his studio, I was thrilled to be "accepted" into the L.A. percussion scene. I showed Emil a few compositions I had written for vibes, marimba and rhythm section and he encouraged me to form a group as long as he was in it! For the next few years, Emil and I performed at various jazz venues in the Los Angeles area with our mallet jazz quintet and when I had the opportunity to record my mallet jazz compositions for Origin Records in 2003, Emil graciously accepted to play on the recording. Having Emil perform on my *60 Years Behind Bars* concert is very special since he has been so supportive of my music and continues to be a great inspiration in my life. Between Emil and I, we have served over 140 years behind bars without parole.

What can I say about **Dan Dean**, my musical partner for 49 years (we'll celebrate 50 years playing music together in 2015). He has been the brother that I never had in life and we have played music together in just about every situation where musicians might be heard - and some places that we should have avoided! We've played music in some of the finest concert halls around the country and some of the worst clubs anywhere. We've been guest artists with sym-

phony orchestras, made recordings of Hawaiian music, and played concerts with some of the most important artists in jazz and pop music. In all that time, we've only managed to record three albums together: *Whistling Midgets* in 1981 for Inner City Records (NYC), *Duets* in 2005 for Origin Records and a brand new album due out later in 2014, also for Origin Records. I would not have planned this concert unless Dan Dean was part of it.

Marc Seales and I have known each other since the early 1980s when we played a few big band concerts together - back when I was mostly playing drums. When I drafted a new UW undergraduate jazz degree in the late 1980s, Marc was brought on board to chair the new program. We've been playing music together as a duo and with various groups ever since. Marc is one of the most musical pianists I have had the pleasure to work with over the past 25 years and I'm extremely happy to have him play on my 60 Years concert.

Moyes Lucas and Marc Seales attended Western Washington University as undergraduate music majors in the mid-1970s. When Moyes relocated to Seattle, he immediately became the most in-demand drum set player in the Northwest. Moyes played on Collier & Dean's *Whistling Midgets* album and was our first call drummer for jazz concerts when he was available. Since moving to Los Angeles in the late 1980s, Moyes has gone on to play with a multitude of important jazz and pop artists including Larry Carlton, The Crusaders, Joe Sample, Diana Ross, Diane Schurr, and The Kazu Matsui Project. I was excited when Moyes agreed to join us this evening, especially since it's been over 30 years since we've played music together.

I want to thank the School of Music for their tremendous support, not only for this concert, but for the world-class music education that I received as an undergraduate student 34-plus years ago. In particular, I want to express my appreciation for the encouragement and support that I received over the years from past School of Music Director **Robin McCabe**, current SoM Director **Richard Karpen** and current faculty colleagues **Larry Starr**, **Patricia Campbell** and **Cuong Vu**. Their influence on my career has been as profound as the musicians who are performing with me this evening.

Of course without the love and support of my wife, **Cheryl**, tonight's performance would not have been possible.

She is the other half of my heartbeat and I love her dearly. I also have the two finest daughters a father could ever hope to have. **Cara** and **Nina** continue to be the joys of my life.

Finally, thank you, **Claire Peterson**, for all of the printed programs you have created over the years (including this one) as well as taking care of all of the travel arrangements for past and present guest artists. Another big *thank you* to **Joanne De Pue** for your creative publicity, posters and concert promotion strategies. And for making tonight's concert sound good, a much appreciated *thank you* to **Gary Louie**, **Ray Larsen**, **Doug Niemela**, **Greg Sinibaldi** and **Steve Treseler**.

—Tom Collier, April 2, 2014

ABOUT THE ARTISTS:

Thomas Collier, *percussion*

Director of percussion studies at the University of Washington School of Music since 1980, associate professor Tom Collier has performed and recorded with many important classical, jazz, and popular artists, in addition to recording and performing with his own jazz group. He is a veteran of more than 50 years in music—his first public appearance was at age five, on xylophone, and his first professional performances were made as a nine-year-old marimba virtuoso.

Collier has also established a reputation as a jazz/percussion composer, with many of his compositions for jazz percussion ensemble published by Studio 4 Productions and distributed by Alfred Music. He has won 15 consecutive ASCAP Popular Panel Awards for his jazz and percussion compositions.

Collier has recorded several educational albums for Music Minus One and Studio 4 Productions, as well as presenting more than 300 jazz concerts in public schools around Washington for the Arts in Education Program, Washington State Arts Commission. The National Association of Jazz Educators presented him with an "Outstanding Service to Jazz Education" award in 1980.

A UW alumnus, Collier graduated from the School of Music in 1971 with a BA/BM in percussion performance.

Dan Dean, *bass*

Dan Dean has achieved national and international recognition as a bassist, producer, composer, and as an audio and recording engineer.

He has performed with some of the finest musicians and musical organizations of our time, including: Shelly Manne, Howard Roberts, The Great Guitars (Herb Ellis, Charlie Byrd, Barney Kessel), Eddie "Cleanhead" Vinson, B. B. King, Eddie Harris, Blue Mitchell and Harold Land, Buddy DeFranco, Donny Hathaway, Tom Scott, Dave Grusin, Don Grusin, Ernestine Anderson, William O. (Bill) Smith, Ernie Watts, the Seattle Symphony, Walt Wagner, Seattle Opera, Freddie Hubbard, Bill Mays, Della Reese, Emil Richards/Joe Porcaro and many others.

Dean also has been a major contributor to music education. He is the author of the widely successful Hal Leonard Series for Electric Bass Method Books 1, 2 and 3, Hal Leonard Electric Bass Studio Series Books 1, 2 and 3, Bass Trax and other related projects. He has been a member of the teaching faculties in Jazz studies and Electric Bass, of Western Washington University, Olympic College and Shoreline College. Dean received his B.A. in 1975 from the University of Washington where he majored in English Composition and Literature.

Larry Coryell, *guitar*

As one of the pioneers of jazz-rock—perhaps the pioneer in the ears of some—Larry Coryell deserves a special place in the history books. He brought what amounted to a nearly alien sensibility to jazz electric guitar playing in the 1960s, a hard-edged, cutting tone, phrasing and note-bending that owed as much to blues, rock and even country as it did to earlier, smoother

bop influences. Yet as a true eclectic, armed with a brilliant technique, he is comfortable in almost every style, covering almost every base from the most decibel-heavy, distortion-laden electric work to the most delicate, soothing, intricate lines on acoustic guitar. Unfortunately, a lot of his most crucial electric work from the '60s and '70s is missing on CD, tied up by the erratic reissue schemes of Vanguard, RCA and other labels, and by jazz-rock's myopically low level of status in the CD era (although that mindset is slowly changing).

Born in Galveston, Texas on April 2, 1943 Coryell grew up in the Seattle, Washington area where his mother introduced him to the piano at the tender age of 4. He switched to guitar and played rock music while in his teens. He didn't consider himself good enough to pursue a music career and studied journalism at The University of Washington while simultaneously taking private guitar lessons. By 1965 he had relocated to New York City and began taking classical guitar lessons which would figure prominently in later stages of his career. Although citing Chet Atkins and Chuck Berry as early influences he also took cues from jazzmen such as John Coltrane and Wes Montgomery. He was also inspired by the popular music of the day by the Beatles, The Byrds and Bob Dylan and worked diligently to meld both rock and jazz stylings into his technique. This was reflected on his debut recording performance on drummer Chico Hamilton's album "The Dealer" where he sounded like Chuck Berry at times with his almost distorted "fat" tone. Also in 1966 he formed a psychedelic band called The Free Spirits on which he also sang vocals, played the sitar and did most of the composing. Although conceptually the band's music conformed to the psychedelic formula with titles like "Bad News Cat" and "I'm Gonna Be Free" it foreshadowed jazz rock with more complex soloing by Coryell and sax/flute player Jim Pepper. However, it wasn't until three years later after apprenticing on albums by vibraphonist Gary Burton and flutist Herbie Mann and gigging with the likes of Jack Bruce and others that Coryell established his multifarious musical voice, releasing two solo albums which mixed jazz, classical and rock ingredients. In late 1969 he recorded "Spaces", the album for which he is most noted. It was a guitar blow-out which also included John McLaughlin who was also sitting on the fence between rock and jazz at the time and the cogitative result formed what many aficionados consider to be the embryo from which the fusion jazz movement of the 1970s emerged. It contained insane tempos and fiery guitar exchanges which were often beyond category not to mention some innovating acoustic bass work by Miroslav Vitous and power drumming by Billy Cobham both of whom were to make contributions to Jazz rock throughout the '70s.

His career, however, began in era of guitar rock, where he was able to rise for a time with legends such as Jimi Hendrix, Carlos Santana, and Eric Clapton. As this era came to a close, his musical expression took him on a diverse journey, and though he did not receive the level of commercial fame the aforementioned musicians had, he was still able to make his mark in music by way of the jazz and fusion world. His music continues to influence musicians and fans internationally and will continue to do so for a very long time.

Marc Seales, *piano*

A noted pianist, composer and leading figure in the Northwest jazz scene, Marc Seales has shared stages with many of the great players of the last two decades. He has played with nearly every visiting jazz celebrity from Joe Henderson and Art Pepper to Benny Carter, Mark Murphy, and Bobby Hutcherson. With the late Don Lanphere he performed in such places as London, England; Kobe, Japan; The Hague in The Netherlands; and the North Sea Jazz Festival.

The musicians he admires most are Herbie Hancock, Charlie Parker, John Lewis, John Coltrane, Miles Davis, and Wynton Kelly, but is quick to acknowledge that he owes the basically be-bop/post be-bop sound of his playing to his mentors Don Lanphere and Floyd Standifer.

Critics have praised Seales variously for his "meaty piano solos," and "blues inflected, Hancock-inspired modernism." Winner of numerous Earshot awards (Instrumentalist of the Year in 1999 and Acoustic Jazz Group in 2000 and 2001; Jazz Hall of Fame, 2009), Seales is today promoting jazz awareness and molding young talents as a Professor of Music at the University of Washington, where he serves as Chair of the Jazz Studies Program. He teaches an array of courses, including History of Jazz, Jazz Piano, and Beginning and Advanced Improvisation, as well as leading various workshops and ensembles.

William O. (Bill) Smith, *clarinet*

Born in Sacramento, California, in 1926, William O. Smith began playing the clarinet at the age of ten. In his teens, he initiated the dual life that he has followed ever since: leading a jazz orchestra while also performing with the Oakland Symphony: after high school and a year "on the road" traveling with various bands, he attended Juilliard during the day while playing jazz clubs at night.

Smith studied composition with Darius Milhaud at Mills College in 1946 and with Roger Sessions at the University of California at Berkeley, receiving B.A. and M.A. degrees from that school in 1950 and 1952. He also attended classes at the Paris Conservatory (1952-53) and the Juilliard Institute (1957-58). His awards include a Prix de Paris, the Phelan Award, a Prix de Rome, A Fromm Players Fellowship, a National Academy of Arts and Letters Award, a BMI Jazz Pioneer Award, a BMI Jazz Pioneer Award, and two Guggenheims. He taught at the University of California, Berkeley, the San Francisco Conservatory, and the University of Southern California. Since 1966, he has been the director of the Contemporary Group at the University of Washington. His association with Dave Brubeck began at Mills College, where he was one of the founders of the Dave Brubeck Octet and responsible for many of the group's arrangements. His *Schizophrenic Scherzo*, written for the Octet in 1947, was one of the first successful integrations of modern jazz and classical procedures, a style which later became known as "third stream." His work with Brubeck and others in this direction can be heard on a number of the recordings listed below.

He was also among the earliest performers to experiment, in the early 1960s, with new color resources for the clarinet, this after listening to Severino Gazzeloni's similar work on the flute. His *Duo for Flute and Clarinet* (1961) used these techniques, the multiple sonorities very likely being the first of their type to be precisely notated. He was also responsible for a number of other works using these sonorities, including John Eaton's *Concert Music for Solo Clarinet* (recorded on CRI 296), Gunther Schuller's *Episodes*, Larry Austin's *Current for Clarinet and Piano*, William Bergsma's *Illegible Canons* (recorded on MHS 3533), Pauline Oliveros' *The Wheel of Fortune*—a theatre piece based on Smith's astrological chart—and Luigi Nono's *A Floresta* (recorded on Arcophon AC 6811). About *Variants for Solo Clarinet* (1963), Eric Salzman wrote (New York Herald Tribune, March 14, 1964): "William Smith's clarinet pieces, played by himself, must be heard to believe - double, even triple stops; pure whistling harmonics; tremolo growls and burbles; ghosts of tones, shrill screams of sounds, weird echoes, whispers and clarinet twitches; the thinnest of thin, pure lines; then veritable avalanches of bubbling, burbling sound. Completely impossible except that it happened."

Emil Richards, *percussion*

Emil Richards, (born Emilio Radocchia) in 1932 in Hartford, Connecticut started playing the xylophone at age six. He is a graduate of Julius Hart School of Music, (now known as University of Connecticut) and Hillard College.

He joined the Hartford Symphony Orchestra while in tenth grade, working under Arthur Fiedler and Fritz Mahler. He began to work around New England with Bobby Hackett, Flip Phillips, and Chris Connor.

In 1952 and 1953 he was stationed in Japan, while serving in the First Cavalry Army Band as assistant band leader.

In 1954 Emil moved to New York where he played jazz gigs with Charlie Mingus, Ed Shaughnessy, and Ed Thigpen while doing studio recordings for artists such as Perry Como, Ray Charles, and Mitch Aires.

Moyes Lucas, *drums*

Los Angeles drummer Moyes Lucas developed his love for the drums at an early age, from the time his dad took him to his first parade. His father, a part-time drummer and sax player, introduced his son to the talents and sounds of jazz greats like Max Roach, Philly Joe Jones, Art Blakely, and The Heath Brothers.

Growing up, Lucas appreciated several musical styles and grew intrigued with the sounds of the band Chicago, especially the integration of the horns. He played their music continually, using anything he could to simulate a drum set. Understanding that he needed a real drum set to improve his own talents, he got a paper-route, repaired lawnmowers, and eventually saved up the \$300 he needed to buy his first set of drums: a used Ludwig drum set, complete with cymbals.

Moyes attended Western Washington University, where he was greatly influenced by Bill Cole, director of the jazz department. He earned money playing in local jazz taverns and doing studio work. After college he moved to Seattle. By this time his musical style included rock.

Today Moyes lives in the Los Angeles area and continues to work and tour with many talented artists.

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