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# School of Music

University of Washington Seattle, Washington

UMARC CD # 17,258

## THE MALLET HEAD SERIES

presents

# COLLIER & DEAN: 50 YEAR CELEBRATION

*featuring guest artist*  
**TED POOR**

May 22, 2015

7:30 PM

Meany Studio Theater

CD # 17,259

### PROGRAM

- |   |                                  |       |                              |
|---|----------------------------------|-------|------------------------------|
| 1 | IN MY LIFE / NORWEGIAN WOOD..... | 7:25  | JOHN LENNON / PAUL MCCARTNEY |
| 2 | BACKWOODS SONG.....              | 9:36  | DAVE HOLLAND                 |
| 3 | KILL THE BUTLER.....             | 3:50  | DAN DEAN                     |
| 4 | WHISTLING MIDGETS.....           | 3:42  | DAN DEAN                     |
| 5 | PACIFIC AIRE.....                | 7:59  | TOM COLLIER                  |
| 6 | CHASE THE WIND.....              | 5:14  | DAN DEAN                     |
| 7 | GIANT STEPS.....                 | 8:21  | JOHN COLTRANE                |
| 8 | MALLET TECH.....                 | 6:36  | TOM COLLIER                  |
| 9 | LIFE IS THE SONG WE SING.....    | 10:52 | ERNE WATTS                   |

When my family moved into the Admiral neighborhood on Olga Street in West Seattle in the summer of 1964, little did I know that I was moving into a house across the street from someone with whom I would spend the next 50+ years playing music. I had just finished my sophomore year at West Seattle High School and this little kid (actually he was taller than me even then) who was still attending Schmitz Park Elementary School kept bugging me to hear him play the guitar. When I finally heard Dan Dean play, I was absolutely blown away by how musically sensitive and technically advanced this grade school kid was on the guitar. Then I found out he also played the drums and bass guitar in addition to the clarinet. I understood right away that Dan was an especially talented young musician who was already beginning to display signs of sophisticated musicianship in his playing and he was just 11 years old!

So, although I decided to keep it a secret from my friends that I was actually hanging out playing music with a kid in grade school, it didn't take long for the two of us to click on many levels, musically speaking, and by the summer of 1965, we were ready to play a gig.

The first opportunity was a chance to play on a talent show in the spring of 1965 at Fort Lewis, sponsored by the USO, an organization that supported the military by bringing entertainment and other morale support services to the troops. Dan and I performed "These Boots Are Made For Walking" and "Tijuana Taxi" (pop songs of 1965) and we were off and running. We played several more USO shows over the next couple of years as our musical ideas began to really gel.

After I graduated from high school and went off to college (not far – the UW), Dan and I kept working on music together, mostly by recording on my home 2-Track tape recorder that was set up with overdubbing capabilities. On the first track, I would play drums and Dan would play bass. While listening back to the first track, Dan and I would overdub marimba (or vibes) and guitar. We recorded our own arrangements of pop tunes, jazz standards and, of course, our own compositions.

In high school I was already doing pro recording sessions with a Chicago-based music contractor, Frank Liberio who introduced me to a young pianist who was breaking into the recording/production business. I ran into Jerry again as a student at the UW and by then, he was doing quite a bit of studio arranging and producing. I introduced Dan to Jerry and our careers as "studio musicians" blossomed. Over the years, Dan and I have recorded together on hundreds of projects ranging from radio/TV commercials to documentary films to record albums. We've

played everything from country music to jazz to rock to classical styles in the Seattle recording studios and later in Los Angeles.

In 1979, Dan and I finally received an offer to record our own album and we asked several of our Los Angeles friends to play including pianist Don Grusin, saxophonists Ernie Watts and Gary Herbig, and drummer Alex Acuña. "Whistling Midgets" was released in 1981 on the Inner City label out of New York and received a lot of radio airplay and dozens of favorable reviews. However, since I had just accepted a faculty position as Director of Percussion Studies at the UW (a position I still hold today), and Dan's new production company was just starting to take off, we enjoyed the feedback from our album, but were already headed in different career directions.

Throughout the 1980s and early '90s, Dan and I played music together occasionally for various functions and a few recording dates, but were mostly invested in our own careers and trying to be responsible dads. Still, even though we might not have played together for several months at a time, it only took a few seconds of the first song for us to reconnect musically as if we had just played the previous day. In 1994 I received a Royalty Research Grant from the UW for a recording project. I thought this would be an opportunity for Dan and me to start making serious music together again. "Duets," recorded in 1994-5, featured just the two of us (vibes and electric bass) and, like our previous recording, received a lot of national radio airplay and positive critical reviews.

Since then, Dan and I have increased our musical activities, both in live performances and recording activities. Last summer we released our third album, "Sleek Buick" on Origin Records to another round of favorable reviews and lots of national radio airplay. The album was placed on the first round 2015 GRAMMY voting ballot - a first for us - and although it wasn't selected for the final round of voting, we were pleased to have received this recognition by the National Academy of Recording Arts And Sciences (NARAS).

Currently Dan is playing on, producing, engineering and mastering two of my UW Royalty Research Grant recording projects: (1) an avant-garde free-form improvisation recording featuring guitarist Bill Frisell, trombonist Stuart Dempster, clarinetist Bill Smith, and UW faculty members pianist Richard Karpen, trumpeter Cuong Vu, and tonight's guest drummer Ted Poor, and (2) a vibes/guitar jazz album featuring Bill Frisell and Larry Coryell along with Dan and Ted. Dan is also busy producing and mastering recordings by various local and national artists as well as mastering many of Origin Records' CD releases.

Tonight's concert is an overview of some of the music Dan and I have enjoyed playing over the past 50 years. In 1965, we recorded our versions of songs from The Beatles' "Rubber Soul" album on my home 2-track tape recorder including "In My Life" and "Norwegian Wood" included on tonight's program. "Country Song" and Dan's own "Kill The Butler" are from the 1970s when we were expanding our interest in contemporary jazz. "Whistling Midgets" is the title song from our first album while "Chase The Wind" and "Pacific Aire" are drawn from the 1980s when our individual career paths began to go in different directions. We recorded John Coltrane's "Giant Steps" on our "Duets" album and "Mallet Tech" on last year's "Sleek Buick" CD. "Life Is The Song We Sing" is an Ernie Watts composition that Dan and I have played over the years. Not only does the title reflect our musical lives, but it provides a showcase for Ted Poor, one of the finest drummers we have had the pleasure to work with.

Dan and I would like to thank the following people for making the past 50 years possible through their unwavering support and invaluable mentoring. We are indebted to each and every one of these wonderful people for their advice, friendship and guidance along the way (this is only a partial list and not in any particular order):

William O. "Bill" Smith, Don Castagna, Floyd Standifer (RIP), Frank Liberio (RIP), Ralph Mutchler (RIP), Quincy Jones, Bill Cole (RIP), Stuart Dempster, Stanley Chapple, (RIP), Dave Holland, Jerry Frank, Norman Durkee (RIP), Jerry Zilbert (RIP), Bob Otterstad, Reed Ruddy, Fred Radke, Bruce Ford (RIP), Frank Zappa (RIP), Jim Bredouw, Howard Roberts (RIP), Bud Shank (RIP), Larry Bunker (RIP), Emil Richards, Shelly Manne (RIP), Ralph Humphrey, Jack Daugherty (RIP), Alex Acuña, Don Grusin, Dave Grusin, Ernie Watts, Gary Herbig, Bobby Shew, Ry Cooder, Joseph Byrd, Dick "Dr. A" Maltby (RIP), Robin McCabe, Moyes Lucas, John Bishop, Marc Seales, Richard Karpen, Larry Starr, Richard Buckley, Murray Kleist, John Bergamo (RIP), Bill Frisell, Larry Coryell, and our parents, Ward & Ethel Collier and Bud & Marilyn Dean (all sadly RIP).

Finally, without the love and constant support of Cheryl, my wife of (almost) 45 years, I could not have enjoyed nor would I have been able to effectively take advantage of the wonderful opportunities that were afforded me in music. I love you. Similarly, Dan's lovely wife Gail has been his source of inspiration, love and support through the good times (and the lean) and has encouraged our musical relationship from day one. Dan and I are grateful to have such caring, creative and intelligent chil-

dren; our "kids" Cara and Nina and their husbands Tony and Dylan; Dan & Gail's daughters, Mara and Lauren and Dan's daughter Jessamyn. Oh yes, our two grandchildren, Anthony and Kaya are a wonderful joy for Cheryl and me.

Tom Collier, May, 2015

#### Artist Biographies:

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 60 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.

A few of the jazz and pop artists Tom has appeared in concert and on recordings with include Eddie Daniels, Ry Cooder, Earl "Fatha" Hines, Roger Kellaway, Emil Richards, Don Grusin, Frank Zappa, Victor Feldman, Howard Roberts, Ernie Watts, Dave Holland, Cal Tjader, Shelly Manne, Joe Porcaro, Laurindo Almeida, Buddy DeFranco, Diane Schurr, Peggy Lee, Natalie Cole, Morganna King, Herb Ellis, Bill Mays, Bobby Shew, Ernestine Anderson, Mannheim Steamroller, Sammy Davis, Jr., Barbra Streisand, Johnny Mathis, Olivia Newton-John, The Beach Boys, The Mills Brothers, Della Reese and many more.

In the classical arena, Collier has appeared as guest soloist with the Seattle Symphony, The Denver Symphony, The Bellevue Philharmonic, The Northwest Chamber Orchestra, The Everett Symphony and The Olympia Symphony. He was timpanist in the Los Angeles Repertoire Orchestra in 1976, vibraphonist in L.A. Contempo Four, 1975-77 (a modern music ensemble), and timpanist with the Northwest Chamber Orchestra, 1972-73.

Collier has released several albums as leader or co-leader beginning with *Whistling Midgets* with electric bassist Dan Dean for Inner City Records in 1981. Other albums include *Illusion* (1988, T. C. Records), *Pacific Aire* (1990, Nebula Records) and *Mallet Jazz* (2004, Origin Records). Collier and Dean's 2005 album *Duets*, on Origin Records, was nominated for "Album of the Year" by Earshot Magazine. A new album of original compositions for vibraphone and marimba, *Mallet Fantastique*, was released in March, 2010 on the Origin Classical label. Another

album for Origin Classical was released in 2012, *Tom Collier Plays Haydn, Mozart, Telemann and Others*, and featured Collier playing compositions for two violins re-arranged for vibraphone and marimba. In 2014, Collier and Dean released their third album, *Sleek Buick*, on Origin Records featuring several jazz luminaries including drummers Alex Acuña and Ted Poor, keyboardist Don Grusin, saxophonists Ernie Watts and Gary Herbig and trumpeter Allen Vizzutti. Also in 2014, Tom was awarded a **Royalty Research Grant** by the University to produce three new recordings in three different settings including a solo vibraphone album (*Alone In The Studio*, Origin Records), an experimental free improvisation trio album, and a recording of original jazz compositions for quintet featuring guitarists Bill Frisell and Larry Coryell, the latter two projects being released later in 2015 on Origin.

In addition to the above, Tom Collier has been director of Percussion Studies at the University of Washington since 1980. He has recorded several educational albums for Music Minus One and Studio 4 Music and has presented over 300 jazz concerts in public schools around Washington State for the Arts In Education Program under the auspices of that state's Arts Commission. In 1980, Collier was presented with an **Outstanding Service To Jazz Education** award by the National Association of Jazz Educators, and over the past thirty years, he has won twenty five **ASCAP Popular Panel** and **ASCAP Plus Awards** for his various jazz and percussion compositions. In 2011, the prestigious **Adelaide D. Currie Cole Endowed Professorship** in the University of Washington School of Music was awarded to Professor Collier for the academic years 2011-2014.

DAN DEAN is a truly multitalented artist. Dan has achieved national and international recognition as a bassist, producer, composer, and as an audio and recording engineer.

Dan 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 Kessell), 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, Bill (William O.) Smith, Ernie Watts, the Seattle Symphony, Walt Wagner, Seattle Opera, Freddie Hubbard, Bill Mays, Della Reese, Emil Richards/Joe Porcaro and many others.

Dan has received numerous broadcast and film awards including the **Cannes Golden Lion, Addy Awards, Telly Awards, Best of the West Awards, Clio Awards, IBA Awards, IBA "Spike" Award, NEA Composition Award** recipient in Jazz Composition, **One Show Silver Pencil**, a **Seattle Symphony Orchestra** commission to compose "Piece for Electric Bass and Vibraphone," **Outstanding Service To Jazz Education** award by the **National Association of Jazz Educators** and others. The Dan Dean Sample Libraries have thus far won three **Keyboard Magazine's "Key Buy"** awards, **Electronic Musician Magazine's "Best Buy"**, and over the past year and a half have earned a total of 35 stars in **Sound On Sound Magazine**.

In 2009, Dan's solo CD *2-5-1* was released on the Origin label featuring several significant keyboardists including Kenny Werner, George Duke, Larry Goldings and Gil Goldstein. Recorded in a duo format - electric bass and keyboard (either piano, organ or accordion) — the album received national radio airplay and very favorable reviews in various jazz and music journals.

Dan 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, at Western Washington University, Olympic College and Shoreline College. Dan received his B.A. in 1975 from the University of Washington where he majored in English Composition and Literature. He is also an FAA-rated commercial pilot.

Dan is also a member of several professional organizations. He is a member of ASCAP (as a writer and publisher), the Society of Composers and Lyricists, AES (Audio Engineering Society) and the American Federation of Musicians (AFM).

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 Magazine 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, Ted 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.

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