

Upcoming School of Music and IMP Festival Events

- April 19, 12:30 PM: Bill Frisell Workshop – UW Music Bldg Rm. 35  
April 20, 12:30 PM: Andrew D'Angelo Workshop – UW Music Bldg Rm. 35  
\*April 22, 9 PM: A night of improvised performances - UW Music Bldg Rm. 35  
\*April 23, 7:30 PM: FRIENDLY CREATURE, CHEMICAL CLOCK, PHANTOM GROUP - Cafe Solstice  
\*April 24, 7:30 PM: BROWN CLOUD, SIENKA, GIANT STEPS ROBOT - UW Ethnic Cultural Theater  
April 30, 12:00 PM: Pat Metheny Workshop – Brechemin Auditorium  
May 19 & 20, 7:30 PM: Jazz Innovations I and II – Brechemin Auditorium  
June 2, 7:30 PM: STUDIO JAZZ ENSEMBLE – Meany Theater

\*April 22nd – 24th is a presentation of the energetic and high caliber projects by UW Jazz students and alumni and features some of the most talented players in the area. Experience the wonderful music being created in your very own city while supporting these incredible musicians.

For more information, visit [www.improvisedmusicproject.org](http://www.improvisedmusicproject.org)

**Thank You to Our Sponsors**

*Support for A Week of Jazz at the UW is provided by The Washington Research Foundation and The American Music Partnership of Seattle (Experience Music Project/KEXP 90.3 FM/University of Washington), funded by the Paul G. Allen Family Foundation and administered by the UW Simpson Center for the Humanities.*

*Promotional consideration for A Week of Jazz at the UW is provided by KBCS 91.3 Community Radio and by Earshot Jazz.*

*Cuong Vu's "Live in Seattle" recording project is funded in part by the Seattle Office of Arts and Cultural Affairs and 4 Culture with additional support from Earshot Jazz.*

*A Week of Jazz at the UW is presented in conjunction with the Improvised Music Project, a registered UW student organization of the Associated Students of the University of Washington.*

*Thank you for your support!*

*School of Music*

University of Washington Seattle, Washington

*non-pro EDs # 16,053 - 16,054*

**A Week of Jazz at the UW**  
**April 12-19, 2010**

*Celebrates the 20<sup>th</sup> Anniversary  
of the UW Jazz Studies Program with a Guest Artist Recital:*

**BILL FRISELL**

*with UW students*

Mark Hunter, *bass*

Evan Woodle, *drums*

Elliot Gray, *piano*

Scott MacPherson, *saxophones*

Ivan Arteaga, *saxophones/woodwinds*

*and UW faculty artists*

Cuong Vu, *trumpet*

Stuart Dempster, *trombone*

Marc Seales, *piano*

April 18, 2010

3:00 PM

Meany Theater

CD 1 - # 16,055

1. remarks, R. Karpen
2. Crazy (W. Nelson) 3:36
3. improvisation - 7:06

Pieces to be selected from

9 PROBABILITY CLOUD.....	6:32	BILL FRISELL
MONROE.....		FRISELL
7 MONICA JANE.....	4:13	FRISELL
8 THROUGHOUT.....	4:24	Segue TO 9 FRISELL
4 HYMN FOR GINSBERG.....	4:58	segue TO 5 FRISELL
6 STRANGE MEETING.....	5:53	FRISELL
DAYS OF WINE AND ROSES.....		HENRY MANCINI
10 MOOD.....	3:06	RON CARTER
5 BENNY'S BUGLE.....	5:57	BENNY GOODMAN
11 SUBCONSCIOUS-LEE.....	4:08	LEE KONITZ

CD 2 - # 16,056 JAZZ PANEL DISCUSSION - 60:23

Immediately following the concert, please join us for a conversation about the state of jazz, moderated by Assistant Professor Cuong Vu, with performers, educators, and jazz community members.

Clarence Acox, director, Garfield High School Jazz Band

Paul de Barros, author, *Jackson Street After Hours*, and co-founder of Earshot Jazz

Stuart Dempster, UW Music professor emeritus, trombonist and improviser

Wayne Horvitz, composer, pianist and electronic musician

Thomas Marriott, noted Northwest jazz trumpeter and UW Music alumnus

Bill Royston, artistic director, Portland Jazz Festival

Marc Seales, UW Music professor, pianist

## ARTIST:

### 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, Bill 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 leg-room when he improvises--the space that terrifies others quickens his blood."

## PANEL:

### Clarence Acox

Clarence Acox, drummer and co-director of the Seattle Repertory Jazz Orchestra, was voted the 1992 Earshot Jazz Musician of the Year. He directs the award-winning Garfield High School Jazz Ensemble, and is among Seattle's busiest drummers. A native of New Orleans, he graduated from Southern University. His own sextet has won numerous awards for its CD recordings, *Joanna's Dance* and *Indigenous Groove*. Acox can also be heard as a regular member of the Floyd Standifer Group. He serves annually as a faculty artist for the renowned Bud Shank/Centrum Jazz Workshop. In 2002 Clarence received national Educator of the Year Award from Down Beat magazine.

### Paul de Barros

Paul de Barros is a former jazz columnist for the Seattle Times, current adjunct music professor at Seattle University, a regular contributor to Down Beat magazine and co-founder of the Seattle jazz support organization Earshot Jazz. In 1993, his comprehensive history of the early Seattle jazz scene, *Jackson Street After Hours* (Sasquatch, Seattle) won the Governor's Writer's Award. A 2003-04 fellow in the National Arts Journalism Program, speaker for the Washington Commission for the Humanities' "Inquiring Mind" program and curator of the Experience Music Project's jazz showcase, de Barros has written for Musician, Modern Drummer, the Antioch Review, the Washington Post, Los Angeles Times and the Philadelphia Inquirer, and has done liner notes for Columbia, Fantasy and Verve Records.

### Stuart Dempster

A professor emeritus in the University of Washington School of Music, Stuart Dempster was born in Berkeley, California and studied performance and composition at San Francisco State College. From 1962-66 he was principal trombone in the Oakland Symphony under Gerhard Samuel, and in 1968, he joined the faculty of the University of Washington. Grants include: Creative Associate at SUNYAB (1967-68); Fellow in the Center for Advanced Study, University of Illinois (1971-72); Fulbright Scholar in Australia (1973) where he studied aboriginal didjeridu; a NEA Composer Grant (1978); US/UK Fellowship (1979); Guggenheim Fellowship (1981). His book *The Modern Trombone: A Definition of Its Idioms* was first published in 1979, and he has recorded on several labels including Columbia, Deep Listening, Nonesuch, and New Albion.

Dempster tours regularly as a solo recitalist performing his own works as well as his commissioned works by Berio, Erb, Erickson, and others, and also with the Deep Listening Band. His work exemplified by Sound Massage Parlor, and environmental/site specific works such as SWAMI (State of Washington As a Musical Instrument) have earned him a reputation as a composer/performer whose work is at once deep, meditative, and amusing.

### Wayne Horvitz

Wayne Horvitz is a composer, pianist, and electronic musician who has performed extensively throughout Europe, Asia, Australia, and North America. He has performed and collaborated with Bill Frisell, Butch Morris, John Zorn, Robin Holcomb, Fred Frith, Julian Priester, Philip Wilson, Michael Shrieve, Bobby Previte, Marty Ehrlich, Skerik, William Parker, Ron Miles, Sara Schoenbeck, Peggy Lee, Steven Bernstein, Briggan Krauss, and Dylan van der Schyff, among others.

He has produced CDs for Eddie Palmieri, Fontella Bass, Robin Holcomb and Bill Frisell among others. He is the 2001 recipient of the Seattle Artist Trust Fellowship, 2003 and 2006 recipient of the City of Seattle Office of Arts and Culture fellowship, 2002 recipient of the Rockefeller Map Grant for JOE HILL, 16 Actions for Chamber Orchestra, Voices and Improviser, and the 2008 NEA American Masterpieces grant for *These Hills of Glory* for string quartet and improviser. Ensembles include The President, Pigen, Zony Mash, The HMP Trio, The New York Composers Orchestra, The 4 Plus 1 Ensemble, Sweeter Than the Day and The Gravitass Quartet.

## Thomas Marriott

Trumpeter Thomas Marriott is a six-time Golden Ear award winner, a skilled instrumentalist, composer and producer, and is always seeking to expand the boundaries of jazz music in all its forms.

After winning the prestigious Carmine Caruso Jazz Trumpet Competition in 1999, Marriott headed east from Seattle to New York where he gained initial acclaim through his work with Maynard Ferguson's Big Bop Nouveau band. He worked in New York and on the road with the likes of Rosemary Clooney, Joe Locke, The Tito Puente Orchestra, Brian Lynch, The Chico O'Farrill Orchestra, Eddie Palmieri, Eric Reed, Bebo Valdez, Les Brown and the Band of Renown, Kenny Kirkland, Ritchie "Alto Madness" Cole, and many others.

Known for his innovative spirit and broad musical scope, Thomas continues to perform on the stages of the world's greatest jazz clubs and concert halls, as a leader and alongside the top names in jazz. The Seattle native, an alumnus of the UW School of Music, is featured on more than 50 recordings with musicians of all genres and styles.

## Bill Royston

Bill Royston is co-founder of the Portland Jazz Festival and has been the driving force behind Portland's jazz scene for 14 years. When it comes to putting on a successful jazz festival Bill Royston could double as King Midas. As Artistic Director of the Portland Jazz Festival, Royston started with a vision, pitched it to civic leaders, got the support of hotel operators, partnered with area schools and universities, won major corporate sponsorship and rekindled interest in Portland's historic Williams Avenue club scene (the post-war era equivalent to Seattle's Jackson Street). Since its inception, the Portland Jazz Festival has tripled in size, doubled attendance, galvanized the city's business and music communities, and infused this one-sport town with pride over hosting a world-class mainstream jazz festival--with Royston at the helm.

## Marc Seales

Marc Seales, a professor in the University of Washington Jazz Studies Program, is a noted Northwest jazz pianist who played with nearly every visiting jazz celebrity from Joe Henderson and Art Pepper to Benny Carter, Mark Murphy, and Bobby Hutcherson. With Don Lanphere he performed in such places as London, England; Kobe, Japan; The Hague in The Netherlands; and the North Sea Jazz Festival. At the forefront of the Northwest jazz scene for many years, Seales has been collecting rave reviews, praised variously for his "meaty piano solos," and

"blues inflected, Hancock-inspired modernism." A member of the School of Music faculty since 1990, Seales was the first full-time faculty member in the Jazz Studies Program and currently serves as its chair.

## Cuong Vu

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 talents to a wide range of artists including Pat Metheny, Laurie Anderson, David Bowie, Dave Douglas, Myra Melford, Cibo Matto, and Mitchell Froom.

Since moving to New York in 1994, Cuong has been actively leading various groups, most notably his trio with Stomu Takeishi (bass) and Ted Poor (drums) and has toured extensively throughout the world. As a leader, Cuong has released five recordings, "Bound" (OmniTone), "Pure" (Knitting Factory Records), "Come Play With Me" (Knitting Factory Records) "It's Mostly Residual" (ArtistShare) and "Vu-Tet" to critical acclaim, with each one having been considered among the best recordings of their respective years. Each record displays how he has carved out a distinctive sonic territory on the trumpet while blurring all stylistic borders.

Born on September 19, 1969 in Saigon, Vietnam, Cuong immigrated to Seattle at the age of 6 and began playing the trumpet at the age of 11. His 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.

A recipient of numerous awards and honors, Cuong was awarded the Colbert Award for Excellence: The Downtown Arts Project Emerging Artist Award. 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 young 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".

Now back in his hometown, Seattle, Vu has joined the faculty of the University of Washington's School of Music as an assistant professor of jazz studies and is a "Yamaha Performing Artist". Cuong Vu plays the Yamaha Custom YTR8310Z trumpet.