

# THE MALLET HEAD SERIES

*and*



*Present*

## TED POOR

*with*

## COLLIER & DEAN

*and*

## OPERATION ID

Ivan Arteaga, *saxophone / clarinet*

Jared Borkowski, *guitar*

Evan Woodle, *drums*

David Balatero, *bass*

Rob Hanlon, *keyboards*

7:30 PM

May 11, 2012

HUGHES PENTHOUSE THEATER

# PROGRAM

## OPERATION ID

*Selections to be announced*

TED POOR with COLLIER & DEAN

*Program to be chosen from:*

<i>BACKWOODS SONG</i> .....	DAVE HOLLAND
<i>RENO BURRITO</i> .....	TOM COLLIER
<i>KILL THE BUTLER</i> .....	DAN DEAN
<i>SAFE OR SAD</i> .....	TED POOR
<i>BAD TOUCH</i> .....	TED POOR
<i>CUCKOO TROT</i> .....	DAN DEAN
<i>MALLET JAZZ</i> .....	TOM COLLIER
<i>GREAT GORGE</i> .....	JOE FARRELL
<i>WAWONA</i> .....	TOM COLLIER

Ted Poor, *drums / percussion*

Tom Collier, *vibes*

Dan Dean, *electric bass*

*also featuring:*

Ian Mengedoht, *alto saxophone*

Sam Hylton, *piano*

Nate Parting, *electric guitar*

## TED POOR, drums

Ted Poor began playing drums in 1984 at the tender age of three. He can't remember his first attraction to the drums, though his parents place it at a Horace Silver concert in his hometown of Rochester, NY. That concert led to a homemade drum set, which in turn prompted a neighbor to donate his old set to the enthusiastic youngster. Ted continued playing throughout grade school and began studying privately with Rich Thompson in 1993. After briefly entertaining the thought of a career in engineering, Ted enrolled in the Eastman School of Music to study music full time – receiving his Bachelors of Music in 2003. While still at Eastman, Ted met acclaimed guitarist Ben Monder, who was visiting as a guest artist. Monder then appeared on Poor's debut quartet record "All Around" (Trier 2003) and in the fall of 2003 Poor joined Monder's band and moved to New York City.

Poor has since established himself as a unique and important voice in the NY jazz/improvised music community. 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 placed him amongst those drummers most in demand. In 2003 Poor began touring internationally with Grammy award winning trumpeter Cuong Vu. Together with bassist Stomu Takeishi, the trio collaborated with Bill Frisell to record "It's Mostly Residual" (Artist Share 2004) and with Chris Speed to record "Vu-Tet" (Artist Share 2007). Ted has additionally performed with a broad spectrum of musicians including Kurt Rosenwinkel, Chris Potter, Aaron Parks, Maria Schneider, Scott Colley, George Garzone, Ralph Alessi, Marc Ducret, David Fiuczynski, David Berkman, Nils Wogram, Donny McCaslin and John McNiel. 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 HR Big Band of Frankfurt, Colorado University ay Denver and the University of Washington.

While maintaining a busy touring schedule as a sideman, Ted is also committed to a number of collaborative ensembles. Formed in 2001, the *Respect Sextet* is a powerhouse ensemble dedicated to performing a wide variety of improvisational musics. Relying on their explosive energy, rare telepathy, outstanding musicianship and a deep friendship, *Respect* pieces together free improvisations, original compositions, free jazz classics, television commercial jingles, text pieces, jazz standards, game pieces and more into "a whirling collage," shouts Exclaim! Magazine, "that ransacks and reshapes the entire jazz tradition, from New Orleans march to Misha Mengelberg, Sun Ra to Charlie Parker."

Most recently, Ted has joined with cohorts Loren Stillman, Gary Versace and Nate Radley to create *Bad Touch*. In a musical age of predominantly solo careers, *Bad Touch* has set out to nurture their identity as a collective. With a shared goal of developing improvised music, these likeminded musicians draw on a wide spectrum of jazz improvisational techniques within original compositions. *Bad Touch* believes that mutual friendship and commitment yield the most fulfilling musical adventures and aims for their work to reflect this philosophy. "Like A Magic Kiss" (Bad Touch Music, 2008) is a concise and potent example of their shared sense of direction.

### TOM COLLIER, *vibes*

Director of the Percussion and Jazz Programs at the University of Washington School of Music and a member of the faculty 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 55 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 appeared in concert with many important jazz and popular artists, including Eddie Daniels, Roger Kellaway, Frank Zappa, Ry Cooder, Emil Richards, Larry Coryell, Laurendo Almeida, Buddy DeFranco, Diane Schurr, Peggy Lee, Herb Ellis, Ernestine Anderson, Natalie Cole, Mannheim Steamroller, The Beach Boys, Gina Funes, Della Reese, and many more. Although his primary focus in recent years has been jazz, Collier has also performed occasionally as a featured mallet soloist with the Seattle Symphony, Spokane Symphony, Bellevue Philharmonic, Northwest Chamber Orchestra, and the Denver Symphony.

This past spring, Collier received a three-year Adelaide D. Currie Cole Endowed Professorship in the School of Music, an award providing partial funding for tonight's concert as well as future UW percussion and jazz events.

### DAN DEAN, *electric bass*

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

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, Peggy Lee, 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.

## COLLIER AND DEAN

Collier and Dean grew up across the street from one another in West Seattle and have played music together professionally for over 45 years. As a duo, Tom and Dan have recorded and performed in concert with artists such as Ernie Watts, Don Grusin, Howard Roberts, Bobby Shew, Alex Acuna, Emil Richards, Shelly Manne, Bud Shank, William O. "Bill" Smith, Fred Radke, Mike Vax and Gary Herbig, just to name a few. Two of Collier and Dean's own albums have received much international critical acclaim including "Whistling Midgets" and "Duets," nominated by Earshot Magazine in 2005 for jazz album of the year.

## OPERATION ID

*Operation ID* has been variedly called anything from "jazz" to "progressive rock" to "man rock" to "thought-rock" to the self-christened "bionic synth-pop." What began as duets between members Ivan Arteaga (saxophone/clarinet) and Jared Borkowski (guitar) in a University of Washington basement quickly expanded to include Evan Woodle on drums and David Balatero on bass, playing improvisation-heavy, free jazz-influenced compositions. Rob Hanlon soon joined on keyboards. With their current lineup complete, *Operation ID* oriented themselves toward a more through-composed musical landscape, transitioning from a purely instrumental outfit into one that more and more incorporates solo and

group vocals by all five members of the band. Their first album, *Legs*, released on *Table & Chairs*, reflects the changes that have occurred throughout the entirety of *Operation ID*'s first two years of existence. The album more than hints at the band's current direction. As *Operation ID* continues to compose and rehearse new music to play in their frequent Seattle-area shows, their fanbase and music horizons both continue to grow.

## IMPROVISED MUSIC PROJECT

The Improvised Music Project is a collection of musicians and music fans working to present great improvised music and promote its appreciation. The IMP is based in Seattle's University District and exists as both an artistic movement and as a Registered Student Organization at the University of Washington. The group's vision is to shape the local music culture by serving as a voice, network, and source for live, spontaneous music.

The IMP first appeared as a concept in the fall of 2008, and became a functioning reality soon after. UW's Jazz Studies department served as the backdrop, where a particularly charged group of students, tired of the music industry's ugly hegemony, realized the need for greater participation in the local music scene. The group currently consists of students and alumni from the UW School of Music, and is expanding rapidly. The group hopes to spread the word about local and improvised music through these festivals and year-round concerts.

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