

countless others. A longtime mainstay in the nationally popular Blue Sky, he currently co-leads and composes for the progressive fusion band, Hearing Voices. His recent recording projects include work with Julian Priester, Don Lanphere, Ralph Towner, Denney Goodhew and Dan Balmer.

1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

October 26, Master Class: Richard Killmer, oboe. Free. 1 PM, Brechemin Auditorium.

October 27, Faculty & Guest Artist Recital: Rebecca Henderson & guest artists Richard Killmer & Daniel Ross, *OctoboeFest*. 8 PM, Brechemin Auditorium.

October 29, Faculty Recital: Craig Sheppard, piano. 8 PM, Meany Theater.

October 31, Littlefield Organ Series: *Halloween Concert*. 12:30 PM & 8 PM, Walker-Ames Room.

November 1, Faculty Recital: Andrew Dawes, Visiting Professor of Violin. Free. 8 PM, Brechemin Auditorium.

November 12, UW Opera: Mozart, *Die Fledermaus*. 8 PM, Meany Theater.

November 13, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

November 14, UW Opera: Mozart, *Die Fledermaus*. 8 PM, Meany Theater.

November 16, UW Opera: Mozart, *Die Fledermaus*. 2 PM, Meany Theater.

November 17, Faculty Recital: Carmen Pelton, soprano, & Lisa Bergman, piano. 8 PM, Meany Theater.

November 19, Guest Artist Recital: Joel Salsman, distinguished piano alumnus. Free. 8 PM, Brechemin Auditorium.

November 22, Young Internationals Chamber Music. Free. 1 PM, Brechemin Auditorium.

November 24, Master Class: Paul Coletti, viola. Free. 12:30 PM, Brechemin Auditorium.

November 24, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

November 24, Concerto Competition. Free. 7 PM, Meany Theater.

November 25, University Singers. 8 PM, Meany Theater.



School
of
Music
University
of
Washington

University of Washington
THE SCHOOL OF MUSIC

and
EARSHOT JAZZ

present a joint recital:

541
1997
10-21

DOWN BEAT's 1996 "Trumpeter of the Year"

Tom Harrell

and

University of Washington faculty pianist

Marc Seales

with

Doug Miller, *bass*

and

John Bishop, *drums*

8:00 PM
October 21, 1997
Meany Theater

PROGRAM TO BE ANNOUNCED

Superb trumpeter and flugelhornist, *TOM HARRELL*, ("One of the most gifted and creative exponents of harmonic jazz at work today"—Penguin Guide to Jazz) consistently tops national critic and fan polls. Lyrical, intense, and highly inventive, he forges an uncanny horn tone on originals, ballads, and post-bop, cool-jazz, and Latin tunes.

Harrell's credits include the bands of Stan Kenton, Woody Herman, Horace Silver, and Bill Evans, as well as the Mel Lewis Jazz Orchestra, the Phil Woods quintet, and Charlie Haden's Liberation Music Orchestra.

Elvin Jones and Phil Woods both proclaim Harrell "pure genius." Frequent collaborator Joe Lovano calls him "a poetic musician" and adds, "He doesn't just blow and finger the right note. He *becomes* each note he plays."

This comment from Harrell suggests that this is an appropriate way to describe his own experience of playing: "Every time I play, I feel that if I'm a good vehicle, I'll be rewarded by being able to experience beauty."

A prodigy as a child who chose trumpet because he admired Louis Armstrong and later Blue Mitchell and Clifford Brown, the now 50-year-old Harrell began his professional career as a teenager, on trumpet and piano. He studied with John Handy and Lee Konitz, then went to Stanford University to take a degree in music composition. He then briefly went on the road with Stan Kenton before playing in the Woody Herman band in 1970 and 1971. He spent a year with the Latin-jazz fusion band Azteca before joining the Horace Silver Quintet from 1973 to 1977. He began his work as a leader by co-leading a big band with bassist Sam Jones.

Despite a variety of health setbacks, he persisted, buoyed by a deeply felt and considered attachment to music as expression. He told the L. A. Times, "To me, it comes down to this: The evolution of an artist and the evolution of a child are really the same thing—the flight to freedom of a bird." In that article, Harrell's wife, Angela, said, "If he had his way, he would probably play and compose 24 hours a day."

Harrell's most recent release, his eleventh as a leader, was last year's *Labyrinth* (RCA.) On it, the prolific composer got to do something he had long wanted to: Add an expanded horn section and percussion. It includes Steve Turre, Joe Lovano, and Leon Parker, in addition to his impressive quintet which includes Don Braden, Larry Grenadier, Kenny Werner, and Billy Hart.

He performs here with the ace Seattle pianist, Marc Seales, who directs the jazz studies program at the University of Washington, bassist Doug Miller, and John Bishop on drums.

MARC SEALES, an Associate Professor at the University of Washington, 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 Don Lanphere he performed in such places as London, England; Kobe, Japan, The Hague, the Netherlands; and the North Sea Jazz Festival. "Playing with those guys was like going to school for me," said Seales.

Seales was born into a family of musicians. His mother sang in the church choir, two sisters play classical piano, another sister is a choir teacher in Los Angeles, and a brother plays the guitar. Seales remembers that his mother made them all take piano lessons at a very young age. "I used to listen to all kinds of music," says Seales, "the Brandenburg Concertos, the Chopin Polonaises, Dave Brubeck, Duke Ellington, Chet Atkins, you name it. In the 1970's I was even into San Francisco rock and that whole thing..."

However, Seales soon discovered that jazz piano was his real love. The musicians he admires most are Herbie Hancock, Charlie Parker, John Lewis, John Coltrane, Miles Davis, and Wynton Kelly. "And, of course, (Don) Lanphere and (Floyd) Standifer have been my mentors," Seales acknowledges. To them he owes the basically be-bop/post be-bop sound of his playing. "Don (Lanphere) was one of the first be-bop guys," he adds.

At the forefront of the Northwest jazz scene for many years, Seales has been collecting rave reviews. He has been praised variously for his "meaty piano solos," and blues-inflected, Hancock-inspired modernism."

One of the best tributes came from the Seattle P. I., when he played with Jack Sheldon and Red Holloway. The headline proclaimed "Jazz pianist Seales outshines the stars," and the copy elaborated, "...The star was Seattle-based pianist Marc Seales. With his usual delicate touch, Seales twinkled and gleamed across the keyboard, orbiting quick be-bop riffs and landing like a sizzling comet on the blues chords..."

DOUG MILLER, a graduate of the Count Basie and Mercer Ellington bands, is currently one of the "first call" bassists in Seattle's fertile jazz scene. After graduating from Indiana University, where he studied with John Clayton, he spent several years in New York City working with the likes of Mel Lewis, Scott Hamilton and Doc Cheatham. He has toured internationally with the Ellington band and with Ernestine Anderson.

JOHN BISHOP is one of the busiest musicians anywhere, performing literally all over the globe with over seventy groups annually. His drumming is a regular feature of all the leading music festivals in the Pacific Northwest, complementing the playing of Slide Hampton, Benny Golson, Buddy DeFranco, Terry Gibbs, Joe Williams and

DAT 13,105
CASS 13,106

University of Washington School of Music
Earshot Jazz

Tom Harrell, trumpet, flugelhorn
Marc Seales, piano
Doug Miller, bass
John Bishop, drums

October 21, 1997 - Meany Theater - 8:00 PM

DAT
101 Au Privave 9'07 Charlie Parker
102 Cheetah 8'35 Tom Harrell
103 It Always Is 8'51 Tom Harrell
Intermission
104 I Hear a Rhapsody 11'01 Gaspare/Frigo CASS A
105 Coral Sea 11'56 Tom Harrell B
106 Journey to the Center 7'41 Tom Harrell
107 Petals Dance 9'22 Tom Harrell
108 Rhythm-n-ing 8'53 Thelonious Monk

No tape copies without permission of performers