

THE MALLETHEAD SERIES

Presents

BILL SMITH, *clarinet*

with

THE TOM COLLIER TRIO

Tom Collier, *vibes*
Carmen Rothwell, *bass*
Steve Korn, *drums*

7:30 PM
February 7, 2014
Meany Studio Theater

PROGRAM

AT LAST..... HARRY WARREN/MACK GORDON

WHAT A SHAME MICK JAGGER/KEITH RICHARDS

OPEN YOUR EYES, YOU CAN FLY..... CHICK COREA

ALL THE THINGS YOU ARE..... JEROME KERN/OSCAR HAMMERSTEIN II

AZNAL..... BILL SMITH

LYDIAN LINE..... BILL SMITH

MATT..... BILL SMITH

COUNTRY SONG..... DAVE HOLLAND

LOVER MAN..... JIMMY DAVIS/ROGER "RAM" RAMIREZ/JIMMY SHERMAN

SCRAPPLE FROM THE APPLE..... CHARLIE PARKER

BILL SMITH, *clarinet*

Bill Smith—also known as a "classical" composer under his full name, William O. Smith—was born in Sacramento and grew up in Oakland, California, where he began playing clarinet when he was ten. He put together a jazz group to play for dances at 13, and at the age of 15 he joined the Oakland Symphony. He idolized Benny Goodman, but after high school, a brief cross-country tour with a dance band ended his romance for the life of a traveling jazz musician. He gave two weeks' notice when the band reached Washington, D.C., and, encouraged by an older band member to "get the best education you can get," headed to New York.

He began his formal music studies at the Juilliard School of Music, playing in New York jazz clubs like Kelly's Stables at night. Uninspired by the Juilliard faculty, he returned to California upon hearing and admiring the music of Darius Milhaud, who was then teaching at Mills College in Oakland. At Mills, he met pianist Dave Brubeck, with whom he has often played since, in both the famous Dave Brubeck Octet and The Dave Brubeck Quartet, as well as other groups. In 1947, he composed Schizophrenic Scherzo for the Brubeck Octet, one of the earliest works that successfully integrated jazz and classical techniques, a style that later was given the name "third stream" by Gunther Schuller (Mitchell 2001). He studied composition with Roger Sessions at the University of California, Berkeley, where he was graduated with a bachelor's and a master's degree.

Winning the Prix de Paris presented Smith the opportunity for two years of study at the Paris Conservatory, and in 1957 he was awarded the prestigious Prix de Rome and spent six years in that city. He has since received numerous other awards, including two Guggenheim grants (Monaghan 1996).

After a teaching stint at the University of Southern California, Smith began a thirty-year career at the University of Washington School of Music in Seattle, where he taught music composition and performance, co-leading the forward-thinking Contemporary Group first with Robert Suderburg, and then with trombonist Stuart Dempster, from 1966 to 1997 (Mitchell 2001). Both Smith and Dempster are currently professors emeritus.

Smith has investigated and cataloged a wide range of extended techniques on the clarinet, including the use of two clarinets simultaneously by a single performer, inspired by images of the ancient aulos encountered during a trip to Greece (Monaghan 1996), numerous multiphonics, playing the instrument with a cork in the bell, and the "clar-flute," a technique that involves removing the instrument's mouthpiece and playing it

as an end-blown flute. As William O. Smith, he has written several pioneering pieces that feature many of these techniques, including Duo for Flute and Clarinet (1961) and Variants for Solo Clarinet (1963) (Smith [n.d.]), and he compiled the first comprehensive catalogue of fingerings for clarinet multiphonics (Rehfeldt 1994, 99–121). Smith was among the early composers interested in electronic music, and as a performer he continues to experiment with amplified clarinet and electronic delays. He remains active nationally, internationally, and on the local Seattle music scene as well, where in 2008, he composed, recorded, and premiered a "jazzopera" titled *Space in the Heart* (Anon. 2008).

TOM COLLIER, *vibes*

Tom Collier has appeared in concert and on recordings with many important jazz and popular artists including Eddie Daniels, Ry Cooder, Earl "Fatha" Hines, Roger Kellaway, Emil Richards, Don Grusin, Alex Acuña, Frank Zappa, Ralph Humphrey, 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), timpanist with the Northwest Chamber Orchestra, 1972-73 as well as the Federal Way Chorale.

Collier has released several albums as leader or co-leader beginning with *Whistling Midgets* (with long-time musical cohort Dan Dean) for Inner City Records in 1981. Collier and Dean's 2005 album, *Duets on Origin Records*, was nominated for "2005 Jazz Album of the Year" by *Earshot Magazine*. Other recordings include *Illusion* (1988, T. C. Records), *Pacific Aire* (1990, Nebula Records), *Mallet Jazz* (2004, Origin Records), *Mallet Fantastique* (2010, Origin Classical) and *Tom Collier Plays Haydn, Mozart, Telemann, and Others* (2012, Origin Classical). That album was placed on the 2013 GRAMMY ballot for "Best Classical Solo Performance".

Collier has also recorded several educational albums for Music Minus One and Studio 4 Music and has presented over 300 jazz concerts in pub-

lic schools around Washington State for the Arts In Education Program of the state 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-two ASCAP Popular Panel Awards for his various jazz and percussion compositions.

Tom has been Director of Percussion Studies at the University of Washington since 1980 and was appointed Professor of Percussion and Jazz in 2001. He twice served as Chair of Jazz Studies at the school in 2001-2003 and again 2011-2012. In 2011, the prestigious Adelaide D. Currie Cole Endowed Professorship in the School of Music was awarded to Collier for the academic years 2011-2014.

CARMEN ROTHWELL, *bass*

Carmen Rothwell, a double bassist in the University of Washington's Jazz Studies program, is becoming an active voice in Seattle's jazz and improvised music scene. A Seattle native, she began playing the bass in middle school, where she benefited from the music program at Washington Middle School before going on to join Garfield High School's jazz bands and orchestras. In high school, she had the opportunity to perform around the country and internationally, and was the recipient of numerous individual and group awards for her performances. Now a scholarship winner at UW, she plays in several UW ensembles as well as a number of groups outside of school. She is also involved in the Improvised Music Project (IMP), a Registered Student Organization that works to present great live music to the UW and Seattle communities through monthly showcases and an annual festival in the spring. Carmen is currently a senior and studies with Luke Bergman, Ted Poor, and Cuong Vu.

STEVE KORN, *drums*

Seattle drummer Steve Korn is a musician's drummer. Always making the musical content and quality his first priority, Steve's versatile drumming and overall musicianship have made him an integral part of the Seattle jazz scene. Audiences across the United States, Europe and Russia have heralded his work, hearing him on several tours and recordings.

Steve has released three CDs as a leader: *Here and Now* (1999), *Pride and Joy* (2000), and *Points In Time* (2004). All were released by Origin Records and have received rave reviews. In fact, each was nominated as Northwest Recording of the Year by Earshot Jazz. Steve won the Ear-

shot Golden Ear Award for Northwest Emerging Artist for the year 2000.

When not leading his own group, Steve regularly works with many of Seattle's finest including Mark Taylor, Greta Matassa, Marc Seales, Dave Peterson, and Jeff Johnson, among others. Steve has also been fortunate to perform with many jazz greats including Jon Faddis, John Scofield, Walt Weiskopf, Julian Priester, Larry Coryell, George Cables, Dee Daniels, Mark Murphy, Jessica Williams, Ernestine Anderson, James Williams, Jay Clayton, Pete Christlieb, Hal Galper, and Karrin Allyson.

A published author and composer, Steve has contributed transcriptions to two books for the Hal Leonard Corporation (The Jack DeJohnette Collection and Drum Standards) in addition to articles for *Down Beat*, *Percussive Notes*, and *Modern Drummer* magazines. Steve created and coordinates the University of Washington Jazz Workshop. He holds a Master's Degree in Percussion Performance from the University of Washington and is an active educator participating in music camps, festivals, and clinics throughout the year.

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