

compact disc

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UNIVERSITY of WASHINGTON

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2016
5-27

The Mallet Head Series

THE FINAL CONCERT

with

TOM COLLIER, vibes / marimba
MARC SEALES, piano
DAN DEAN, electric bass
MOYES LUCAS, drums

Friday, May 27, 2016
7:30 pm — Meany Studio Theater

CD1 - #17,537

PROGRAM

- 1 God Only Knows 7:14 Brian Wilson and Tony Asher
- 2 Country Song 6:55 Dave Holland
- 3 A Scream in the Shirts 7:31 Dan Dean
- 4 People Make the World Go 'Round 11:56 Thom Bell and Linda Creed
- 5 San Juan 5:45 Tom Collier

CD2 - #17,538

- 1 Slipped Disc 7:55 Teddy Wilson and Benny Goodman
- 2 Anyone Who Had a Heart 9:28 Burt Bacharach and Hal David
- 3 Genesee 6:46 Tom Collier
- 4 Scapple from the Apple 10:59 Charlie Parker
- 5 *encore: AT LAST (5:14) - Gordon/Warren*

TOM COLLIER, vibes / marimba

Professor 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, 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

celebrity from Joe Henderson and Art Pepper to Benny Carter, Mark Murphy, and Bobby Hutcherson. With the late Don Lanphere he performed in such places as London, England; Kobe, Japan; The Hague in the Netherlands; and the North Sea Jazz Festival.

The musicians he admires most are Herbie Hancock, Charlie Parker, John Lewis, John Coltrane, Miles Davis, and Wynton Kelly, though he is quick to acknowledge that he owes the basically be-bop/post be-bop sound of his playing to his mentors, Don Lanphere and Floyd Standifer.

Critics have praised Seales variously for his "meaty piano solos," and "blues inflected, Hancock-inspired modernism." Winner of numerous Earshot awards (Instrumentalist of the Year in 1999 and Acoustic Jazz Group in 2000 and 2001; Jazz Hall of Fame, 2009), Seales is today promoting jazz awareness and molding young talents as a Professor of Music at the University of Washington, where he served as Chair of the Jazz Studies Program from 1988-2010. He teaches an array of courses, including History of Jazz, Jazz Piano, and Beginning and Advanced Improvisation, as well as leading various workshops and ensembles.

MOYES LUCAS, drums

From the time his dad took him to his first parade, Moyes Lucas, Jr., fell in love with the drums. His father, a part-time drummer and sax player himself, introduced his son to the talents and sounds of jazz greats like Max Roach, Philly Joe Jones, Art Blakely, and The Heath Brothers.

Growing up he appreciated several musical styles and grew intrigued with the sounds of the band Chicago; especially the integration of the horns. He played their music continually, using anything he could to simulate a drum set. Understanding that he needed a real drum set to improve his own talents, he got a paper-route, repaired lawnmowers and eventually saved up the \$300 he needed to buy his first set of drums: a used Ludwig Drum set, complete with cymbals.

Ironically, it was at a "Chicago" concert that Moyes heard a pre-show tape with a new sound that fascinated him; a captivating funk beat that impressed him so much that he couldn't think of anything else. The very next day he went to the music store, described what he had heard, and discovered musician Herbie Hancock and drummer Harvey Mason. It's no understatement to say that Mason, as well as other innovative artists like Billy Cobham, had a profound influence on Moyes and his musical style. With his interest in jazz rekindled, his new found musical style could be described as a fresh, new, ever-evolving, progressive funk/jazz. Due to his ability to sight-read music (something most rock players can't do), Moyes found plenty of studio work; mainly through word-of-mouth.

Moyes attended Western Washington University where Jazz Department Director Bill Cole became another huge influence. He earned money playing in local jazz taverns and doing studio work. After college he moved to Seattle. By this time his musical style included rock. He worked with Dave Peterson in a band called "Solitaire;" similar in style to Pat Metheny, but was a top Seattle band before the Metheny sound became so popular.

He went on to work on musical projects with artists such as Steve Perry, which remains one of his favorite memories because of their chemistry to play "pure, live music." Today Moyes lives in the Los Angeles area and continues to work and tour with many talented artists including Bruce Hornsby, Larry Carlton, The Crusaders, Jeff Lorber, Diana Ross, Brenda Russell, Joe Sample, Alanis Morissette, Brenda Russell, and Solomon Burke.

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.

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.

Collier And Dean released their third album in July, 2014, *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, March 2015), a recording of original jazz compositions for quartet featuring guitarists Bill Frisell and Larry Coryell (*Across The Bridge*, Origin Records, November 2015) and an experimental free improvisation trio album to be released in 2016 also featuring guitarist Bill Frisell, trumpeter Cuong Vu, as well as legendary free-form trombonist Stuart Dempster and avant-garde clarinetist William O. Smith.

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.

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 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.

Collier celebrated his first public performance at the age of 5 in 1954 and marked the 60th anniversary of that performance with a 2014 concert at Meany Hall Studio Theater on the University of Washington campus. That performance featured several guest artists including guitarist Larry Coryell, mallet virtuoso Emil Richards, clarinetist William O. "Bill" Smith, drummer Moyes Lucas, pianist Marc Seales, and longtime musical cohort, electric bassist Dan Dean.

MARC SEALES, piano

A noted pianist, composer and leading figure in the Northwest jazz scene, Professor Marc Seales has shared stages with many of the great players of the last two decades. He has played with nearly every visiting jazz

DAN DEAN, electric bass

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 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, 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," National Jazz Educators Award of Excellence, Rosie Awards 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.

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, of 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, and AES (Audio Engineering Society).

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Further thanks to Claire Peterson for her support in generating all of my printed programs for 36 years, Joanne DePue for effectively publicizing my concerts and organizing special events related to percussion and jazz, Gary Louie for recording every note of every concert I've been involved with over the years, and Doug Niemela for producing excellent audio/sound system support for the Mallet Head Series and other percussion and jazz events.

Most special thanks to Moyes Lucas, and Dan Dean for their willingness to perform on the final Mallet Concert at the University of Washington - a world-class rhythm section! And finally, hugs and kisses to the love of my life, Cheryl, for understanding and supporting my life "behind bars" for nearly 46 years.



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