Jazz Fest 2014



The Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music presents

Jazz Fest 2014

Bruno Mangueira, guitar

Thursday, February 27 • 8:00 pm • Comstock Hall • \$10

Christian McBride Trio

Friday, February 28 • 8:00 pm • Comstock Hall • \$15

Sean Jones, trumpet

Saturday, March 1 • 8:00 pm • Comstock Hall • \$15

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A MESSAGE FROM DR. CHRISTOPHER DOANE, Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts to bring jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The school is especially pleased to welcome to Louisville our special guests; Brazilian guitarist Bruno Manguiera, trumpeter Sean Jones, and multiple Grammy award-winning bassist Christian McBride and his trio.

The appearance and residency of Christian McBride at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for providing this important endowment.

We also offer a special welcome to Bruno Manguiera who has been a special music faculty colleague in Brazil in working with our jazz student exchange program sponsored by the U.S. Department of Education and the Fund for the Improvement of Post Secondary Education (FIPSE).

It should be noted that our Jazz Fest for 2014 will mark the upcoming retirement of jazz studies faculty member and leader of our Jazz Ensemble I, John LaBarbera. John's leadership and contributions to the growth and success of the Jazz Studies program has been notable. Fortunately for future students, John will be continuing to work with our students in jazz composition and arranging in future years. We congratulate and thank John for his remarkable career in jazz and for all his many contributions to our school.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

We're proud to present Jazz Fest as one of the major annual events in the musical life of the University and our community in celebration of the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2014.

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Mike Hyman, Lecturer - Drum Set

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John La Barbera, Professor - Jazz Ensemble I, Jazz Composition & Arranging, Music Industry

Gerald Tolson, Professor - Jazz Ensemble II, Jazz History, Jazz Methods, Jazz Pedagogy

Michael Tracy, Professor - Program Director, Saxophone, Jazz Repertoire, Combo

Craig Wagner, Lecturer - Guitar, Repertory Ensemble, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

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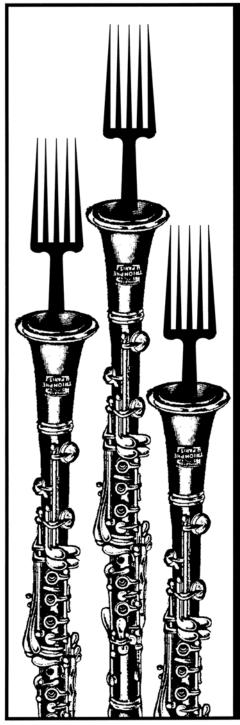
MARTIN Z. KASDAN, JR. - WRITER

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Contact me for Liner Notes, Artist Biography, or other writing about your musical project.

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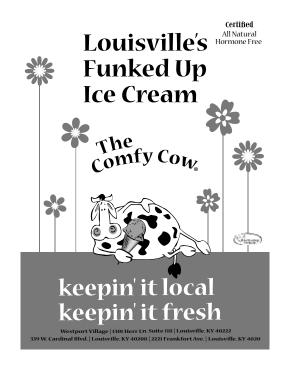
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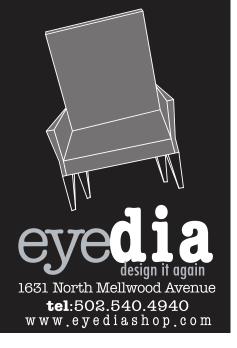




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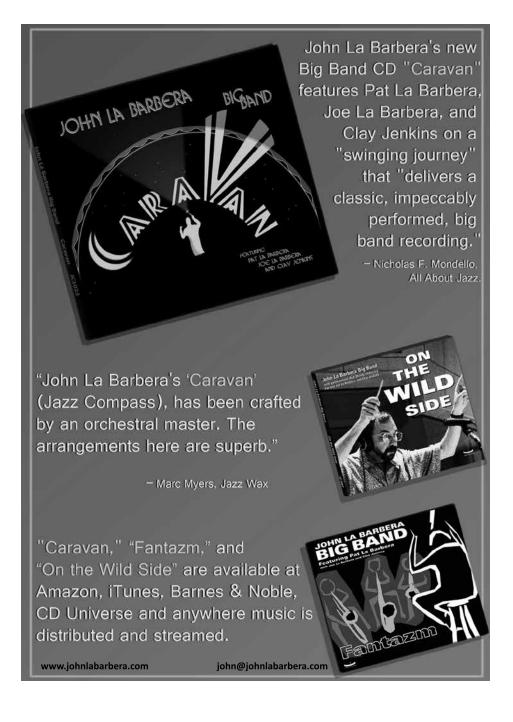
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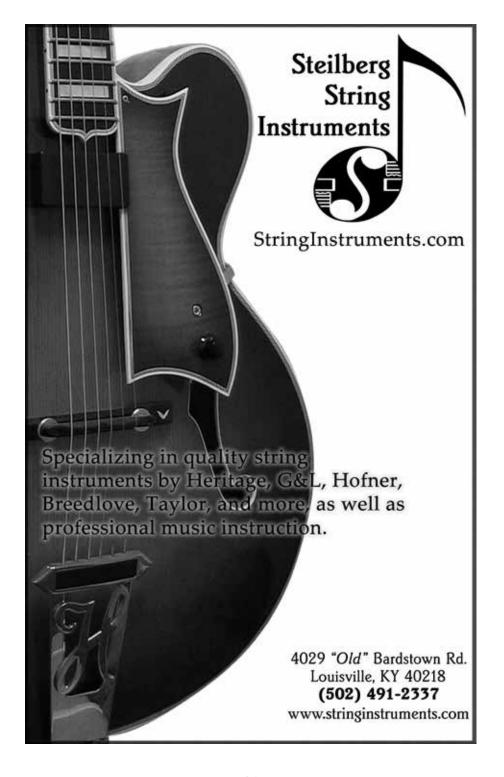












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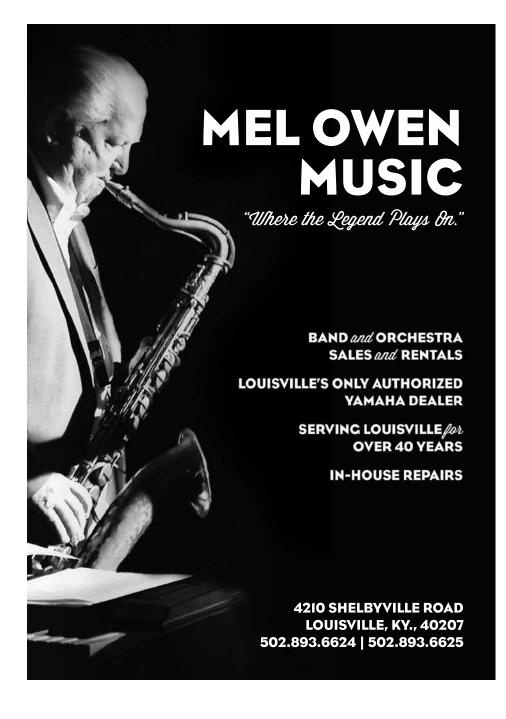
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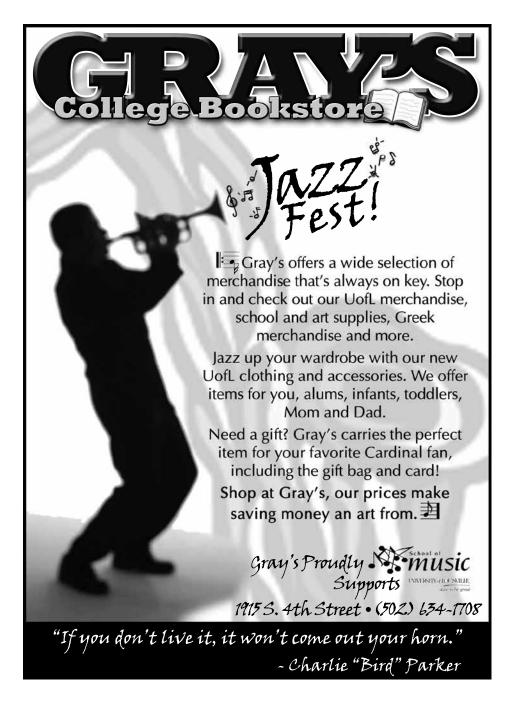
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JAZZ FEST – International Concert Bruno Mangueira, guitar

Thursday, February 27, 2014 Comstock Concert Hall

8:00 Featured concert - \$10 / \$5

Bruno Mangueira, guitar

with

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All compositions and arrangements by Bruno Mangueira unless noted.

(for Symphony Orchestra & Jazz Ensemble personnel, see page 52)

Bruno Mangueira is sponsored by: Louisville Jazz Society

Bruno Mangueira

Bruno Mangueira is one of Brazil's finest jazz and bossa nova musicians. Guitarist, composer and arranger, Bruno is a virtuoso who plays bossa nova and other Brazilian styles with passion and authenticity. He has performed with many of Brazil's most recognized contemporary artists including Toninho Horta, Nailor Proveta and Léa Freire. Recent performances include serving as a guest soloist, composer and arranger in concert with Paulo Jobim and Orquestra Popular do Cerrado, the University of Cincinnati College-Conservatory of Music's Philharmonia Orchestra & Jazz Ensemble and Campinas Symphony Orchestra. Mr. Mangueira is also well versed in the American jazz language and repertoire.

Mr. Mangueira has taught at the Music School of São Paulo – Tom Jobim from 2009–2011. In addition, he has taught at the guitar workshop for the XVI International Winter Festival of Domingos Martins and master classes for the Jazz Studies program at the University of Cincinnati. He is currently a professor at the University of Brasilia.

Many of Bruno's compositions for small ensemble, big band and symphony orchestra are featured on his 2010 self titled CD, which was released with concerts in Sao Paulo and New York City, and pre-selected for the 2011 Brazilian Music Award. His new album CAMBURI, his second, introduces a collection of original music showcasing various Brazilian styles blended with jazz accents, featuring acclaimed guest artists Leila Pinheiro, Filó Machado and Gilson Peranzzetta.

Mr. Mangueira was born in Vitória, Brazil and received a Doctor of Music from the University of Campinas, with a doctorate scholarship period at the University of Cincinnati.

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JAZZ FEST – Visiting Jazz Artist Endowed Chair Concert Christian McBride Trio

Friday, February 28, 2014 Comstock Concert Hall

9:20 – 11:30 School Group Performances – free

11:30 – 12:30 Clinics by UofL Faculty – free

Rhythm Section Techniques: Craig Wagner, guitar

Chris Fitzgerald, bass Mike Hyman, drums

Vocal Jazz Techniques: Jerry Tolson Saxophone Techniques: Mike Tracy

Brass Techniques: Ansyn Banks

12:30 – 2:00 Improvisation Clinic with Jamey Aebersold – free

1:30 – 5:00 School Group Performances – free

5:30 UofL Faculty Jazz Combo – free

5:45 – 6:45 Guest Artist Clinic with **Christian McBride Trio** – free

8:00 Featured concert - \$15 / \$5

Selected Student Ensemble

Christian McBride Trio

Christian McBride, bass Christian Sands, piano Ulysses Owens, Jr., drums

with

Jazz Ensemble I John La Barbera, *director*

(for Jazz Ensemble personnel, see page 52)

Mr. McBride's appearance was made possible by: The Visiting Jazz Artist Endowed Chair & Dr. Kenneth Beilman

The appearance of our guest artist was made possible by proceeds from the **Visiting Jazz Artist Endowed Chair**, a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

Christian McBride Trio

With *Out Here*, premier bassist Christian McBride's fifth recording on Mack Avenue Records, McBride introduces his latest working group: a trio, fully embracing at age 41 his role as standard-bearer and mentor. Pianist Christian Sands and drummer Ulysses Owens, Jr.—both younger, emerging artists—have been performing with McBride's smallest group for about three years, honing their trio conception to a fine point of expressive depth and nuance with select performances around the world.

"It's a pretty diversified trio," says McBride descriptively. "The real core foundation is hardcore swingin,' blues and the American songbook. Part of that is because Christian [Sands] is so well-rounded and willing to go to so many places, that I can't help but want to swing hard with him and Ulysses."

McBride, however, thought he'd never helm a jazz trio.

When he hit the jazz scene like a comet at age 17, McBride's huge, woodsy sound and precocious agility invited comparisons to the legendary bassist Ray Brown. The late jazz bassist was not only renowned for performing on classic jazz dates with modern greats from the 1940s onward, but also for his central role in trios led by Oscar Peterson as well as his own stellar trio ensembles afterward. Once McBride recorded with Brown as a member of the early '90s group Superbass, the association was bound to stick. He loved Brown as a mentor and father figure, but avoided leading a trio because of the inevitable comparisons.

Helming a trio was the furthest thing from McBride's mind—until an Inside Straight appearance in 2009 became a trio date due of the absence of saxophonist Steve Wilson and vibraphonist Warren Wolf. But instead of calling for replacements for two members of Inside Straight, he opted for expedience and played the gig with pianist Peter Martin and drummer Ulysses Owens, Jr.

Out Here is McBride's 11th recording as a leader. Since the early 1990s he has recorded on over 300 dates as a sideman. Aside from relatively recent travels with Pat Metheny; Chick Corea, Roy Haynes,

John McLaughlin and Kenny Garrett; the Monterey Jazz Festival on Tour – 55th Anniversary; and residencies and artistic leadership roles with organizations ranging from New York's 92nd St. Y and Jazz House Kids to NJPAC, McBride has toured consistently for several years with his own quintet, Inside Straight. He also fronts the Christian McBride Big Band, whose Mack Avenue recording, The Good Feeling, won the GRAMMY® Award for Best Large Jazz Ensemble Album in 2012—his third GRAMMY win overall.

Owens has been a mainstay in McBride's groups of late. He has regularly subbed for Carl Allen in Inside Straight and is the drummer for the Big Band. "Ulysses and I have a closely formed musical relationship, where we know one another's time and feel very well," McBride says. "I think he's picking up the tradition after Lewis Nash. I love his combination of technique and artistry."

McBride had his eye out for Sands ever since hearing him on Marian McPartland's National Public Radio "Piano Jazz" program. "I knew he was a student of Dr. Billy Taylor's. But when I heard him he floored me. It was amazing hearing an 18-year-old really dealing with the tradition. He had his technique together, and all his tempos—ballads, medium, bebop. Plus he played the blues and could get eso-

teric too. I thought: finally, a young player who has all of the language. It was such a relief."

Considering the tendency of many young players to focus on complex rhythms, baroque technique, and being different for the sake of difference, hearing these three gentlemen explore jazz fundamentals with such wonder, drive and sensitivity serves as a welcome antidote. "My trio seems to be an anomaly these days," says McBride. "I find myself, when listening to young guys on the scene, it's very musically clever, but I'm not feeling that kind of soul satisfaction that I felt at one time. There was a time when the young guys took pride in paying tribute to the masters but still keeping their own identity and remaining within their own generation."

With Sands and Owens, McBride exhales with relief since they play the full

With Sands and Owens, McBride exhales with relief since they play the full spectrum of the music at will. Out Here opens with "Ham Hocks and Cabbage," a flowing, feel-good, down-home blues with intro by Sands and melody by McBride. Oscar Peterson's "Hallelujah Time" is a praise song to the divine taken up-tempo, with rejoicing solo turns by McBride on bow; and Sands, who trades eights with Owens before the trio closes with panache. An even faster tempo emboldens their reenactment of the Ahmad Jamal trio arrangement of "Cherokee," alternating a waltz tempo with jet-speed precision rarely attempted since the glory days of bebop. Owens especially shines here, demonstrating a range of brush and stick work worthy of envy.

Wistful memories inspirit "I Guess I'll Have To Forget," originally recorded on McBride's Sci-Fi date in 2000. On that recording, McBride says the song had "all these detours and side roads to it. I brought it back this time for some variety, to break up the mood and atmosphere. The way the song is played now is actually the way I originally wrote it: very simple, something that a vocalist could write lyrics to."

Dr. Billy Taylor's "Easy Walker" is taken at what McBride calls a "grown-folks" and the state of the property of the state of the property of the state of the

Dr. Billy Taylor's "Easy Walker" is taken at what McBride calls a "grown-folks tempo," what with a deep-in-the-pocket, no-rush flair and the luxuriant insouciance of swing. "My Favorite Things" is performed in 5/4, and is the most experimental number. "We let our imaginations run wild," he says. "It's a song that everybody knows so we wanted to do something different so folks won't tune out."

Tuning out is no option on other standards present. "Most of the standards that inspire me come from Frank Sinatra," admits McBride, regarding "East of the Sun, (and West of the Moon)." He adds Ella Fitzgerald, Nat King Cole and Carmen McCrae to the array of vocal lights he turned to when he "really started listening to singers. They understood the beauty of simplicity; they sing the story the way the writer intended. They don't put their own artistic expression before the story."

Sinatra's version of "I Have Dreamed" from The Rat Pack: Live at the Sands recording in 1963 was the longing spark for his heartfelt, bowed interpretation of a memorable song from The King and I. The closing number, "Who's Making Love," features McBride's tributes to Johnnie Taylor and, humorously, to Robert Wilson of The Gap Band. It's also the trio's nod to McBride's roots in soul and R&B. "My bone marrow is soul music. I never had to learn how to play soul music or R&B as I did for jazz and classical music."

McBride's talent and mark on the music scene transcend genre, so he's no longer under Ray Brown's shadow. And on this recording, his trio hits a jazz sweet spot. For listeners of Out Here, the result is music for the soul.

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IAZZ FEST – Guest Artist Concert Sean Jones, trumpet

Saturday, March 1, 2014 Comstock Concert Hall

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			Chris Fitzgerald, bass
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9:00 – 11:30 School Group Performances – free

12:30 – 2:00	Improvisation Clinic with Jamey Aebersold – free	
1:30 - 5:00	School Group Performances – free	
5:00 - 5:15	Performance by UofL Jazz Faculty – free	
5:30 - 6:30	Guest Artist Clinic with Sean Jones - free	
8:00	Featured concert - \$15 / \$5	

Selected Student Ensemble **UofL Jazz Faculty**

Sean Jones, trumpet

with

Craig Wagner, guitar Chris Fitzgerald, bass Mike Hyman, drums

> Iazz Ensemble I John La Barbera, director

(for Jazz Ensemble personnel, see page 52)

Sean Jones is sponsored by: Friends of the School of Music

Sean Jones

As we've all been told, birds do it, bees do it - but anyone who's actually gone to the trouble of falling in love knows that it's a lot more complicated when humans get involved. Which can make the reality of relationships a bit disappointing for those weaned on a steady diet of radio-friendly love songs, but can also provide a much richer experience than it's possible to describe in a couple of verses and a chorus.

As has become evident over the course of his five previous albums, Sean Jones is particularly adept at plumbing complex emotional depths through his trumpet playing and composing.

So when he set his mind to recording a set of love songs, it should come as no surprise that he delved into the evocative nuances of love rather than the more obvious boys-meets-girl, boy-loses-girl generalities.

"I didn't want to do your typical love songs record that just deals with one aspect of love," Jones explains. "Not just the love from a man to a woman or the positive emotional side of falling in love. I wanted to do an album that really dealt with a few different shades of love."

2010 was certainly a year of change for the trumpeter. In the spring he stepped down from his position as Lead Trumpeter of Wynton Marsalis' Jazz at Lincoln Center Orchestra, a position that Jones held for over half a decade. Additionally, he formed a new relationship with Marcus Miller, joining the bassist this past summer for a European tour.

Now, in 2011, the title of Jones' sixth CD, No Need For Words, sums up his overall approach. This is music that cuts straight to the emotional heart, whether dealing with passion, sensuality, parental nurturing, or spiritual forgiveness. Regardless of the particular feeling involved, Jones and his band communicate directly and movingly.

"It's definitely an emotional statement," Jones says. "I tried to make sure that the melodies I created and the vibe that I put on each particular tune really carried the message rather than having it expressed verbatim."

The title track itself, however, refers specifically to one aspect of love in which the verbal becomes unnecessary: the physical, carnal side, represented by some of Jones' most sensual playing, his horn virtually reaching out of the speakers to lower the blinds and light the candles in the room where you listen.

"Look and See", on the other hand, opens the album with a bright, engaging fanfare played by Jones and his longtime frontline partner, alto saxophonist Brian Hogans. The tune represents a far less intimate, more universal brand of love, something that Jones found missing from the repertoire as he prepared the album.

"I was thinking about the universality of love while we were on tour in Russia," Jones recalls, "and I started asking people, 'What do you think about love?' One young lady said, 'Love is all around you. All you have to do is look and see.' I immediately was inspired and started to hear music."

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