

# Jazz Fest 2013

## February 22-24

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

### **Jazz Fest 2013**

#### **Amina Figarova Sextet**

Friday, February 22 • 8:00 pm • Comstock Hall

#### **Dick Oatts, saxophone & Joe Magnarelli, trumpet**

Saturday, February 23 • 8:00 pm • Comstock Hall

#### **Zach Brock, violin & Aaron Goldberg, piano**

Sunday, February 24 • 3:00 pm • Bird Hall

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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 that bring the eyes and ears of 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 lineup of events and artists appearing during this special series of concerts is truly remarkable. The school is especially pleased to welcome to Louisville our special guests Amina Figarova, Dick Oatts, Joe Magnarelli, Zach Brock and Aaron Goldberg.

The appearance and residency of Amina Figarova 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 all of our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for supporting this important endowment.

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.

All our performers and teachers this year join a long list of previous Jazz Fest artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing 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 2013.



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**Jamey Aebersold** (retired), Lecturer - Jazz Improvisation

**Anslyn Banks**, Assistant Professor - Trumpet

**Jim Connerley**, Lecturer - Piano

**Chris Fitzgerald**, Lecturer - Jazz Theory, Jazz Class Piano, Combo

**John La Barbera**, Professor - Jazz Ensemble I, Trumpet,  
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**Jason Tiemann**, Lecturer - Drum Set

**Gerald Tolson**, Associate Professor - Jazz Ensemble II,  
Jazz History, Jazz Methods, Jazz Styles, Combo

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

**Craig Wagner**, Lecturer - Guitar, Combo

**Tyrone Wheeler**, Lecturer - Bass, Combo

## **Graduate Assistants**

Joseph Thiemann – Brandon Coleman – Bruno Souza  
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Jonathan Gardner, bass  
Lourenço Vasconcellos, drums

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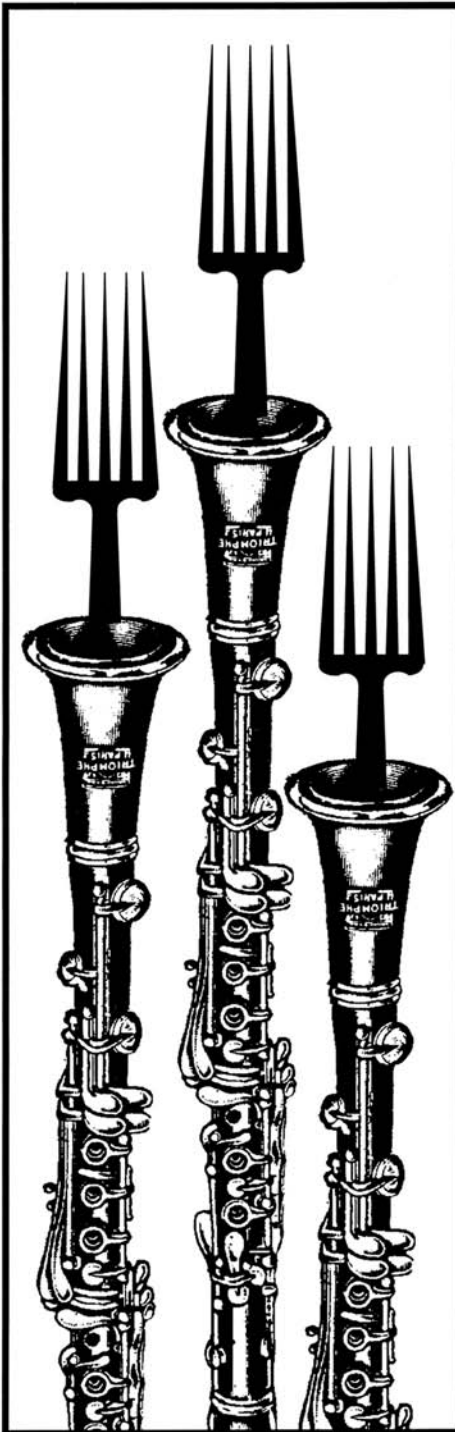
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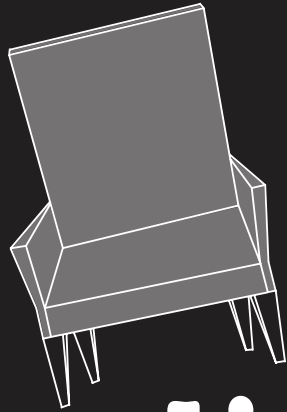
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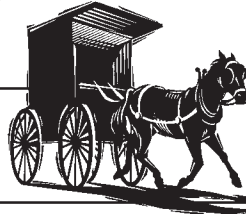
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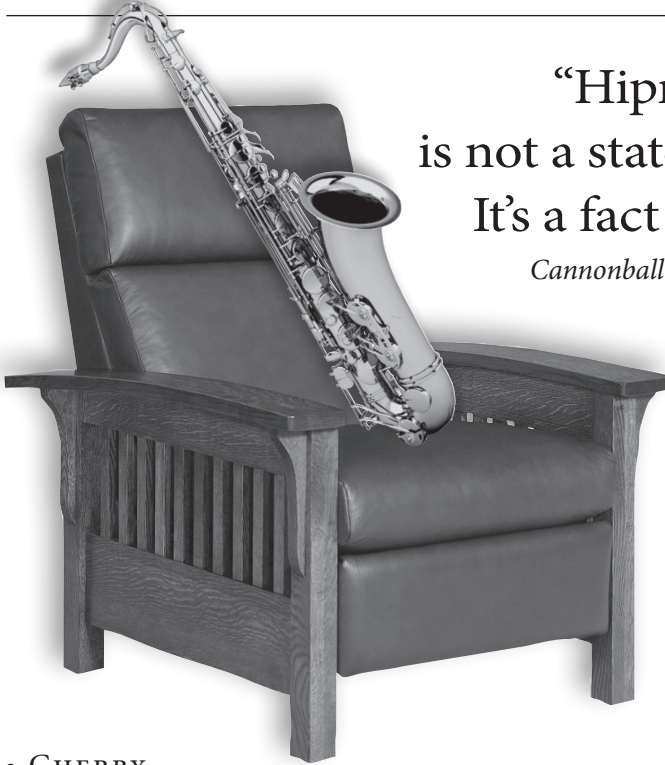
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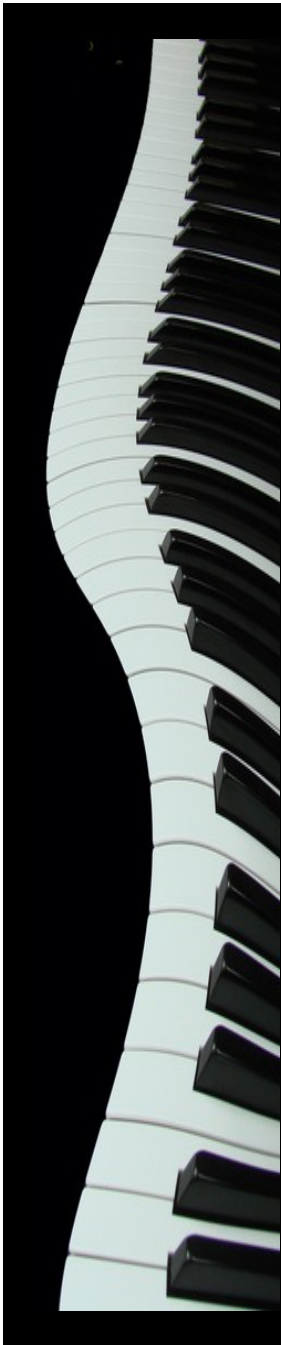
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# JAZZ FEST – Visiting Jazz Artist Endowed Chair Concert Amina Figarova Sextet

Friday, February 22, 2013  
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- 8:00 – 11:30 School Group Performances – free
- 11:30 – 12:30 Clinics by UofL Faculty – free
- Rhythm Section Techniques: Craig Wagner, guitar  
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- 12:30 – 2:00 Improvisation Clinic with **Jamey Aebersold** – free
- 1:10 – 5:00 School Group Performances – free
- 5:00 – 5:15 Performance by UofL Jazz Faculty – free
- 5:15 – 6:00 Guest Artist Clinic with **Amina Figarova** – free
- 8:00 Featured concert - \$15 / \$5

## Amina Figarova Sextet

Amina Figarova, *piano* Bart Platteau, *flutes*  
Ernie Hammes, *trumpet* Marc Mommaas, *tenor sax*  
Jeroen Vierdag, *bass* Chris “Buckshot” Strik, *drums*

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## Amina Figarova

Composer and pianist Amina Figarova's 12th album, titled *Twelve* - her debut release on the renowned independent German label In + Out - celebrates jazz as an international music and New York City as a locale where jazz gypsies may feel most at home. A suite of songs for sextet Figarova wrote swiftly in 2011 after moving with her husband and musical partner, flutist Bart Platteau, to Forest Hills, Queens from their longtime European base, *Twelve* is suffused with the heightened expectations, sense of adventure and fresh perceptions that voluntary emigrés enjoy, as well as the confidence, creative energies and nuanced fulfillment that artists gain from being in the right place at the right time.

Amina was born and raised in Baku, Azerbaijan, Bart is from Belgium, and together they are citizens of the world. They've toured extensively, developing a tight-knit ensemble that, despite inevitable personnel changes, has attained a distinctive and inimitable voice by concentrating on all-original repertoire for almost 18 years. During that period, Figarova and Platteau have lived in Rotterdam, which they found to be a comfortable if not overly challenging launching pad for their careers. Having collaborated with musicians residing in both the U.S. and Europe and having built up a circuit of welcoming venues by taking it one gig at a time, the Amina Figarova Sextet has triumphed at the main stage of the Newport Jazz Festival, been invited repeatedly to New Orleans Jazz and Heritage Festival, won critical and audience acclaim in Chicago, Detroit, Paris, Amsterdam — and of course New York. In 2010 they decided to make the daring, big move to the States, and having arrived, they couldn't be happier.

"I feel so in balance," says Amina. "Every little thing makes more sense." Her awareness of life in focus is evident throughout *Twelve*, as her themes and backing arrangements for the complementary yet highly personalized extrapolations of Bart and also tenor/soprano saxophonist Marc Mommaas, trumpeter Ernie Hammes, bassist Jeroen Vierdag and drummer Chris "Buckshot" Strik depict subtleties of her response to the great American metropolis. From "NYCST", a tone poem about the anything-can-happen experience of late night "subway tangos" to "Maria's Request," a bass-piano-flute trio of exquisitely tender intimacy, Amina's pieces strike a perfect tone, employing genuinely beautiful harmonizations, to capture fleeting thoughts that accompany those precious moments when the puzzling jostle of daily existence comes into unexpected but deeply satisfying sync.

Some of the ideas and images that prompt Amina's writing are conceptual — such as her vision in "Another Side of the Ocean" of the earth from high above, with points marking where she's been and where she's landed. Other inspirations are as tangible as the "Sneaky Seagulls" darting around the bench she and Bart share at the beach, awaiting a chance to steal their picnic lunches. Some are Zen-like koans co-joining elements without obvious connection but with inexplicable affinity, like "Shut Eyes, Sea Waves," a title Amina says seems like a line of haiku, appropriate though not explicit or logical. Some of the songs she identifies with something personal: "Leila," for instance, is the name of her grandmother, the director of a medical institute and a woman whose personality encompassed both the impish and the stern. "Isabelle" is Jeroen's ladyfriend, as feminine and sweet,

according to Amina, as its melody. Maria of "Maria's Request" is the best friend who asked Amina for a track featuring piano and flute (here, bass flute) alone.

"On The Go" is about the peripatetic schedule Amina and Bart keep, always rushing to catch planes heading for somewhere, seldom in one place, even their residence, more than a month. "Make It Happen" refers, of course, to the just-do-it-imperative that challenges anyone approaching the Big Apple wanting to take a bite. Amina chose "Twelve" as the name for this album since the number has specific resonance: her twelfth album, with 12 songs, December her birth month and the tune's meter being 12/8. She considers "New Birth" one of her relatively straight-ahead songs, but notes that an audience member approached her after hearing it, kvelling about its dew-like sparkle. "Morning Pace" is about the luxurious security of awakening on a Sunday with little to do except exactly what one wants to.

Much of the sparkle and also substance of Twelve comes from Amina's piano playing. Her touch is wonderfully unforced, graceful and articulate, unhurried and sure. She doesn't go out of her way to bedazzle with technical display, though it is difficult to play as she does, making crisp, light finger-dancing seem easy. Bart Platteau is heard throughout Twelve as a master flutist, though he is modest of demeanor, too, playing always for the remarkably rich yet transparent blend that he, Marc Mommaas and Ernie Hammes affect. All three are compelling soloists – Hammes has a splendid moment in "Another Side of the Ocean" when "My Favorite Things" seems right to quote; Mommaas is convincingly puckish on soprano evoking "Sneaky Seagulls" and forthright on tenor about what's required to win a place on the scene in "Make It Happen."

Amina has high regard for her bassist's acute ear and taste, mentioning that though Jeroen Vierdag does not compose, he should, having an unerring ability to hone in on seemingly small but decisive song elements that can bear adjustment. Chris Strik is the Sextet's best-kept secret – he, too, is unerring in choice of tempi, deployment of accents, ability to propel and has great taste regarding dynamics. For the Amina Figarova Sextet's front line to blend in full glory, with Amina's piano wafting through and the rhythm team acting as one even through tricky episodes and complicated beats, means that all the ensemble members must listen closely to each other. Which, happily, they do.

"It's always been difficult to keep the members of a jazz band together," Amina realizes. "It takes strength, stubbornness and sacrifice, some of which is financial. I'm very lucky to have this ensemble ready for whatever I put before them, because they understand my music, they are loyal and they each give what they do 100 percent."

The value of sustaining such a seasoned and sensitive sextet, for composer-bandleader and listener alike, becomes obvious when music of such intricacy and refinement as Amina Figarova's is heard. We don't hear it as intricate or refined, we hear it as heartening, stimulating, resolute, inspiring and warm. We know it's hard to accomplish what this band does – as it's hard to live in New York, and hard to make jazz or any other form of creative music, dance and art anywhere. Firmly grounded, the Amina Figarova Sextet will keep moving, growing, evolving, engaging with listeners who are moved, perhaps, to eagerly anticipate Thirteen.



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# JAZZ FEST – Guest Artists Concert

## Dick Oatts, saxophone

## Joe Magnarelli, trumpet

Saturday, February 23, 2013  
Comstock Concert Hall

- 8:00 – 11:30 School Group Performances – free
- 11:30 – 12:30 Clinics by UofL Faculty – free
- Rhythm Section Techniques: Jim Connerley, piano  
Craig Wagner, guitar  
Chris Fitzgerald, bass  
Jason Tiemann, drums
- Teaching Style & Articulation: Jerry Tolson
- Maximizing Rehearsal Time: John La Barbera
- Big Band Section Techniques: Mike Tracy, saxophone  
For Wind Players Ansyn Banks, brass
- 12:30 – 2:00 Improvisation Clinic with **Jamey Aebersold** – free
- 1:10 – 5:00 School Group Performances – free
- 5:00 – 5:15 Performance by UofL Jazz Faculty – free
- 5:15 – 6:00 Guest Artist Clinic **Dick Oatts & Joe Magnarelli** – free
- 8:00 Featured concert - \$15 / \$5

### Dick Oatts, saxophone & Joe Magnarelli, trumpet

Jim Connerley, *piano* Chris Fitzgerald, *bass*  
Jason Tiemann, *drums*

Jazz Ensemble I – John La Barbera, *director*  
(for Jazz Ensemble personnel, see page 52)

Dick Oatts and Joe Magnarelli are sponsored by: Dr. Kenneth Beilman



## Dick Oatts

Born and raised in the state of Iowa, Dick Oatts was brought up in a musical family. He was introduced to the saxophone by his father Jack Oatts, a respected jazz educator and saxophonist. After high school, Dick attended Drake University and in 1972 he began his professional career in Minneapolis/St. Paul.

It was 1977 when Oatts decided to move to New York City. He then became a member of the Thad Jones - Mel Lewis Orchestra. Since then he has recorded and toured with small groups such as Red Rodney, Eddie Gomez, Vic Juric, Bob Brookmeyer, Mel Lewis, Dom Salvador, Jerry Bergonzi, Flim & the BB's, Fred Hersch, Dave Berkman, Soren Moller, Terell Stafford, Jon Faddis, Lalo Schiffrin, and Ray Mantilla.

His big band and larger group experience include performances with the Vanguard Jazz Orchestra, Mel Lewis, Carnegie Hall Jazz Band, Lester Bowie, Joe Lovano, Sam Jones-Tom Harrell, Paquito D'Rivera, Jim McNeely, Tito Puente, Kenny Wheeler, and Gunther Schuller. Oatts has also been featured with the Stockholm Jazz Orchestra, Danish Radio Big Band, Norboton Jazz Orchestra, Metropole Orchestra, and the UMO Big Band in Helsinki. He has accompanied such vocalists as Joe Williams, Sarah Vaughn, Ella Fitzgerald, Neene Freelon, Mel Torme, and Milton Nascimento. He has recorded solos for pop artists Luther Vandross, James Taylor, and Everything But the Girl.

Oatts is now a Steeplechase recording artist and has six Cd's released as a leader. (All of Three, Standard Issue, Simone's Dance, Standard Issue vol. 2, South Paw, Gratitude). He also has a CD out on the RED label with bassist Dave Santoro entitled Meru. Dick has 3 CDs as a leader on the DMP label with pianist and a co-leader Garry Dial.

For 30 years, Mr. Oatts has appeared at college jazz festivals as a soloist and clinician throughout the United States, Europe, Asia, Canada, South America, and the Middle East. Oatts is a professor of Jazz Studies at the Boyer School of Music at Temple University and has been an artist-in-residence at the Amsterdam Conservatory since 1997.

## Joe Magnarelli

Syracuse native Joe Magnarelli moved to New York City in 1986 and soon became a regular participant on the Manhattan-and-beyond jazz scene. From 1987, he toured and recorded with Lionel Hampton and Brother Jack McDuff.

In 1990, Joe was a semifinalist at the Thelonious Monk International Trumpet Competition in Washington, D.C. That decade also found him performing and recording with the Toshiko Akiyoshi Jazz Orchestra, Harry Connick, Jr., the Hard Bop Quintet, the Glenn Miller Orchestra, and Grant Stewart. He also performed with Jon Hendricks, the Carnegie Hall Jazz Orchestra, Ben Wolfe, and many others. Since 1996, Joe has performed as a frequent substitute member of the Vanguard Orchestra.

Joe made his debut as a leader with 1994's "Why Not" (Criss Cross). He's followed that excellent album with three others, all on Criss Cross: "Always There"

(1997), "Mr. Mags" (2000), and "Hoop Dreams" (2005). He also made two albums co-leading a sextet with the legendary Philadelphia trumpeter John Swana: "Philly-New York Junction" (1998), and "New York-Philly Junction" (2003).

In 2003-2006, Mags performed with the great Latin jazz conguero Ray Barretto's New Sextet. Joe recorded on Ray's "Time Was, Time Is" (O+ Music), which was nominated for a Grammy.

Other artists and ensembles Joe has performed with include the Louis Hayes Quintet, the Marty Sheller Nonet, the Maria Schneider Jazz Orchestra, Dado Maroni, Rosemary Clooney, the Tom Harrell Big Band, Spike Wilner's Planet Jazz, Harry Whitaker, Junior Mance, John Pizzarelli, Mark Sherman, Jane Monheit, and Don Sebesky.

Joe is also a teacher. He is currently an adjunct professor of music at the New School for Social Research in New York, and New Jersey City University in Jersey City, New Jersey. He also conducts clinics and master classes around the world, sharing his musical experience and his knowledge from his past teachers. These teachers have included Jack Palmer, Sal Amico, Tommy Turrentine, James Moody, Garry Dial, Arnold Jacobs, and William Vachianno.

Mags, as he is known, first played music at age 12, starting with guitar and trumpet lessons. He also picked out songs on the piano by ear.

Joe's early performance experience, from elementary through high school, came via playing the trumpet and guitar in church. Later, while attending Onondaga Community College in Syracuse, he was the pianist and choir director at the Central Baptist Church there.

In 1986, Joe received a bachelor's degree in liberal arts from the State University of New York in Fredonia, and that year, he moved to New York City to pursue a career in music.

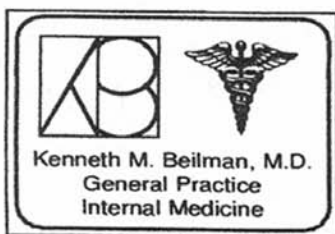


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**JAZZ FEST - Guest Artist Concert**  
**Zach Brock, violin**  
**Aaron Goldberg, piano**

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3:00                      Featured concert - \$15 / \$5

**Zach Brock, *violin***  
**Aaron Goldberg, *piano***

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**Zach Brock**

2012 brought great things for the Brooklyn resident. After performing at the Sundance Film Festival in January, he returned to New York City to record for Criss Cross Jazz. In the spring, Zach began a new collaboration with pianist Phil Markowitz as they toured in Italy and in the U.S. In late June, Zach and his trio, The Magic Number, traveled to The Solomon Islands as artist envoys for the U.S. Department of State followed by a tour in Germany with vocalist and pianist Stephanie Nilles. Returning state side, Zach recorded with Wycliffe Gordon for Gordon's Criss Cross release, a collection of blues and ballads by Ellington and Strayhorn. Recent performances in Chicago prompted Neil Tesser of the *Chicago Examiner* to state that Zach is "...the pre-eminent improvising violinist of his generation."

Born in Lexington, Kentucky, Zach grew up in a family of musicians and was performing publicly by the age of six. He became serious about jazz while in high school and moved to Chicago to continue his classical studies with the ulterior motive of participating in the city's jazz scene. As a sophomore in college at Northwestern University, Brock was in a serious car accident that sidelined him for three years. By the time he was able to finish his degree, Zach had already launched headlong into his professional career.

In 2005 The Coffee Achievers, Brock's first quartet, made their Carnegie Hall debut at the invitation of trumpeter and composer Dave Douglas. Six months later

they played at the Ouro Preto Jazz Festival in Brazil. Zach relocated to New York and the second chapter of his early career began.

Zach tours and records with a diverse roster of artists and has performed with Stanley Clarke, Wycliffe Gordon, Snarky Puppy, Stephanie Nilles, Patricia Barber and Matt Ulery. Zach's previous release, *The Magic Number*, with his long-standing trio, bassist Matt Wigton and drummer Fred Kennedy, features originals and standards with a Bad Plus-like attitude.

Zach Brock's first release on the European label Criss Cross Jazz features top-rank musicians Aaron Goldberg on piano, Matt Penman on bass and Eric Harland on drums. Almost Never Was has the distinction of being the first record date by a violinist for the venerable label. It features Zach's signature approach to a new jazz language for the violin, three original compositions and musical inspirations as varied as Jimi Hendrix, Leslie Feist and Joe Henderson.

Heralded this fall by the *Chicago Tribune* as the next major jazz violinist and by *Downbeat Magazine* as a Rising Star in the violin category 2005-2012, Zach is a virtuosic and emotive leader whose every phrase argues for the instrument's value in 21st century jazz.

## Aaron Goldberg

Aaron Goldberg is a pianist and composer performing at the vanguard of jazz music. In addition to heading his trio, Aaron has spent the last 12 years touring with many of the most brilliant voices in jazz--Joshua Redman, Wynton Marsalis, Betty Carter, Nicholas Payton, Al Foster, Stefon Harris, Kurt Rosenwinkel, Madeleine Peyroux and the Lincoln Center Jazz Orchestra among others.

Aaron was born in Boston and got hooked on jazz in high school by Bob Sini-crope and Jerry Bergonzi, two master educators. He spent a year at the New School for Jazz and Contemporary Music before graduating magna cum laude from Harvard College in 1996 with a degree in History and Science and a concentration in Mind, Brain and Behavior. On weekends he held a long-time residence at Wally's Cafe in Boston, and the fall after graduation he moved to Brooklyn.

He began performing with a cross-generational array of legends and peers--including Tom Harrell, Freddie Hubbard, Mark Turner, Greg Tardy--in addition to working with his own trio. In 1998 he joined the quartet of Joshua Redman, with whom he toured for 4 years and recorded two albums. Along with Aaron's 4 albums as a leader and 4 more as a co-leader of the OAM Trio, Aaron has recorded over 60 cds with a diverse spectrum of artists.

In 2004 and 2008, Aaron produced and performed in Jazz for America's Future and Jazz for Obama, historic fundraising concerts for Sen. John Kerry and President Barack Obama respectively. He is the co-arranger/composer (with John Ellis) of the Baby Loves Jazz series of books and cds, as well as the musical director of All Souls at Sundown, a jazz and poetry series in NYC. He is also a member of the instrumental faculty at the New School for Jazz and Contemporary Music and a clinician at conservatories and universities around the world.

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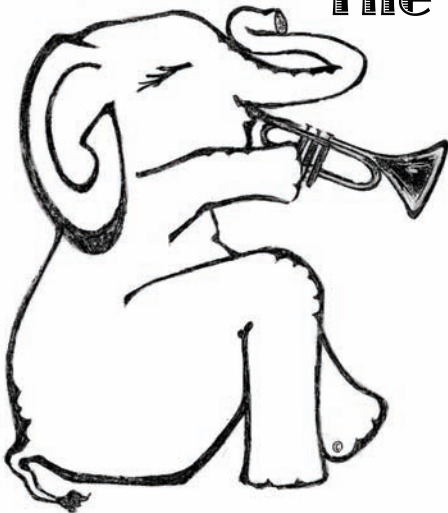
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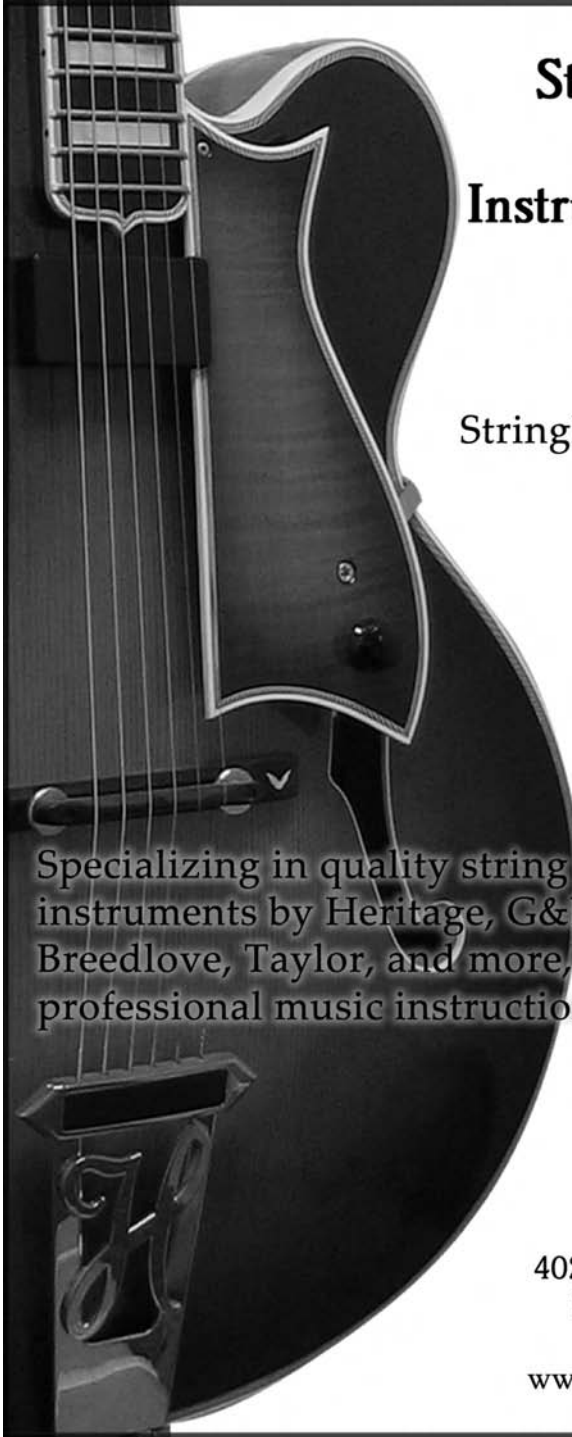
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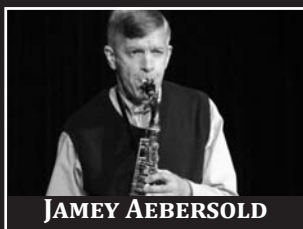
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