Barbary Coast Jazz Ensemble
Taylor Ho Bynum, director

39th Annual
Senior Feature Concert

David Ballou ’18 bass trombone
Ned Feist ‘18 valve trombone
Emma Howeiler ‘18 piano
Andrés Jacobs ‘18 electric guitar
Charlotte Kamin ‘18 drums
Mali Obomsawin ‘18 acoustic bass
Zoe Sands ‘18 voice
Daniel Seo T’18 alto saxophone
Ziqi Wang ’18 alto saxophone

This performance is made possible in part by the Dartmouth Class of 1975 Guest Artist Residency Fund, the Don Glasgo Fund, the Hopkins Center Performance Fund No. 1, a Gift to the Don Glasgo Fund in Memory of Alan L. Gottesman ’13, the Visiting Performers Supplementary Fund No. 1 and the William D. 1905 and Besse M. Blatner Fund No. 1.

Sat • May 12, 2018 • 8 pm
Spaulding Auditorium • Dartmouth College
You Take Time
   Mali Obomsawin ’18 voice, guitar & acoustic bass

Too Young to Go Steady
   Emma Howeiler ’18 piano, voice & arrangement

Music by Jimmy McHugh, lyrics by Harold Adamson

Wiggle Waggle
   David Ballou ’18 bass trombone

Herbie Hancock, arr. by Bob Mintzer

Hit the Ground Running
   Ziqi Wang ’18 alto saxophone

Gordon Goodwin

Do What You Like/Too Old to Rock and Roll: Too Young to Die
   Andrès Jacobs ’18 electric guitar, voice, flute & arrangement

Ginger Baker/Ian Anderson

Jane
   Ned Feist ’18 valve trombone & arrangement

Dave Freiberg, Jim McPherson, Paul Kantner, Craig Chaquico

I Thought It Was You
   Daniel Seo ’18 alto saxophone, EWI, vocoder & arrangement

Herbie Hancock, Melvin Ragin, Jeffrey Cohen

Breathing Underwater
   Charlotte Kamin ’18 drums

Nai Palm, Paul Bender, Perrin Moss, Simon Mavin, arr. by Leif Harder ’15

It's Oh So Quiet
   Zoe Sands ’18 voice

Music by Hans Lang, lyrics by Bert Reisfeld

The Deep Land
   Featuring all the graduating members of the ensemble

Taylor Ho Bynum
Program Notes

I am extremely grateful for the mentorship of Don and Taylor, and the friendship and creative collaboration with the directors and fellow students that has come with playing in the Coast for the last four years. It also feels appropriate to thank the non-Coast jazz faculty at Dartmouth, Fred Haas and Mike Eckroth, as their support has been crucial to my development as a musician and my ability to endure my time at Dartmouth. Reflecting on personal development, life changes, and the passage and paradoxes of time led me to write this senior feature song, “You Take Time.” Hope you like it!

Mali Obomsawin ’18

I joined the Barbary Coast Jazz Ensemble my freshman fall and I am honored to have been a part of such a remarkable group of people during my time at Dartmouth. The diverse body of music, the musicians, directors and guest artists with the Coast over the years have completely transformed my understanding of both music and the world. I am grateful to have been a part of a community here that is so intellectually, creatively and spiritually fulfilling. I am a linguistics major modified with history, and in the next few years I plan on pursuing professional musicianship as well as a career in law. I chose to write an arrangement for one of the first jazz standards I learned and fell in love with. “Too Young to Go Steady,” written by Jimmy McHugh and first recorded in 1956 by Nat King Cole and Orchestra, is a beautiful way to bookend my experience playing piano in school jazz bands since seventh grade. This arrangement is for piano trio and five horns, and I have arranged it with the feel and sound that define so much of what I love about this music.

Emma Howeiler ’18

Playing in the Barbary Coast has been one of the most important experiences I have had in college. I’ve been able to play with extremely talented peers as well as all the great guests that have come to play with us. Going to Cuba was something that had never even crossed my mind, but thanks to Coast I can now say I’ve played jazz in Havana and Matanzas. “Wiggle Waggle” is a great funk song by Herbie Hancock that Taylor Ho Bynum helped me select for this show. Many thanks to him for that as well as for taking over direction of the ensemble with such enthusiasm and care.

David Ballou ’18

I am from a small but well-known town called Hanover, New Hampshire. At Dartmouth, I am an economics and environmental studies double major. While still a senior in high school, I saw the Barbary Coast perform in a senior feature concert much like the one I am playing in tonight. This prompted me to join the Barbary Coast Jazz Ensemble in the fall of 2014, and I have been playing with the group since then. “Hit the Ground Running,” by Gordon Goodwin’s Big Phat Band, is a fast and fun piece that incorporates a majority of the band and reflects the fun spirit of the Barbary Coast Jazz Ensemble that I have experienced during these past four years.

Ziqi Wang ’18

I have played guitar since I was seven, having been forced to play for half a year by my dad until I discovered I actually enjoyed playing. Around this time I started listening to Jethro Tull and saw them live, and since then Tull has been my favorite band. A year later, I started listening to Cream, and they have been my second favorite band for as long as I can remember. I wanted to do a feature that would have the whole Barbary Coast playing, so adapting a song by Cream, a trio, I thought would be too difficult. I went with a Blind Faith song since Blind Faith has two-thirds of Cream. When I was 9 I started playing flute in intermediate school and I got to see Cream perform live at Madison Square Garden, a show that would end up being their last ever. I came into college saying that, if I got into the Barbary Coast, I would make it my top extracurricular activity, and I am very happy to have been able to spend the past few years as a member of the band. I would like to thank my parents for forcing me to stick with music and encouraging me to continually practice and improve to get to where I am today.

Andrés Jacobs ’18

Hey there! I’m Ned. I’m 22 years old, and I’m a mechanical engineer from upstate New York. I love skiing, jazz and food (not necessarily in that order). I started on the piano when I was 5, and eventually graduated to the violin and then to the euphonium. I first picked up jazz in middle school, when the jazz ensemble director was kind enough to allow euphoniums in his trombone section. Needless to say, I was fairly disappointed when I reached high school and learned that there are no euphoniums in real jazz bands. Fortunately (or unfortunately, your call), a teacher
of mine introduced me to this funny little instrument called the valve trombone, and I’ve been playing it ever since. I joined the Coast my freshman fall, and it quickly became one of the most fulfilling experiences I’ve ever been a part of. It means a lot to me to be able to perform here tonight, and I thank you for attending. “Jane” was originally written by “typical cheesy late-70s band No. 345” Jefferson Starship. It came out on their 1979 album Freedom at Point Zero—the first album with new and surprisingly talented lead singer Mickey Thomas. In the fall of 2015, during my sophomore year in college, I wrote an arrangement of “Jane” for a trombone quartet, inspired by the Maniacal 4, a professional trombone quartet who did a similar arrangement in 2013. The final version was arranged specifically for the trombones and rhythm section here tonight, so I hope you enjoy.

Ned Feist ’18

I was born in Seoul, South Korea, and grew up in Vancouver, BC, Canada, and am an MBA student at Tuck School of Business. Music has always been an integral part of my life, since picking up saxophone during seventh grade. I feel very fortunate that I have been able to keep my music going since then. However, I never thought that I would be able to play regularly in a big band setting since leaving college. Then the Coast happened for me this year! Playing with these talented young(er) musicians has been one of the most exciting and refreshing musical experiences in my life. Under Taylor’s directorship, I was able take a journey to the uncharted territories of free improvisation which gave me a new way of looking at music and myself as a person. I cannot thank the members of the Coast and Taylor enough for giving me such an inspiring musical experience and developing me into a better musician.

Daniel Seo T’18

My name is Charlotte Kamin, and I am an Asian and Middle Eastern studies major and government minor. I joined the Barbary Coast this year, and it has been a phenomenal experience working with Taylor and improving as a musician in my final year at Dartmouth. I selected the piece “Breathing Underwater” by the Australian band Hiatus Kaiyote (self-described as multi-instrumental polyrhythmic gangster s***). It felt right to choose a song off an album that has been so central to my time here and that I so strongly associate with this space. I love the song’s tight, funk-soul style and its complex rhythmic feel. It has been both challenging and rewarding adapting it to a big band but incredibly exciting to breathe new life into this great tune.

Charlotte Kamin ’18

Somebody once said to me: one can either play four-chord shows for a crowd of many frat bros, or many chords to a crowd of four. Thankfully by senior year, four bros was more than enough. Thanks to Taylor and all of Coast for a wonderful year of fabulous tunes; I’ve boogied hard and learnt soooo much from all of you. My senior feature is a fun song made famous by a national hero of mine, that I thought captured a relatable aspect of this funny part of our lives called college.

Zoe Sands ’18

It is a true pleasure to carry on the Coast’s long tradition of the spring senior feature concert. (I also did not want to be the jerk that showed up and snatched it away right as these fine people were about to graduate!) While I am sad to have only had one year with these students, I am grateful for that time—most of them have been in this band longer than me, all of them have welcomed me into this community, and all of them have taught me more than they can imagine. I wanted to start a tradition of my own, so I composed a piece to send the soon-to-be graduates off into the world and give them one last chance to kick it about with their friends in the band. When I was first hired here, people kept telling me, “Things can get complicated when students leave to the Deep Land.” I was quite confused and curious until I realized they were actually saying “The D Plan.” But I still like the idea of this mythic place, and hope whatever it means to Mali, Emma, David, Ziqi, Andrès, Ned, Daniel, Charlotte and Zoe, they find their own Deep Land on their journeys. My love and best wishes to each one of you.

Taylor Ho Bynum, director
About the Artists

The Barbary Coast is the student jazz ensemble of Dartmouth College. Composed almost entirely of non-music majors, the Coast is dedicated to the idea that a large group of people improvising together, exploring ideas and making choices in real time, can be a transformative experience. The jazz orchestra has been a model of creative interaction, structural innovation and American ingenuity for over a century—and the Coast has been around for almost as long: first for decades as a student-led ensemble, then for forty years under the leadership of Don Glasgo. In its rich history, the ensemble has hosted a diversity of guest artists, from jazz legends like Max Roach, Dexter Gordon and Clark Terry, to leaders of the avant-garde like Sun Ra, Don Cherry and Lester Bowie, to Latin jazz masters like Eddie Palmieri and Jerry and Andy Gonzales. This tradition continues with visits from some of the brightest voices of today's creative music scene like Nicole Mitchell, Mary Halvorson and Tomeka Reid. The Coast explores the full spectrum of jazz and creative music, from pioneers like Duke Ellington, Mary Lou Williams and Charles Mingus, to the latest original compositions by its guest artists, director and students. Each term brings a new theme—whether the focus is on a particular composer or historical period, a collaboration with guests or other Hop Ensembles, or a program like tonight, with repertoire chosen by its graduating students.

Taylor Ho Bynum (director), who began leading the Barbary Coast Jazz Ensemble at Dartmouth in 2017, has spent his career navigating the intersections between structure and improvisation—through musical composition, performance and interdisciplinary collaboration, and through production, organizing, teaching, writing and advocacy. Bynum’s expressionistic playing on cornet and his expansive vision as composer have garnered him critical attention on over twenty recordings as a bandleader and dozens more as a sideman. His varied endeavors include leading his own bands (such as his long-running Sextet and his 15-piece creative orchestra The PlusTet), his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of Anthony Braxton's Tri-Centric Foundation (which he serves as executive director, producing and performing on most of Braxton’s recent major projects). Bynum has worked with many legendary figures such as Bill Dixon and Cecil Taylor, maintains current collaborative projects with forward thinking peers like Mary Halvorson and Tomas Fujiwara, and travels the globe to conduct explorations of new creative orchestra music. His writing has been published in The New Yorker, Point of Departure and Sound American. Bynum has taught at universities, festivals and workshops worldwide, and has served as a panelist and consultant for leading funders, arts organizations and individual artists. His work has received support from Creative Capital, the Connecticut Office of the Arts, Chamber Music America, New Music USA, USArtists International and the Doris Duke Charitable Foundation.

Upcoming Events

Dartmouth Symphony Orchestra & Dartmouth Dance Ensemble

Filippo Ciabatti, conductor
John Heginbotham, director
Rebecca Stenn, choreographer-in-residence

Fri & Sat • May 25 & 26 • 8 pm

Two Hop ensembles unite via technology to collaborate on newly choreographed Stravinsky’s “Petrushka,” plus other works.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter
Barbary Coast Jazz Ensemble

Taylor Ho Bynum, director

Alto Saxophone
Gray Christie ’20
Isabel Hurley ’19
Shivesh Shah ’19
*Ziqi Wang ’18

Tenor Saxophone
Noah Campbell ’21
(+ clarinet & bass sax)
Dillon Ford ’20 (+ bassoon)
Kevin Mercado ’19
Connor Quigley ’21

Baritone Saxophone
*Daniel Seo T’18
(+ soprano, alto, EWI & vocoder)
Amanda Sload ’19

Trumpet
Michael Fraunberger ’19
Sophia Kinne ’20 (+ flugelhorn)
Barrett Noone ’21
Nick Samel ’20
Noel Siegert ’21

Tenor Saxophone
Noah Campbell ’21
(+ clarinet & bass sax)
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Michael Fraunberger ’19
Sophia Kinne ’20 (+ flugelhorn)
Barrett Noone ’21
Nick Samel ’20
Noel Siegert ’21

Trombone
*David Ballou ’18
*Ned Feist ’18
Lucas James ’21 (+ voice)
Charlie Johnson ’19

Piano
*Emma Howeiler ’18
(+ keyboards & voice)

Guitar
*Andrés Jacobs ’18
(+ flute & voice)
Drew Kaler ’21

Bass
*Mali Obomsawin ’18
(+ guitar & voice)

Drums
*Charlotte Kamin ’18

Voice
Jasmine Collins ’21
*Zoe Sands ’18

*Graduating members of the ensemble
T = Tuck School of Business

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