

# **Hopkins Center for the Arts**

at Dartmouth

presents

## **Carla Bley Trios**

featuring Steve Swallow and Andy Sheppard

and

## **The Coast Jazz Orchestra at Dartmouth**

directed by Taylor Ho Bynum,

with special guest Karen Mantler

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*Funded in part by the Class of 1961 Legacy: The American Tradition in Performance Fund, the Bob Gatzert 1951 Jazz Series Fund for the Hopkins Center, the David H. Hilton 1951 Fund No. 2, a gift from Amy and Henry Nachman '51 Tu'55, the Dartmouth Class of 1975, and a gift to the Don Glasgo Fund in memory of Alan Gottesman '13.*

**Sat, Oct 19, 7:30 pm**

2019 • Spaulding Auditorium • Dartmouth College

# Program

## **The Coast Jazz Orchestra**

*Someone to Watch*

*One Way*

*Old MacDonald Had a Farm*

Excerpts from *Escalator Over the Hill*

*Why*

*Little Pony Soldier*

*End of Rawalpindi*

*Hotel Overture*

All music composed and arranged by Carla Bley, except *Old MacDonald* (traditional, arranged by Bley).  
*Escalator Over the Hill* libretto by Paul Haines.

## **Intermission**

## **The Carla Bley Trio**

Carla Bley, piano

Andy Sheppard, tenor and soprano saxophone

Steve Swallow, bass

*Titles to be announced from the stage*

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*Approx duration: 120 minutes including intermission*

# Program Notes

It is a true pleasure to celebrate the music of Carla Bley at the Hopkins Center for the Arts tonight. For the past six decades, the world of jazz and creative music has been enriched, inspired, instigated and transformed by Bley's visionary and trailblazing work. From interpretations of her compositions by jazz legends like Jimmy Giuffre, George Russell, Paul Bley, Gary Burton and Tony Williams, to her crucial participation and leadership in the Jazz Composer's Orchestra and Charlie Haden's Liberation Music Orchestra, to her own fantastically diverse ensembles and recordings as a bandleader, Bley has established herself as a touchstone in modern American music. Along with her many creative accomplishments and accolades, throughout her career Bley has also demonstrated a powerful commitment to artist empowerment and self-determination—from being a charter member of legendary musician collectives to running her own label—that has inspired generations of artists looking to stay true to their own ideas. As Ethan Iverson writes in a thoughtful 2018 profile in *The New Yorker*, "Every jazz fan knows the name of Carla Bley, but her relentless productivity and constant reinvention can make it difficult to grasp her contribution to music ... Her work lights the way for those looking to join the past to the future."

The Coast Jazz Orchestra will begin the evening performing some classics from Bley's catalog of big band music. The first three compositions, *Someone to Watch*, *One Way* and *Old MacDonald*, are drawn from her recordings in the '90s and '00s with her crack touring band of that era, which made a series of excellent albums released on Bley's own WATT record label. These pieces demonstrate many of Bley's trademarks: a deep knowledge of jazz tradition wedded to an omnivorous taste for different styles and feels, a masterful gift for melody and orchestration combined with a sly sense of humor and willingness to pull the rug out from the music at any moment, a Charles Ives-ian embrace of folk and concert music, the sacred and the profane.

The Coast will close the first half of the program with excerpts from Bley's 1971 masterpiece, *Escalator Over the Hill*. The original recording featured a massive cast of 53 musicians, including free-jazz pioneers like trumpeter Don Cherry, bassist Charlie Haden and trombonist Roswell Rudd, extraordinary jazz vocalists like Sheila Jordan and Jeanne Lee, and adventurous pop and rock stars like a young Linda Ronstadt and bassist/singer Jack Bruce. *EOTH* is considered an essential contribution to one of creative music's most fertile periods—an indescribable mélange of genres and styles, from Weill-inspired showtunes to classical Indian drones, from passionate jazz solos to relentless rock grooves, with a beautifully abstract libretto by poet Paul Haines. We are delighted to have the

multi-instrumentalist Karen Mantler join us for this performance. In addition to her own brilliantly idiosyncratic music as a composer/performer, Mantler is Carla Bley's daughter and long-time collaborator, and made her first appearance on record as a four-year old vocalist on *EOTH*. She has been connected to this music for a lifetime, and we are grateful for her help in workshoping and rehearsing it.

Where Bley's piano playing draws upon the Count Basie tradition of perfected minimalism, her writing for jazz orchestra carries on Duke Ellington's genius for composing for specific individuals, spotlighting the inimitable improvisational voices in her ensemble, whether it be Cherry, Rudd or saxophonist Gato Barbieri on her earliest recordings, to the trumpeter Lew Soloff, trombonist Gary Valente and saxophonist Andy Sheppard with her later big band. This presents a wonderful challenge to the student musicians of the Coast—not to reproduce the sounds of the original soloists, but to play with their own kind of individualism, risk, and personality. The ensemble passages are no easier. In a very short period of time, the Coast has had to gain fluency in the multiple stylistic ingredients in Bley's marvelous sonic stew—from richly harmonized chorales to intense up-tempo swing to deep pocketed funk—all while incorporating nine new members into the band. I am proud of the hard work the Coast has put into this over the past five weeks, and hope that, in the presence of the maestra, we can do justice to the music.

While it might seem odd to close the first set with an overture, we are really setting the stage for the performance of the Carla Bley Trio in the second half. Bley's compatriots in this ensemble are renowned figures in their own right: saxophonist Andy Sheppard is one of the most esteemed musicians to emerge from the UK jazz scene, and bassist Steve Swallow is a veritable legend, an innovator on the electric bass and a ubiquitous presence on some of the most important recordings over the past sixty years. Bley and Swallow have been collaborators since the early sixties, when Swallow was performing Bley's music with Jimmy Giuffre and Paul Bley, Sheppard has been with them since the trio's inception in the early nineties, and both musicians have been at the core of just about all of Bley's projects, big or small, over the past three decades. The musical communication and sensitivity engendered by this long a history should not be taken for granted; the Carla Bley Trio demonstrates artistic collaboration at the highest level, which we are privileged to experience tonight.

Thank you for coming to the concert tonight and enjoy the music!

Taylor Ho Bynum

# About the Artists

**Carla Bley** was born in Oakland, California, in 1936. Her father Emil Borg, a piano teacher and church organist, began giving her music lessons when she was three years old and she was soon playing at church functions. However, her musical education ended at the age of eight. Her formal education stopped entirely when she dropped out of high school after completing the tenth grade.

During her adolescence Bley was drawn to jazz and moved to New York City to be closer to the musicians she admired. She resumed her musical education by working as a cigarette girl at the famed Birdland jazz club, where she was able to hear the greatest jazz musicians of the day. She met and married pianist Paul Bley and eventually relocated to Los Angeles, where Paul and his quartet had a steady gig at the Hillcrest Club. She began to write music. When saxophonist Ornette Coleman came on the scene in the mid-fifties, Paul Bley immediately hired him, and Bley was exposed nightly to “free” playing, a powerful influence that was to affect her writing for many years.

In the early '60s Bley returned to New York. Soon George Russell, Jimmy Giuffre, Art Farmer, Tony Williams and others began to play and record her compositions. She was a member of The Jazz Composer's Guild, where she met composer Michael Mantler, whom she later married. They formed a group called The Jazz Composer's Orchestra, one of the most important large ensembles in the “free-jazz” era that recorded and self-released a series of acclaimed albums between 1965-1975, including work by Bley, Mantler, Don Cherry, Roswell Rudd and Clifford Thornton, among others. Most notable of these recordings is Bley's *Escalator Over The Hill* from 1971, a “chronotransduction” with words by Paul Haines, that received the French award Oscar du Disque de Jazz.

In the early seventies, Bley began leading her own projects, ranging in size from duo to big band, releasing dozens of recordings primarily on her own WATT record label over the next five decades, a catalog of work that has earned her legendary status in the jazz history books. She has toured throughout the world, with performances at most of the major festivals and venues in North and South America, Europe and Japan. Her many honors include a Guggenheim Fellowship, Deutscher Schallplattenpreis, Prix Jazz Moderne, honorary doctorates from the University of Toulouse and New England Conservatory, and a 2015 NEA Jazz Master Award. She has been celebrated multiple times as composer and arranger of the year by *Downbeat*, *JazzTimes* and other publications, has received multiple

Grammy nominations, and been commissioned by festivals, orchestras and chamber ensembles worldwide.

In addition to her own albums, Bley has been the primary composer and arranger on many classic recordings, such as Gary Burton's *A Genuine Tong Funeral* (1967), Pink Floyd drummer Nick Mason's *Fictitious Sports* (1981) and Charlie Haden's Liberation Music Orchestra (1969). The collaboration with Haden and the *Liberation Music Orchestra* continued through Haden's death in 2014; Bley was the primary composer/arranger on all five Liberation Music Orchestra albums, and still leads the band in performance today.

In recent years Bley has continued to perform and record, releasing two trio albums on ECM Records (the first time she released music under her own name on a label not her own), performing her big band music with her own ensemble and with groups around the world, and composing an oratorio for big band and boy's choir, *La Leçon Française*. Though the title of her latest album, *Andando el Tiempo*, translates as “with the passing of time,” Carla Bley keeps her music moving into the future.

**Steve Swallow** was born in New York City in 1940, and spent his childhood in Fair Lawn, New Jersey. Before turning to the acoustic bass at age 14, he studied piano and trumpet. His otherwise miserable adolescence was brightened by his discovery of jazz. During his years at Yale University he studied composition with Donald Martino, and played Dixieland with many of the greats, among them Pee Wee Russell, Buck Clayton and Vic Dickenson. In 1960 he met Paul and Carla Bley, left Yale in a hurry, moved to New York City, and began to tour and record with Paul Bley, the Jimmy Giuffre Trio and George Russell's sextet, which featured Eric Dolphy and Thad Jones. He also performed in the early '60s with Joao Gilberto, Sheila Jordan and bands led by Benny Goodman, Marian McPartland, Chico Hamilton, Al Cohn and Zoot Sims, Clark Terry and Bob Brookmeyer, and Chick Corea.

In 1964 he joined the Art Farmer Quartet featuring Jim Hall, and began writing music. He toured from late 1965 through 1967 with the Stan Getz Quartet, which also included Gary Burton (replaced in 1967 by Chick Corea) and Roy Haynes. In 1968 he left Getz to join Gary Burton's quartet, an association he maintained, with occasional time off for good behavior, for 20 years. In 1970 he switched from acoustic to electric bass, becoming one of the first major jazz bassists to perform exclusively on electric, and took his first stab at bandleading.

# About the Artists *continued*

In 1978 Swallow joined the Carla Bley Band. He continues to perform and record with her extensively, in various contexts, and has co-produced many of her recordings. He has also performed with such legendary artists as Dizzy Gillespie, Michael Brecker, George Benson and Herbie Hancock, and has maintained long associations with John Scofield, Pat Metheny, Joe Lovano, Jack DeJohnette, Paul Motian, Lee Konitz, Chris Potter, Bobby Previte, Dave Liebman, Adam Nussbaum, Steve Kuhn, Antonio Sanchez, Dave Douglas and countless others. His compositions have been recorded by such prominent jazz artists as Bill Evans, Chick Corea, Stan Getz, Gary Burton, Art Farmer, Phil Woods, Jack DeJohnette, Jim Hall and Pat Metheny, and he's been sampled by A Tribe Called Quest.

Swallow placed first (electric bass) in the Downbeat International Critics Poll since 1983, and in the Downbeat Readers Poll since 1985, until the late '00s. He also won the Jazz Times Poll (electric bass) for several years, and has been voted the Jazz Journalists Association's electric bassist of the year since 2001, when that category was instituted. He lives now in contented isolation with Carla Bley, in the mountains of upstate New York.

**Andy Sheppard** is one of Europe's leading saxophonists and one of a very few British musicians to have made a significant impact on the international jazz scene, playing and writing for settings from solo to big band and chamber orchestra. He has composed over 350 works that incorporate a strong and characteristic sense of lyricism alongside a very personal use of rhythms from Asia, Africa and South America. Sheppard took up the saxophone at 19, highly motivated after encountering the music of John Coltrane, and three weeks after getting his first instrument was playing in public with the Bristol-based quartet Sphere. After a period in Paris where he worked with groups including performance art band Urban Sax, he returned to the UK in the mid '80s, recording the album *Andy Sheppard* for Antilles/Island, with Steve Swallow as producer, the beginning of a long musical association that continues to this day. Since then Sheppard has recorded for labels including Blue Note, Verve, Label Bleu and Provocateur.

Sheppard has been invited to compose for large and small ensembles in the areas of jazz and contemporary classical music, with commissions from the UMO Orchestra (Finland), the Bergen Big Band (Norway), the classical saxophonist John Harle and the Bournemouth Sinfonietta, the Kintamarni Saxophone Quartet, and the Northumbrian piper Kathryn Tickell and the Northern Sinfonia, among

others. He has also organized Saxophone Massive, a series of large-scale celebratory performances performed in the UK and abroad by saxophone choirs made up of players of all ages and abilities that can be tailored to suit indoor or outdoor performance venues. He has also composed for dance, radio and TV.

Sheppard has been described as a serial collaborator, playing, recording and developing new music with artists as varied as Brazilian percussionist Nana Vasconcelos, Indian violinist L.Shankar, and singer songwriter John Martyn, and a myriad of leading jazz figures, including the rare hat-trick of three of the seminal composers in contemporary jazz: Carla Bley, George Russell and Gil Evans. Over the past decade, Sheppard has recorded a series of acclaimed albums as a leader on the ECM Records label, *Movements in Colour* (2009), *Trio Libero* (2012), *Surrounded by Sea* (2015), and *Romaria* (2018).

**Karen Mantler** was born in 1966, the daughter of Carla Bley and Michael Mantler. She made her recorded debut at age four, singing on Bley's *Escalator Over the Hill*, and continued to participate in her mother's ensembles from an exceedingly young age, adding vocals and glockenspiel to many performances and recordings through 1980. She began playing clarinet, organ and harmonica in high school, and continued her studies at Berklee College of Music. After graduating, she began leading and touring with her own bands and moved to New York City. Over the ensuing years, she released a series of albums of original compositions (often inspired by her cat): *My Cat Arnold* (1989), *Karen Mantler and Her Cat Arnold Get the Flu* (1990) and *Farewell* (1996), which culminated in an opera about the search for a new pet, *Pet Project* (2000). She also resumed performing on harmonica and organ in many of Carla Bley's ensembles, along with other projects with Michael Mantler, Steve Swallow, Motohiko Hino, Terry Adams (of NRBQ fame), Peter Blegvad and legendary British singer/songwriter Robert Wyatt. Her most recent release as a leader, *Business is Bad* (2014), was reviewed in *All About Jazz* as "an album that speaks to the human condition with rare informality, refreshing honesty and a complete lack of naval-gazing." *The New York Times* described it as "wry, bluntly elegant songs ... what comes across, in the words and between the lines, is the will to stay on track—to keep living, writing songs and playing, no matter the cost."

**Taylor Ho Bynum**, who began leading the Coast Jazz Orchestra at Dartmouth in 2017, has spent his career navigating the intersections between structure and

# About the Artists *continued*

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, including his latest release *The Ambiguity Manifesto*. 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 served as executive director from 2010-2018, producing and performing on many major Braxton projects, including two operas and multiple festivals). Bynum has worked with other legendary figures such as Bill Dixon and Cecil Taylor and maintains current collaborative projects with Tomas Fujiwara, Mary Halvorson, Kyoko Kitamura, Joe Morris and Tomeka Reid, among others, with other recent sideman credits including Nels Cline, Ensemble Musikfabrik, Jason Kao Hwang, Ingrid Laubrock, Nicole Mitchell, Wadada Leo Smith and Yo La Tengo. Bynum travels the globe to conduct explorations of new creative orchestra music, with works premiered by the Scottish BBC Symphony Orchestra and the Tri-Centric Orchestra, and has taught workshops at universities and festivals worldwide. Bynum’s writing has been published in the *New Yorker*, *Point of Departure* and *Sound American*, and he has served as a panelist, board member and consultant for leading arts organizations and individual artists.

## **The Coast Through Time**

by *Sophia Kinne '20*

The Coast Jazz Orchestra is the latest iteration of an unbroken continuum of students at Dartmouth College interested in creating exciting and innovative sounds together. For over 100 years, Dartmouth students have been swinging, bopping and vibing to a changing and adaptive style of music often tied down to the singular descriptive word “jazz,” which may mean something different depending on who you ask. Whether it’s the notion of a particular instrumentation, the presence of improvisation, or the inclusion of varying music styles in its repertoire, Coast has been a part of the expanse of meanings this word can carry.

The conception of a “jazz band” at Dartmouth College originated in the early years of the 20th century, when advances in recording technology and media distribution allowed the innovations and performance styles of black musicians to permeate and influence popular culture.

In 1917, an ensemble called the “Dartmouth Five” began performing popular Dixieland music and vaudeville style shows, marking the beginning of a long history of jazz at Dartmouth.

In 1921, the administration of Dartmouth College forced the musicians to remove the college’s name from the title of their band, leading to a new name, “The Barbary Coast Five,” referencing the notorious red-light district in San Francisco where this new music was known to thrive. Through the ’20s and ’30s, the band toured the country and made records, performing at college campuses and other venues and contributed their own musical stylings to the developing artform. Blues, ragtime, hot jazz and swing developed in their own right and bled into one another to create the wealth of styles associated with jazz today. As the music of the day evolved, the taste, style and instrumentation of the band also changed, along with its name, with variations including “The Barbary Coast Eight,” “The Barbary Coast Orchestra” and “The Barbary Coast Jazz Ensemble.”

After six decades as a student-led group, Dartmouth College officially recognized the band in the 1970s, putting it under the umbrella of the Hopkins Center for the Arts and hiring Don Glasgow as the first appointed director of the band. During his 40 years at the helm of the ensemble, Don nurtured and supported generations of Dartmouth musicians, and brought in an eclectic mix of guest artists to work with the band, including such legends as Max Roach, Dexter Gordon and Sun Ra.

In 2017, Taylor Ho Bynum came on board as Coast’s new director, and under his leadership the band has remained a home for musical creativity, individual exploration and collective discovery. The band has served as an important community at Dartmouth College for a variety of students with different musical backgrounds and artistic goals. The Coast recognizes the privilege to play this music in a supportive collegiate environment, while acknowledging and attempting to honor the improvisatory and revolutionary principles that guided the pioneers of the music.

## **Our “New” Name**

In 2017, members of the ensemble became interested in the origins and meanings of the band’s name, “The Barbary Coast Jazz Ensemble.” The students formed a committee to investigate the meanings of “Barbary Coast” throughout history and within the context of jazz at Dartmouth and beyond. After nearly two years of research and discussion, the committee presented its findings to the rest of the

# About the Artists *continued*

band, the alumni of the band and interested members of the Dartmouth community.

As discussed above, at the time of the band's original naming, San Francisco's "Barbary Coast" was a red-light district known for its emerging swing and dance scene. That district in turn was named after the colonial term for the Northern coast of Africa, a region known in the Western imagination for its history of piracy and slave trading.

After heavy research and discussion, the committee offered the opinion that the word "Barbary" did not need to remain in

the name in order to stay connected to the band's traditions. The contemporary associations among the general public generated by the words "Barbary Coast" are very different than in the 1920s, and the current students felt it was more important to honor the intent of the founders of the band and the values of the music itself, rather than stay attached to a name.

Long informally known as "Coast" among its members, alumni and fans, the band has now adopted "The Coast Jazz Orchestra at Dartmouth" as its official moniker.

## The Coast Jazz Orchestra

Taylor Ho Bynum, director

With special guest Karen Mantler (harmonica, organ, vocals)

### **Alto saxophone**

Gray Christie '20  
Cameron Guage '22 (+ flute)

### **Tenor saxophone**

Noah Campbell '21\* (+ soprano sax)  
Everett Magnuson '22

### **Baritone saxophone**

Dillon Ford '20

### **Trumpet**

Sophia Kinne '20  
Ryan McClure '23  
Barrett Noone '21  
Amy Norton '23 (+ french horn)  
Nick Samel '20

### **Trombone**

Lucas James '21\*  
Jack McGary '23  
Ted McManus '22

### **Voice**

Jasmine Collins '21  
Nashe Mutenda '20

### **Guitar**

Drew Kaler '21 (+ harp)  
Matt Keating '23  
Carson Peck '22

### **Piano**

Shania Smith '23 (+ steel pan)

### **Electric and acoustic bass**

Christopher Damon '22 (+ bassoon)  
Eli Hecht '23

### **Drums**

Alex Rivlin '21  
Jason Wang '22

\*ensemble assistant

*The Coast Jazz Orchestra acknowledges we are performing upon the ancestral and unceded lands of the Abenaki people.*

# Connecting Artists to the Community

While at Dartmouth, Carla Bley and her trio participated in a public pre-show conversation. They also engaged in numerous interactions with students in The Coast Jazz Orchestra at Dartmouth. For more information about Hop Engagement and Community programs, call 603.646.2010 or visit [hop.dartmouth.edu/faculty-staff](http://hop.dartmouth.edu/faculty-staff) or [hop.dartmouth.edu/community](http://hop.dartmouth.edu/community).

## Upcoming Events



### Dartmouth College Gospel Choir

Walt Cunningham, director

Sat, Oct 26, 7:30 pm

The college's gospel choir raises the roof with twice-yearly concerts of new and contemporary gospel music by a big choir, soloists and big band.



For tickets or more info, call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu). Share your experiences! #HopkinsCenter

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