

Hopkins Center for the Arts

at Dartmouth

presents

Coast Jazz Orchestra at Dartmouth

Taylor Ho Bynum, director

and

The Vitor Gonçalves Trio

Vitor Gonçalves, piano, accordion

Eduardo Belo, bass

Vanderlei Pereira, drums

with Dartmouth faculty guests:

Amy Garapic, percussion

Jason Ennis, guitar

Saturday, February 5, 7:30 pm

Spaulding Auditorium • Dartmouth College • 2022

Generously supported by the Dartmouth Class of 1975, a gift to the Don Glasgo Fund in memory of Alan Gottesman '13 and Friends of the Coast Jazz Orchestra

Coast Jazz Orchestra

Taylor Ho Bynum, director

Special faculty guests

Amy Garapic, percussion,
and coach of the Coast
Percussion Ensemble
Jason Ennis, guitar

Trumpets

Ryan McClure '23
Barrett Noone '21

Trombones

Denzel Acheampong '23
Ted McManus '22^
Jack McGary '23
Julia Picker '24 (+ voice)

Saxophones

Evan Bass '24 (alto)
Everett Magnuson '22 (tenor)^
Mateo Oyola '24 (baritone &
alto)^

Bassoon

Christopher Damon '22 (+ bass)^

Cello

Daniel Lin '23

Guitar

Matt Keating '23
Carson Peck '22^

Bass

Eli Hecht '23^*

Drums/percussion

Sam Beutner '25
Tanaka Chikati '25
Damon Dewitt '25
Kirusha Lanski '24
Tony Perez '23
Jayanth Uppaluri '24

Additional percussionists on *Route 7 to Samba*

Robbie Abel '24
Calvin Benson '25
Grant Foley '25
Chase Harvey '25

^Performer with the Coast Jazz Combo

*Hop Ensemble Fellow

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

Program

Approximate duration: 75 minutes with a short changeover between ensembles but no intermission

Coast Jazz Orchestra

Chega de Saudade

Jobim

Insensatez

Jobim

The Vitor Gonçalves Trio

Program to be announced from stage

The Vitor Gonçalves Trio + Coast Jazz Combo

Frevo Camarada

Romero Lubambo

The Coast Percussion Ensemble w/Amy Garapic & Vanderlei Pereira

Route 7 to Samba

Vanderlei Pereira

Coast Jazz Orchestra, The Vitor Gonçalves Trio, & Jason Ennis

Assanhado

Jacob do Bandolim

Program Notes

Yet another “most unusual” term, as we come into concert week battling campus surges and winter blasts, with an average of five students unavailable per rehearsal due to positive tests and contact tracings. Nonetheless—the band has dived into a joyous crash course in the intricacies and subtleties of Brazilian jazz, new vocabularies of rhythm, articulation and feel leaving us inspired and engaged. It is a delight to have not only the extraordinary musicians in the Vitor Gonçalves Trio sharing their expertise and brilliance, but wonderful colleagues like Amy Garapic

and Jason Ennis joining us. As always but particularly right now, I am moved by the hard work, commitment and community of the students of the Coast, sticking together despite all the stresses—finding the beautiful sound and the eternal dance that reconnect us to the potential of extraordinary beauty in each passing moment. I’ll pass the mic to Vitor and Vanderlei to share some insights on some of tonight’s compositions—enjoy the show!

Taylor Ho Bynum

Program Notes *continued*

Chega de Saudade

This Jobim masterpiece is considered the song that catalyzed the Bossa Nova movement. The first recording by the singer Elizeth Cardoso featured Jobim's arrangement and an unknown João Gilberto on the guitar, playing for the first time his revolutionary new beat, a kind of condensed form of samba. Another recording came out the following year, with João Gilberto immortalizing his new way of singing in a subdued tone that went against all the trends of the time in Brazil. The form and harmonies of the song draws a lot from the Choro tradition with its characteristic modulations to the V chord and the second section in the parallel major key.

Vitor Gonçalves

Insensatez

Out of the impressive portfolio of brilliant songs by Jobim, this might be one of the most recorded (after *Girl from Ipanema*, of course). Versions range from Frank Sinatra to Sting, from The Monkees to Pat Metheny, from Judy Garland to Iggy Pop. Its lush harmonies and floaty melody are a staple of the Bossa Nova style. Jobim was not only a great composer but a great pianist and accompanist. With his minimalist style of playing he would find the right counter melody on the piano while accompanying himself or another singer. I basically re-orchestrated and expanded an arrangement by Livio Almeida for a 10-piece band that uses some of the material that Jobim used to play at the piano.

Vitor Gonçalves

Frevo Camarada

Everyone in America that follows the Brazilian music scene must have heard of Romero Lubambo. An incredible guitarist with a unique groove, he has worked with pretty much everyone, from Diane Reeves to Billie Eilish. In this piece Romero writes in

the style of Frevo, a very lively typical carnival musical and dance style from the city of Recife, state of Pernambuco. Some people say that the word "Frevo" comes from "ferver," "to boil," therefore the fast tempos and jumpy dance. Typically performed in a big band setting the music features a lot of syncopations, 16th-note runs and calls and responses between the instrument sections. In the peak of the pandemic Romero asked me to do one of those collaboration videos from a distance. I was coming out of a few months of uncertainty and questioning my life as a professional musician and his invitation was a big inspiration to reconnect to my music and I decided to write this arrangement and overdub all the parts in the accordion.

Vitor Gonçalves

Route 7 to Samba

A percussion ensemble piece written for repique, agogôs, tamborins, caixa (snare) and surdos—all traditional Brazilian samba school instruments. Although samba is customarily played in 2/4 time, several contemporary composers have written sambas in alternate meters, and their innovations inspired me to write a piece in 7/8. The musicians in the ensemble must also follow some basic choreography notated in the score. Since the piece diverges from the standard rhythmic samba path, I named it *Route 7 to Samba*.

Vanderlei Pereira

Assanhado

This is one the most famous pieces of the Choro repertoire. Choro is a big umbrella of styles that is a big foundation of Brazilian music. It developed in Brazil in the turn of the 20th century, mixing European forms and dances with African rhythms. Jacob do Bandolim is a very innovative figure who showed up around the 1950s and really gave a twist to the genre

of Choro while being very knowledgeable of the tradition before him. His compositions often flirted with the syncopated samba rhythms and some people characterize it as samba-choro. This piece has a very unusual harmony for Choro, with the B section featuring a long sequence of dominant chords in the cycle of fourths, something you often hear in a jazz

tune. Also his chromaticism in the melody is very reminiscent of the jazz language. This big band arrangement by Lívio Almeida draws inspiration from the ballroom big band tradition in Brazilian, most known by Severino Araujo and his Orquestra Tabajara.

Vitor Gonçalves

About the Artists

Vitor Gonçalves is a pianist, accordionist, composer and arranger from Rio de Janeiro, Brazil. After an illustrious career as an in demand musician in Brazil, playing with such icons as Hermeto Pascoal, Maria Bethânia, Itiberê Zwarg and many others, he made the move to New York City, where he currently resides. Since arriving here in 2012, he has garnered much acclaim and built a stellar resumé, including features in NPR's Jazz Night in America, hosted by Christian McBride and *The New York Times* as a guest of the renowned Spok Frevo Orquestra. A frequent resident on the stages of Jazz at Lincoln Center, The Jazz Standard and the Jazz Gallery, he both leads his own projects, and collaborates with figures in the New York scene such as Anat Cohen, Vinícius Cantuária, Anthony Wilson, Cyro Baptista and Yotam Silberstein. He also has played in Jazz Festivals and venues around the world, such as Newport Jazz, Jazz à Vienne, Umbria Jazz Festival, Queen Elizabeth Hall in London, and the Coliseum in Lisbon, Portugal, and received two 2020 Grammy nominations, for Best Latin Jazz album with Thalma de Freitas and for Best Large Jazz Ensemble with Anat Cohen Tentet.

Eduardo Belo is a bass player and composer from Brasília, Brazil. Since a young age, Eduardo has been interested in many different styles of music and is

known for his versatility. He has shared the stage with a variety of musicians, including: Michel Camilo, Romero Lubambo, Lee Konitz, Kevin Hays, Bebel Gilberto, Steve Wilson, Duduka da Fonseca, Chico Pinheiro, Ari Hoenig, Helio Alves, Clarice Assad, Pedro Martins, Claudio Roditi and Mario Adnet, among many others. Eduardo is the recipient of a Fulbright Scholarship (2008) and won second place in the national bass competition, “Concurso Nacional de Contrabaixo Sandrino Santoro” hosted in Rio de Janeiro in 2009. After moving to New York City, Eduardo received his master's degree at Queen's College of New York and has been working as one of the most in-demand bass players in the scene. Eduardo is a regular in NYC jazz clubs and has performed in many big venues such as Carnegie Hall, Lincoln Center and Bimhuis.

Drummer **Vanderlei Pereira** is one of the most sought-after musicians on the contemporary Brazilian jazz scene. Combining a prodigious knowledge of Brazilian rhythms with dazzling technique and a distinctive touch, Vanderlei has captivated audiences with his unique and electrifying performances. His proficiency on the drumset extends beyond his mastery of Brazilian rhythms—he has earned the respect of both straight-ahead and Latin jazz

About the Artists *continued*

musicians on the demanding New York scene, where he is widely admired and respected for his musical versatility, with credits including Toots Thielemans, Airto Moreira and Flora Purim, Tito Puente, Paul Winter, Arturo O’Farrill’s Afro-Latin Jazz Orchestra, Claudio Roditi, Bebel Gilberto, Romero Lubambo and many more. A respected educator as well, Vanderlei’s knowledge of harmony and theory (as well as his proficiency on bass, guitar and piano) has enabled him to teach Brazilian music to all musicians, regardless of their primary instrument. He has developed a highly original method of teaching Brazilian music performance principles in a classroom setting in addition to giving private instruction on drumset and percussion.

Taylor Ho Bynum is a composer, performer and interdisciplinary collaborator, and a producer, organizer, teacher and writer. His expressionistic playing on cornet and expansive vision as composer have garnered him critical attention on over 20 recordings as a bandleader and dozens more as a sideman, including *The Ambiguity Manifesto*, a top-10 choice in the 2019 NPR Jazz Critics’ Poll. His varied endeavors include leading his own bands, 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, Cecil Taylor and Wadada Leo Smith, and maintains current collaborative projects with Tomas Fujiwara, Mary Halvorson, Kyoko Kitamura, Joe Morris, and Tomeka Reid, among others. He is currently the director of the Coast Jazz Orchestra at Dartmouth College, where he also teaches music history, composition and improvisation, and his writing has been published in the *New Yorker*, *Point of Departure*, *The Baffler* and *Sound American*.

Amy Garapic is a Brooklyn-based sound maker and educator. Through her work as both performer and collaborative creative facilitator, Amy is constantly energized by asking the question: “what are biological functions of the arts, and how can that inform how the arts are taught, shared, and valued?” Namely, how artistic practice and creative engagement foster empathy, connection and confidence in makers of all ages. Amy can be found performing and teaching in major concert halls, academic institutions, rock clubs, public schools and parks alike throughout the US and beyond. She is one-third of the powerhouse percussion trio, TIGUE; guides international artists through monthlong cultural exchange residencies as facilitator with the State Department supported OneBeat; and teaches percussion at Dartmouth College, The Dalton School and The Special Music School.

Guitarist **Jason Ennis** is an exciting voice in the world of jazz guitar. His unique sound, deep groove and sensitive feel, along with a diverse background in jazz, blues, Brazilian music and classical music have made him highly in demand as a soloist, sideman, bandleader and musical director. A graduate of Middlebury College (BA in music), Jason attended Berklee College of Music (Boston) and The San Francisco Conservatory of Music. Ennis leads his own instrumental group, Jota Sete, and co-leads the world jazz trio, La Voz de Tres, which has toured extensively throughout the United States and Chile and has released two CDs: *La Voz de Tres* (2010) and *Sueños y Delirios* (2014). He is a founding member of the world fusion ensemble Mukana and The Sprague/Jaffe/Ennis Trio and is co-composer and musical director for *En Diablada*, an original music project by Chilean vocalist Natalia Bernal, inspired by Andean folkloric traditions. Since Fall of 2015, Ennis has been a Lecturer in Music at Dartmouth College, where he teaches jazz, world and popular guitar styles.

The Coast Through Time

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,” that 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 Glasgo 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 band, the alumni of the band and interested members of the Dartmouth community.

The Coast Through Time *continued*

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.

Sophia Kinne '20

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