

Hopkins Center for the Arts at Dartmouth

presents

Coast Jazz Orchestra at Dartmouth

Taylor Ho Bynum, director

***Rites of Spring - The 42nd (not quite annual)* Senior Feature Concert**

Christopher Damon '22, bass & bassoon

Everett Magnuson '22, tenor saxophone

Ted McManus '22, trombone & electronics

Barrett Noone '21, trumpet

Carson Peck '22, electric guitar

With special guest alums from '20 & '21

Saturday, May 7, 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 – Spring 2022

Taylor Ho Bynum, director

Trumpets

Ryan McClure '23
Barrett Noone '21
Amy Norton '23

Trombones

Denzel Acheampong '23
Sarah Chacko '23
Ted McManus '22

Saxophones

Will Hileman '22 (alto)
Everett Magnuson '22 (tenor)
Mateo Oyola '24 (baritone & alto)
Benjamin Sontag '25 (tenor & soprano)
Bryden Wright '23 (alto)

Bassoon

Christopher Damon '22 (+ bass)

Piano

Eva Legge '23

Guitar

Matt Keating '23
Carson Peck '22

Steel drum

Shania Smith '23

Bass

Eli Hecht '23

Drums/percussion

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

With special guests

Noah Campbell '21, tenor saxophone
Gray Christie '20, alto saxophone
Armond Dorsey '20, clarinet
Dillon Ford '20, tenor saxophone
Lucas James '21, trombone
Drew Kaler '21, acoustic guitar
Betty Kim '20, violin
Connor Quigley '20, tenor saxophone
Noel Siegert '21, trumpet

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

Program

Approximate duration: 75 minutes, no intermission

Manhã de Carnava

Everett Magnuson '22, tenor saxophone

composed by Luiz Bonfá and Antonio Maria

arrangement by Jerry Nowak

MacArthur Park

VIP

Barrett Noone '21, trumpet

composed by Jimmy Webb, arranged by Adrian Drover

composed by Nat McIntosh and the Youngblood Brass Band

Shake the Thought/Dance for a Stonecutter

Ted McManus '22, trombone & electronics

composed and arranged by Ted McManus '22

Sweet N' Sour

Carson Peck '22, guitar

composed by Joe Sample, arranged by Carson Peck '22

King Kong (Its Magnificence as demonstrated by the Coast Jazz Orchestra at Dartmouth College)

Christopher Damon '22, bassoon

composed by Frank Zappa, arranged by Christopher Damon '22

Space is the Place

A Simple Ending (for a complex time)

Featuring all the members of the ensemble plus special guest alums

composed by Sun Ra

composed by Taylor Ho Bynum

Program Notes

It is my great pleasure to welcome you to the Coast's 42nd (not quite annual) senior feature concert. While this year has been a challenge for all the obvious reasons, it has also been a delight to return to large ensemble performance. The gathering of like-minded souls to make a joyful noise for an appreciative community—the necessity and power of this ritual is now more palpable than ever.

Like so much else, Coast's 40-year history of celebrating its graduating seniors onstage in

Spaulding Auditorium for the spring concert was upended in the last few years. Nonetheless, students made some excellent lemonade from the pandemic's lemons. The '20s produced an exquisite deluxe double vinyl album with favorite live tracks from their four years at the college (available for purchase here tonight), and last year the '21s performed a beautiful outdoor concert with a smaller ensemble—for many on stage and in the audience, it was the first live music they'd participated in for over a year.

Program Notes *continued*

This year's concert title, *Rites of Spring*, acknowledges the theme of rebirth, but like Stravinsky's legendary composition, it also recognizes the need for the radical reimagining of some of the old traditions. Creative music has always demonstrated that tradition and innovation can be in partnership, not opposition; that spontaneity and structure can align to open new pathways of exploration; that improvisation can give us the confidence to adapt to ever-changing contexts without losing our connection to ourselves or our community. I hope some of these lessons have been useful to the members of Coast, past and present, inside and outside of the music.

From here, I pass it to the seniors to tell you about their musical choices.

Taylor Ho Bynum

Manhã de Carnaval (Morning of Carnival), by Luiz Bonfá (1922–2001) and Antonio Maria (1921–1964), rose to popularity in the 1959 movie *Orfeu Negro* (Black Orpheus). Set in 20th-century Brazil, *Orfeu Negro* is a retelling of the legend of Orpheus and Eurydice. *Manhã de Carnaval* was one of the first Bossa Nova songs to become popular outside of Brazil, greatly influencing the Bossa Nova movement of the United States during the late 1950s, and has since become a widely known jazz standard. Before I started on the saxophone, *Manhã de Carnaval* and other Brazilian jazz standards such as Antônio Carlos Jobim's *Girl from Ipanema* were some of my favorite songs to listen to and have since given me a lot of joy and inspiration throughout my time playing jazz. This Jerry Nowak arrangement takes inspiration from my favorite recording of this piece and of Stan Getz, arranged by Gary McFarland and played by Getz in 1962.

Everett Magnuson '22

MacArthur Park was composed by Jimmy Webb and first recorded in 1967 by actor/singer Richard Harris, who you may recognize as Dumbledore from the first two Harry Potter movies. The arrangement you will hear tonight was recorded in 1970 by Maynard Ferguson on his album *M.F. Horn*. I used to listen to this song over and over again, and now I'm thrilled to have the chance to actually perform it myself. Though you won't hear Maynard Ferguson's signature "screamer" trumpet, the melody and the supporting instrumentation are still incredibly moving. In addition, early in the selection process for the senior feature, I did a lot of exploration into New Orleans-style brass bands. I wanted to reflect that by creating a medley with *VIP*, a tune by the Youngblood Brass Band. I think the two tunes complement each other well and create a really fun celebration of my time in Coast. As a '21, I have been lucky enough to be a member of the Coast for five years and I thank Taylor and the rest of the band for a truly incredible experience.

Barrett Noone '21

Shake the Thought has a long history. I wrote the first version of this song in my freshman year dorm room as a piano ballad, complete with sappy romantic lyrics. I very promptly forgot about it. Over quarantine, however, I found the old manuscript while I was rooting through some papers in an isolation-induced malaise. I played through it a couple times, and realized it could work as a big band tune. I set to orchestrating it, and got most of the way through before I lost interest. Inspiration was rather hard to come by at the time, especially inspiration to write music for an imagined performance that would have been illegal in the early months of quarantine. A couple months ago, I found the half-completed big band score and finally wrote an ending.

The whole thing has a very strange emotional resonance. The intro, a slow saxophone choir working its way into a melancholy ballad, reflects the dual isolations of the first few months of school, when I composed the first version, and quarantine, where I finished it. It then transitions into a double-time swing that reflects the frantic energy of leaving isolation, and finally descends into a swell of enraged free improvisation, because my dominant emotions in the last few months of college are anger, stress and fear.

I can't tell if the next piece, *Dance for a Stonecutter*, represents a more or less mature composition than *Shake the Thought*. Freshman year, I was heavily invested in harmony and voice leading, so much so that I spent years creating my own theory of harmony. If you're interested, read my thesis. If you're not interested, you're probably more stable than me. Now that I've gotten my harmonic obsession out of my system, however, I've become more focused on timbre, form and rhythm.

Dance for a Stonecutter is driven almost entirely by its rhythmic material. Each member of the band is presented with rhythmic "cells" in a variety of meters. The piece is built out of the interaction of these small cells to create a rhythmic texture which never repeats itself despite being composed of very small component parts. After the cells are established, the band breaks into a loosely-orchestrated melody written in notation inspired by Ornette Coleman, who would present his band with melodic outlines rather than through composed notation. The end result is a jagged-edged melody that soars over a stuttering percussion choir before telescoping back in on itself to close the piece. I hope you enjoy!

Ted McManus '22

I've selected The Crusaders' *Sweet N' Sour* for my senior feature this spring. Composed by keyboardist Joe Sample, this tune is a throwback to my blues and funk roots as a guitar player as well as my love for jazz fusion. The Crusaders were my first introduction to jazz, and *Sweet N' Sour* occupies a unique spot in their discography in that it features legendary guitarist Larry Carlton. Carlton was a central figure in the jazz fusion scene of the '70s and '80s, having recorded on hundreds of studio albums, most notably with Steely Dan, Joni Mitchell and The Crusaders. I admire both Carlton and *Sweet N' Sour* for their groove, and I think that the song's compelling melody and deep fusion pocket highlight the finesse of the Coast rhythm section. I hope you enjoy this tune and look forward to a blazing guitar solo!

Carson Peck '22

Hi everybody! My name is Christopher, and I play bass and bassoon in the Coast. I am a double major in music and Russian area studies. Frank Zappa is one of my favorite musicians, and so for my senior feature I thought it would be fun to play one of his songs. First appearing on the 1969 album *Uncle Meat*, *King Kong* is a song that Zappa played with nearly all of his bands. It is a raucous, fast-paced song about what Zappa described as a "large electric gorilla." The arrangement that I wrote is based on several live recordings of the original Mothers of Invention and the 1970-71 lineup of the Mothers. I think this arrangement will demonstrate one of the strengths of this ensemble: our ability to be loud and unhinged. I have also selfishly given myself an extended electric bassoon solo, which I thank you in advance for enduring. On a more serious note, Coast has been the single most important community for me during the last four years, and I'm very happy to commemorate my time at Dartmouth by sharing this song with you. Hope you enjoy it!

Christopher Damon '22

Program Notes *continued*

To close out the concert, we will invite some of our '20 and '21 friends to reunite with the Coast, offering the final bow they deserve with the band. Using the “Language Music” and “Conduction” techniques pioneered by artists like Anthony Braxton and Butch Morris, the band will spontaneously shape the sound, ultimately arriving on two compositions—Sun Ra’s *Space is the Place*, and a piece of mine called *A Simple Ending (for a complex time)*.

Sun Ra’s music (and mythic philosophy) have long been one of Coast’s primary inspirations. Ra was a Coast guest artist many years ago, brought here by Don Glasgo—incredibly the only college residency of his storied career! We return to his music to welcome back old friends. *A Simple Ending* was something I wrote for my first concert back after the beginning of the pandemic, a folk song for the current era. While the complex times do not seem to be ending anytime soon, I hope we can hold on to the simple joys as we navigate them.

The fact that Coast stayed connected as a musical community even through long months when we couldn’t play together at all, and many more months where the music was compromised by the situation, is a tribute to the friendships, dedication and commitment of the current students and the recent graduates. For Noah, Gray, Armond, Dillon, Lucas, Drew, Betty, Connor and Noel—a loving welcome back and belated farewell simultaneously. (I’d also like to acknowledge the '20s and '21s who played with Coast but couldn’t join us on this reunion and graduated over the past few years: Nick Samel, Sophia Kinne, Nashe Mutenda, Alex Rivlin, Jasmine Collins, Hanlin Wang, Connie Huang.) To Everett, Barrett, Ted, Carson and Christopher—congratulations on finding a beautiful ending in a very complex time. My love, friendship and respect to all of you—stay in touch, and I hope you’ll bring a little bit of Coast with you wherever you go.

Taylor Ho Bynum

About the Director

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*.

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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