



THE HOP

Hopkins Center for the Arts
presents

Coast Jazz Orchestra at Dartmouth

Taylor Ho Bynum, director

Performing the music of
Billy Strayhorn, Bill Dixon, Bill Cole,
Bill Lowe and Joseph Daley

with special guests

Bill Cole, didgeridoo and double reed instruments

Bill Lowe, bass trombone and tuba

Daniel Lin '23, cello

Sat, Nov 8, 7:30 pm

Daryl Roth Studio Theater
Daryl & Steven Roth Wing
Hopkins Center for the Arts
Dartmouth • 2025

Coast Jazz Orchestra is funded in part by gifts from Friends of the Coast.

Co-sponsored by

Dartmouth *Coop*

Coast Jazz Orchestra at Dartmouth

Taylor Ho Bynum, director, cornet, flugelhorn

Trumpet

Tucker Stone '26
Kyriakos Papasavas '28
Vaughn Eckhardt '29
Sadie Slobin '29

Trombone

Noah Prescott '26
Jackson Yassin '26
Nico Bezzerides '27*

Flute

Crystal Ye '27

Alto saxophone

Kalen Hixson '28

Tenor saxophone

Noah Stigeler '28

Baritone saxophone

Victor Etuokwu '28
Ziaire Trinidad Sherman GR^

Viola

Audrey Evans '28

Cello

Ricardo Mendez '26

Guitar

Bo Farnell '26
Cole Yasuda '29

Piano

Sam Mallen '29

Double bass

Ben Floman '28*

Drums/percussion

P.J. Griffiths '26
Liam King '29
William Laws '29

Tabla/drums

Tushar Aggarwal '26

Voice/percussion

Hermia Huang '26
Adina Salant '29

* = Coast undergraduate ensemble manager
^ = Coast graduate TA
GR = Dartmouth College graduate student

Program

Approximate duration: 75 minutes

Coast Jazz Orchestra

<i>Such Sweet Thunder</i>	Billy Strayhorn and Duke Ellington
<i>Lady Mac</i>	Billy Strayhorn and Duke Ellington
<i>He Who Beats a Drum for a Mad Man to Dance is No Better Than the Mad Man</i>	Bill Cole
<i>Evening Song</i>	Bill Lowe text by Jean Toomer
<i>March of the Mu'tafikah</i>	Bill Lowe arr. Taylor Ho Bynum

The Coast with special guests Bill Cole, Bill Lowe and Daniel Lin '23

<i>Index (excerpt)</i>	Bill Dixon
<i>Improvisation</i>	Bill Cole, Bill Lowe, Daniel Lin '23, Taylor Ho Bynum
<i>Shadrack (Portrait of Bill Cole)</i>	Joseph Daley
<i>One Should Not Go to Bed with the Roof on Fire</i>	Bill Cole

Program Notes

Today's concert is exciting for many reasons. It's a celebration of the legacies of three pioneering artists/educators/organizers of jazz and Black creative music: Bill Dixon (1925–2010), Bill Cole (1937–) and Bill Lowe (1946–). It's an exploration of the music's ancestry and the legacies of three deep practitioners of their craft who challenge and advance potentially transformative concepts of aesthetics, pedagogy and humanity. And, quite frankly, it's a good hang (or I can let you be the judge of that, actually). To round off the concert, the Coast is performing *Such Sweet Thunder* and *Lady Mac* by Billy Strayhorn (1915–1967) and Duke Ellington (1899–1974), and *Shadrack (Portrait of Bill Cole)* by Joseph Daley (1949–2025), which he dedicated to Bill Cole.¹

The Billy Strayhorn connection is quite fitting, besides his being technically a fourth Bill on the program. Strayhorn largely grew up in Pittsburgh, just like Bill Cole, and even played in a band led by Bill Lowe's father in that city in the 1930s, Jack Spruce and his Pittsburgh Cotton Pickers. But he is most known for having been Ellington's right hand (and, as Duke often joked, his left hand and the eyes in the back of his head). His credits include some of the most popular tunes in the jazz canon, like "Take the A Train" and "Lush Life." His inclusion in our program also extends our timeline to 10 years before Dixon, where 1915 also happens to be the year to which the Coast Jazz Orchestra can trace its origins.

Joseph Daley is also deeply intertwined with today's occasion. Taylor Ho Bynum met Daley through Bill Lowe, and the three of them played in the premiere of Bill Dixon's *Index* in 2000. Joseph and Bill Cole have their own fifty years of musical collaboration, with Joe first performing alongside Cole at Dartmouth in 1977. And not only was it through Joseph that Taylor met Bill Cole, but it was through Taylor that I met Bill Cole, and by extension Daley and Lowe. It's a beautifully interwoven, intergenerational tapestry of relationships that has generated even more beauty; isn't that what the music is about? Isn't that what humanity is about? Although Joseph Daley passed away three months ago, his spirit lives on in each of us, and tonight, we're sharing his continuing positive vibrations.

To aptly describe the legacies and unique pedagogical innovations of these musicians is a task that calls for much more than a single essay—but I will do my best. What is most apparent is that their pedagogies do not firstly isolate sounds into sets of correct pitches or rhythms or harmonies. Rather, they recognize that the sound incorporates their whole way of being. The music is not just the music. To play the music for them is a cultural, political and spiritual affair, one that necessitates every facet of oneself, and one that attempts to draw out the essential humanity of every participant, both player and listener. It incorporates all modes of art—visual, movement-based, literary. It foregrounds love, sensitivity, justice, advocacy, connection—things which might be less prioritized in a more technically-minded conservatory jazz studies program. In their teaching, they did not assume a traditional top-down model, but rather, they elevated their students to become co-creators and fellow investigators of the music. They acknowledged and continue to acknowledge the racial and economic realities of their times, and yet, they're motivated by a belief in the music which can provide sanity within and pave a way toward transcending the material conditions they face.

Anything that is abstracted from something is the essence of that something. That's what it is. It is taking those things that shape and define it, stripped away the filligree... You're going to the center. —Bill Dixon

Bill Dixon arrived at Bennington College in 1968 and set up their Black Music Division, a separate curricular division, in 1974. A pioneering trumpet player and accomplished visual artist in his own right, Dixon was also a prolific producer and advocate. Just four years prior, he had organized the 1964 October Revolution in Jazz, a four day festival which took place at the Cellar Café in New York City. This groundbreaking series of performances and discussions served as the catalyst for the subsequent Jazz Composers Guild, a collective of artists who asserted their dignity to remove themselves from the disrespect and exploitation of the music industry. This group included musicians like Cecil Taylor, Archie Shepp, Sun Ra, Paul and Carla Bley

and more. Although short-lived, the organization came at the forefront of a larger movement across the country in the 1960s for artists to create on their own terms and helped push forward a do-it-yourself mentality, evidenced in groups like the Association for the Advancement of Creative Musicians (AACM) in Chicago, the Black Artists Group in St. Louis, and the burgeoning loft jazz scene in New York City. As a bandleader, Dixon recognized the primacy of silence. And yet, he had a knack for drawing out the specific sounds that only each player could make, and by extension, the sound that only the particular ensemble at that particular moment could make.

There's a framed note on the upright piano in Bill Cole's studio which captures what he yelled out to Max Roach across the street:

Bill Cole said

*Hey
man,
listen to me!
There have been times,
man,
when
your music
has gotten me through.
I mean, when
your
music has gotten me
through.
You hear what I'm saying?*

The same year that Bill Dixon started the Black Music Division, Bill Cole arrived at Dartmouth after teaching stints at Whitman College and Amherst College. With him, he brought the John Coltrane Memorial World Music Series. Interestingly, in a series that carried Coltrane's name, Bill organized programming that featured Indian classical music alongside Cameroonian guitar and free jazz with the likes of Cecil Taylor, Archie Shepp, and Sun Ra—all in addition to his own Seven Cycles, seven performances from 1975–1982 which included as many as 40 musicians, drumming ensembles and gospel choirs. Cole believed that John Coltrane, through his identification of his music as a form of folk music from the African diaspora, “paid tribute to that universal essence” found in other folk musics around the world, like in Asia and Africa. Thus, the music is inseparable from the history and culture of those who created it and

is much more expansive than traditional genre labels would typically ascribe. To that end, as an educator, Bill Cole was outspoken in his classes about the racism, classism and sexism that plagues this country. This attracted the unwanted attention of the *Dartmouth Review*, which launched an unrelenting series of articles, often shockingly explicit in their racism, attacking Cole and his teaching as an exemplar of all the supposed ills of multiculturalism, with *Review* students even invading and interrupting his lectures. Despite needing to negotiate his exit from the institution, Cole received an outpouring of support from faculty colleagues, as well as current and former students from around the world. These dozens upon dozens of letters attest to his deep care for and impact upon his students.

Tonight, we're playing two tunes of Bill Cole's, which he premiered in 1986 at Symphony Space in New York City, *He Who Beats a Drum for a Mad Man to Dance is No Better Than the Mad Man* and *One Should Not Go to Bed with the Roof on Fire*.² The pieces were inspired by Yoruba proverbs that Cole had received from his own mentor, Fela Sowande. With arrangements by Julius Hemphill, the original ensemble featured an instrumentation strikingly similar to the small ensemble we have tonight, with Olu Dara on the cornet, Joseph Daley on the euphonium, and Abdul Wadud on cello, among others.

Bill Lowe's career has taken him through Columbia, Barnard, Wesleyan, Yale, New England Conservatory, Northeastern, Williams College and more as a professor of both music and African American studies. His 2023 album, *Sweet Cane*, is named after *Cane*, an experimental novel by Harlem Renaissance author Jean Toomer published 100 years ago—a book which Lowe has regularly taught in his classes.³ He describes the book as such: “It's about fear, the way that other novels are about wind and or the water. In *Cane*, the stories have to do with how individuals respond to fear in the South.” Tonight's *Evening Song* comes from that album. *March of the Mu'tafikah* also carries a literary inspiration—named after a team of anti-colonialist art-nappers in Ishmael Reed's 1972 novel *Mumbo Jumbo*. (Bynum actually arranged this piece when he was in college in the mid-90s!)

Program Notes cont.

In *Birthmarks*, a documentary directed and produced by his daughter Naima, Bill Lowe recounts the moment of his assault by the Newark police.⁴ As a young news reporter in 1967, Bill was on the scene, covering a protest outside the 4th precinct of the Newark police department. The state violence that ensued left him with a constellation of scars on his back. He had been dragged across the asphalt with glass shards in his shirt, despite the “journalist” tag he was wearing. The film follows a series of conversations between the father and the daughter, and in it, Bill not only conjures his memory of that moment, but he questions the nature of memory itself. He asks,

What does all of this mean to Naima? And what does my remembering mean to her? How does that work? How does that work? How does that work as a musical improvisation? How does that work to make meaning? How does that work to make memory? How does that work to leave some sort of legacy?

In many ways, these questions encapsulate the deep engagement with the music, which has been embodied by all the artists featured on tonight’s program. They grapple with self-determination, with identity, with memory, with legacy and with music. How do we understand our current conditions? How do we advocate for each other as fellow humans who are deserving of dignity and love? How do we acknowledge and overcome not only our own flaws and mistakes, but those of our fellow

community members? How do we carry forward the lessons from the past into what we can only hope is a better future?

And what do we do when we recognize that it takes all of us to get there?

In a world and culture that seeks so desperately to pedestalize singular great heroes, Bill Dixon, Bill Cole and Bill Lowe all can rightfully claim some piece of that recognition. However, their practices demonstrate that, perhaps, we need to reframe this individualistic way of understanding history and ourselves. The music does not exist without sensitivity and responsibility to the collective. As Taylor Ho Bynum has said, “For every Miles Davis who becomes famous, there are 100 artists who are working in the trenches, and the music wouldn’t survive without them.”

To learn more about the history of Black creative music at Dartmouth, visit the Dartmouth Libraries digital exhibit at www.exhibits.library.dartmouth.edu/s/bcm/ and browse the digital collection at www.library.dartmouth.edu/digital/digital-collections/black-creative-music.

Program notes by Daniel Lin ’23

¹Learn more about and listen to Joseph Daley’s *Portraits: Wind, Thunder, and Love*: www.jodamusic.com/album-info/portraits

²Learn more about and listen to Bill Cole’s *Music for Yoruba Proverbs* on Bandcamp: billcole.bandcamp.com/album/music-for-yoruba-proverbs

³Learn more about and listen to Bill Lowe’s *Sweet Cane* on Bandcamp: billowe.bandcamp.com/album/sweet-cane

⁴Learn more about and listen to Naima Lowe’s *Birthmarks*: www.naimalowe.net/#/birthmarks1

About the Artists

Taylor Ho Bynum (b.1975) is a musician, teacher and writer, with a background including work in composition, performance, interdisciplinary collaboration, production, organizing and advocacy. His expressionistic playing on cornet and other brass instruments, his expansive vision as composer and conductor and his idiosyncratic improvisational approach have been documented on over twenty recordings as a bandleader and over a hundred as a sideperson. Bynum has been lucky to spend the majority of his career playing music he loves with people he loves. Early studies with Bill Lowe and Anthony Braxton led to decades-long collaborations with both artists, with more lessons learned in work with departed figures like Cecil Taylor, Bill Dixon, and Joseph Daley, and long-term musical relationships with active musicians such as Tomas Fujiwara, Mary Halvorson, Tomeka Reid, Jason Kao Hwang and Jim Hobbs and the Fully Celebrated Orchestra, among many others. His writings on music have been published in *The New Yorker*, *The Baffler*, *Point of Departure* and *Sound American*, and he has been leading the Coast Jazz Orchestra at Dartmouth since 2017.

Bill Cole is an American jazz musician, composer, educator and author. An admired innovator, Cole successfully combines the sounds of untempered instruments with an American art form—jazz. Cole specializes in non-Western wind instruments, especially double reed horns: including Chinese *suonas*, Korean *hojok* and *piri*; Indian *nagaswaram* and *shehnai* and Tibetan trumpet; as well as the Australian didgeridoo and Ghanaian flute. For over thirty years Cole has led the Untempered Ensemble, a group he founded in 1992. He has performed with Sam Rivers, Billy Bang, Jayne Cortez, Julius Hemphill, Ornette Coleman, James Blood Ulmer, William Parker, Fred Ho, Gerald Veasley and others at Carnegie Hall, Lincoln Center, Town Hall, Symphony Space and venues around the U.S. and in Europe, and has recorded for Boxholder Records.

Bass trombonist and tubaist **Bill Lowe** has been a major force in the music world for over forty years as a performer, composer, producer and educator. He has worked with most of the masters of Black creative music, across all genres and musical cliques,

from musical legends like Dizzy Gillespie, Eartha Kitt and Clark Terry, to the leaders of the avant-garde like Muhal Richard Abrams, Henry Threadgill and Cecil Taylor, to underheralded greats like George Russell, James Jabbo Ware and Bill Barron. He has co-led the Boston Jazz Repertory Orchestra, the Bill Lowe/Phillipe Cretian Quintet and JUBA, co-produced Boston's annual John Coltrane Memorial Concert, and composed several major works, including his opera, *Reb's Last Funeral*, his ongoing interdisciplinary project Signifyin' Natives, and the music/theater piece *Crossing John at the Crossroads*. As an educator, Lowe has taught at several major universities, lectured throughout the world from Cuba to Paris, and mentored countless young musicians.

Daniel Lin '23 (he/him) is a multi-disciplinary cellist, pianist, improviser, composer and memory worker. Daniel is active in jazz and Black creative music communities, most recently performing with Bill Cole, Taylor Ho Bynum, Ras Moshe, Warren Smith, Bill Lowe, Tomeka Reid, Alexander Hawkins, Joseph Daley, Althea SullyCole, Lisette Santiago and Eli Hecht. His practice emphasizes collective improvisation and deep listening, drawing inspiration from the music's histories of liberation, social justice, and radical organization and solidarities. He recently wrapped up two years at the Dartmouth Libraries where he developed a digital collection and exhibit of Black creative music at Dartmouth. Now based in Baltimore, MD, he spends his time playing/composing music, acting/music directing for theater, and thinking about archives.

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 a 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.

After six decades in which the band was student-led, Dartmouth 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 Joseph and Lester Bowie, Don Cherry, Andy and Jerry Gonzalez, Dexter Gordon, Slide Hampton, Julius Hemphill, Eddie Palmieri, Pat Metheny, Butch Morris, Sun Ra, Sam Rivers, Max Roach, Maria Schneider, Clark Terry and many, many more.

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. Bynum's guests have included some returning collaborators from Glasgo's tenure like Joseph Daley, Bill Cole and Nicole Mitchell and other established figures

like Carla Bley and Bill Lowe; new generation figures like Kris Davis, Tomas Fujiwara, Mary Halvorson, Jim Hobbs and the Fully Celebrated Orchestra, Angela Morris and Anna Webber, Tomeka Reid and Adam and Zack O'Farrill (sons of previous Coast guest Arturo); and even rising star Coast alums like Mali Obomsawim '18 and Noah Campbell '21. 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 what a privilege it is 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.

*excerpted from
"The Coast Through Time"
by Sophia Kinne '20*