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Herbie Mann with the University of Richmond Jazz Ensemble and Faculty Jazz Combo

Department of Music, University of Richmond

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UR MOVES DOWNTOWN

University of Richmond Concert Series at The Carpenter Center for the Performing Arts



SEPTEMBER 30
The Shanghai Quartet
with Richard Young, viola

FEBRUARY 17
Herbie Mann, flute
with the **UR Jazz Band and Faculty Combo**
Michael Davison, director

NOVEMBER 28
The American Music/Theatre Group
Neely Bruce, director

APRIL 30
CURRENTS Concert
Fred Cohen, director



All concerts are free and open to the public.
The concerts September 30 and February 17 begin at 3 p.m.
The concerts November 28 and April 30 begin at 8 p.m.
No tickets are required, but seating is
on a first-come, first-seated basis.

These concerts are made possible by a grant from The E.R. and L.B. Carpenter Foundation

Herbie Mann
with
The University of Richmond Jazz Ensemble
and
Faculty Jazz Combo

Michael Davison, conductor
trumpet, flugel horn

Faculty Members:

Gene Anderson, *clarinet*

Robert Holmes, *saxophone*

Russell Wilson, *piano*

Akiro Suzuki, *drums*

Guests:

Jocko MacNelly, *bass*

Kevin Davis, *percussion*

This concert is made possible by a grant from the E.R. and L.B. Carpenter Foundation.

P R O G R A M

University of Richmond Faculty Jazz Combo
with
Herbie Mann, *flute*

Flight of the Bluebird

Torrie Zito

My Leg

Michael Davison

Esquinas

Djavan

Mingus Amungus

Michael Davison

Creole Love Call

Edward Kennedy Ellington
arr. Sy Johnson

Breakfast Bop

Michael Davison

I N T E R M I S S I O N

University of Richmond Jazz Ensemble
Michael Davison, conductor

Four-Five-Six

Frank Foster

A Hunk a' Funk

Ron Paley

Burnin' (Blues for Bird)

Don Menza

African Sunrise

Oliver Nelson

Sing, Sing, Sing

Gene Anderson, clarinet

Louis Prima

with Herbie Mann

Jazz Dancing

Herbie Mann
arr. Cengiz R. Yaltkaya

Piu Su

Dario Baldan Benbo
arr. Yaltkaya

Keep the Spirits Singing

O'Donel Levy
arr. Yaltkaya

Herbie Mann is best known for the musical odyssey that has taken him around the world. In his music he visited such exotic places as Cuba, India, Jamaica, and the Middle East. His exploration of the rhythms and harmonies of diverse cultures has opened the ears of countless listeners to new musical possibilities. His influence on the last two generations of musicians is inestimable. He is credited as being one of the seminal jazz flutists, as well as being one of the first purveyors of world music. What is less well-known about Herbie Mann, however, is that there is one sound that has been special to him for a long time -- the music of Brazil.

He has been a journeyman jazz musician in New York in the early- and mid-fifties. His tenor saxophone playing was swinging. Like many tenor players of his generation, his style was highly derivative of Lester Young's. His flute playing, on the other hand, distinguished him from other players.

He found his voice on the instrument in 1959, when legendary jazz DJ, Symphony Sid Torin, suggested that he add a conga player. The list of Latin percussionists who went through Herbie Mann's bands in the late 1950's and early 1960's reads like a Who's Who of the genre: Candido, Ray Barretto, Olatunji, Patato Valdes, Willie Bobo and many others. The pattern he established with these bands is still closely followed by many Afro-Cuban jazz and jazz-flute oriented bands. They were characterized by spare, open arrangements, lots of rhythm and the sweet sound of the flute floating on top.

In 1961, on a tour of South America, he arrived in Rio de Janeiro and had the Brazilians teach him some of their folk songs. "The first night, I stopped in the middle of a blues solo and played a simple Brazilian melody that I had heard that day. The Brazilians loved it. For me, Brazilian music has beautiful melodies and harmonies as well as wild rhythms."

It was the beginning of a life-long love affair. When he returned from the tour, he convinced his record company (Atlantic at the time) to sponsor an extended visit to Brazil to record his next album. Herbie Mann

met some of Brazil's emerging musical talents, and discovered that cultural cross-pollination was a two-way street. "Sergio Mendes was 18 years old and played in a be-bop band. They had heard North American jazz, and it was finding its way into their music."

Herbie Mann brought these young Brazilians into the studio and produced a fusion of the two cultures that the world had never heard. His ensuing releases, such as "Do the Bossa Nova With Herbie Mann" and "Herbie Mann/Joao Gilberto/Antoni Carlos Jobim," helped usher in the Bossa Nova craze. These recordings gave many North Americans their first taste of Brazilian music's seductive charm. They also paved the way for much of Brazil's young talent. For Herbie Mann, helping to start a trend was not enough. ". . .With my interest in rhythm, I found that every nation offered fascinating possibilities." Atlantic albums like "Impressions of the Middle East" (1967), "The Wailing Dervishes" (1968), "Reggae" (1974), and, of course, from right here in the USA, "Memphis Underground" (1969), document this vital search for new sounds.

In 1980, he found himself at a turning point once more. His long association with Atlantic had ended, and he was again in search of a new musical inspiration. He had to do something he had never done. He toured the world without a band -- with just his flute. These solo performances were well received, and they gave him new ideas. The Brazilian connection was reaffirmed through the addition of percussionist Vasconcelos. Slowly, Herbie Mann constructed a new band based on the ancient pairing of drums and flute. Twenty years after his first recording of the axis of jazz and Brazilian music, the line between the two blurred. Thus, "Jasil Brazz" was born. Herbie Mann continues to tour, bringing the irresistible rhythms and melodies of "Jasil Brazz" to the world.

Michael Davison currently teaches jazz, trumpet, and music education at the University of Richmond. He holds a Bachelor of Music degree from the Eastman School of Music and a Doctor of Musical Arts degree from the University of Wisconsin-Madison. He has performed as a member of the University of Wisconsin-Whitewater faculty brass quintet, Milwaukee Ballet, Rochester Philharmonic Orchestra, Wisconsin Symphony Orchestra and Wisconsin Chamber Orchestra. In addition, Dr. Davison has performed with such artists as Michael Brecker, Chris Vadala, Gene Bertoncini, the Temptations, and both the Canadian and Empire Brass Quintets. He has recorded five albums in the last four years: three with his own original jazz fusion combo, "Late 4 Breakfast;" one with the Dobbins/Billoud Big Band in France; and a classical recording of trumpet and organ works. Dr. Davison is in the process of publishing a series of volumes on the transcriptions of Randy Brecker and has published original jazz combo compositions with Advanced Music Company in Glendale, California. During the summer, he is on the trumpet faculty at the National Arts Camp in Interlochen, Michigan. Dr. Davison is in great demand throughout the country as a classical and jazz teacher and performer. He is also sought after as a performer and clinician on the Akai Electric Valve Instrument.

Born in North Dakota but growing up in Iowa, **Gene Anderson** received his B.A. in music from Luther College in Decorah, Iowa, and his M.A. in woodwind performance and Ph.D. in music theory from the University of Iowa. After teaching for several years in Iowa public schools, he taught woodwinds and directed the jazz ensemble at Winona State University in Winona, Minnesota, and served as department chair and directed the Wind Ensemble at Monmouth College in Monmouth, Illinois, before coming to the University of Richmond in 1982 as Director of Bands and instructor in music theory.

At Richmond Dr. Anderson is the founder and leader of ASBOL, the faculty Dixieland band that plays regularly on campus and throughout the city. After spending a recent sabbatical leave in Louisiana, Dr. Anderson has written an article soon to appear in *American Music* on the life and music of the early jazz clarinetist, Johnny Dodds.

Robert Holmes has been studying and playing the saxophone for fifteen years. After completing his bachelor's degree in Jazz Performance at the University of Miami in 1989, he worked as a freelance musician in south Florida for two years. Now active on the Richmond music scene, Holmes is studying composition and saxophone at Virginia Commonwealth University under the direction of Doug Richards, and is teaching saxophone at the University of Richmond. Currently he plays in The Great American Music Ensemble, The Dreamstreet Orchestra, the contemporary jazz group Counterpoint, and University of Richmond's Late 4 Breakfast, and is fronting his own jazz quartet The Bender with guitarist Matt Sullivan.

Russell Wilson, a native of Memphis, Tennessee, is an outstanding classical and jazz pianist who was educated at Memphis State University where he received his Bachelor and Master of Music degrees. Formerly a member of Virginia Union University's music faculty, he now teaches piano at Virginia Commonwealth University and the University of Richmond. He performs regularly with the Russell Wilson Quartet and the Joe Kennedy Quartet, which was featured at the 1987 National Association of Jazz Educators Conference in Atlanta, Georgia and at Virginia Polytechnic Institute and State University in Blacksburg, Virginia. In addition, Wilson has appeared with the Louisville Symphony Orchestra as accompanist for flautist, Leslie Burrs.

He has performed as recitalist on the Centre Hill Mansion Concert Series, the Richmond Public Library, the Jewish Community Center, at the Smithsonian Institution as pianist with Trio Pro Viva, a chamber ensemble devoted to the performance of music by Black composers, and with his Jazz Quartet at the Virginia Museum's "Jumpin' in July" Concert Series. Mr. Wilson was selected to perform in masterclasses conducted by Earl Wild and Leon Fleisher. As principal pianist of the Richmond Symphony Orchestra, he

has performed as soloist and has worked with many world class artists including Mel Torme, Richard Hyman, Cab Calloway, Chet Atkins and Carol Lawrence.

Mr. Wilson has conducted improvisational workshops for the Richmond Music Teachers Association, Virginia Polytechnic Institute and State University and at Virginia State University with jazz violinist Joe Kennedy, Jr. Most recently, Mr. Wilson and his jazz trio presented a lecture performance for the Richmond Jazz Society entitled "Bach, Bop and Beyond." He enjoys a distinguished career as a solo and chamber music performer. Recently, he was the featured soloist performing Beethoven's Concerto No. 1 in C major with the Petersburg Symphony Orchestra in October as they began the 1990-91 concert series. A February release date is scheduled for his first solo recording entitled "Moonlight Piano." During February, he performed with the Joe Kennedy Quartet at V.P.I. and was the featured artist with the New River Valley Symphony Orchestra performing Duke Ellington's "New World A-Comin."

Akira Suzuki grew up in Hamamatsu, an area of Japan south of Mount Fuji, and has lived in the United States 14 years. He studied business at Auyama Gakuin University and graduated in 1971. He received his master's degree in ethnomusicology from the University of Pittsburgh in 1978. The following year, he met his wife while studying Chinese in Taiwan. Mr. Suzuki studied Japanese syntax at the University of Pittsburgh, later studied under Eleanor Jorden at Cornell University, and from 1985 to 1988 was Professor of Japanese Language at the University of Virginia. In the summer of 1990 Mr. Suzuki, as director of a newly founded cross-cultural program, took 19 students to Hamamatsu for five weeks of intensive

Japanese study. He plans to expand the program to two cities in 1991. He has taught at the University of Pittsburgh, Longwood College, Hampden-Sydney College, and is presently in his second year as professor of Japanese language at the University of Richmond.

Mr. Suzuki has been playing drums for 20 years. He first met Herbie Mann while playing drums for the University of Pittsburgh Jazz Ensemble in 1982.

Jocko MacNelly has taught music at the University of Richmond and V.C.U., and is the author of an instructional method for electric bass titled "The Electric Bass Book." He is currently teaching jazz improvisation and pursuing a master's degree at the University of Virginia, teaching privately, and playing bass in the Richmond-based ten-piece band "Spectrum."

MacNelly has performed with the Richmond Symphony and the Richmond Sinfonia, and with the recording group "House of Freaks." He has also played bass with the Heath Brothers, Billy Eckstine, Lou Donaldson, and Steve Bassett.

Kevin Davis, a native New Yorker, has played in several Latin bands throughout New York. He has been playing Latin percussion instruments for 20 years and is in great demand throughout the Richmond area on congas, timbales, bongos, and auxiliary Latin percussion. Davis has led "Ban Caribe," a Richmond-based band, since 1984, and has been a guest lecturer for the Richmond Jazz Society and the Virginia Museum on African and Caribbean music. Mr. Davis has recorded one album of original compositions and at present is in the studio recording his second.

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Jazz Ensemble Personnel

SAXOPHONE

Matt Kenney, alto 1, Wayne, PA
Mike Reed, alto 2, Derwood, MD
Eric Poulsen, tenor 1, Houston, TX
Ken Walsh, tenor 2, Arlington, VA
Christopher Macturk, baritone, Wilmington, DE

TROMBONE

Kevin Kendall, lead, Wading River, NY
Scott Watterson, Virginia Beach, VA
Aaron Heffron, Library, PA
Andy Rich, Newark, DE

TRUMPET

Isaiah Jefferson, lead, Midlothian, VA
David Hargett, Richmond, VA
Andrew Infante, Durham, CT
David Kendall, Wading River, NY
Criston Maitland, Alberta, VA

RHYTHM

A.J. Eriksmoen, piano, Corona Del Mar, CA
Chris Censullo, guitar, Harrington Park, NJ
John Hesse, bass, Weston, MA
Skip Urmson, drums, Cohasset, MA

TROMBONE (Esquinas) Kevin Kendall

The University of Richmond Concert Series for Spring, 1991

February 22

Faculty Recital:

Lisa Burrs, soprano; Russell Wilson, piano

North Court Recital Hall, 8:15 PM

March 1

Guest Artist:

Nicole Philabosian, soprano

North Court Recital Hall, 8:15 PM

March 3

Student Recital:

Charles Lindsey, organ

Cannon Memorial Chapel, 3:00 PM

March 7

CURRENTS

Fred Cohen, director

North Court Recital Hall, 8:15 PM

March 21

University Choir and Schola Cantorum

James Erb, director

North Court Recital Hall, 8:15 PM

March 24

Faculty Recital:

An Afternoon of Opera, Lisa Burrs, Sam Savage and Friends

North Court Recital Hall, 3:00 PM

April 3

University Wind and Brass Ensembles

Gene Anderson and Michael Davison, directors

North Court Recital Hall, 8:15 PM

April 7

Student Recital:

Katherine Clark, soprano, Jocelyn Johnson, flute

North Court Recital Hall, 3:00 PM

April 8

Student Recital:

James Hughes, organ

Tabernacle Baptist Church, 8:15 PM

April 10

University Flute Ensemble

Sue West, director

North Court Recital Hall, 8:15 PM

April 14
Student Recital:
Cary Fridley, flute, Christopher Marks, piano
North Court Recital Hall, 3:00 PM

April 15
Quartet-in-Residence
Shanghai String Quartet
Camp Theatre, 8:15 PM

April 18
University of Richmond Orchestra
Fred Cohen, director
Camp Theatre, 8:15 PM

April 19
Student Recital:
John Nichols, piano
North Court Recital Hall, 3:00 PM

April 21
Student Recital:
Skip Urmson, percussion
North Court Recital Hall, 3:00 PM

April 26
Guest Artists:
Capriole*
North Court Recital Hall, 8:15 PM

April 30
CURRENTS
Fred Cohen, director
Carpenter Center, 8:00 PM

* Fee Charged. All other concerts on campus and at the Carpenter Center are free and open to the public.

For further information concerning this concert series or for a copy of the concert calendar,
call 289-8277.

THE DEPARTMENT OF MUSIC

The Department of Music at the University of Richmond offers both the Bachelor of Arts degree for those who want to major in music as part of a liberal arts curriculum and a Bachelor of Music degree for those wanting a more specialized major. Full-time faculty members are:

Suzanne Bunting, professor and chairman. BA University of Richmond; MM University of Michigan. Applied organ and accompanying program.

James Erb, professor. BA Colorado College; Teaching Certificate in Voice, Vienna State Academy of Music; MM Indiana University; AM, PhD Harvard University. Director, University Choir and Schola Cantorum.

Gene Anderson, associate professor. BA Luther College; MA, PhD University of Iowa. Director, University Wind Ensemble and Pep Band. Music theory.

Homer Rudolf, associate professor. BA Jamestown College; MA University of Southern California at Los Angeles; PhD University of Illinois (Urbana). History of music.

Richard Becker, assistant professor. BM and Performer's Certificate, Eastman School of Music; MM Boston University. Applied piano program. Recitalist-composer.

Fred Cohen, assistant professor. BA University of California at Santa Cruz; MFA, DFA Cornell University. Director, University Orchestra. Composition, music theory.

Michael Davison, assistant professor. BME Eastman School of Music; MST University of Wisconsin (Whitewater); DMA University of Wisconsin (Madison). Director, University Jazz Ensemble. Applied trumpet.

Catharine Pendleton Kirby, assistant professor. BM Women's College of the University of North Carolina; voice study with Jean Sanders, Earl Berg, Raymond McDermitt, Cornelius Reid, Frederick Wilkerson; coaching with Wyatt Insko, Martin Katz, Pierre Bernac, Suzanne Chereau. Applied voice.

Jonathan Bellman, visiting assistant professor. BA University of California at Santa Barbara; MM University of Illinois at Urbana-Champaign; DMA Stanford University. Applied piano program.

Faculty for additional applied music lessons are employed from the Richmond Symphony Orchestra and the city.

The Shanghai Quartet is Quartet-in-Residence at the University of Richmond.

THE UNIVERSITY OF RICHMOND

The University of Richmond has a strong commitment to the city of Richmond and surrounding localities through outreach activities and through numerous programs that are free and open to the public. Hundreds of free cultural and educational events are offered each year by UR organizations and departments. The music department, for example, sponsored over 30 free concerts on campus last year and brought four concerts downtown.

The University's students are deeply involved in the community as well. The student-run Volunteer Action Council helps provide service to community agencies, from adolescent and aging issues, to health, housing and hunger concerns. Another group, Golden Key, is involved in "say-no-to-drugs" campaigns in middle and elementary schools.

The T.C. Williams School of Law offers *pro bono* work, volunteer tax assistance and a Youth Advocacy Clinic; the Campus Ministries are involved in refugee resettlement, Freedom House and many other community activities; and the University's Women's Resource Center offers such free services as Brown Bag Lunches and a Legal Hotline.



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