



HOPKINS CENTER FOR THE ARTS

presents

BARBARY COAST JAZZ ENSEMBLE

Don Glasgo *director*

CubaNOLA:

MORE THAN THE SPANISH TINGE

with special guests

Arturo O'Farrill *pianist/composer/leader*

Donald Harrison *alto saxophone/composer/leader*

This performance is made possible in part by generous support by the William D. 1905 and Besse M. Blatner Fund No. 1, the Hopkins Center Performance Fund No. 1 and the Visiting Performers Supplementary Fund No. 1.

Saturday, November 10, 2012 | 8 pm

Spaulding Auditorium | Dartmouth College

BARBARY COAST JAZZ ENSEMBLE

Don Glasgo *director*

Stephanie DeCross '13 *flute*

Leif Harder '15 *flute*

Joshua Kaye '13 *lead alto & soprano saxophones*

Hannah O'Flynn '15 *2nd alto saxophone*

*Manav Raj '15 *lead tenor saxophone*

Portia Schultz '15 *2nd tenor saxophone*

Brett Szalapski '15 *baritone saxophone*

*Kathryn Waychoff '16 *lead trumpet*

Matt Metzler '15 *trumpet*

*Paul Danyow '16 *trumpet*

Alex Lessard '14 *trumpet*

Rodrigo Monroy '13 *trumpet*

Dan Nulton '15 *lead trombone*

Dan Miller '15 *valve trombone*

Dylan Calhoun '13 *trombone*

*Jacob Weiss '16 *bass trombone*

Grant Neubauer '13 *keyboards*

Zachary Cutler '14 *guitar*

Ryan McWilliams '14 *bass*

Eli Derrow '15 *drums*

**William Rodriguez *congas*

**new students in the ensemble*

***community member*

PROGRAM

(alphabetical order)

| | |
|-----------------------------------|------------------------------------|
| 40 ACRES AND A BURRO | Arturo O'Farill |
| CONGO MULENSE | A.K. Salaam/Ray Santos, arr. |
| CORNER OF MALECON AND BOURBON | Arturo O'Farill |
| HU TAH NAY | Donald Harrison |
| IKO IKO | James Crawford/Todd Bashore, arr. |
| I'M THE BIG CHIEF OF CONGO SQUARE | Donald Harrison |
| PEACE IS THE WAY | Charles Keil |
| RUMBA URBANA | Oscar Hernandez |
| THE SAND CASTLE HEAD HUNTER | Donald Harrison/David Bixler, arr. |
| SINCERELY YOURS | Donald Harrison |

PROGRAM NOTES

CubaNOLA: More Than the Spanish Tinge Exploring the Common Roots of Jazz in Havana & New Orleans

Jelly Roll Morton (1885-1941) knew a thing or two about jazz. Talking about the influence of Cuban music on the music of New Orleans, Morton told Alan Lomax in 1938 you can't play jazz without "the Spanish tinge":

"Of course, you got to have these little tinges of Spanish in it, in order to play real good jazz."

Arturo O'Farill and his Afro Latin Jazz Orchestra performed a memorable concert with Donald Harrison on February 26, 2011. In his *New York Times* review the following day, Jon Pareles wrote:

"A New Orleans second-line beat, shaken and tapped on tambourines, started 'CubaNOLA: More Than the Spanish Tinge,' the concert by Arturo O'Farill and the Afro Latin Jazz Orchestra

on Saturday night. Then a cowbell joined in, tilting the rhythm toward Cuba. It was the prologue to a concert devoted to musical kinships: between Cuba and New Orleans, and between generations.

"...Mr. O'Farill and Mr. Harrison are two of a kind. As composers they are modernizers of music with dance rhythms at its core: Mr. O'Farill with Afro-Latin music, Mr. Harrison with the heritage of New Orleans...Mr. O'Farill and Mr. Harrison also carry family legacies forward. Mr. O'Farill's father was Chico O'Farill, a Cuban trumpeter, composer and bandleader who created groundbreaking Latin jazz in the United States. Mr. Harrison's father was known as Big Chief Donald Harrison, the leader of a New Orleans Mardi Gras Indian tribe, and Mr. Harrison is now a Big Chief himself."

This past spring I contacted Arturo. Could we recreate the "CubaNOLA" concert at Dartmouth with Arturo, Donald Harrison and the students in

PROGRAM NOTES CONTINUED

the Barbary Coast? His response: "Sure! I'd love to come up there again!" Once Arturo was on board, Donald Harrison signed on, and here we are!

The first time I met Arturo was about ten years ago, when I first asked him to come up to Dartmouth to perform the music of his father, Chico O'Farrill. I was immediately struck by Arturo's intelligence, musicality, his piano playing, his abilities as a music educator and his sense of humor. I was also impressed by the composition of his we played: a piece written in honor of the U.S. Open. It was clear Arturo was one of those rare guest artists who should come up every four years, so each "generation" of students in the Coast could get a chance to work with him. So back he came in 2005 and 2009, and each time we performed more of Arturo's own music.

The first time he was here, Arturo was directing and performing with the Chico O'Farrill Afro-Cuban Jazz Orchestra, dedicated to the music of his father. (The orchestra just concluded an incredible 15-year stint at New York City's famed nightclub, Birdland and performed Chico O'Farrill's music in Cuba in 2010). In 2002 Arturo launched the Afro Latin Jazz Orchestra (ACJO) for Jazz at Lincoln Center. The ACJO's first album was nominated for a Grammy in 2006, and their second album, *Song for Chico*, won the Grammy Award for Best Latin Jazz Album in 2009. Their third album, *40 Acres and a Burro*, was also nominated for a Grammy. In 2007, the ALJO left Jazz at Lincoln Center to pursue its own educational and performance opportunities, and Arturo created the Afro Latin Jazz Alliance, a not-for-profit organization dedicated to the performance, education and preservation of Afro Latin jazz.

After playing piano with the Carla Bley Big Band from 1979-1983, Arturo performed with a wide

spectrum of artists, including Dizzy Gillespie, Steve Turre, The Fort Apache Band, Lester Bowie, Wynton Marsalis and Harry Belafonte. He lives in Brooklyn with his wife, classical pianist Alison Deane, and their sons, Zachary and Adam, who are both accomplished musicians. Arturo's latest project involves performing with his sons Zack, a drummer, and Adam, a trumpet player. Their first album together was *Giant Peach* (Zoho 2010). As stated in a feature article in *The New York Times* in 2011, "If there is such a thing as a first family of Afro-Cuban jazz, the O'Farrill clan has a right to claim that distinction." Arturo O'Farrill is one of our all-time favorite guest artists! Much in demand as a pianist, composer, educator and director, it's an honor to have Arturo with us again!

I've known about Donald Harrison for a long time, mostly through my good friend, Conrad Herwig. Conrad and Donald have played together in the horn section for the great Eddie Palmieri since the 1990's, and Conrad has nothing but the highest praise for Donald—and that's the highest praise there is! I've also come to know Donald from the HBO series, *Treme*. Donald is a consultant to the series, and two of the characters—Big Chief Albert Lambreaux and his son, jazz trumpeter Delmond Lambreaux—are based on Harrison. Donald also plays himself on the series.

I really got to know Donald Harrison, though, when I went down to see his quintet play at the Vermont Jazz Center in September. They were incredible! His quintet played 3 hours—almost non-stop! (They made them take a break!) Donald led them through challenging originals (from his 2010 CD, *Quantum Leap*) to ballads (from his 2009 CD, *Nouveau Swing*) to standards (*Cherokee*) to music from his on-going "electric band" (3d) and, finally, to an exhilarating closing set of Mardi Gras Indian music (*Hu-Ta-Nay, I'm the Big Chief of Congo Square, Iko Iko*). Makes

PROGRAM NOTES CONTINUED

sense, Donald Harrison is the Big Chief of Congo Square in New Orleans! He was creative, charismatic and funny, with enormous strength, musical passion and focused energy. It was a masterful performance!

The *CBS Sunday Morning* called Donald Harrison “one of the most important musicians of the new millennium”. In the classic jazz genre, he is the originator of the “Nouveau Swing” style, merging acoustic swing with R&B, second line, hip-hop, New Orleans African American roots culture, and reggae. His ground-breaking CD, *Indian Blues*, captured the essence of the Mardi Gras Indian culture within a jazz context.

A highly regarded saxophonist, Donald Harrison remains inextricably tied to his New Orleans roots. The son of late great Big Chief Donald Harrison, Sr., Donald Harrison, Jr. began working with Roy Haynes at age 19 and Jack McDuff at age 20. He joined Art Blakey’s Jazz Messengers at age 21. Harrison has also discovered and nurtured some of the finest young jazz musicians around: the young trumpeter Christian Scott, Mark Whitfield, Christian McBride, Cyrus Chestnut, as well as rap icon The Notorious B.I.G., his neighbor in Brooklyn for eight years. Throughout the 90s he worked with a wide

variety of world-class talents, such as Lena Horne, Spike Lee, Eddie Palmieri, and the hip-hop groups Jazzmatazz, Notorious B.I.G. and Digable Planets. Through talent and perseverance, Harrison has developed into one of the most significant artists today. There’s nothing he hasn’t done, and nothing he can’t do! It’s an honor to have Donald Harrison with us for the first time!

It’s also a pleasure to have William Rodriguez joining us again on congas. William is a talented congero from Cuba. Lucky for us, he relocated to Brattleboro last year, where he teaches at the Vermont Jazz Center and performs with numerous ensembles. I’m especially pleased to introduce you to four talented new members of the Barbary Coast this year: Manav Raj ’15 on lead tenor saxophone, Kathryn Waychoff ’16 on lead trumpet, Paul Danyow ’16 on trumpet and Jacob Weiss ’16 on bass trombone.

Thank you for coming tonight. Enjoy!

Don Glasgo

Sources:

Jelly Roll Morton. “The Complete Library of Congress Recordings.” Disc 6, Track 9.

<http://www.arturoofarrill.com/>

<http://www.donaldharrison.com/>

ABOUT THE ARTISTS

The **Barbary Coast Jazz Ensemble** is the student jazz ensemble of Dartmouth College. Composed almost entirely of non-music majors, the ensemble specializes in the music of the African-American and Afro-Caribbean jazz traditions. The Barbary Coast has performed with such outstanding musicians as Pepper Adams, Toshiko Akiyoshi & Lew Tabackin, Marshall Allen, David Ambrosio, Robby Ameen, Ray Anderson, Peter Apfelbaum, Karl Berger, Steven Bernstein, Jimmy Bosch, Byron Bowie, Joseph Bowie, Lester Bowie,

Cecil Bridgewater, Don Cherry, Bill Cole, Graham Collier, Dave Ellis, Marty Ehrlich, Andy Gonzalez, Jerry Gonzalez, Dexter Gordon, Tim Green, Joe Gonzalez, Bob Gullotti, Slide Hampton, James Harvey, Jimmy & Percy Heath, Julius Hemphill, Conrad Herwig, Giovanni Hidalgo, Adam Klipple, Oliver Lake, Erik Lawrence, George Lewis, Jason Lindner, Brian Lynch, José Madera, Nicole Mitchell, Frank Morgan, Butch Morris, David Murray, Arturo O’Farrill, Manny Oquendo, Eddie Palmieri, Tobias Ralph, Michael Ray, Ivan Renta,

ABOUT THE ARTISTS CONTINUED

Sam Rivers, Max Roach, Adam Rudolph, Kermit Ruffins, Samarai Celestial, Bobby Sanabria, Ray Santos, Maria Schneider, Jim Seeley, Woody Shaw, Warren Smith, John Stubblefield, Sun Ra, Clark Terry, "Papo" Vasquez, Walter White, James Williams and Deanna Witkowski. In May 1986 the Barbary Coast received a bronze award for its performance in the Downbeat International Class competition of the Canadian National Stage Band Festival at EXPO '86, the World's Fair in Vancouver, B.C. In March of 1992, the Coast was the featured ensemble in the First Annual Jazz Festival of the Vermont Chapter of the International Association of Jazz Educators. In September of 1994, the Barbary Coast performed, by invitation, a series of concerts on a Transatlantic crossing of the QE2. For several years the Barbary Coast received considerable praise for their performances at the Williams College Jazz Festival. In 2004 the Coast took a successful whirlwind tour to Newport, RI, performing 5 times in 3 days. In May 2007 the ensemble performed at Jazz at Lincoln Center for a special event, "You, Dartmouth & All That Jazz."

Don Glasgo director has taught courses in jazz, jazz and literature, American music and world music at the colleges of Dartmouth, Hamilton, Lyndon State and in the graduate program of Vermont College, and jazz ensembles and theory and composition at The Putney School. For 12 years he was also a faculty member in music at Goddard College, where he directed the Institute for Creative Music and SALSA MEETS JAZZ: The Afro-Caribbean Jazz Seminar with the Eddie Palmieri Octet. Five years ago Don started his own non-profit educational program, *JAZZology*, in the Upper Valley. Don has written over 100 jazz compositions and arrangements, and he is an accomplished valve trombonist who has performed with the Oliver Lake Big Band, Joseph Bowie's Defunkt Big Band, Michael Ray & the Cosmic Krewe, The Sun Ra Arkestra under the direction of Marshall Allen and Phish. He leads his own professional band, Sol Food, is the author of *Jazzlines* and a former columnist for *Jazz Improv*. In 2009 he was a professor at Trombonanza 2009 (Santa Fe, Argentina), and he is the Associate Director of the Rutgers Summer Jazz Institute (New Brunswick, NJ). This is his 37th year as Director of the Barbary Coast Jazz Ensemble.



37TH ANNUAL WINTER CARNIVAL CONCERT **BARBARY COAST JAZZ ENSEMBLE** AFRO-COLOMBIAN RHYTHMS, LATIN & FUNK! with special guest GREGORIO URIBE

SAT | FEB 9 | 8 PM | SPAULDING AUDITORIUM

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of "Hopkins Center, Dartmouth" on Facebook

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