

PERSONNEL

Jazz Lab Band I

Trumpet

David Abbuhl/Ben Dubbert,
split lead
Alex Sanso
Qiwei Li

Saxophone

Jared Saenz, alto 1
Brynne Guyer, alto 2
Jake Smith, tenor 1
Claire Salli, tenor 2
Chia-Wei Chao, baritone

Trombone

Ian Elick, lead
Ben Tuttle
Jay Sandlin
Jeff Hlutke, bass

Rhythm Section

Peter Kharchenko, guitar
Anna Chowattanakul, piano
Rocky Starks, bass
Joey Craig, drums
Eli Simon, drums

Jazz Lab Band II

Trumpet

Stephen Strouse, lead
Matt Kennicutt
Madeline Hutchinson
Evan Foster

Saxophone

Quinton Brown, alto
Audrey King, tenor
Derek East, baritone

Trombone

Ben Zindler, lead
Griffin Burwell
Lauren Stitle
Connor Hoverman

Rhythm Section

Will Schneider, piano
Taylor McIntyre, guitar
Dylan Bretz, bass
Simon Metzger, drums

COLLEGE OF MUSICAL ARTS PRESENTS JAZZ SPOTLIGHT FEATURING GUEST ARTIST MATT WILSON | DRUMS



JAZZ LAB BAND I | JAZZ LAB BAND II | FACULTY JAZZ QUINTET

THURSDAY, OCTOBER 4, 2018
8 P.M. | KOBACKER HALL
MOORE MUSICAL ARTS CENTER

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BGSU | COLLEGE OF
Musical Arts
BOWLING GREEN STATE UNIVERSITY

PROGRAM

Yearnin'

Oliver Nelson (1932-1975)

JAZZ LAB BAND II

Jeff Halsey, conductor

Selections to be announced from the stage

FACULTY JAZZ QUINTET

David Bixler, alto saxophone

Charles Saenz, trumpet

Ariel Kasler, guitar and piano

Jeff Halsey, bass

Matt Wilson, drums

No Outerwear

Matt Wilson (b. 1964), Arr. Alex Hamez

25 Years of Rootabagas

Matt Wilson, Arr. JC Sanford

Nibble

Matt Wilson, Arr. Jeff Lederer

Hug

Matt Wilson, Arr. Nick VanBuskirk

The Scenic Route

Matt Wilson, Arr. JC Sanford

JAZZ LAB BAND I

David Bixler, conductor

successful in complimenting a classic drums sound and technique. Whether front and center as a soloist or creating the backbone for the music he's playing, Wilson's improvisations always enough room for bandmates' respective jazz imaginations to run as freely as his does. During the course of what has now become a fulfilling career, Wilson has performed alongside a veritable who's who in the music industry. There's his work with icons and elder statesmen such as Herbie Hancock, Dewey Redman, Lee Konitz, Andrew Hill, Bobby Hutcherson, Cedar Walton, Kenny Barron, Denny Zeitlin, Charlie Haden, Marshall Allen, Michael Brecker, Pat Metheny, Bill Frisell, John Scofield and Hank Jones. Then there is his work with now-veteran peers, a partial list that includes Joe Lovano, Bruce Barth, Steve Wilson, Anat Cohen, Bob Stewart, Ron Miles, Marty Ehrlich, Ted Nash, Jane Ira Bloom, Frank Kimbrough and Dena DeRose among many others. Along the way, his musical journey has seen him cross paths with everyone from Elvis Costello, to the adventuresome John Zorn to jazz's most well-known player, Wynton Marsalis. The breadth and scope of Wilson's musical inclusion allows him to continue to cross paths with an endless stream of contemporary and varied musicians. He can play in most any style.

In November 2011, Wilson was nominated for the GRAMMY® Award's "Best Classical Crossover Recording" for his work, along with other contributing artists on the album, *Meeting of the Spirits*. In January 2011, he performed with the Thelonious Monk Institute of Jazz and alongside Dee Dee Bridgewater, Hancock, Lang Lang and Dianne Reeves at the White House in "An Evening of Jazz," for a State Dinner hosted by President Obama.

He's become a trusted and now veteran bandleader as well. Not surprisingly, he oversees a multitude of projects. His small-group ensembles include Arts & Crafts, a quartet that has featured trumpeter Terell Stafford, alternating keyboardists Larry Goldings and Gary Versace; and initially the late bassist Dennis Irwin who's spot now features

Martin Wind. There's the well-established two-horn-and-bass pianoless Matt Wilson Quartet not to mention his fun-filled horn-and-bass Christmas Tree-O.

His most recent project, "Honey And Salt" drew heavily from his native Central Illinois; inspired by the work of poet Carl Sandburg, the release of the same name earned him a pair of coveted 2018 Jazz Journalists Awards: "Musician of the Year" and "Record of the Year." The more pensive/spoken word effort, once known as "The Carl Sandburg Project" has, like its creator, evolved. As bandleader, he has released a dozen albums spanning more than two decades for the Palmetto label; he's also recorded for several others. As an in-demand sideman, Wilson appears on more than 250 recordings – with the list seemingly growing on an almost a daily basis.

On his earliest album *As Wave Follows Wave*, Wilson employed legendary saxophonist Redman and the equally well-respected bassist Cecil McBee, pairing them with organist Goldings. At the time, critic Scott Yanow, writing for the *All Music Guide*. Called it a "gem that serves as a perfect introduction to the inventiveness of Matt Wilson." That sense of not only inventiveness, but curiosity on so many levels, remains omnipresent in the drummer's approach to his craft.

In addition to leading his own recordings, Wilson enjoys a number of cooperative projects such as the group Trio M, where he, pianist Myra Melford and bassist Mark Dresser share the musicianship equally.

A fervent believer in "passing on whatever knowledge he has acquired along the way," Wilson is tremendously generous with his time to students and within community/public settings. The total count of his master classes that he has conducted run deep into the hundreds and includes involvement with "Jazz for Young People" at Jazz at Lincoln Center. He currently teaches at The School of Jazz at The New School in NYC.

BIOGRAPHY

Renowned jazz drummer **Matt Wilson's** energy is hard to miss in a performance. Filled with a vibrancy that often results in a child-like smile across his face and a bob that runs through his whole body, his enthusiasm for contributing to a collective sound – whether he's leading an ensemble or supporting someone else's musical vision is striking.

It's not just the excitement that is evident in his performances, it's also his approach. His original drumming style can be feather soft or cacophonous, but it always purposeful as he often makes use of a variety of existing or spur-of-the-moment discovered percussion instruments; nothing is off-limits; and *everything* seems to be in sync with and