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THE UMASS FINE ARTS CENTER**

Thursday, March 1, 7:30 PM  
Fine Arts Center Concert Hall

## SFJAZZ COLLECTIVE

Antonio Hart, Alto Saxophone  
Robin Eubanks, Trombone  
Avishai Cohen, Trumpet  
Edward Simon, Piano  
Matt Penman, Bass  
Stefon Harris, Vibes & Marimba  
Eric Harland, Drums  
Mark Turner, Saxophone  
Miguel Zenón, Tenor Saxophone (On Leave)

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## ABOUT SFJAZZ

Founded in 1983, SFJAZZ is the largest nonprofit presenter of jazz and education programs in the western United States. SFJAZZ presents over 100 concerts a year to over 100,000 fans and is dedicated to advancing the art form of jazz and cultivating new audiences through innovative programming, including: The San Francisco Jazz Festival, SFJAZZ Spring Season, SFJAZZ Collective, SFJAZZ Summerfest, SFJAZZ Hotplate and SFJAZZ Education.

The Collective has recently announced plans to build the SFJAZZ Center as a permanent home. This remarkable new facility, to be located in San Francisco's vibrant Hayes Valley neighborhood, will be a 35,000 square-foot transparent free-standing structure designed by renowned architect Mark Cavagnero. With the SFJAZZ Center, jazz will take its place alongside major arts institutions such as the San Francisco Symphony, Opera and Ballet in the Civic Center performing arts district. Visit [sfjazz.org](http://sfjazz.org) to learn more about this exciting new development.

SFJAZZ, the leading nonprofit jazz organization on the West Coast and the presenter of the 2011 SFJAZZ Spring Season, opens its Spring 2012 concert season at the UMass Fine Arts Center Concert Hall.

The award-winning all-star SFJAZZ Collective roster includes alto saxophonist Antonio Hart, tenor saxophonist Mark Turner, vibraphonist Stefon Harris, trumpeter Avishai Cohen, trombonist Robin Eubanks, pianist Edward Simon, bassist Matt Penman and drummer Eric Harland. SFJAZZ Collective is an all-star jazz ensemble comprising eight of the finest performers and composers at work in jazz today. Launched in 2004 by SFJAZZ, the SFJAZZ Collective has quickly become one of the most exciting and acclaimed groups on the American and international jazz scenes. In addition to its outstanding line-up, the SFJAZZ Collective has been praised for its innovative approach to repertoire. Each year, the ensemble performs unique arrangements of compositions by a modern jazz master along with new pieces by the Collective members, commissioned by SFJAZZ.

Given the elite talent assembled in the SFJAZZ Collective, it is tempting, on first glance, to think of this ensemble as just another "all-star band." But as the "Collective" portion of the group's name suggests, these exceptional artists have come together in pursuit of a larger purpose. Through this pioneering approach, simultaneously honoring jazz's recent history while championing the music's up-to-the-minute directions, the Collective embodies SFJAZZ's organizational commitment to jazz as a living, ever-relevant art form. The Collective's 2012 personnel features trombonist Robin Eubanks, a two-time *DownBeat* "Trombonist of the Year"; trumpeter Avishai Cohen; and Grammy-nominated vibraphonist Stefon Harris. The incendiary rhythm section boasts 2010 Guggenheim Fellow Edward Simon on piano along with two of the most in-demand sidemen on the international scene—bassist Matt Penman and Eric Harland, winner of *DownBeat* #1 Rising Star drummer for the last three years.

After exploring the work of Ornette Coleman (2004), John Coltrane (2005), Herbie Hancock (2006), Thelonious Monk (2007), Wayne Shorter (2008), McCoy Tyner (2009) and Horace Silver (2010), the Collective takes on the material of pop music icon Stevie Wonder for its spring 2011 tour. The group approaches the work of Wonder, an artist outside of the jazz tradition, but one whose sophisticated songcraft and timeless melodies are more than worthy of exploration. A Motown Records star at 11 years old, Stevie Wonder released a string of classic pop albums in the 70s that fused his roots in the soul music of Detroit with elements of R&B, jazz and reggae into a singular vision that was both wildly successful on the charts and respected by music critics and colleagues alike. Winner of 25 Grammy's (plus a Lifetime Achievement Award), Stevie was recently honored with the Gershwin Prize for Popular Song, presented to him by President Barack Obama. Wonder's harmonically rich and spiritually uplifting songs are as timeless as those by George Gershwin and Cole Porter, and the Collective's members are eager to demonstrate the great jazz elements within them. The Collective will perform new arrangements of Stevie's work along with fresh original compositions by each of the eight Collective members. "Playing Stevie Wonder's music with the SFJAZZ Collective is exhilarating because it's the music I grew up with," says Harland. "It's so great to now hear arrangements of some of those classics that I remember seeing my family dance to as a child. Now within the Collective family, it is an honorable opportunity to participate in Stevie's music not just as a listener but as a performer and arranger." The SFJAZZ Collective is a workshop band unlike any other in jazz. The group features a changing lineup with each member hand-selected to contribute their own unique sounds, styles and voices. They are all distinguished not just by degree, but diversity of talent and each member is a celebrated instrumentalist, an outstanding composer and arranger, and



most are among today's most lauded bandleaders.

The Collective also presents a global music perspective with musicians from New Zealand (Penman), Venezuela (Simon), and Israel (Cohen). The idea for the Collective arose from discussions between SFJAZZ's founder and executive director, Randall Kline, and saxophonist and founding Collective member Joshua Redman. While deeply respectful of jazz's origins and early traditions, SFJAZZ was concerned that the modern side of jazz, from roughly the mid-20th-century to the present day, was often overlooked in the public eye in comparison with the music of jazz's so-called "Golden Age." Both Kline and Redman were eager to showcase, in a manner that would resonate with jazz aficionados and newcomers alike, the artistic continuum from modern masters to today's new generation of players. Much like chamber music, the music is designed for a small group of instruments to be performed in intimate settings and atmospheres including performing arts centers, concert halls and salons.

### Spring 2012 Band Members

#### Antonio Hart, alto saxophone

(Antonio Hart replaces Miguel Zenón for the Spring 2012 tour only.)

One of the so-called "young lions" to emerge in the late 1980s and first recognized for his influential work with trumpeter Roy Hargrove, Grammy-nominated altoist Antonio Hart has established himself as one of the finest instrumentalists in jazz. He is a graduate of the Berklee School and has recorded and performed with a plethora of jazz greats including Art Blakey, Dizzy Gillespie, McCoy Tyner and Nat Adderley. Antonio has maintained a long-term relationship with bass master Dave Holland and balances his performing schedule as a full-time professor of jazz studies at the Aaron Copland School of Music at Queens College. He has released seven acclaimed albums, including his latest Chiaroscuro release, *All We Need*, which features tenor sax legend Jimmy Heath. Antonio Hart replaces Miguel Zenón for the Spring 2012 tour only.

#### Mark Turner, tenor saxophone

Described by *JazzTimes* as "an extremely thoughtful and cerebral player," Mark Turner has been quietly building a reputation as a musician's musician. He attended Berklee College Of Music in the late '80s where he met musicians that would figure prominently in his later work, including Kurt Rosenwinkel and Joshua Redman. Turner has recorded five critically acclaimed albums as a leader and has also performed or recorded with artists such as Dave Holland, Brad Mehldau, Lee Konitz, Dave Douglas and Lee Konitz. His current project is the trio FLY with bassist Larry Grenadier and drummer Jeff Ballard. Their latest album, *Sky And Country*, appeared on ECM in 2009.

#### Avishai Cohen, trumpet

Trumpeter Avishai Cohen is a leading figure on the international jazz scene and one of the most sought-after players of his generation, "an assertive and accomplished trumpeter with a taste for modernism" according to

*The New York Times*. Originally from Tel Aviv, Israel, Cohen began performing at age 10. Relocating to the U.S. to attend the Berklee College Of Music, he placed third in the prestigious Thelonious Monk Trumpet Competition in 1997. After developing his craft alongside contemporaries such as pianist Jason Lindner, Cohen has expanded his sonic palette to include African music (with Lionel Loueke), funk (Me'shell Ndegeocello), folk/pop (Keren Ann) and effects-laden avant-garde explorations. He has recorded five heralded albums as a leader, most recently the phenomenal trio CD *Introducing Triveni* with bassist Omer Avital and drummer Natsheet Waits.

#### Robin Eubanks, trombone

A five-time "Trombonist of the Year" in the *DownBeat* Magazine Critics Poll, Robin Eubanks is the premier jazz trombonist of his generation. In addition to leading his own groups, EB3 and Mental Images, Eubanks has performed and composed on Grammy-winning recordings with Dave Holland and Michael Brecker. In addition, he has worked with music legends Art Blakey, McCoy Tyner, Elvin Jones and the Rolling Stones, to name a few. The native Philadelphian is the recipient of composition grants from Chamber Music America and ASCAP. He is a sought-after educator and is now a tenured professor of trombone at the renowned Oberlin Conservatory and Adjunct Professor at Philadelphia's University of the Arts.

#### Stefon Harris, vibraphone & marimba

Stefon Harris is committed to exploring the rich potential of jazz composition and blazing new trails on the vibraphone. A graduate of the Manhattan School of Music, Harris has received numerous accolades including the Jazz Journalists Association's "Best Mallet Player" for four years running (2000-2003) and "#1 Rising Star Vibraphonist" in the 2006 *DownBeat* Critics Poll. His

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Monday, March 26, 7:00 pm

### **IN GOOD TIME, THE PIANO JAZZ OF MARIAN MCPARTLAND (2011)**

Jazz legend Marian McPartland, now 93, is documented in this new film that explores her life and career as a pioneering woman jazz musician, composer, and host of NPR's *Marian McPartland's Piano Jazz*. Special guest: Filmmaker Huey in person!

Monday, April 9, 7:00 pm

### **JAZZ ON A SUMMER'S DAY (1959)**

Filmed at the Newport Jazz Festival in 1958, this documentary is a hands-down classic, featuring performances by many jazz greats.

[www.amherstcinema.org](http://www.amherstcinema.org)

string of acclaimed albums includes the Blue Note sessions *Kindred*, *Black Action Figure*, *The Grand Unification Theory*, *African Tarantella: Dances With Duke* and the Grammy-nominated Concord release, *Urbanus*. His latest project is *Ninety Miles*, a CD and DVD made in Havana with saxophonist David Sánchez, trumpeter Christian Scott and a host of master Cuban musicians.

#### **Edward Simon, piano**

Edward Simon was born in the coastal town of Punta Cardón, Venezuela, where he grew up in a family of musicians surrounded by the sounds and rhythms of Latin and Caribbean music. Settling in New York City in 1989, he played with numerous jazz masters, including Herbie Mann, Paquito D'Rivera, Bobby Hutcherson, Bobby Watson, Terence Blanchard and Don Byron. He has produced eleven critically acclaimed albums as a leader, including two *New York Times* top ten jazz records of the year: *Edward Simon* (Kokopelli, 1994) and *Simplicitas* (Criss Cross, 2005). In 2010 Simon was named a Guggenheim Fellow, and his latest trio CD, *Danny Boy*, has recently been released.

#### **Matt Penman, bass**

Originally from New Zealand, Matt Penman studied at Boston's Berklee College of Music before relocating to New York in 1995. In addition to releasing his own critically acclaimed CDs as a leader, *Catch of the Day* (2007) and *The Unquiet* (2002), he has recorded as a sideman on some 70 other discs and has performed with the likes of Nicholas Payton, Kurt Rosenwinkel, Gary Bartz, Kenny Werner, Nnenna Freelon, Madeleine Peyroux, Brian Blade, John Scofield and Guillermo Klein. His latest project is the supergroup James Farm, which includes founding SFJAZZ Collective tenor saxophonist Joshua Redman, pianist Aaron Parks and current Collective drummer Eric Harland. Their self-titled Nonesuch debut was released this year.


#### **Eric Harland, drums**

A leading drummer on the national scene, Texas-born Eric Harland has performed with jazz legends like Betty Carter, Joe Henderson and McCoy Tyner, and has played on more than 70 recordings with such artists as Terence Blanchard, Greg Osby, Charles Lloyd and Zakir Hussain. In *DownBeat's* 65th Annual Readers Poll, he was included in the short list of top drummers, in the company of masters like Roy Haynes and the late Elvin Jones. In 2010, Harland claimed *DownBeat's* top spot in the Rising Star Drummer category of the Annual Critics Poll for the third straight year. His debut recording as a leader, *Voyager, Live by Night*, was

released in 2011 and features saxophonist Walter Smith III, guitarist Julian Lage, pianist Taylor Eigsti and bassist Harish Raghavan.

#### **Miguel Zenón, tenor saxophone (On Leave)**

A native of San Juan, Puerto Rico, Zenón got his start at the famed Escuela Libre de Musica and later studied at Boston's Berklee College of Music and the Manhattan School of Music. Since his move to New York, he has worked with Charlie Haden, David Sanchez, Guillermo Klein, The Village Vanguard Orchestra and Steve Coleman, and is a founding member of the SFJAZZ Collective. Zenón has released five CDs as a leader, including 2009's Grammy-nominated *Esta Plena*, and was the recipient of a Guggenheim Fellowship in composition and the prestigious MacArthur "genius" Grant. Most recently, Zenón has launched his Caravana Cultural program to bring jazz performances to rural areas of Puerto Rico and has completed work on his 6th album, entitled *Alma Adentro*. (Note: Currently on maternity leave. Will return for Fall 2012 Tour.)



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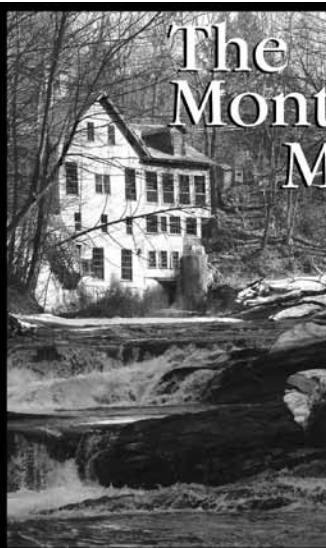
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## **YARON LIFSCHITZ, ARTISTIC DIRECTOR**

Yaron Lifschitz is a graduate of the University of New South Wales, University of Queensland and the National Institute of Dramatic Arts (NIDA) where he was the youngest director ever accepted into its prestigious graduate director's course. Since graduating, Yaron has directed over 60 productions including large scale events, opera, theatre, physical theatre and circus. His work has been seen in eighteen countries, across five continents by over 500 000 people.

Yaron was founding Artistic Director of the Australian Museum's Theatre Unit, Head Tutor in Directing at Australian Theatre for Young People and has been regular guest tutor in directing at NIDA since 1995. He is currently Artistic Director and CEO of Circa.

With Circa, Yaron has created works such as *Wunderkammer*, *CIRCA*, by the light of stars that are no longer..., *The Space Between* and *61 Circus Acts in 60 Minutes*. His recent works have been described in reviews as being "... beautiful and moving" and "the standard to which all other circuses can aspire."

Yaron lives in Brisbane with his son, Oscar. His passion is creating works of philosophical and poetic depth from the traditional languages of circus.

## **DIANE STERN, TOUR MANAGER/DIRECTOR**

Diane Stern has a Bachelor of Theatre Arts from New Mexico State University in the United States where she graduated with honors. It was in the founding of a small theatre company in Seattle, WA, USA that she discovered a passion for producing performing arts. She then moved into the role of Assistant Production Manager for Intiman Theatre in Seattle before moving up to fill the same role at the prestigious Seattle Repertory Theatre. After taking time off to travel the world, she achieved her dream of coming to Australia where she immediately joined Circa as Producer. Diane had the immense pleasure of producing the company's first ever 7-person ensemble creation, *Wunderkammer*, which premiered at the Brisbane Festival 2010. After getting a taste of life on the road, she transitioned into the role of Tour Manager/Director and is delighted to be part of the team taking Circa to the world.

## **ENSEMBLE MEMBERS**

**Valérie Doucet** has always wanted to be part of the Circus, joining a Gymnastics Centre at the age of 6. When she was 12 she left gymnastics behind to co-open *Les Fous Du Cirque*, a small school brought together for the love

of Circus. As the school expanded Valérie did more and more shows and festivals to expand her skills in both silks and hoop. After turning 15 she finished high school while attending the National Circus School of Montreal, getting into a college program and specializing in hand balancing. Valérie's performance experiences include performing in *Palazzo Colombino*, a variete cabaret in Germany and working for *Cirque en Vol* and *Cirque éloize*. Valérie joined Circa in 2011.

**Jarred Dewey** grew up as a member of "Cirkidz," an Adelaide based youth circus with whom he trained, performed and toured with for over five years. He was a founding member of the circus/physical theatre company "The Rambutan Circus Collective" which was awarded "Best Circus/Theatre Show by Emerging Ensemble" in 2007 Adelaide Fringe for its season of "Menagerie." In 2010 Jarred graduated from the National Institute of Circus Arts (NICA) where he specialized in contortion handstands and swinging trapeze.

**Casey Douglas** was born in Perth, Western Australia. Right from the beginning he was a hyper-active child playing all the sports possible, leading him to ten years as a competitive gymnast.

After completing his degree at the National Institute of Circus Arts (NICA) he received a grant for a training project in Chattellaraud, France where he completed further studies with seven Handstand Professors from around the European Federation of Professional Circus Schools (FEDEC).

On returning to Melbourne, Casey ran *Hardy Street Productions*, a Circus Training and Arts Centre before becoming a founding member of *ThisSideUp Acrobatics*. Through this company he has performed at Chalon and Aullriac in France, London and the Edinburgh Fringe, *Watch This Space* and *Galway International Art Festivals*. *ThisSideUp* was also commissioned by the Sydney Festival to create *Smoke and Mirror*, which won Best New Australian Work, Best Cabaret Performer and Best New Score in the prestigious *Helpmann Awards*. Casey is looking forward to the challenges Circa will bring his way both for his mind and his body.

**Darcy Grant** joined the *Flying Fruit Fly Circus* at age 13, graduating when he was 18. At 19 he joined *Rock 'n' Roll Circus* now known as Circa. Darcy specializes in floor based acrobatics and pointless party tricks from a performance perspective but his talents also extend to training and directing having led

a Circa team on a tour of Regional Queensland. Darcy particularly enjoyed the 2008 season of by the light of the stars that are no longer... presented at La Tohu, Canada and is excited to see what the 2011 tour brings his way.

**Scott Grove** has been performing professionally as an acrobat since he was 15 years old. He has toured all over Australia and Asia doing shows at schools, theatres, clubs and corporate events. Over the years he has also worked with various companies including the English National Ballet, the 2000 Sydney Olympics Opening Ceremony, Flying Trapeze Australia and the Tom Tom Crew. Off stage he spends most of his time surfing, playing music and eating large quantities of food. Scott joined Circa's ensemble in February 2010. His highlights thus far are the Circa Festival at Auch, France and the fantastic audiences at the Dublin Theatre Festival in 2010.

**Emma McGovern's** passion for the physical art forms have led her on a journey through dance, physical theatre, circus and martial arts. Studying dance at the Conservatorium of Arts in Lismore in 1999 then merging into the world of

circus, she has been working professionally for the last 8 years both in Australia and overseas with a variety of companies. Emma became a Circa ensemble member in September 2009 having previously toured with the Company. She has many highlights including the Barbican in the UK, the Circus Festival at Auch, 46 Circus Acts in 45 Minutes at the New Victory Theatre, New York and performing in the world premiere of Wunderkammer in her home town of Brisbane as part of the Brisbane Festival 2010.

**Lewis West** was born on Australia Day 1988 as the youngest of four boys. With a background in gymnastics, trampolining, breakdance and various circus disciplines, Lewis graduated from National Institute of Circus Artists (NICA) in 2008 with high distinction in both theory and practice. The next day he flew to Brisbane to join Circa's professional ensemble. Lewis' highlights so far have included performing at La Tohu Canada, The New Victory Theatre, New York and the Barbican UK. He is looking forward to a busy year of touring with Circa in 2011.



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*The New York Times, 2011*

Australia's CIRCA is a company of national and international significance with an impressive reputation of innovation, touring and developing repertoire and local workshop programs. Having performed in over eighteen countries since 2006, its work continues to be rapturously received by audiences, presenters and critics alike. Artistic Director Yaron Lifschitz describes Circa's work as one that defies description. "It is, in its heart, a report on what is alive, nourishing and contemporary in circus. It is also a strange and curious new beast; at once savage, funny, lyrical, pure and challenging."

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Arktype was founded in 2006 under the direction of Thomas O. Kriegsmann toward the long-term development, production and touring of internationally based performance work and curating. His acclaimed work as producer has been seen worldwide. Mr. Kriegsmann proudly began his work in the production and development of emerging ensembles and is currently represented off-Broadway and on tours worldwide with Yael Farber / The Farber Foundry (South Africa); Nalaga'at (Tel Aviv); Peter Brook / CICT (Paris); Phantom Limb (New York); Jessica Blank & Erik Jensen's AFTERMATH (New York); CIRCA (Brisbane); Mikhail Baryshnikov/Krymov Laboratory (Moscow/NYC); T.P.O. (Italy); Superamas (Vienna); Aurélia and Victoria Thiérrée-Chaplin (France); KMA (London); Jay Scheib (Cambridge); World/Inferno Friendship Society (Brooklyn); Rude Mechs (Austin, TX); Theatre for a New Audience (New York), as well as producing the Baryshnikov Arts Center/FSU Ringling International Arts Festival with in Sarasota, FL. Upcoming premieres include Phantom Limb's 69°S, in collaboration with Kronos Quartet, Yael Farber's THE RAMAYANA, and Jim Jarmusch and Phil Kline's TESLA IN NEW YORK.

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# TAO: THE ART OF THE DRUM

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Since the beginning of TAO, director and founder Ikuo Fujitaka has sought out to create a world-class entertainment group that incorporates both the complexity and diversity of the traditional Taiko drum. Enchanted by this instrument, TAO has worked to free Taiko from its confines of being the “successor of Japan’s traditional culture” and has in turn created a totally new genre of entertainment.

In order to achieve his goals, Mr. Fujitaka implemented a regimented and meticulous approach to the show calling for only the most disciplined and talented artists. Because of this, TAO requires not only physical strength and ability from its performers but also an innate sense of rhythm and expressiveness. It is that innate sense that enables the audience to view a mind-boggling spectacle of dance and music, while at the same time obtaining respect for the traditional instrument in its purest sense.

Since the inception of Mr. Fujitaka’s vision, TAO has been seen in 17 countries and 400 cities with 500 performances each year. To date, TAO has been seen by over 5 million spectators worldwide. Adored in Japan and across the world, they present an unprecedented and timeless Taiko performance, bringing a brand new genre to the stage.

TAO set up a living and training base at a 120,000 square foot site, surrounded by nature in a national park at Kyushu’s Kuju Plateau which is considered one of Japan’s most picturesque areas. At the site, they receive inspiration from the rich natural environment that surrounds them, grapple with the meaning of real music, undertake the strenuous training of athletes and continue to produce unique pieces of music that have continually overturned the Japanese image of traditional Taiko. TAO receives enormous support in Japan, and has become renowned as “a Japanese Taiko Group with a difference”.

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"After hearing saxophonist Ernie Watts, it's easy to imagine that he possesses superhuman talents similar to those held by members of the fictional Fantastic Four. He breathes fire, can cool with ice, whip up a storm, and shape his sax sound in ways otherworldly. This is a powerful, yet sensitive, technically Herculean, yet human, complex yet elegantly beautiful player - no, a *marvel*!"

Nicholas F. Mondello, *All About Jazz*

Two-time Grammy Award winner Ernie Watts is one of the most versatile and prolific saxophone players on the music scene. In a diverse career that has spanned more than 40 years, he has been featured on over 500 recordings by artists ranging from Cannonball Adderley to Frank Zappa, always exhibiting his unforgettable trademark sound.

After 15 solo records for a variety of labels, large and small, Watts started Flying Dolphin Records, a company he runs with his wife Patricia. Flying Dolphin (distributed by Burnside Distribution Corp.) is a new chapter for the artist's creative expression. "Through my years of touring and recording," he says, "I've played in every kind of musical setting. I've reached a place in my life where I need to make music on my terms, and starting my own label provided me with a new sense of freedom."

Watts started playing saxophone at age 13. He went with a friend who was enrolling in the local school music program, and found himself carrying home an instrument as well. "I was a self-starter; no one ever had to tell me to practice," remembers Watts. His discipline combined with natural talent began to shape his life. He won a scholarship to the Wilmington Music School in Delaware, where he studied classical music and technique. Though they had no jazz program, his mother provided the spark by giving him his own record player for Christmas and enrolling him in a record club. That first record club promotional selection turned out to be the brand-new Miles Davis album *Kind of Blue*. "When I first heard John Coltrane play, it was like someone put my hand into a light socket," Watts says. He started to learn jazz by ear, often falling asleep at night listening to a stack of Coltrane records. Although he would enroll briefly at West Chester University in music education, he soon won a Downbeat Scholarship to the Berklee College of Music in Boston, renowned for jazz.

When Gene Quill quit Buddy Rich's Big Band in Boston, trombonist Phil Wilson (an educator at Berklee), was asked to recommend a replacement; a young Ernie Watts got the job. He left Berklee for that important spot, staying with Rich from 1966-1968 and touring the world. Watts then moved to Los Angeles and began working in the big bands of Gerald Wilson and Oliver Nelson. With the Nelson band, Watts visited Africa on a U.S. State Department tour in 1969. They played in Chad, Niger, Mali, Senegal, and the Republic of the Congo, which included the opportunity to meet and jam with the local African musicians. Remembering the experience, Watts recalls Africa as "a timeless land." "It was amazing to play a government sponsored concert in the evening, then take a walk the next morning and see a camel caravan coming in from the desert, laden with giant salt blocks. That had been happening for thousands of years! Walking out into the desert at night, I felt the tremendous quiet there, something I had never experienced before, or since." It was also with Oliver Nelson that Watts had the occasion to record with the legendary Thelonious Monk on *Monk's Blues* (Columbia).

During the 1970s and '80s, Watts was immersed in the busy production scene of Los Angeles. His signature sound was heard on countless TV shows and movie scores, almost all the early West Coast Motown sessions, and with pop stars such as Aretha Franklin and Steely Dan. Though the pop music genre placed narrow confines on his performance, the studio sessions allowed Watts the chance to constantly hone and refine his tone. After years in the studios, Watts' passion for acoustic jazz never left him. At the end of a long day of sessions, he could frequently be heard playing fiery jazz in late-night clubs around Los Angeles.

In 1983, the film composer Michel Colombier wrote an orchestral piece entitled "Nightbird" for Watts. At the work's inaugural performance at the Dorothy Chandler Pavilion in Los Angeles, Charlie Haden came backstage to introduce himself. The meeting led to Watts performing with Haden's Liberation Music Orchestra, and to tours with Pat Metheny's Special Quartet, which included Haden.

Watts' tour with Metheny's group in the late 1980s found him on a triple bill with Sun Ra and the Miles Davis Band -- a turning point for the artist. "The serious energy of Pat's music con-

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vinced me to make the commitment to this level of performance. Every night I also absorbed Sun Ra and Miles and could not deny the power I was feeling in the music."Watts' charter membership in Haden's critically-acclaimed Quartet West, with whom he has toured and recorded for twenty-five years, and his body of work for the audiophile Japanese label JVC Music continued to demonstrate his talent for, and commitment to, jazz.

His four recordings for JVC Music are some of the finest of his extensive career. For these projects, he surrounded himself with several of his favorite players; Jack DeJohnette, Arturo Sandoval, Kenny Barron, Mulgrew Miller, Eddie Gomez, Jimmy Cobb and Marc Whitfield. The music encompassed both jazz classics and new pieces by Watts. Between his stint with JVC and starting his own label Flying Dolphin, Watts recorded *Reflections* with friend and fellow musician Ron Feuer. This 2003 duet release features serene ballads for saxophone and piano. He also recorded duet CDs with talented German pianist (and member of his European quartet) Christof Saenger for Laika Records, which now distributes Flying Dolphin in Germany.

Watts' eclectic mix of career activities includes current work with vocalist Kurt Elling in a tribute to John Coltrane and Johnny Hartman with string quartet. The project "Dedicated To You" (recorded live at Lincoln Center for Concord Records) earned Elling his first Grammy Award for Best Jazz Vocal Album in 2010. He has also taken part in Jazz at the Kennedy Center for Billy Taylor and recently appeared in Australia with Billy Cobham and orchestra. A typical year finds Watts touring Europe with his own quartet in spring and fall, in Asia as a featured guest artist and performing at summer festivals throughout North America and Europe, often with Charlie Haden's Quartet West. He gives back to the music by conducting student clinics and master classes. Watts has also compiled a collection of orchestral arrangements for guest soloist appearances with symphonies. And there is the occasional "hometown gig" with the Ernie Watts Quartet in California, where he is still based.

Summing it all up, Watts describes his ongoing journey. "I see music as the common bond having potential to bring all people together in peace and harmony. All things in the physical world have vibration; the music I choose to play is the energy vibration that touches a common bond in people. I believe that music is God singing through me, an energy to be used for good."

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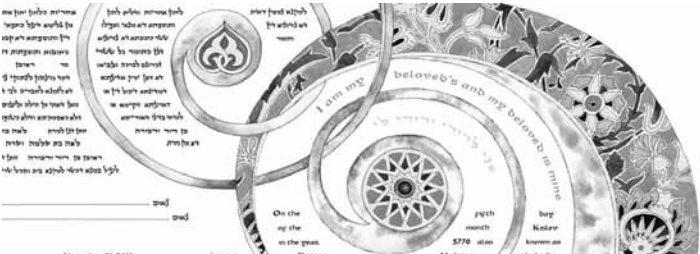
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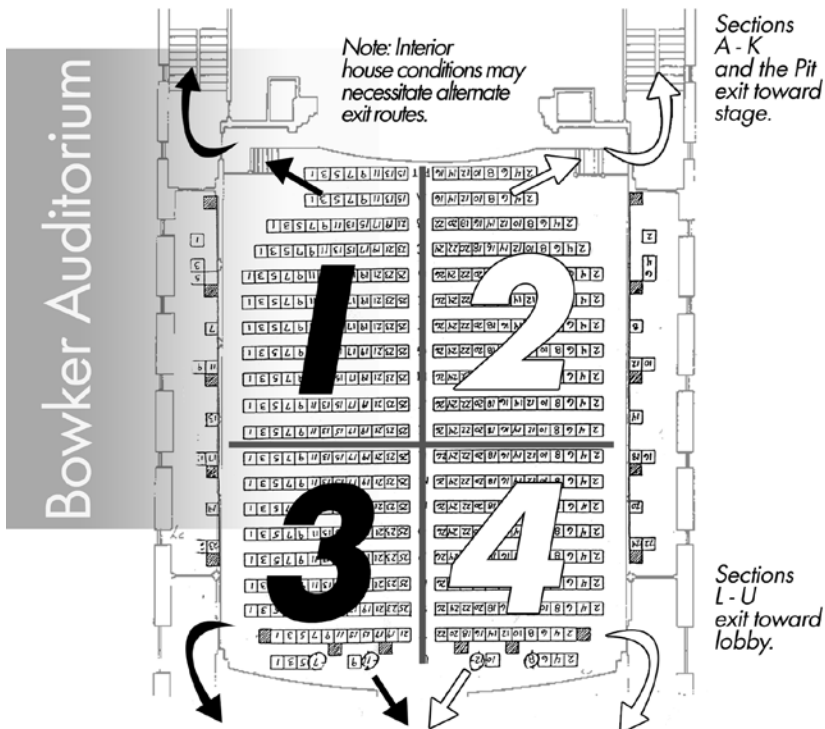


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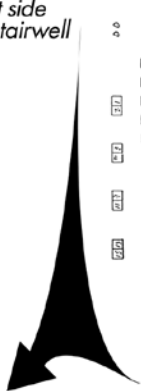
Bowker Auditorium



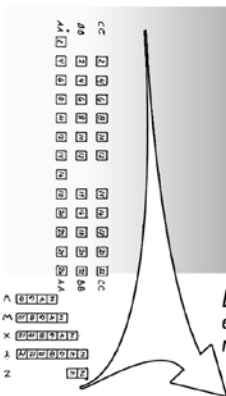
Bowker Auditorium

Sections L - U exit toward lobby.

West side exit stairwell left.



East side exit stairwell right.

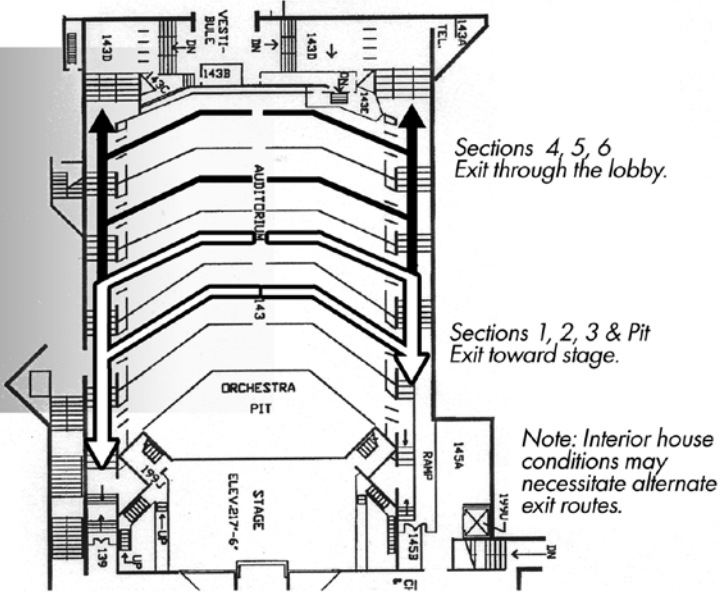


Balconies

# Evacuation Procedures

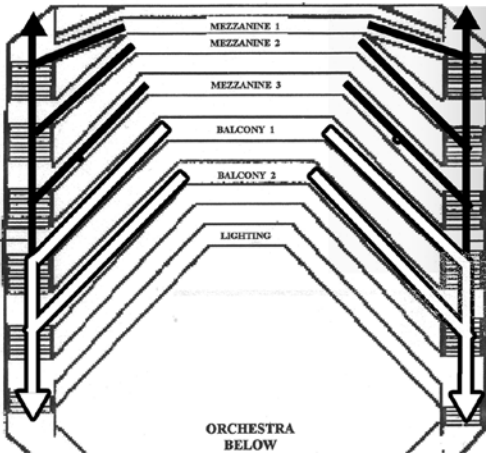
In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Concert Hall



Mezzanine  
1, 2, 3  
Exit rear  
through lobby.

Balconies  
1, 2 exit  
toward  
stage, up  
two flights  
and down  
interior  
fire escape



Balconies

## **Patron Services**

### **Refreshments**

Concessions are available before the performance and during intermission for most Center Series Concert Hall events. For patrons in our wheelchair section, please notify an usher and they will be happy to bring the refreshments to you.

### **Restrooms**

Restrooms are located on the lower level of the Fine Arts Center Concert Hall adjacent to the University Gallery and in the Concert Hall main lobby. When available there are additional restrooms in the Rand Theater area. Fully accessible restrooms are available in the Concert Hall and Bowker Auditorium. Restrooms in the Concert Hall for the mobility impaired are located in the lobby and the refuge area outside section 3 on house right.

### **Drinking Fountains**

Drinking fountains are located on the lower level of the Concert Hall near the restrooms and in the lobby.

### **Late Seating**

Patrons arriving after the start of the performance will be seated at an appropriate break.

### **Pagers and Cell Phones**

Please turn off all pagers and cell phones when entering the seating area.

### **On Call Service**

Doctors and persons needing emergency call service are asked to leave their name and seat location with the box office. If you keep a pager with you, please use the silent, vibration option.

### **Cameras and Recording Devices**

The taking of photographs or recording the performance in any way is strictly prohibited.

### **For Hearing-Impaired Patrons**

Assisted listening devices: Induction

loops and headsets are available for patrons with hearing impairments and may be checked out with an ID in the lobby prior to the performance. Compatible with most ALS systems and in compliance with the ADA. A credit card, driver's license, or valid student ID will be held as security while devices are in use.

### **Emergency Closing**

In case of emergency, the lighted, red, exit sign near your seat is the shortest route to the exterior of the building. For your safety, please check the location of the exit closest to your seat and review the evacuation map included in this playbill. Also, follow the directions provided by the ushers.

### **Accessible Parking**

An access-parking permit or plates must be visible to parking attendants.

### **For Your Viewing Pleasure**

Check out what's on view in the University Gallery. The University Gallery is located on the lower level of the Concert Hall and is open one hour prior to the start of performances and during intermission. The Gallery is also open to the public Tuesday through Friday, 11am to 4:30pm, and Saturday and Sunday, 2 to 5pm.

### **Performance Cancellation**

Fine Arts Center performances are rarely canceled and only in the case of severe weather. If a performance is canceled, you can call the Box Office at 1-800-999-UMAS or 545-2511 or tune in to the following radio and television stations: public radio station WFCR 88.5FM, WRNX 100.9FM/WPNI 1430AM, WHMP 99.9FM, WMUA, WRSI 95.3FM, WHYN, WMAS, WWLP-TV22 and WGGB-TV40. If a performance is canceled, patrons may exchange tickets for another event (subject to availability), may receive a credit on their account, or may request a refund.

Please recycle your playbill in the lobby.



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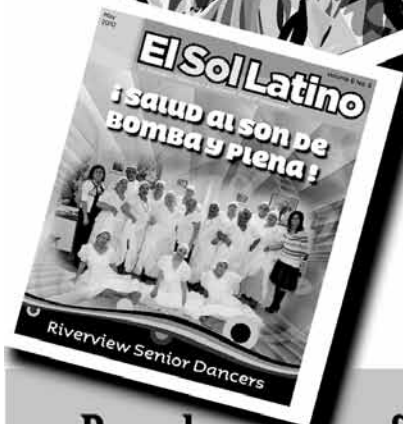
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**The Biggest Numbers, The Smartest Audience**

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