

UMass**Amherst**

Fine Arts Center

Sean Jones Quartet

Frederick C. Tillis Performance Hall



Saturday, April 1, 8 p.m.

Sponsored by
El Sol Latino, UMass Auxiliary Enterprises,
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UMass**Amherst**

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Campus Land Acknowledgement

In a year-long consultative and deeply collaborative process with respected advisors from local Tribal Nations, the UMass Native Advisory Council co-developed this campus Land Acknowledgement. This Acknowledgement affirms our campus connection and relationship to the land the campus is built upon and our continued connection to the Nations who were the original inhabitants and caretakers of this land. The University of Massachusetts Amherst acknowledges that it was founded and built on the unceded homelands of the Pocumtuc Nation on the land of the Norrwutuck community.

We begin with gratitude for nearby waters and lands, including the Kwinitekw -- the southern portion of what's now called the Connecticut River. We recognize these lands and waters as important Relations with which we are all interconnected and depend on to sustain life and wellbeing.

The Norrwutuck community was one of many Pocumtuc Indian towns, including the Tribal seat at Pocumtuc (in present day Deerfield), Agawam (Springfield), and Woronoco (Westfield) to name just a few. The Pocumtuc, who had connections with these lands for millennia, are part of a vast expanse of Algonquian relations. Over 400 years of colonization, Pocumtuc Peoples were displaced. Many joined their Algonquian relatives to the east, south, west and north— extant communities of Wampanoag, including Aquinnah, Herring Pond, and Mashpee, Massachusetts; the Nipmuc with a reservation at Grafton/ Hassanamisco, Massachusetts; the Narragansett in Kingstown, Rhode Island; Schagticoke, Mohegan and Pequot Peoples in Connecticut; the Abenaki and other Nations of the Wabanaki Confederacy extending northward into Canada; and the Stockbridge Munsee Mohican of New York and Massachusetts, who were removed to Wisconsin in the 19th century. Over hundreds of years of removal, members of Southern New England Tribes would make the journey home to tend important places and renew their connections to their ancestral lands. Such care and connection to land and waters continues to the present day.

Today, Indigenous Nations in southern New England continue to

employ diverse strategies to resist ongoing colonization, genocide, and erasure begun by the English, French, Dutch, Portuguese and other European Nations, and that continued when Tribal homelands became part of the United States. Native Americans from Tribal Nations across the U.S. and Indigenous peoples from around the world also travel into these Pocumtuc homelands to live and work. This land has always been and always will be, Native Land.

We also acknowledge that the University of Massachusetts Amherst is a Land Grant University. As part of the Morrill Land Grant Act of 1862, Tribal lands from 84 Native Nations west of the Mississippi were sold to provide the resources to found and build this university.

This Land Acknowledgement is the first step in the university's commitment to practice intellectual humility whilst working with Tribal Nations toward a better shared future on Turtle Island. We aim to foster understanding, deep respect, and honor for sovereign Tribal Nations; to develop relationships of reciprocity; and to be inclusive of Native perspectives and thriving Native Nations far into the future. Members of Massachusetts based Tribal Nations who are kin to the historic Pocumtuc contributed their insights in composing this acknowledgement -- namely Tribal representatives from Mashpee, Aquinnah, and Stockbridge Munsee. As an active first step toward decolonization, we encourage you to learn more about the Indigenous peoples on whose homelands UMass Amherst now resides on and the Indigenous homelands on which you live and work.

BIOGRAPHIES

Sean Jones, trumpet

with

Orrin Evans, piano, Luques Curtis, bass

Koleby Royston, drums

Sean Jones

Music and spirituality have always been fully intertwined in the artistic vision of trumpeter, bandleader, composer, educator and activist Sean Jones. After singing and performing as a child with the church choir in his hometown of Warren, Ohio, Jones took up drums, then switched to trumpet at the age of 10.

Jones is a musical chameleon and is comfortable in any musical setting no matter what the role or the genre. He is equally adept as a member of an ensemble or as bandleader. Jones turned a six-month stint with the Jazz at Lincoln Center Orchestra into an offer from Wynton Marsalis for a permanent position as lead trumpeter, a post he held from 2004 until 2010. In 2015, Jones was tapped to become a member of the SFJAZZ Collective. Jones also has managed to keep a core group of talented musicians together under his leadership, forming the foundation for groups that have produced and released eight recordings on the Mack Avenue Records, the latest of which is the 2017 release *Sean Jones: Live from the Jazz Bistro*.

Jones has been prominently featured with a number of artists, recording and/or performing with many major figures in jazz, including Illinois Jacquet, Jimmy Heath, Frank Foster, Nancy Wilson, Dianne Reeves, Gerald Wilson and Marcus Miller. Jones was selected by Miller, Herbie Hancock and Wayne Shorter for their Tribute to Miles tour in 2011.

He has also performed with the Cleveland, Pittsburgh and Youngstown Symphony Orchestras as well as Soulful Symphony in Baltimore and in a chamber group at the Salt Bay Chamber Festival. Jones is also an internationally recognized educator. He was named the Richard and Elizabeth Case Chair of Jazz at Johns Hopkins University's Peabody Institute in Baltimore. Before coming to Peabody, Jones served as the Chair of the brass department at the Berklee College of Music in Boston.

Orrin Evans

During his kaleidoscopic quarter-century as a professional jazz musician, pianist Orrin Evans has become the model of a fiercely independent artist who pushes the envelope in all directions. Never supported by a major label, Evans nevertheless has ascended to top-of-the-pyramid stature on his instrument, as affirmed by his #1-ranking as “Rising Star Pianist” in the 2018 *DownBeat* Critics Poll. Grammy nominations for the Smoke Sessions albums *The Intangible Between* and *Presence* by Evans’ raucous, risk-friendly Captain Black Big Band, stamp his bona fides as a bandleader and composer. In addition to CBBB, Evans’ multifarious leader and collaborative projects include the Eubanks Evans Experience (a duo with eminent guitarist Kevin Eubanks); the Brazilian unit Terreno Comum; Evans’ working trio with bassist Luques Curtis and drummer Mark Whitfield, Jr.; and Tarbaby (a collective trio of twenty years standing with bassist Eric Revis and drummer Nasheet Waits). One of Tarbaby’s two 2022 releases was released on Imani Records an imprint Evans founded in 2001 and relaunched in 2018.

Luques Curtis

Luques Curtis was born 1983 in Hartford, Connecticut. After undertaking formal training on piano and percussion, Curtis found himself wanting to play the bass. He studied at the Greater Hartford Academy of Performing Arts, Artist Collective, and Guakia with Dave Santoro, Volcan Orham, Nat Reeves, Paul Brown, and others. While attending high school, Curtis was very fortunate to study the Afro-Caribbean genre with bass greats Andy Gonzalez and Joe Santiago. With his talent and hard work, Curtis earned a full scholarship to the prestigious Berklee College of Music in Boston. There, he studied with John Lockwood and Ron Mahdi. While in Boston he was also able to work with such great musicians as Gary Burton, Ralph Peterson, Donald Harrison, Christian Scott, and Francisco Mela. Now living in the New York area, Mr. Curtis has been performing worldwide with Eddie Palmieri, Stefon Harris, Ralph Peterson, Christian Scott, Sean Jones, Orrin Evans, Christian Sands, and others. He is the recent recipient of the 2016 *DownBeat* Rising Star Bassist on the Critics Poll and also received the Ralph Bunche Fellowship to complete his masters degree at the Mason Gross School of the Arts. Curtis co-

owns a record label, Truth Revolution Records, alongside his brother, Zaccai. They have five releases as Curtis Brothers, the most recent of which is *Algorithm*. Curtis also was part of Brian Lynch's Grammy-winning CD *Simpatico* and Grammy-nominated *Madera Latino*, as well as Christian Scott's Grammy-nominated CD *Rewind That*. He produced Grammy-nominated *Entre Colegas* by Andy Gonzalez. Curtis has participated in more than 100 recordings as a sideman.

Koleby Royston

Koleby Royston, hailing from Denver, is a recent graduate of The Johns Hopkins University's Peabody Institute in Baltimore where he studied extensively under Sean Jones. Coming from a family of musicians, Royston found his love for drumming at age 15 when he attended the Jazz House Kids Summer Workshop in Montclair, New Jersey. Since then, Royston has had the chance to work alongside notable musicians including Sean Jones, Matthew Stevens, Allison Miller, Mark Whitfield Jr., Tia Fuller, Mimi Jones, Josh Evans, Mark Whitfield Jr., Julius Tolentino, and others. He feels blessed to have had such opportunities and hopes to continue improving his craft as a Black American musician.

Jazz Ensemble I / Studio Orchestra

Jeffrey W. Holmes, director

This award-winning Big Band has gained national and international recognition including top honors at major collegiate jazz festivals and conferences, and ensemble, individual performing, and writing citations from *DownBeat* magazine's annual Student Music Awards. Guest jazz artists commonly are featured with this ensemble. Strings, winds and percussion augment Jazz Ensemble I to form the Studio Orchestra, seven times named Best Collegiate Studio Orchestra and three times Best Blues/Pop/Rock Ensemble by *DownBeat*. Faculty and student works are performed prominently along with significant historic repertoire.

JAZZ ENSEMBLE 1 / STUDIO ORCHESTRA

Saxes/Woodwinds

Matt Padula, alto, clarinet,
soprano, flute

Danny Trainor, alto, clarinet

Aidan Higgins, tenor, clarinet,
flute

Aedan Madden, tenor, clarinet

Max Wheeler, bari, bass clarinet

Sarah Galgano, piccolo, flute

Trumpets/Flugelhorns

Cameron Chandler, lead

Keenan Asbridge

Alex Moore

Abby Cole

Helkin Sosa

Trombones

Justin Leach

Diego Nieto

Joseph Huggins

Fletcher Clark, bass

Guitar

Jared Cruz

Piano/Keyboards

Dylan Walter

Coleman Hovey

Basses

Dakota Gill

Drums/Percussion

Jarod Sullivan

Ellen Jacobson

UPCOMING SHOWS



Gina Chávez

Wednesday, April 19, 7:30 p.m.
Bowker Auditorium

Austin-based singer-songwriter Gina Chávez blends the sounds of the Americas with tension and grace. Only the second Austinite and the third Latina born in the continental U.S. to receive a Latin Grammy nomination in the history of the awards, this queer,

bilingual, genre-bending musician is a force to be reckoned with.

A 12-time Austin Music Award winner — her honors include Female Vocalist of the Year in 2019, and Austin Musician of the Year in 2015 — Chavez explores the true meaning of “Americana” as she takes audiences on a high-energy journey through Latin America and beyond.

Chávez’s music is deeply personal. Her passionate collection of bilingual songs traversing Cumbia, rumba, and soul take audiences on a journey of discovery of her Latin roots. Her bilingual album, *Up.Rooted*, topped the Amazon and Latin iTunes charts following a feature on NPR’s All Things Considered. And her Tiny Desk concert, in which she all but reaches through the screen and grabs you by the ears, has attracted more than 1.3 million views.



STOMP

Friday, April 28, 8 p.m.
Saturday, April 29, 2 p.m. & 8 p.m.
Frederick C. Tillis Performance Hall

STOMP returns to the UMass Amherst campus for a trio of performances presented by the Fine Arts Center. *STOMP* is explosive, inventive, provocative, witty, and utterly unique — an unforgettable experience for audiences of all ages. The international percussion sensation has

garnered armfuls of awards and rave reviews and has appeared on numerous national television shows. The eight-member troupe uses everything but conventional percussion instruments — matchboxes, wooden poles, brooms, garbage cans, Zippo lighters, hubcaps — to fill the stage with magnificent rhythms. Year after year, audiences worldwide keep coming back for more of this pulse-pounding electrifying show. As the Boston Globe says, “If you haven’t seen *STOMP*, GO! If you have seen it, take someone and share the pleasure!” *STOMP*. See what all the noise is about.

Visit fineartscenter.com for tickets and details.