

**M** Manhattan  
School of Music

# LOUIS ARMSTRONG

# ART BLAKEY

*JAZZ MESSENGERS BOTH, FOREVER*

## MSM ART BLAKEY COMBO

## MSM JAZZ ORCHESTRA

Jon Faddis, Conductor

# THE WONDERFUL WORLD OF LOUIS ARMSTRONG™ ALL STARS

Herlin Riley, drums and bandleader

Roderick Paulin, saxophone

Wycliffe Gordon, trombone

Sean Mason, piano

Nicholas Payton, trumpet

Roland Guerin, bass

With special guest **Davell Crawford**, piano and vocals

Thursday, October 17, 2019 | 7:30 PM  
Neidorff-Karpati Hall

*The Wonderful World of Louis Armstrong™ All Stars is presented as part of the Louis Armstrong Continuum, in collaboration with the Columbia University Center for Jazz Studies and the Louis Armstrong Educational Foundation, Inc.*

Thursday, October 17, 2019 | 7:30 PM  
Neidorff-Karpati Hall

# LOUIS ARMSTRONG & ART BLAKEY

*JAZZ MESSENGERS BOTH, FOREVER*

## **PROGRAM**

### *Welcome*

**Stefon Harris**, Associate Dean and Director  
of MSM Jazz Arts

**Robert G. O’Meally**, Director of the Columbia  
University Center for Jazz Studies

**Howard Schain**, Treasurer of the  
Louis Armstrong Educational Foundation

ART BLAKEY  
(1919–1990)

**MSM Art Blakey Combo**  
**MSM Jazz Orchestra**  
**Jon Faddis**, Conductor

### *Intermission*

### *Remarks*

**Jackie Harris**, Executive Director of the  
Louis Armstrong Educational Foundation

LOUIS ARMSTRONG  
(1901–1971)

**The Wonderful World of Louis Armstrong™**  
**All Stars**

**Herlin Riley**, drums and bandleader

**Roderick Paulin**, saxophone

**Wycliffe Gordon**, trombone

**Sean Mason**, piano

**Nicholas Payton**, trumpet

**Roland Guerin**, bass

With special guest **Davell Crawford**,  
piano and vocals

# MSM ART BLAKEY COMBO

**Jim Saltzman**, Instructor

**Nick Marziani**,  
alto saxophone  
*Philadelphia, Pennsylvania*

**Elliot Halpern**,  
tenor saxophone  
*Seattle, Washington*

**James Evans**, trumpet  
*Afton, Virginia*

**Phillipe Clement**,  
guitar  
*Miami, Florida*

**Miles Lennox**, piano  
*Sunrise, Florida*

**Nolan Nwachukwu**,  
bass  
*Plantation, Florida*

**Christian McGhee**,  
drums  
*St. Louis, Missouri*

# MSM JAZZ ORCHESTRA

**Jon Faddis**, Conductor

## VOCALS

**Imani Rousselle**  
*Dallas, Texas*

**Miriam Crellin**  
*Melbourne, Australia*

## SAXOPHONES

**Joseph Miller**, alto  
*Miami, Florida*

**Nhlanhla Mahlangu**,  
alto  
*Pretoria, South Africa*

**Zeke Le Grange**, tenor  
*Cape Town, South Africa*

**Matthew Stevens**,  
tenor  
*Miami, Florida*

**Jarod Apple**, baritone  
*Russellville, Arkansas*

## TRUMPETS

**Geoffrey Gallante**  
*Alexandria, Virginia*

**Camerahn Alforque**  
*San Diego, California*

**Nicholas DiMaria**  
*Syracuse, New York*

**Filip Vizitui**  
*Summit, New Jersey*

## TROMBONES

**Remea Ashley**  
*Berkeley, California*

**Joseph Giordano**  
*Albany, New York*

**Jack Kotze**  
*Chicago, Illinois*

**Joe Turgeon**, bass  
trombone  
*Sacramento, California*

## RHYTHM SECTION

**Timothy Johnson**,  
guitar  
*Oslo, Norway*

**Dabin Ryu**, piano  
*Boston, Massachusetts*

**Shuji Watanabe**, bass  
*Kyoto, Japan*

**Kofi Shepsu**, drums  
*Richmond, Virginia*

# PROGRAM NOTE

Tonight's concert celebrates two of the most significant and beloved figures in American music history: Louis Armstrong and Art Blakey. This month marks the 100th year since Blakey's birth, and tonight kicks off MSM's salute to that great man, with the Jazz Orchestra led by Jon Faddis paying tribute again on October 21st at Dizzy's at Jazz at Lincoln Center. Louis Armstrong liked to say he was born on the Fourth of July, 1900 (some point to documents indicating other dates). That Independence Day date of 1900 rings true because of the tremendousness of Armstrong's example and influence—throughout the century! And so tonight MSM joins Columbia University and the Louis Armstrong Educational Foundation in honoring two men instrumental in codifying what we know as jazz, and the beauty of whose music rings true beyond just the long 20th century into the planet's centuries to come.

Tonight also marks the 50th anniversary of the creation, by Mr. Armstrong, of the Louis Armstrong Educational Foundation.

Though separated by a generation, Armstrong and Blakey had much in common. Perhaps above all their legacy had to do with insisting that their music have a surging dance-beat swing that was full of tantalizing surprises and starburst flair. Both inspired untold musicians who followed their example. Both made a wonderful world of music carrying messages of transcendent joy to all.

Armstrong inherited from his hometown New Orleans a cavalcade of musical traditions that included the sounds and struts of street parades and jook houses as well as stained-glass songs from that city's churches and opera houses. Armstrong did not single-handedly "invent jazz": that was his *generation's* project. Still it's true that along with King Oliver, Jelly Roll Morton, Sidney Bechet, and Bessie Smith, Armstrong was a key figure in crystalizing this new music's Afro-dance-beat rhythms, call-counter-call improvisations, and feeling for the blues. What would the music be without his Hot Five and Hot Seven units of the 1920s? For over five decades, Armstrong proved himself a master and teacher of all the essentials of jazz. His hard-swung solos were virtuoso compositions in their own right that influenced not only cornet and trumpet players but all the instruments in jazz. Arrangers and composers, inside and outside the jazz realm, were never the same after hearing his solos skyline dancing (or down-low diving) from his horn.

On top of all this, Armstrong was one of the world's most influential singers. "It was," says Stanley Crouch, "as if Beethoven stood up from the piano to sing!" From early crooners and blues mamas and papas to Frank Sinatra, Billie

Holiday, Marvin Gaye, and—in today’s jazz orbit—Dianne Reeves and Gregory Porter—Armstrong is the master example to follow. From hip-hop to the world of Afro-pop and other polyrhythmical blues-based forms, Mister Armstrong also is Ambassador Satch, bringing the good news of his music to the planet and shaping its changes. Armstrong was also a philanthropist who liked to hand out \$50 bills to those in need he encountered. His legacy includes the Louis Armstrong Educational Foundation, in support of jazz education, and, in Queens, the Louis Armstrong House Archive—welcoming visitors to the lovely modest place he and his wife Lucille called home.

Art Blakey was born in Pittsburgh, which, though it is rarely acknowledged, may have been as great a city of jazz as New Orleans. Lest we forget, the Steel City was home to some of the music’s greatest pianists, among them Mary Lou Williams, Billy Strayhorn, and Errol Garner. It’s significant that Blakey started on *piano*, and that keyboard skills gave him a sure sense of the range of music’s sound-clusters and intervals. Pittsburgh was also home to two of jazz’s most enduringly significant drummers: Kenny Clarke and Art Blakey. Moving from piano to drums, Blakey studied under the legendary drummer Chick Webb, King of the Savoy Ballroom. On drums for the legendary band of Billy Eckstine (from Pittsburgh), night after night Blakey conversed in music with Charlie Parker, Dizzy Gillespie, Dexter Gordon, and Sarah Vaughan. In the late 1940s Blakey formed his first Jazz Messengers band, a 17-piece big band; and then, in 1955, he and Horace Silver cofounded the Jazz Messengers. Blakey’s explosive two and four hard-drive on the high-hat cymbals were readily identifiable from the outset and remained constants throughout 35 years of Jazz Messengers bands. And what a Who’s Who of jazz fell under his tutelage! Clifford Brown, Hank Mobley, Jackie McLean, Benny Golson joined early Messenger quintets. Then Wayne Shorter, Lee Morgan, and Bobby Timmons were important Messengers. So were Cedar Walton, Chuck Mangione, Keith Jarrett, Reggie Workman, Lucky Thompson, and John Hicks. The entrance of Bobby Watson, James Williams, and Wynton Marsalis coincided—and played no small part in—the resurgence of the music in the 1980s. Throughout the ’80 and until his death in 1990, Blakey maintained the integrity of the message, kicking into high gear the careers of yet another fast train of young players who, after attending the School of Art Blakey, were ready to send their own jazz messages to Planet Earth.

Tonight we hear music associated with these great figures, played now by artists well versed in the history of the music of Armstrong and Blakey, and who honor their memory with musical fire and flow. Enjoy!

—Robert G. O’Meally, Director  
Columbia University Center for Jazz Studies

# ABOUT THE CONDUCTOR

## Jon Faddis

Jon Faddis is a complete and consummate musician—conductor, composer, and educator. Marked by both intense integrity and humor, Faddis earned accolades from his close friend and mentor John Birks “Dizzy” Gillespie, who declared of Faddis, “He’s the best ever, including me!” As a trumpeter, Faddis possesses a virtually unparalleled range and full command of his instrument, making the practically impossible seem effortless.

Born in 1953, Faddis began playing at age 7, inspired by an appearance by Louis Armstrong on the *Ed Sullivan Show*. Bill Catalano (an alumnus of the Stan Kenton band) tipped Faddis to the music of Dizzy Gillespie. Meeting Dizzy Gillespie at the Monterey Jazz Festival and then sitting in with him at the Jazz Workshop in San Francisco proved to be a pivotal beginning of a unique friendship between Gillespie and Faddis, one that spanned almost three decades. Two days before his 18th birthday, Faddis joined Lionel Hampton’s band as a featured soloist, moving from Oakland, California to New York. Shortly after arriving in Manhattan, Faddis was invited to sit in with the Thad Jones/Mel Lewis Orchestra at the Village Vanguard; he rapidly became lead trumpeter for the band, touring the world. He soon formed his own quartet and began directing orchestras, including the Grammy-winning United Nation Orchestra, the Dizzy Gillespie 70th Birthday Big Band, the Dizzy Gillespie Alumni All-Stars, the Chicago Jazz Ensemble (2004–10), the Carnegie Hall Centennial Big Band, the Carnegie Hall Jazz Band (1992–2002), and the Jon Faddis Jazz Orchestra of New York (since 2003). Faddis has also served as guest conductor and featured guest with the Lincoln Center Jazz Orchestra.

Faddis’s distinctive trumpet appears on hundreds of records and numerous soundtracks for film and television. His original compositions include the Jazz opera *Lulu Noire* (1997) (named a “Top 10” pick by *USA Today*); other Faddis compositions may be heard on his Grammy-nominated *Remembrances* (Chesky 1998), *Hornucopia* (Epic 1991), *Into the Faddisphere* (Epic 1989), and *TERANGA* (Koch 2006).

Faddis is known as one of the most innovative and inspiring jazz trumpeters of our time. He has an unflinching commitment to the education of the next generation of jazz musicians and conducts clinics and master classes worldwide. In Chicago, Faddis served as the Jazz Institute of Chicago’s first mentor for the Jazz Links program and also created the Louis Armstrong Legacy Program. He is a faculty member at the Conservatory of Music,

Purchase College–SUNY, where he began in 1999 as Artist-in-Residence and soon became Professor and Director of Jazz Performance. Faddis was the first recipient of an honorary doctorate in Jazz from Manhattan School of Music (which he attended for about a semester when he was 18), as well as numerous other accolades and awards. Whatever the context—classroom or concert hall—and whatever the style, he epitomizes the best in Jazz.

## **ABOUT THE ALL STARS**

### **Herlin Riley, drums and bandleader**

Since coming of age in the nurturing environment of a very musical family with a distinguished bloodline of drummers, New Orleans native Herlin Riley has become one of the most sought-after drummers in the jazz genre. He is a member of the Ahmad Jamal band and was an original member of Wynton Marsalis's septet, quintet, and Jazz at Lincoln Center Orchestra. Now spending more time leading his own groups, Riley is a frequent percussion lecturer for jazz studies programs.

### **Roderick Paulin, saxophone**

Renowned saxophonist Roderick Paulin is a composer, arranger, producer, educator, and activist. He is a highly sought-after artist of impeccable musical standards. Paulin began his musical career performing in his family's brass band led by his dad, Ernest "Doc" Paulin. Experienced in all styles of jazz, Paulin is a well-respected educator who has served as a band director and teacher in local schools and in music education programs.

### **Wycliffe Gordon, trombone**

Wycliffe A. Gordon is a jazz trombonist, arranger, composer, bandleader, and music educator at the collegiate-conservatory level. Gordon also sings and plays didgeridoo, trumpet, tuba, and piano. He maintains a busy schedule of performances and is a former member of the Wynton Marsalis Septet and Jazz at Lincoln Center Orchestra. Gordon has been the recipient of countless commissions and awards and presently serves as Director of Jazz Studies at Augusta University.



## **Sean Mason, piano**

After winning the Loonis McGlohon Jazz Competition in 2014, Sean Williams's career shot off, which gave him the opportunity to tour with some of the genre's most noted artists. His credits will now include the upcoming Netflix film *Ma Rainey's Black Bottom*. Sean is currently a student at the Juilliard School studying jazz piano.

## **Nicholas Payton, trumpet**

Multi-instrumentalist, composer, and trumpet master, Nicholas Payton is one of the most important artists working and recording today. A virtuoso before he was out of high school, his talent and skills have earned him praise and accolades and ensured his place in musical history.

## **Roland Guerin, bass**

Roland Guerin is a singer, songwriter, bassist, and composer who is headquartered in New Orleans. His performance skills and knowledge of music encompasses a large spectrum of genres, including American folk, blues, zydeco, rock, and jazz. He is a former member of the Marcus Roberts Trio and has shared the stage with a myriad of national artists in addition to performing with symphonic orchestras all over the world.

## **Davell Crawford, piano and vocals**

Singer, pianist, composer and arranger Davell Crawford started performing professionally at 14 years old. Acclaimed as the "Piano Prince of New Orleans," Crawford is a veteran performer of modern and classic jazz, rhythm and blues, funk, blues, gospel, soul, pop, American folk, and country-western. He is the godson of Roberta Flack and the grandson of the great New Orleans vocalist/pianist/composer James "Sugar Boy" Crawford.

# ABOUT THE CONTINUUM COPRODUCERS

## **Robert G. O’Meally**

Robert G. O’Meally is the Zora Neale Hurston Professor of English and Comparative Literature at Columbia University, where he has served on the faculty for 25 years. A scholar whose work encompasses literature, music, and visual art, O’Meally is the founder and director of Columbia’s Center for Jazz Studies.

## **Jackie Harris**

Jackie Harris is a 30-year music, entertainment, and special-event production veteran. Originally from New Orleans, Harris serves as executive director of the Louis “Satchmo” Armstrong Summer Jazz Camp in New Orleans and the Louis Armstrong Educational Foundation in New York City. The success of her efforts to have the New Orleans airport named in honor of Louis Armstrong—the first airport to be named for a jazz artist—is one of her many accomplishments.

## **Howard Schain**

Howard Schain is Treasurer of the Louis Armstrong Educational Foundation. He joined the Board in 2008 at the recommendation of the legendary Phoebe Jacobs. He is a CPA and attorney and has had his accounting firm here in New York City for over 30 years. A Brooklyn native who currently lives in Manhattan, he is an enthusiastic fan of Louis Armstrong and jazz music.

# ABOUT MSM JAZZ ARTS

Manhattan School of Music was one of the first conservatories in the United States to acknowledge the importance of jazz as an art form by establishing undergraduate and graduate degree programs in jazz. The program, led by Associate Dean and Director Stefon Harris since fall 2017, is one of the richest of its kind, combining systematic and rigorous conservatory training with a myriad of performance and networking opportunities in New York City. In addition to a variety of small combos, student ensembles include the LatinX Jazz Orchestra, Jazz Orchestra, and Jazz Philharmonic. In addition to studies with a faculty drawn from the highest ranks of the jazz world, students are provided opportunities to play for and observe world-renowned guest artists. Master classes in recent years have been presented by Terence Blanchard (trumpet), Billy Childs (piano, composition), Buster Williams (bass), Ron Carter (bass), Christian Scott (trumpet), Barry Harris (piano), Stefon Harris (vibraphone), Maria Schneider (composition), Vijay Iyer (piano), Jason Moran (MM '97) (piano), Christian McBride (bass), Jimmy Heath (tenor saxophone), Jon Faddis (trumpet), Gary Burton (vibraphone), and Wycliffe Gordon (trombone). Every concert season, prominent guest artists are featured with our large ensembles, providing enriched performance experiences for students. Guest artists have included Omar Thomas, Jim McNeely, Jane Monheit, Candido, Dave Liebman, Randy Weston, Joe Lovano, Bob Mintzer, Randy Brecker, Jon Faddis, and Paquito D'Rivera.

# The Centennial Project

Manhattan School of Music's Centennial Project was an ambitious program of improvements to the School's architecturally distinguished campus coinciding with MSM's 100th anniversary. The centerpiece of the Project was the renovation of Neidorff-Karpati Hall, MSM's principal performance space, which has been transformed into a state-of-the-art venue to showcase our talented students. Built in 1931 and designed by Shreve, Lamb & Harmon, the architects of the Empire State Building, the hall has been called "one of the Art Deco treats in the city" by the *New York Times*. The Project also included a dramatic and welcoming new campus entrance on Claremont Avenue, new practice rooms, and an expansion of the main entryway and lobby.

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*For more information about giving opportunities, please contact Susan Madden, Vice President for Advancement, at 917-493-4115 or smadden@msmny.edu.*

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Orchestral Performance*  
Casey Molino Dunn, *Director, Center for  
Music Entrepreneurship*  
John Forconi, *Chair, Collaborative Piano*  
Reiko Fütting, *Chair, Theory*  
Liza Gennaro, *Associate Dean and Director,  
Musical Theatre Program*  
Stefon Harris, *Associate Dean and Director,  
Jazz Arts Program*  
Andrew Henderson, *Chair, Organ*  
Margaret Kampmeier, *Artistic Director and Chair,*

*Contemporary Performance Program*  
Kathryn LaBouff, *Assistant Chair, Voice*  
Christopher Lamb, *Chair, Percussion*  
Jeffrey Langford, *Associate Dean of Doctoral  
Studies and Chair, Music History*  
David Leisner, *Chair, Guitar*  
George Manahan, *Director of Orchestral Activities*  
Nicholas Mann, *Chair, Strings*  
John Pagano, *Chair, Humanities*  
Maitland Peters, *Chair, Voice*  
Marc Silverman, *Chair, Piano*  
J. Mark Stambaugh, *Acting Chair, Composition*  
Kent Trittle, *Director of Choral Activities*  
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# ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its more than 970 superbly talented undergraduate and graduate students who come from more than 40 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege program continues to offer superior music instruction to 475 young musicians between the ages of 5 and 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

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