

## ABOUT Jazz at the University of Oregon

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as well as students of the UO jazz program. In addition to its concerts on campus, the OJE is a frequent performer at jazz festivals and educational conferences, including the Vienne Jazz Festival, Montreux Jazz Festival, La Spezia Jazz Festival, Umbria Jazz Festival, International Association of Jazz Educators Conference, Oregon Music Educators Conference, the Northwest MENC Conference, Western International Band Conference, Kent-Meridian Jazz Festival, Reno Jazz Festival, Lionel Hampton Jazz Festival, and the Seattle Jazz Experience as well as numerous other musical events in the Pacific Northwest.

## UO JAZZ CALENDAR

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**Friday, May 31 | 7:00 p.m. | Aasen-Hull Hall**

Wet Ink (Jazz Composers/Arrangers Concert)

\$7 general admission, \$5 students & seniors

**tickets.**uoregon.edu, 541-346-4363

**Saturday, June 8 | 5:00 p.m. (free set) – 7:00 p.m. (ticketed)**

UO End of Year Jazz Party w/ LCC @ Jazz Station

featuring performances by all UO combos and big bands

Join us in Fall 2019 for more performances by the UO Jazz

Studies program, and check the calendar at [jazz.uoregon.edu](http://jazz.uoregon.edu)

for updates this summer!

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**Season 118, Program 53**



UNIVERSITY OF  
OREGON

## 2019 SPRING CONCERT JAZZ ENSEMBLES

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with guest artist

**Kendrick Scott**

drummer + composer

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and **Jazz Lab Band II**

Robin Fey, director

**Oregon Jazz Ensemble**

Paul Krueger, director

**UO Jazz Quintet**

**Beall Concert Hall**

Thursday, May 9, 2019 | 7:00 p.m.



SCHOOL OF MUSIC AND DANCE

*Programs (to be selected from the following):*

## Jazz Lab Band II

### Adam's Apple

Riley Wilkins, guitar  
Spencer Tice, alto sax

Bill Holman

### Tall Cotton

Adriana Wagner, trombone  
Robert Bohall, piano

Sammy Nestico

### Mr. Fonebone

Nathan Poehlke, guitar

Bob Mintzer

### Vine Street Rumble

Maddi Farmer

Benny Carter

## the Oregon Jazz Ensemble

### No Joy in Mudville

Brandon Pressley, trombone  
Devin Perez, trumpet

Bill Holman

### 11<sup>th</sup> Hour

Jon Corona, tenor saxophone  
Taylor Lhamon, tenor saxophone

Dan Gailey

### View from Above

Cam Whitehead, bass  
Robin Fey, guitar  
Jon Corona, tenor saxophone  
Dylan Brown, alto saxophone

Kendrick Scott/arr. Paul Krueger

### Mantra

Ellie Jakes, guitar  
Andrew Silva, piano  
Cameron Roche, trumpet

Kendrick Scott/arr. Paul Krueger

This music was created to explore this narrative, revealing itself from the end of the story to the beginning. Traversing 12 stages including Perspective, Breakthrough, Doubt, Acceptance, Denial, and Innocence, in the end, we arrive at the seat of the allegory: transformation and optimism. Ultimately, our walls don't exist in contrast to bridges; they are our provocations and precursors to our breakthrough."

For more, visit [kendrickscott.com](http://kendrickscott.com)

## ABOUT

**The Oregon Jazz Ensemble** (OJE) is the premier large jazz ensemble at the University of Oregon. This group's reputation for innovative programming and excellence in performance is underlined by the numerous awards bestowed upon its members - collectively and individually - over recent years. Under the direction of Steve Owen, the Oregon Jazz Ensemble and its students have garnered 15 Downbeat Magazine awards including a 2016 Graduate College Ensemble Outstanding Performance Award. Additionally, OJE has been selected the Outstanding College Jazz Ensemble at the Reno Jazz Festival each year that they have participated over the past sixteen years (including 22 festival-wide awards for U.O. students as Outstanding College Performers at Reno).

Three recent OJE students have made appearances at international competitions - Josh Hettwer (semi-finalist at the 2014 North America Saxophone Alliance Jazz Competition, Tony Glausi (finalist at the 2013 and winner at the 2014 National Trumpet Competition in jazz, 1st prize in the 2017 Carmine Caruso International Jazz Solo Competition), and Matt Hettwer (winner at the 2015 International Trombone Association Carl Fontana Competition).

Recognized throughout the nation and internationally for its excellence in interpretation and performance of the wide variety of styles of music associated with the jazz genre, the Oregon Jazz Ensemble regularly performs new literature for jazz ensemble including works by internationally renowned composers/arrangers

reputation as one of the premier drummer-composers currently in jazz has only grown.

Throughout his time at the helm of his own group, Scott has employed the lessons he’s learned as a sideman working with jazz’s great bandleaders. Like Blanchard, Scott encourages his players to exercise their personalities and to contribute music. Scott has also performed regularly as part of Charles Lloyd’s band, and has adapted the tenor legend’s sense of trust and intuition to define Oracle. “The main thing I learned from Charles is that everybody needs to take ownership,” he says. “I feel like what makes Oracle *Oracle* is that each member has ownership of the band. They have ownership of the music and ownership of the intent.”

Kendrick Scott lays out his vision for *A Wall Becomes a Bridge* in his artistic statement:

“Walls are easier to build than bridges. We are often quicker to stack bricks built of fear than we are to weave a cable of empathy and reach across a divide. Where I see walls, then, I see an admission of our fundamental fragility - of vulnerability. So, the question that I began to ask myself was how I personally, and we collectively, can use those vulnerabilities not as points of separation, but as points of convergence?”

I realized that my life’s purpose is to become an instrument of peace; to bridge divides through my music. Yet, in pursuing this I found my path stagnated by my internal walls of fear and insecurity. As I worked to explore and understand these fears in myself, I came to see my personal journey as parallel with our collective social consciousness.

This project is, therefore, a response to a personal struggle that is also a collective one: how we are more connected than ever, but also more separated; and the opportunities that lie before us within that awareness.

**Be Water** Kendrick Scott/arr. Ellie Jakes  
 Ellie Jakes, guitar  
 Jon Corona, tenor saxophone

**the Oregon Jazz Quintet w/ Kendrick Scott**

**Synchrony** Kendrick Scott

**Journey** Kendrick Scott

**Cycling Through Realities** Kendrick Scott

**PERSONNEL** Jazz Lab Band II, Robin Fey, director

**Saxophones**

Alto I Spencer Tice  
 Alto II Seth Herron  
 Tenor I Maddi Farmer  
 Tenor II Ryan Schmid  
 Baritone Zach Jandrasi

**Trumpet**

Tpt I Thomas Janssen  
 Tpt II Cole Sinanian  
 Tpt III Devin Perez  
 Tpt IV Riley White

**Trombone**

Trbn I Daven Tjaarda-Hernandez  
 Trbn II Adriana Wagner  
 Trbn III Darren Fujii  
 Bass Bone Jacob Raffee

**Rhythm Section**

Guitar Riley Wilkins & Nathan Poehlke  
 Piano Robert Bohall  
 Bass Nathan Dwornicki & Andrew Mell  
 Drum Set Nik Barber & Trevor Dodd

**Saxophones**

Alto I	Dylan Brown
Alto II	Alexis Rosenberg
Tenor I	Jon Corona
Tenor II	Taylor Lhamon
Bari	Richard Krishnan

**Trumpets**

Trpt I	Bailey Tucker
Trpt II	Devin Perez
Trpt III	Jessica Farmer
Trpt IV	Cameron Roche
Trpt V	Riley White

**Trombones**

Trbn I	Brandon Pressley
Trbn II	Alex Lopez
Trbn III	Seven Converse
Bass Bone	Kalin Mark

**Rhythm Section**

Guitar	Ellie Jakes & Robin Fey
Piano	Andrew Silva
Bass	Cam Whitehead & Garrett Baxter
Drum Set	Ken Mastrogiovanni & Austin Hass

**University of Oregon Jazz Quintet featuring Kendrick Scott**

Jon Corona, tenor saxophone  
 Laz Glickman, piano  
 Robin Fey, guitar  
 Garrett Baxter, bass  
 Kendrick Scott, drums

Drummer, composer, and bandleader Kendrick Scott is guest artist in residence with the University of Oregon Jazz Studies program while also in the midst of a tour with his band Oracle as they promote their new album, *A Wall Becomes A Bridge*, released April 5<sup>th</sup>, 2019 on Blue Note Records.

*“Kendrick is not just a timekeeper; he is a musician with big ears and a great imagination.”* – Herbie Hancock

*“Kendrick is a true artist of the highest order. He is not bound by the conventional wisdom of the music world. I’ve noticed that he never says why, but rather why not. He is exactly what the music world needs: someone with the vision and courage to press forward and expand the world of music. I am blessed to have him around and look forward to seeing what he does every time we play.”* – Terence Blanchard

As far back as he can recall, Kendrick Scott, who was born in Houston in 1980, has imbued his music with deeper meaning. “Coming up in church,” he says, “You played music for a message; you played music for a purpose. Oracle lives in that space, no matter what we’re playing.” Like his fellow Houston drum greats Eric Harland and Jamire Williams, Scott grew up with a mother who was an acclaimed gospel choir director. On top of that bedrock, he developed his technique through private mentorship and public jazz education. Spurred on by an environment of fierce but brotherly competition, he moved to New York in 2003, and raised his profile performing and recording for Blue Note in trumpeter Terence Blanchard’s band (with future Blue Note Artists Derrick Hodge, Aaron Parks, and Lionel Loueke).

“I was receiving so much information from Terence on bandleading and writing,” Scott recalls. “He was saying, ‘Take that opportunity and try to lead your own band.’ I credit him with giving me that kick in the butt.” He debuted as a bandleader with 2006’s *The Source*, released through his own World Culture Music Label, and in 2009, the *New York Times* featured him in a piece entitled “Five Drummers Whose Time is Now.” In the ensuing years, his