

# Dalton Wed@7:30pm: *Live and Interactive!*

**2017-2018 Season**  
**190th Concert**

Wednesday 29 November 2017

Dalton Center Recital Hall

7:30 p.m.

*Pre-Concert talk with Dr. Robert White at 7 p.m.*

## **QUINTESSENTIALLY COWAN**

### **The Ensembles and Music of Scott Cowan**

#### **Scott Cowan, Trumpet and Flugelhorn**

*with WMU faculty*

**Andrew Rathbun, Tenor Saxophone**

**Greg Jasperse, Vocals**

**Matthew Fries, Piano**

**Tom Knific, Bass**

**Keith Hall, Drums**

*Program to be selected from the following:*

***Equilibrium***

***Jubilation and Celebration***

***Agapé***

***Laminin***

**Scott Cowan**

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***Pass The Grease Please***

**Scott Cowan**

***Blue Dance***

with Yakiv Tsvietinkskyi and Tylar Bullion

**Scott Cowan**

***Hallelujah 8:28***

with Ben Schmidt-Swartz and Tylar Bullion

**Scott Cowan**

***Summer Dragonfly***

University Jazz Orchestra with guest soloist Keith Hall

**Clare Fischer**  
adapt. Scott Cowan

***Algo Bueno***  
WMU faculty with the University Jazz Orchestra

**SCOTT COWAN** has performed with internationally recognized jazz artists Donny McCaslin, Ingrid Jensen, Billy Hart, Fred Hersch, Richie Cole, Bob Mintzer, Slide Hampton, Alan Dawson, Jim McNeely, George Garzone, James Carter, Kenny Wheeler, Billy Ekstine, Bob McChesney, Jon Faddis, Kenny Burrell, Lou Donaldson, and others. He is the recipient of the Boston Jazz Society Outstanding Jazz Soloist Award. His recent CD, *Jack's Place*, which features eleven original compositions for quartet, quintet, sextet and octet is found on blujazz records and has been featured on over 50 U.S. radio stations. His first CD, *Premiere*, also features original compositions and arrangements and is found on Sea Breeze records.

Cowan is an Artist/Educator clinician for the Conn-Selmer instrument company and a published composer/arranger with UNC Jazz Press. His award winning jazz compositions and arrangements have been premiered at Lincoln Center in New York City, International Association of Jazz Educators conferences, the Boston Globe Jazz Festival, and the Detroit International Jazz Festival. Cowan has been a clinician at the International Association of Jazz Educators, The Michigan Music Conference, and state and district jazz festivals in Illinois, Michigan and Massachusetts, as well as many universities and colleges nationwide. His articles have been featured in the International Trumpet Guild Journal, JAZZed Magazine, and Conn-Selmer's electronic periodical Keynotes.

Cowan is a Fulbright Scholar and received the Distinguished Chair Award in American Studies (research/teaching) at the University of Ulster in Derry/Londonderry, Ireland in 2013. In 2012 he received the College of Fine Arts Distinguished Teaching Award at Western Michigan University. He holds a B.A. and M.M. from the New England Conservatory and a D.M.A. from the University of Miami. Cowan is currently an Associate Professor of Jazz Studies at Western Michigan University where he directs the WMU Jazz Orchestra, coaches chamber ensembles, and teaches jazz theory, jazz arranging, jazz improvisation, applied jazz brass, and jazz appreciation. He has held faculty

positions at the New England Conservatory of Music, Berklee College of Music, and Eastern Nazarene College. For more information on his recordings and music visit [cowanjazz.com](http://cowanjazz.com).

**KEITH HALL** has established himself as a passionate educator and joyful performer over the last 25 years. For 12 years, Hall spent much of his time touring worldwide and recording with singer and Concord Recording Artist Curtis Stigers. Hall has also performed with the likes of Randy Brecker, Betty Carter, Wycliffe Gordon, Sir Roland Hanna, John Hicks, Joe Lovano, Wynton Marsalis, Michael Phillip Mossman, Janis Siegel, Luciana Souza, Terrell Stafford, Steve Wilson, Joe Wilder, and Miguel Zenon. He has recorded four CDs with Curtis Stigers as well as many other artists, and he continues to tour and record with his critically acclaimed NYC-based trio TRI-FI.

Hall lived and worked in New York City for nine years performing in a multitude of musical contexts. Although most of these were jazz, he was also a regular sub for Tommy Igoe on Broadway's *Lion King*. Hall was a member of the Latin-jazz quartet, Grupo Yanqui, chosen by the United States State Department and Jazz at Lincoln Center to represent the United States in the American Music Abroad Program. Hall was also chosen to be a member of the prestigious Betty Carter's Jazz Ahead in 1997.

Hall is the Executive Director of the Keith Hall Summer Drum Intensive, a one of a kind jazz drum camp that celebrated its tenth year in 2016. He is also the Executive Director of TUNED IN, a nonprofit organization, which focuses on supporting the power of music education to change lives. Hall is the author of two instructional jazz drum set books: *Jazz Drums Now! Vol. 1* and *Jazz Drums Now! Vol. 2* and is the radio host for Jazz Currents on WMUK, the NPR affiliate in Kalamazoo, Mich.

## UNIVERSITY JAZZ ORCHESTRA

**Scott Cowan, Director**

### Saxophone

Benjamin Schmidt-Swartz, soprano, Maywood IL  
Stephanie Ondracek, alto, Augusta  
Caleb Elzinga, tenor, Byron Center  
Eddie Codrington, tenor, Ann Arbor  
Lauren Elliott, baritone, Byron Center

### Trumpet

Brent Proseus, Rockford  
Michael Moore, Fayetteville AK  
Yakiv Tsvietinskyi, Philadelphia PA  
Jesse Lemons, Ypsilanti  
Sam Gustavson, Vicksburg

### Trombone

Tylar Bullion, Knoxville TN  
Will Ford, Richmond VA  
Connor Clayton, Owasso OK  
Gabe Guglielmina, bass, Madison WI

### Rhythm

Ivan Akansiima, guitar, Jinja, UGANDA  
Grayson Nye, piano, Naperville IL  
Zach Rosenstiehl, bass, Oak Forest IL  
Kyle Wheeler, drums, Grandville

This concert is a **Bullock Performance Institute** (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; the Western Michigan University College of Fine Arts and School of Music; and WMU's chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.