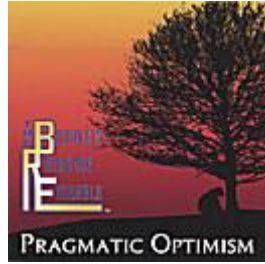


# Mp3 The Brooklyn Repertory Ensemble - Pragmatic Optimism



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Modern Big Band Jazz 10 MP3 Songs JAZZ: Big Band Details: Liner Notes by B.R.E. Director, Wade Barnes Pragmatic Optimism is a term reflecting in the evolving potential of the human spirit. The evolutionary potential is directly correlated to the development of an artistic and scientific consciousness, whether the relationship is formal or informal. Science, for our purposes, describes the ability to accurately analyze ones environs and its mechanisms. Such an ability contributes to a prosperous lifestyle, individually, and for the community in which such an individual lives. Our ability to assess and express our feelings and our beliefs about the meaning of life are enhanced by participation in the arts. Determining the meaning or rationale for life, and the universe it inhabits, seems to meet our needs mentally, physically, and spiritually. There is an obvious connection between functioning communities, generally, and the music ensemble. Musicians work diligently to improve technical skills on their instrument, as well as their musical perception and judgement. Those acquired skills are used in the pursuit of common goals with a community of musicians, generally known as an ensemble, band, orchestra, etc. The community goals are successful performances of each composition which results in an emotional connection with audiences. The Brooklyn Repertory Ensemble consists of musicians with strong musical identities garnered from extensive experience. The ten selections in this collection attest to their creating a unique sound which audiences have found, and continue to find completely compelling. One can say without fear of contradiction that the B.R.E. has certainly become one of the finest musical aggregations on the scene; and it is my good fortune to participate in this community of musicians. WADE BARNES, Director, Brooklyn Repertory Ensemble Called The Future of Bebop (House of Blues Review, May 5, 2000), Mr. Barnes is certainly one of the great drummers and composers on the jazz scene today.

It has been stated that Mr. Barnes has the swing of Philly Joe Jones and the technique of Buddy Rich. Although these two musicians have had a profound influence, Barnes has incorporated the ideas of many, especially those ideas of Kenny Clarke, Max Roach and Roy Haynes, to fashion his own very distinct personal sound. In his performing career, Barnes has played with Earl Warren, Howard McGhee, Doc Cheatham, Dicky Wells, Cecil Payne, Billy Mitchell, Benny Powell, Leonard Gaskin, Jimmy Garrison, Reggie Workman, Archie Shepp, George Coleman, Jon Faddis, James Spaulding, Sonny Fortune, Wess Anderson and Les Paul. He has appeared at the J.V.C. Jazz Festival (in New York and in Saratoga Springs), The Pori Jazz Festival (Finland), and SatchmoSummerfest (New Orleans, La.), The Smithsonian Institute, Slugs Saloon, Sweet Basil, Smalls, Snug Harbor and Cafe Brasil (New Orleans), Iridium, Dizzys Coca Cola. Mr. Barnes discography includes Passport to Brooklyn featuring the Brooklyn Repertory Ensemble. (Progressive Records). Other recordings on which Mr. Barnes can be heard are: The Brooklyn Four Plus One featuring Cecil Payne, Leonard Gaskin, Ed Stoute, and Tulivu Donna Cumberbatch. (Progressive Records); Deanes Basics, Lester Deane and the Jazz Masters (Progressive Records); In Your Eyes, featuring Linda Presgrave (Metropolitan Records); Wild is the Wind, Pucci Amanda Jhones (C.I.M.P. Records); Bridgin The Gap, featuring the Brooklyn Conservatory Faculty Jazz Ensemble (360 Records); The Sounds...They Show Us (360 Records).

**B.R.E. Artists - "Pragmatic Optimism"**

**TULIVU-DONNA CUMBERBATCH - VOCAL** Ms. Cumberbatch is a native of Brooklyn, New York, having a musical background which includes participation in the All City High School Choir (Director, Mr. John Motley) and formal music studies at Herbert H. Lehman College. Ms. Cumberbatch currently works with Akyene Baako and Drumsong Productions, the Hank Doughty/Ray Abrams Big Band, the Cliff Smalls Septet as well as her own trio. She has worked extensively with trumpeter Hannibal Lokumbe, Kimate Dinizulu and Kotoko Society, the Brooklyn Philharmonic Orchestra, cellist Diedre Murray and the world renowned Kronos Quartet.

**JAMES ZOLLAR - TRUMPET** James Delano Zollar, originally from Kansas City, Missouri, began his musical career at age 9 playing bugle, graduating to the trumpet at age 12. He studied at San Diego City College and then the University of California at San Diego. He studied with the great jazz trumpet player, Woody Shaw and in 1984, moved to New York City and played with the Cecil McBee Quintet for five years. He has recorded with Tom Harrell, with Weldon Erving and Sam Rivers. Zollar was featured in Robert Altmans motion picture Kansas City, in Madonnas music video My Babys Got a Secret, as well as Malcolm Lees film, The Best Man. He is included in The

Biographical Encyclopedia of Jazz. James was also a featured soloist with Jon Faddis and Carnegie Hall Jazz Orchestra as well as with Wynton Marsalis and The Lincoln Center Jazz Orchestra. He remains New York based where he stands out in a wide range of musical settings, performing with The Duke Ellington Orchestra, working with several of Don Byrons Bands, and also working with NYC Blues Devil.

**VINCENT CHANCEY - FRENCH HORN** Native Chicagoan, Vincent Chancey moved to New York after a completion of a bachelor of music degree from the Southern Illinois University School of Music. His classical private study was with Dale Clevenger of the Chicago Symphony. Mr. Chancey has performed with the Brooklyn Philharmonic, the Pan American Symphony, the Harlem Symphony, the Zephyr Woodwind Quintet, and the Netherlands Opera, in Amsterdam, Holland. He received a N.E.A. grant to study Jazz Horn with Julius Watkins. His amazing career as both a sideman and a leader is evidenced by his accomplishments that include: collaborations with Wayne Shorter, Herbie Hancock, Lionel Hampton, Tom Harrell, Cassandra Wilson, Shirley Horn, Sun Ra, Lester Bowie, David Murray, and Carla Bley in jazz; Aretha Franklin, Patty Labelle, Elvis Costello, Brandy, Ashford and Simpson, and Maxwell in the popular idiom. Chancey has toured extensively in North and South America, Europe, Japan, Africa, and the Middle East, and has recorded on more than 100 albums and CDs. Film scores are also a part of his many accomplishments, as a composer and a player. Chancey has two CDs released under his name. Next Mode is his latest on DIW records. His first CD is titled Welcome Mr. Chancey on In and Out Records.

**MARK TAYLOR - MELLOPHONE** Mark Taylor is one of the only french hornists, and, by all accounts, the only mellophonist, on the jazz/improvised music scene today. His sound has been described as rapturous and golden (Coda Magazine): and legendary artist Max Roach called Mark, a virtuoso instrumentalist..... Mark has performed and recorded with an array of modern giants including: Max Roach, Henry Threadgill, Muhal Richard Abrams and Lester Bowie. With Very Very Circus, he toured the US, Europe and India. Mark has led his own groups at jazz festivals and clubs in Finland and Slovenia, and in Europe, Canada and the US and released two CDs as a leader. His third disc, At What Age, is due out later this year.

**KIANE ZAWADI - EUPHONIUM** The impressive career of composer and arranger Kiane Zawadi on both euphonium and trombone includes performances with such greats as Ahmad Jamal, Roland Alexander, Art Blakey, Wade Barnes, Ben Dixon, Lionel Hampton, Joe Henderson, Illinois Jacquet, Slide Hampton, Barry Harris, Clifford Jordan, Dizzy Gillespie, Sun Ra, Frank Foster, Freddie Hubbard, Yusef Lateef, Wynton Marsalis-Jazz At Lincoln Center, Randy Noel, Lloyd Price, Randy Weston, Larry Riddleys Jazz

Legacy, Charles Tolliver, Bill Lees Brass Company and more. Kiane is heard on a variety of recordings including some above listed artists as well as Aretha Franklin, Archie Shepp, Rodney Kendrick, McCoy Tyner and Donald Byrd. Listed in the New Grove Dictionary of Jazz, Whos Who in Black America, Whos Who in Entertainment, Alfred Lions The Blue Note Years and The Encyclopedia of Jazz (Leonard Feather), Mr. Zawadi has performed in several Broadway shows. Kiane was voted Downbeat Magazines Artist Deserving Wider Recognition. He received a National Endowment for the Arts Performance Grant. His teaching experience includes many after school programs as well as Jazzmobile, The Crown Heights Youth Collective and Duke University Master Music Performance Program. Some of his awards include Hall of Fame Inductee in Central Brooklyns Jazz Consortium and NYC Housing Authority Community Service Award. Mr. Zawadi contracted Saxophone Summit musicians for the opening of President Clintons Harlem Office. He also performed at the installation of the Duke Ellington Memorial Statue in Harlem, N.Y.

**DALE TURK - BASS TROMBONE** Dale Turk, bass trombonist, is a native of Cleveland where he earned a Bachelor of Music degree from Baldwin-Wallace College in Berea, Ohio. He played behind many name entertainers with the Front Row Theater Orchestra and occasionally filled in with the Cleveland Orchestra. After two tours with the American Wind Symphony based in Pittsburgh he relocated to New York City where his flexibility has allowed him to play with the Mostly Mozart Festival Orchestra, record with such artists as Ray Barretto and David Byrne, and tour with the shows Les Miserables and Nunsense as well as the bands of Lionel Hampton, Gerry Mulligan, and Larry Elgart. In addition to the Brooklyn Repertory Ensemble, Dale currently plays with the Howard Williams Jazz Orchestra, the Lew Anderson All-American Big Band, the New Philharmonic of New Jersey, the Bronx Symphony, and substitutes with the Queens Symphony and in various Broadway pit orchestras.

**RALPH HAMPERIAN - TUBA** Ralph Hamperian, born and raised in Williamstown, West Virginia, was first introduced to jazz by his mother, a professional church musician and piano teacher. He also remembers being inspired by a touring Dizzy Gillespie group, by seeing the M.J.Q. on the Today show and by hearing Ellington and Basie on the Monitor radio program. Upon arrival in New York, he gained experience with touring show bands and by studies with Cecil McBee, Michael Moore, and the renowned classical bassist Homer Mensch. In 1981 he began an association with eclectic pianist/composer/educator Jaki Byard that lasted until Jakis untimely death in early 1999. In the 1980s he toured extensively and recorded with the legendary Lionel Hampton, appearing at many major jazz festivals. Ralph was a founding member of the

quartet known as the Jazz Mentality featuring the young sax star Chris Potter. The group recorded and released Ralphs compositions Breath and Show Business Is My Life. From 1996-2002 he was a member of Danny Mixons trio and played on two of Dannys self-produced CDs. The availability of Broadway show pit work inspired a rekindling of Ralphs long-dormant interest in the tuba. He is presently a busy freelancer on both tuba and bass. He has recently appeared with trumpeter Mac Gollehon, saxophonist Andy Farber, pianist/vocalist Dena De Rose, and the 17-piece Brooklyn Repertory Ensemble.

**McDONALD PAYNE - CLARINET** Don Payne has had, and is currently having, a fine career both as performer and educator. He has performed with the U.S. Army Band, the Baritone Saxophones, Illinois Jacquet, the North Shore Pops Concert Band, The Harbor Conservatory Latin Big Band, and Joe Battaglias N.Y. Big Band. Mr. Payne has also performed on Broadway in Black and Blue and in Europe with the Gershwin Gala. Additionally, Mr. Payne has been a professor at the New School for Social Research, an assistant principal, and teacher for the N.Y.C. Board of Education and past co-president of Jazz Interactions.

**TOM OLIN - SOPRANO SAXOPHONE** Saxophonist Tom Olin is a 1972 graduate of New England Conservatory, studying with Jaki Byard and Jo Allard. Later mentors include Bill Blount, Lisa Arkis and Frank Foster. Primarily a jazz player, Mr. Olin has played R&B, Latin, classical, and big band, having spent 16 years in Illinois Jacquets band. On Broadway he has played in CATS, STATE FAIR, PLAY ON, TITANIC, HARLEM SONG, and AVE. Q.

**HAYES GREENFIELD - ALTO SAXOPHONE** Hayes Greenfield, producer, composer, saxophonist, and educator has been active on the New York City jazz scene since the late 70s. As sideman, he has built enduring associations with such notable artists as Jaki Byard, Rashied Ali, Paul Bley, Barry Altschul, and Richie Havens. As bandleader Hayes has recorded and produced a number of critically acclaimed CDs and has played throughout the U.S., Canada, and Europe. In addition to headlining in New York City Clubs such as the Blue Note, Birdland , and the Knitting Factory, Hayes is also an educator, having founded Jazz-A-Ma-Tazz, his live, interactive jazz show for young people that introduces jazz in a fun, unique, and participatory way. Hayes jazz CD for children, also entitled Jazz-A-Ma-Tazz, features vocalists Ritchie Havens and Miles Griffith, winning many awards such as, Child Magazines Best of the Year Award, Parents Choice Foundation Silver Honor Award, and the American Library Association Notable Childrens Recording Award. As a film composer, Hayes has scored more than 60 films, documentaries, commercials, and TV specials, many of which have received awards, including the prestigious Emmy. In 2002, Hayes scored the feature documentary

America Rebuilds: A Year at Ground Zero, which aired on PBS as part of its 9/11 memorial programming. There are many notable films for which Hayes has composed scores, including Berlin Metamorphoses, another feature documentary, which premiered in Berlin at the 2002 World Congress of History Producers.

**MARIO ESCALERA - TENOR SAXOPHONE** Mario Escalera is an awarded jazz saxophonist, flutist, clarinetist in the mainstream tradition of Duke Ellington, Charlie Parker, Miles Davis and John Coltrane. Since 1978, Mario has been a leader of jazz combos, quartets, quintets and sextets which have appeared at a number of New York city venues, including Smalls Paradise, The Green Tree, Manna House Concert Series, Leviticus, Gerald's, Lehman College, The Muse, The Gallery, Barbaras, Brownees, Brooklyn conservatory of Music, Alis Alle, Jazz Forum, Tavern on The Green, Sonny's Place, The Red Rooster, Jazz Cultural Theatre, Somers Library, private parties and lecture/demonstrations in New York Public Schools. Mario is currently Director of the Bronx River Jazz Orchestra. He has been a member of the following: Jaki Byard's Apollo Stompers (1976-1981), Ray Draper's Band (1978) Contemporary Composers Orchestra (1982-1984), Doc Wheeler's Band (1985-1987), Nancy Banks Orchestra (1991-1993), and Coltrane Legacy Tour (1998), Director Reggie Workman. From 1975 to 1982 Mario performed in a variety of Latin bands. From 1975 to 1977 Mario's R&B experience included his position as saxophonist/flutist/Musical Director for Screamin' Jay Hawkins. Mario's awards include Meet the Composer Grants and CAPS Fellowship for Composition. In private studies his mentors were Kenny Dorham, Bobby Capers (Improvisation), Paul Dobler, Mary Barto (Flute) and Manny Albam (Composition/Arranging).

**Don Slatoff - Baritone Saxophone** Don Slatoff was born in Ann Arbor, Michigan, and after growing up in Ithaca, New York, he lived in London, Boston, Sao Paulo, and Brooklyn is now based in Manhattan. He has performed with: Jaki and the Apollo Stompers, Jimmy Cozier's Renaissance Big Band, Ray Abrams Big Band, Ray Draper Big Band, Nine Lives Nonet, The Microscopic Septet, Wayne Horvitz, Bob January Orchestra, Loren Schoenberg Big Band, Thiago De Mello and Amazonas, Paul Jeffries Octet, Sam Woodings Chocolate Kiddies, Nando Rodriguez Orchestra Tropicale, Cholo Rivera, Charlie Persip and Superband, Big Apple Circus, Chico O'Farrill Orchestra, Fred Houn and the Afro-Asian Music Ensemble, Winds Skins (co-leader), Horacio Calvo Quintet, Nick Sager Quintet, The Baritones, Hank Roberts and Wiggy Dog Boy, Caca Malaquias (Brazil), Banda Mantiqueira (Brasil), Pete Wooley (Brasil), George Reed Quartet, Bernie Upson and Friends, Waldron Ricks Quintet, various club date bands, shows augments, including Joey Heatherton, Chita Rivera, The Barry Sisters, Joey Fisher,

etc. Mr. Slatoff has recorded with several of the above. He has studied saxophone with: Donald Sinta, Phil Delibero, Elizabeth Zinn, Jack Kripl, Joe Allard; improvisation with: Dan Turbeville, Jaki Byard, Barry Harris, Bill Saxton, Bob Mover; piano with: Lonnie Hillyer, Harold Danko; percussion with John Amira, Ari Colares (Brazil), Xavier Diaz; flute, clarinet , saxophones with Danny Bank and clarinet with Leon Russianoff. Don received a Study Grant from the National Endowment on the Arts in 1979.

William Ware, III - Vibraphone Vibraphonist Bill Ware was a mover and shaker on the downtown New York scene during the 80s and 90s, playing both advanced post-bop and grooving, revivalist jazz-funk. Born Bill Ware, III, in East Orange , N.J., on January 28, 1959, Ware started out as a bass player, and later trained at the Harlem Jazzmobile Workshop. He first hit the scene playing Latin Jazz (on bass and piano) , and in 1986 formed his own Latin ensemble, AM Sleep, which recorded an album titled Los Sombras. In 1987, Ware became a charter member of the highly acclaimed Jazz Passengers, which proved to be his highest-profile venture. In 1990, Ware formed a backing group called the Club Bird All-Stars, with whom he toured Japan; they later backed him on his 1993 Knitting Factory debut as a leader, Long and Skinny. Ware had also hooked up with the acid jazz outfit the Groove Collective, who debuted on record the same year; whats more, Ware also landed a gig with the reunited Steely Dan, with whom he worked until 1995. With Jazz Passengers rhythm section of Brad Jones and E.J. Rodriguez, Ware formed a side project called Vibes, which played dark, pulsating jazz-funk; they debuted on record in 1998 on a Knitting Factory album of the same name. Ware followed it in 1999 with Keeping Up With the Jones (on Cathexis), which introduced his Y2K Jazz Quartet. 2001 brought Sir Duke, an Ellington tribute recorded with only guitarist Marc Ribot as accompaniment; the following year, Ware released his fourth album for Knitting Factory, aptly titled Four, which featured numerous guests, including Deborah Harry.

Yoshiki Miura - Guitar Yoshiki Miura, a graduate of the Berklee College of Music in Boston, has been performing for over 16 years in the New York City area, with a funky, energetic jazz sound. His music crosses the traditional modern jazz boundaries, injecting R&B and Latin styles. His numerous performances include: Grand Centrals Anniversary 2000", JVC Jazz Festival at Saratoga, Live at the Blue Note in NY 2000, Texaco New York Jazz Festival, 97 and 98. His composition KK was used in Episode #312 of the HBO Show, Sex and the City. Yoshiki was selected to participate in the recording session with EMI label under The Amalia Gre group in 2003 and 2005. He also was included in a music tour with Amalia Gre in Italy, March - August, 2004, including a performance at the Blue Note in Milano, and the opening act for the Michael

Brecker group at the Trino Jazz Festival. Yoshiki's history includes working with BRE director, Wade Barnes since they recorded Wade's first CD, *The Sounds They Show Us*, 360 Records. JOHN NAM - PIANO Jazz Pianist John Nam is originally from Seoul, Korea. For the past few years, John has performed with numerous bands in Michigan, Ohio, New York, California and Korea. He has studied jazz piano with many great jazz pianists such as Garry Dial, Tad Weed, Ellen Rowe and has also taken lessons with world renowned Hank Jones, Barry Harris and Mulgrew Miller. He has received his bachelor's degree from Cornell University and his Masters Degree in jazz improvisation from the University of Michigan. During his stay in Michigan, John has performed with popular Michigan jazz groups such as the Paul Keller Orchestra, Diego Rivera Quartet, Vincent York Quartet as well as leading his own groups. John has recorded his debut album featuring his quartets and trios on PKO Records (Michigan label) and four other albums as a sideman. Recently, he has been residing in New York City where he has been performing at numerous venues with great jazz artists such as Wade Barnes, Ratzo Harris, Hayes Greenfield, Vincent Chancey, Steve Carrington, Kengo Nakamura, Gavin Fallow, Tommy Crane, Larry Banks and Tassili Bond. Ratzo Harris - Bass A Thelonious Monk Composition Semi-finalist, National Endowment for the Arts recipient, and contributing columnist for Bass Player magazine, Ratzo Harris has worked with some of the greatest musicians of our time. Kirk Norrock, Joe Henderson, Jon Hendricks, Jane Ira Bloom, Charles Lloyd, John Handy, Betty Carter, Les Paul, Joanne Brackeen, Jim Pepper and Betty Buckley are just a few of the artists who have repeatedly called on his services for concerts, tours and collaborations. His compositions have been used for dance, television, film and videos. Vocalist Tom Buckner, pianist Kenny Werner, trombonists Bob Brookmeyer and Ed Neumeister, and guitarists Bruce Arnold and Royce Campbell are some of the artists who have recorded his music. He can be heard on the recordings of Denny Zeitlin, Mose Allison, Bruce Arnold, Janet Lawson, Roseanna Vitro and Kenny Werner. Keep your eyes open for recordings with the Roberta Piket Trio and the Brooklyn Repertory Ensemble to be released soon. WADE BARNES - DRUMS, DIRECTOR Called *The Future of Bebop* (House of Blues Review, May 5, 2000), Mr. Barnes is certainly one of the great drummers and composers on the jazz scene today. It has been stated that Mr. Barnes has the swing of Philly Joe Jones and the technique of Buddy Rich. Although these two musicians have had a profound influence, Barnes has incorporated the ideas of many, especially those ideas of Kenny Clarke, Max Roach and Roy Haynes, to fashion his own very distinct personal sound. In his performing career, Barnes



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ages, races, ethnic groups and socioeconomic levels. The B4+1, Inc. is dedicated to fostering, promoting and advancing greater knowledge, understanding and appreciation of the arts; to communicating to all manner of audiences the evolution of American music; to encouraging the development and presentation of works of music; and to promoting a greater working relationship between the arts and education communities.

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