



Kennesaw State University School of Music

Tuesday, December 2, 2014 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Forty-seventh Concert of the 2014-15 Concert Season

Faculty Jazz Parliament

performs the music of Chick Corea

Program to be chosen from the following:

Armando's Rhumba

Tones for Joan's Bones

Windows

Matrix

Humpty Dumpty

Got a Match?

You're Everything

La Fiesta

Times Lie

personnel

FACULTY JAZZ PARLIAMENT

Sam Skelton, reeds

Lester Walker, trumpet

Wes Funderburk, trombone

Trey Wright, guitar

Tyrone Jackson, piano

Marc Miller, bass

Justin Chesarek, drums

program notes

Armando Anthony "Chick" Corea (born June 12, 1941) is an American jazz and fusion pianist, keyboardist and composer. Many of his compositions are considered jazz standards. As a member of Miles Davis' band in the 1960s, he participated in the birth of the electric jazz fusion movement. In the 1970s, he formed Return to Forever. Along with Herbie Hancock, McCoy Tyner, and Keith Jarrett, he has been described as one of the major jazz piano voices to emerge in the post-John Coltrane era. Corea continued to pursue other collaborations and to explore various musical styles throughout the 1980s and 1990s. He is also known for promoting and fundraising for a number of social issues, such as eradicating social illiteracy.

Corea's first major professional gig was with Cab Calloway. Corea started his professional career in the 1960s playing with trumpeter Blue Mitchell and Latin musicians such as Herbie Mann, Willie Bobo and Mongo Santamaria. One of the earliest recordings of his playing is with Mitchell's quintet on *The Thing To Do*. This album features his composition "Chick's Tune," a retooling of "You Stepped Out of a Dream" that demonstrates the angular melodies and Latin-and-swing rhythms that characterize, in part, Corea's personal style. (Incidentally, the same tune features a drum solo by a very young Al Foster.) His first album as a leader was *Tones for Joan's Bones* in 1966, two years before the release of his album *Now He Sings, Now He Sobs*, with Roy Haynes on drums and Miroslav Vitouš on bass.

From 1968 to 1971, Corea had associations with avant garde players, and his solo style revealed a dissonant orientation. His avant garde playing can be heard on his

solo works of the period, his solos in live recordings under the leadership of Miles Davis, his recordings with Circle, and his playing on Joe Farrell's *Song of the Wind* album on CTI Records. In September 1968, Corea replaced Herbie Hancock in the piano chair in Davis' band and appeared on landmark albums such as *Filles de Kilimanjaro*, *In a Silent Way*, and *Bitches Brew*. In concert, Davis' rhythm section of Corea, Dave Holland and Jack DeJohnette combined elements of free jazz improvisation and rock music. Corea experimented with using electric instruments, mainly the Fender Rhodes electric piano, in the Davis band. In live performance he frequently processed the output of his electric piano with a device called a ring modulator. Using this style, he appeared on multiple Davis albums, including *Black Beauty: Live at the Fillmore West* and *Miles Davis at Fillmore: Live at the Fillmore East*. His live performances with the Davis band continued into 1970, with a touring band of Steve Grossman, tenor sax, Keith Jarrett, additional electric piano and organ, Jack DeJohnette, drums, Dave Holland, bass, Airtio Moreira, percussion, and Davis on trumpet. Holland and Corea left to form their own group, Circle, active in 1970 and 1971. This free jazz group featured multi-reed player Anthony Braxton and drummer Barry Altschul. This band was documented on Blue Note and ECM. Aside from soloing in an atonal style, Corea sometimes reached in the body of the piano and plucked the strings. In 1971 or 1972, Corea struck out on his own. In April 1971 he recoded the sessions that became *Piano Improvisations Vol. 1* and *Piano Improvisations Vol. 2* for ECM.

In the early 1970s, Corea took a profound stylistic turn from avant garde playing to a crossover jazz fusion style that incorporated Latin jazz elements with Return To Forever. Named after their eponymous 1971 album, the band relied on both acoustic and electronic instrumentation and drew upon Latin American musical styles more than on rock music. On their first two records, Return to Forever featured Flora Purim's vocals, Corea's Fender Rhodes electric piano, and Joe Farrell's flute and soprano saxophone, with Stanley Clarke rounding up the group on acoustic bass. This group later included Tony Williams on drums. Drummer Lenny White and guitarist Bill Connors later joined Corea and Clarke to form the second version of the group, which expanded upon the earlier Latin Jazz elements with a more hard-edged rock and funk-oriented sound inspired by Corea's admiration for his *Bitches Brew* bandmate John McLaughlin's Mahavishnu Orchestra. This incarnation of the group recorded the album *Hymn of the Seventh Galaxy* before Connors' departure and replacement by Al Di Meola, who would be present on the subsequent releases *Where Have I Known You Before*, and the best selling *Romantic Warrior*. Corea's composition "Spain" first appeared on the 1972 Return to Forever album *Light as a Feather*. This is probably his most popular piece, and

it has been recorded by a variety of artists. There are also a variety of subsequent recordings by Corea himself in various contexts, including an arrangement for piano and symphony orchestra that appeared in 1999, and a collaborative piano and voice-as-instrument arrangement with Bobby McFerrin on the 1992 album *Play*. Corea usually performs "Spain" with a prelude based on Joaquín Rodrigo's *Concierto de Aranjuez* (1940), which earlier received a jazz orchestration on Davis and Gil Evans' *Sketches of Spain*. In 1976, he issued *My Spanish Heart*, influenced by Latin American music and featuring vocalist Gayle Moran (Corea's wife) and electric violinist Jean-Luc Ponty. The record was somewhat misunderstood at the time, but it is considered nowadays as a true example of Corea's ability to write fusion material. The album combined jazz and flamenco, supported by Minimoog backup and a powerful horn section.

Corea's other bands include the Chick Corea Elektric Band, its traditional jazz trio reduction called Akoustic Band, Origin, and its traditional jazz trio reduction called The New Trio. Corea signed a record deal with GRP Records in 1986 which led to the release of ten albums between 1986 and 1994, seven with the Elektric Band, two with the Akoustic Band and a solo album *Expressions*. The Akoustic Band released a self-titled album in 1989 and a live follow-up, *Alive* in 1991, both featuring John Patitucci on bass and Dave Weckl on drums. It marked a turn back toward traditional jazz in Corea's career, and the bulk of his subsequent recordings have been acoustic ones. The Akoustic Band also provided the music for the 1986 Pixar short *Luxo Jr.* with their song "The Game Maker." In 1992 Corea started his own label, Stretch Records. In 2001 the Chick Corea New Trio, with Avishai Cohen and Jeff Ballard on bass and drums, respectively, released the album *Past, Present & Futures*. The eleven song album includes only one standard composition (Fats Waller's "Jitterbug Waltz"). The rest of the tunes are Corea originals. He also participated in 1998's *Like Minds*, which features Gary Burton on vibes, Pat Metheny on guitar, Dave Holland on bass and Roy Haynes on drums. Recent years have also seen Corea's rising interest in contemporary classical music. He composed his first piano concerto – and an adaptation of his signature piece "Spain," for a full symphony orchestra – and performed it in 1999 with the London Philharmonic Orchestra. Five years later he composed his first work not to feature any keyboards: his *String Quartet No. 1* was specifically written for the Orion String Quartet and performed by them at 2004's Summerfest. Corea has continued releasing jazz fusion concept albums such as *To the Stars* (2004) and *Ultimate Adventure* (2006). The latter album won the Grammy Award for Best Jazz Instrumental Album, Individual or Group. In 2008, the third version of *Return to Forever* (Corea, keyboards; Stanley Clarke, bass; Lenny White, drums; Di Meola,

guitar) reunited for a worldwide tour. The reunion received positive reviews from most jazz and mainstream publications. Most of the group's studio recordings were re-released on the compilation *Return to Forever: The Anthology* to coincide with the tour. A concert DVD recorded during their performance at the Montreux Jazz Festival was released in May 2009. He also worked on a collaboration CD with the vocal group, The Manhattan Transfer. A new group, the 5 Peace Band, which features Corea and guitarist John McLaughlin, began a world tour in October 2008. Corea had previously worked with McLaughlin in Davis' late 1960s bands, including the group that recorded Davis' album *Bitches Brew*. Joining Corea and McLaughlin were saxophonist Kenny Garrett and bassist Christian McBride. Drummer Vinnie Colaiuta played with the band in Europe and on select North American dates; Brian Blade played all dates in Asia and Australia, and most dates in North America. The variety of Corea's music was celebrated in a 2011 retrospective with Corea playing with the Jazz at Lincoln Center Orchestra in the Lincoln Center for the Performing Arts; a New York Times reviewer had high praise for the occasion: "Mr. Corea was masterly with the other musicians, absorbing the rhythm and feeding the soloists. It sounded like a band, and Mr. Corea had no need to dominate; his authority was clear without raising volume." A new band for 2013, Chick Corea & The Vigil, featured Corea along with bassist Hadrien Feraud, Marcus Gilmore on drums (carrying on the lineage of jazz from his grandfather, Roy Haynes), saxes, flute, and bass clarinet from Tim Garland, and guitarist Charles Altura.

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Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

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Allyson Fleck, Viola, Chamber Music
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James Barket, Double Bass
Joseph McFadden, Double Bass
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Oral Moses
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Jazz

Justin Chesarek, Jazz Percussion
Wes Funderburk, Jazz Trombone, Jazz Ensembles
Tyrone Jackson, Jazz Piano
Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

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Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
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Atlanta Percussion Trio
Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

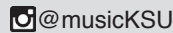
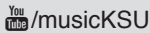
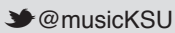
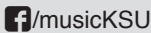
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Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Thursday, December 4
Choral Ensembles Holiday Concert

Monday, January 12
Helen Kim, violin with Sakiko Ohashi, piano

Monday, December 8
Percussion Ensemble

Tuesday, January 13
Faculty Recital: David Watkins, piano

Thursday, January 8
Von Grey with KSU Orchestra

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