UPCOMING EVENTS

Saturday, September 13, 2014 at 8 p.m.
MARY ANNE RENNOLDS CHAMBER CONCERT SERIES
PACIFICA QUARTET
Recognized for their virtuosity, exuberant performance style, and often daring repertory choices, over the past two decades, the Pacifica Quartet has gained international stature as one of the finest chamber ensembles performing today. Recent accolades for the ensemble include winning the 2009 Grammy Award for Best Chamber Music Performance and acting as the quartet-in-residence at the Metropolitan Museum of Art. Tickets are $34.

Sunday, September 14, 2014 at 4 p.m.
GUITAR SERIES: DENVER WALKER & NATHAN MILLS
Denver Walker and Nathan Mills present a recital of solo and duo works for classical guitar. Both alumni of VCU Music, they are seasoned performers around Richmond in several guitar solos. Their diverse program will include works by Mangoré, Brouwer, Ponce, Granados, and Debussy. Tickets are $15 and $10 for VCU students.

Wednesday, September 17, 2014 at 7 p.m.
GUEST ARTIST RECITAL: RAJEEV TARANATH, SAROD
Internationally acclaimed performer, Rajeev Taranath is today one of India’s leading exponents of the sarod, the richly textured relative of the lute. His performances masterfully combine the depth and rigor of the tradition of North Indian classical music with an inspired imagination and emotional intensity. Admission is free.

Thursday, September 18, 2014 at 8 p.m.
FACULTY RECITAL: TAYLOR BARNETT, JAZZ TRUMPET
Enjoy an evening of beautiful folk music arranged and performed by some of Richmond’s best jazz musicians. The program will include Eastern European-inspired folk music written by Dave Douglas for his Tiny Bell Trio and music by Old New Things, a collaborative project exploring American folk music through the lens of modern jazz. Taylor Barnett is Assistant Professor and Coordinator of Musicanship Studies and teaches Music Theory/Aural Skills and Jazz Improvisation. Admission is free.

FACULTY RECITAL
DARRYL HARPER, CLARINET
Y’ALL GOT IT: MUSIC FROM THE WIZ
BY CHARLIE SMALLS

MATTHEW PARRISH, BASS
HARRY “BUTCH” REED, DRUMS
WELLS HANLEY, PIANO
MARIANNE SOLIVAN, VOICE
TAYLOR BARNETT, TRUMPET
ANTONIO GARCÍA, TROMBONE

Sunday, September 7, 2014 | 4 p.m.
Sonia Vlahcevic Concert Hall
W.E. Singleton Center for the Performing Arts
922 Park Avenue | Richmond, Virginia

For more information and additional listings, visit arts.vcu.edu/music.
To purchase tickets online, visit vcumusic.showclix.com.
Box Office: (804) 828-6776 | musictix@vcu.edu
Jazz Festivals. In addition to his work as a jazz pianist, Hanley has collaborated with Broadway singer Tom Wopat and rock musicians Carter Beauford and Dave Matthews.

MARIANNE SOLIVAN, voice
Currently based in New York, Marianne Solivan has performed and recorded with Christian McBride, Peter Bernstein, Jeremy Pelt, Bruce Barth, Gregory Hutchinson, Jonathan Blake, Xavier Davis, Michael Kanan, Steve Wilson, Gene Bertoncini, and Lewis Nash. She has released one album on the Hipnotic Records label and has another scheduled to release this month. Solivan has been praised by critics for the rich sensuousness of her voice, the sincerity of her expression, and her natural sense of swing. She has degrees from Berklee College of Music and New England Conservatory.

TAYLOR BARNETT, trumpet
Taylor Barnett is a Virginia-based trumpeter, composer, and educator. In 2001 he was awarded First Place in the Jazz Division of the National Trumpet Competition. Barnett is currently a member of No BS! Brass and has performed with artists such as Dave Douglas, Gladys Knight, The Temptations, and Frankie Avalon. As a composer, his work is published by UNC Jazz Press and has been performed or recorded by Rex Richardson, Darryl Harper, the Disney All-American College Band, and the Sydney All-Star Big Band. Barnett is Assistant Professor and Coordinator of Musicianship Studies at Virginia Commonwealth University, where he teaches Music Theory/Aural Skills and Jazz Improvisation.

ANTONIO J. GARCÍA, trombone
Antonio J. García is an instrumental and vocal performer, composer/arranger, producer, clinician, educator, and author. The Director of Jazz Studies at VCU, he has performed as trombonist, bass trombonist, or pianist with 70 major artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins; has performed and taught across Canada, Europe, Australia, and South Africa; is author of *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music); is Associate Jazz Editor for the *International Trombone Association Journal*; and is a widely published composer.
BIographies

Darryl Harper, clarinet
Darryl Harper’s credits include dates with Orrin Evans, Tim Warfield, Dee Dee Bridgewater, Roscoe Mitchell, Dave Holland, Uri Caine, and a two-year stint touring with Regina Carter. He has recorded seven albums as a leader on the Hipnotic Records label. As a composer, Harper has published and recorded over two-dozen works. He has written a film score for the award-winning documentary film Herskovits: At the Heart of Blackness, and commissions for choreographers Li Chiao-Ping and Ingo Taleb Rashid and visual artists Peter Bruun and Elisa Jimenez. Harper holds music degrees from Amherst College, Rutgers University, and New England Conservatory. He has led projects including The Onus, Into Something, and the C3 Project. Harper is chair of the Department of Music at Virginia Commonwealth University.

Matthew Parrish, bass
Matthew Parrish started playing the acoustic bass at the age of eighteen after playing trumpet for several years. He received musical training at Rutgers University under the tutelage of Kenny Barron, Larry Ridley, and Caroline Davis. Parrish has performed with Orrin Evans, Shirley Scott, Mickey Roker, Bobby Durham, Ralph Peterson, Sam Dockery, and Terrell Stafford. He toured for three years with late bebop trombone legend Al Grey and for five years with violinist Regina Carter. He has toured most recently with Houston Person and Richie Cole. His performance credits also include dates with Clark Terry, Harry “Sweets” Edison, Marion McPartland, Miri Ben-Ari, Wynton Marsalis, Mark Turner, Eric Lewis, Ravi Coltrane, Miss Justine, Ruth Naomi Floyd, and Linda Hopkins.

Harry “Butch” Reed, drums
Harry “Butch” Reed began playing drums at Philadelphia’s Settlement Music School and received private instruction from Carl Mottola and Skeets Marsh. Reed has toured and performed with John Blake, the Gerald Veasley Band, and the Philadelphia Clef Club Jazz Big Band. Reed’s performance credits include dates with Nat Adderly, Bobby Watson, Lew Tabackin, Roy Hargrove, Hank Crawford, Ralph Moore, Steve Turre, Randy Brecker, Archie Shepp, the Blue Note All-Stars, and vocalist Ruth Brown.

Wells Hanley, piano
Wells Hanley is an Adjunct Instructor of Jazz at VCU. He holds a Bachelor of Music in classical piano from James Madison University and a Master of Music in jazz piano from The Manhattan School of Music. He has performed with David Liebman, Chris Potter, Wynton Marsalis, and Betty Carter’s Jazz Ahead. He has appeared at the Spoleto Music Festival in Italy as well as The North Sea and Montreux.

Y’All Got It: Music from the Wiz
By Charlie Smalls

Tornado
He’s The Wizard
Be A Lion
Soon As I Get Home
Slide Some Oil To Me
I Was Born The Day Before Yesterday
If You Believe In Yourself
What Would I Do If I Could Feel
Y’All Got It
Ease On Down the Road

The Onus
Since 1996 The Onus has cultivated a rich repertoire of original pieces, inventive arrangements, and collective improvisations. Their 2005 album Triphony (Hipnotic) made the CMJ Top-40 and garnered such praise from critics as a citation in The Village Voice for one of the best albums of the year. Their 2013 release, The Edenfred Files (Hipnotic), was reviewed and featured on National Public Radio’s “Fresh Air” with Terri Gross and counted among the best albums of 2013 by noted jazz historian Ted Gioia. Today’s program is drawn from material from their 2004 release, Y’All Got It: Music from the Wiz by Charlie Smalls. The Onus is led by Darryl Harper and includes Matthew Parrish on bass and Harry “Butch” Reed on drums.

The use of photography and recording equipment of any kind is strictly prohibited.
Please silence all electronic devices.

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Notes
For those of you who missed it, an amazing piece of theatre history took place on January 5, 1975 at the Majestic Theater in New York City, when *The Wiz*—an adaptation of the original The Wizard of Oz and the brainchild of ex-radio program manager and first time theatrical producer Ken Harper—opened. With an all-Black cast, and a modern reworking of the original classic, *The Wiz* did not escape being “buked and scorned” by some reviewers during its first few months. In fact, the play barely made its expenses and was running out of money shortly after opening in New York. Eventually creative marketing on the part of Harper and the work of a creative press agent by the name of Sandy Manley (who gave tickets to key personnel in New York radio, television, advertising, and entertainment news) led to other strategies that brought the production more investors. The rest, as they say, is history. *The Wiz* played the Majestic Theater over a run of 1,672 performances and went on to win 7 Tony Awards that same year for Best Supporting Actor, Best Supporting Actress, Best Director, Best Costumes, Best Choreography, Best Musical Play, and Best Score, with music by Charlie Smalls, the subject of this afternoon’s concert.

On a conceptual level, the achievement of *The Wiz* cannot be overstated. Here were two Black men who chose to defy the gravity of history and tradition by writing a musical adaptation of one of America’s most cherished cultural products. Consider for a moment the creative problem of writing a song that would replace “Somewhere Over the Rainbow” in a way that would defy comparisons to the original song. Consider the social risks Ken Harper took in soliciting financing for a musical with an all-Black cast that had no essentially “Black” theme. Consider the stress of the effort and that Ken Harper and Charlie Smalls died at the ages of 48 and 43 respectively. Paradoxically, with the exception of the dramatic works of the Negro Ensemble Company and the dynamic duo of director Lloyd Richards and playwright August Wilson, the collective African American presence on Broadway has been historically limited to the musical, either as a token presence in mainstream productions like *Chicago* and *Rent* or in all-Black cast productions like *Bring In the Noise, Bring In the Funk* or *Jelly’s Last Jam*. In the American theatre, as in American culture at-large, singing and dancing is the preferred role for Black folk. It is for this reason that I am not a big fan of musicals. Consequently, I did not see *The Wiz* on Broadway. Fortunately, at one of those 1,672 performances was Darryl Harper, then a six-year-old clarinet player from Philadelphia. For Harper, and most Philadelphians then, traveling from the “City of Brotherly Love” to the “Capital of the World” was like going to the Emerald City itself. *The Wiz* and its music had made an impression on Harper so deep that it resonated throughout his early childhood development as a musician, and is the foundation for *Y’All Got It*: Music from *The Wiz* by Charlie Smalls.

While his childhood experiences with *The Wiz* are the seminal roots of *Y’All Got It*, it is Harper’s exploration of the material as a professional musician that brings him and The Onus to commune with the musical and conceptual ideas of Charlie Smalls: the power of the lyrics, the way Smalls renders melody, which songs would be suitable vehicles for the ensemble. So many of the compositions are affirmations and occasions for personal testimony. Citing a sampling of the song titles—“If You Believe in Yourself,” “Be A Lion,” “What Would I Do If I Could Feel”—Harper notes that much of Smalls’ material has to do with dreams, courage, resilience, and faith.

This is indeed heritage music. The pantheon of jazz is filled with improvisational testimony to the Broadway musical traditions of George Gershwin, Cole Porter, Jerome Kern and others. Through *Y’All Got It*, it was Harper’s intent for the music to act as a form of testimony to the greatness of Charlie Smalls as a composer.

However, while homage to Charlie Smalls and to African American musical theatre are driving forces in *Y’All Got It*, at the same time, and consistent with the musical eclecticism of the group, so many of the selections are a veritable gumbo of musical styles and influences from across the musical diaspora. Harper chooses a Brazilian toada setting for the composition “If You Believe In Yourself.” The mora pattern, a rhythmic device used in Indian music, anchors the song “He’s The Wizard.” The Congolese-influenced and New Orleans-based bamboula rhythm is referenced in “Slide Some Oil To Me.”

An effective tribute album, *Y’All Got It* naturally leads us as listeners back to its source of inspiration. And that’s a good thing. For in writing about this work, I have also listened to the original Broadway cast recording. In doing so, I can truly appreciate just how phenomenal this music was so many years ago. I have had the chance to experience the magic of *The Wiz*—sassily subversive and lovingly scented with the assorted souls of Black folk. I have also had the chance to experience how well the baton has passed from Charlie Smalls to Darryl Harper and The Onus.

Now...*Y’All Got It*.

–Bill Gaskins

(adapted from the liner notes to the album *Y’All Got It*)