

DEPARTMENT OF
MUSIC

A FACULTY JAZZ RECITAL

Antonio J. García,

trombone, vocals, composition/arranging

with special guests

Neil Gonsalves, *piano*

VCU Jazz Orchestra I

Philip Jones, *trombone*

The Hanover Midiphonic

VCU Commonwealth Singers

Mary Hermann García, *vocals*

The Nashville Avenue Stompers

Rob Parton's JazzTech Big Band

UKZN Jazz Storytellers Ensemble

VCU Greater Richmond High School Jazz Band

4 p.m. Sunday, February 21, 2021

streamed performance

Virginia Commonwealth University

W.E. Singleton Center for the Performing Arts

Richmond, VA

arts.vcu.edu/music

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— *Audio Prelude* —

Present Future

Antonio J. García

commissioned by Valerie Holton for Jim Hinterlong on their anniversary

Hanover Midiphonic; public premiere

— *Program* —

PSA/Campfire

García

Antonio García (*vocals, MIDI, engineer*) with the **Hanover Midiphonic**; video premiere

Drop Dead Blues

Neil Gonsalves

Antonio García (*trombone*); Neil Gonsalves (*piano*)

University of KwaZulu-Natal; Durban, South Africa (March 2015); video premiere

Doctor Deja Vu's Promenade

García

*Commissioned by the Kentucky Music Educators Association
for the All-State Jazz Ensemble I*

VCU Jazz Orchestra I (*October 2020 world premiere*)

I Remember You

music Victor Schertzinger, lyrics Johnny Mercer

Antonio García (*trombone, piano, MIDI bass & drums, engineer*),

Philip Jones (*guest trombone*); video premiere performance

Do You Know What It Means To Miss New Orleans?

Eddie DeLange & Louis Alter

Mary Hermann García, *vocals*; Antonio García, *trombone*;

Brian Mahne, *piano*; Victor Dvoskin, *bass*; C.J. Wolfe, *drums* (*February 2012*)

London Town Fantasy

García

*Commissioned by the Charlottesville Symphony Society
for the Charlottesville & University Symphony Orchestra*

Antonio García (*trombone*) with the **Hanover Midiphonic**; video premiere

Soft Spot

García

Commissioned by Rob Parton's JazzTech Big Band

Antonio García (*trombone*) with **Rob Parton's JazzTech Big Band** (*June 2000*)

It Just Is (Yiqiniso)

García

*Commissioned by Virginia Commonwealth University
in Honor of its Partnership with the University of KwaZulu-Natal*

UKZN Jazz Storytellers Ensemble; Prof. Neil Gonsalves, Director
University of KwaZulu-Natal; Durban, South Africa (March 2015)

(The lyrics are printed at the end of this program for your optional reference.)

VII. “Change” from *Open Minds, Closer Thoughts*

García

*commissioned for the VCU Commonwealth Singers
supported in part by a 2017 VCUarts Dean's Research Reassignment Award
based on the book*

Writing Our Way Out: Memoirs from Jail

© 2016 by David Coogan, with contributing authors

Kelvin Belton, Karl Black, Stanley Craddock, Ronald Fountain, Bradley Greene,
Tony Martin, Naji Mujahid, Andre Simpson, Terence Scruggs, & Dean Turner

VCU Commonwealth Singers; Dr. Erin Freeman, Director

(world premiere of Fall 2020 video)

Nate Roper, Kelly Adam, Cathleen Johnson, & Kayro Mendoza, soloists

How’s Ya Mom ‘n’ Dem?

García

The Nashville Avenue Stompers (February 2016)

Myrick Crampton (*sax*), Victor Haskins (*trumpet*),
Antonio García (*trombone*), Stefan Demetriadis (*tuba*),
Joe Lubman & C.J. Wolfe (*drums*)

Lemon Drop

Rogers

George Wallington, arr. Shorty

VCU Greater Richmond High School Jazz Band (February 2017)

Antonio García, Director, Trombone, Vocals

* * *

Jazz Studies
at Virginia Commonwealth University
Antonio García, Director of Jazz Studies

vcuarts | music

Prof. Rex Richardson
Trumpet/Jazz Trumpet

The VCUarts Jazz Studies program provides outstanding opportunities for students to pursue jazz performance and writing. Alumni are world-class educators, score for film and games, and have performed with ensembles such as Chick Corea's Origin, the Lincoln Center Jazz Orchestra and the Count Basie Orchestra.

Learn more at jazz.vcu.edu

VCU

— Personnel —

VCU Jazz Orchestra I

Fall 2020

Saxes Nathan Fussell (*alto, baritone*), Colton Conley (*alto*),
Tará Davis (*tenor*), Kenny Travis (*tenor*), Charles Cutler (*baritone*)

Trumpets Sebastian Ford, Sam Colaccino, Michael Nguyen, Noah Mendoza

Trombones Tye Proffitt, Danny Dupes, Seth Armistead, T.J. Lindsay (*bass*),
with guest Prof. Toby Whitaker

Rhythm Thomas Windley (*guitar*), George Maddox (*piano*),
Chris O'Leary (*bass*), Ben Eisenberg (*drums*)
guests Grayson King & Ryan O'Connor (*percussion*)

Rob Parton's JazzTech Big Band

June 2000

Saxes Bob Frankich (*alto*), Taku Akiyama (*alto*), Mark Colby (*tenor*),
Kelvin Kaiser (*tenor*), Linda Van Dyke (*baritone*)

Trumpets Rob Parton, Joey Tartell, Scott Wagstaff, Ron Ruvio

Trombones Tom Garling, Brian Jacobi, Antonio García, Tom Matta (*bass*)

Rhythm Don Stille (*piano*), Tim Fox (*bass*), Bob Rummage (*drums*)

VCU Commonwealth Singers

Dr. Erin Freeman, Director

Kelly Adam, Collin Aloï, Elissa Bolden, Cvana Clarkson, Sarah Dobson, Haleigh Evaro,
Gemauria Fennell, Frances Frederick, Emily Hubbard,
Katarina Izdepski, Cathleen Johnson, Travis Krickovic,
Kayro Mendoza-Ibarra, Jordan Osborne, Nya Powell, Aya Reed,
Nate Roper, Helena Ruiz, Zachary Short, Janey Silas, Alexei Staruk,
Claire Sutliff, Alexys Weihl, & Ally Yablonski
David, Kim, piano

VCU Greater Richmond High School Jazz Band

February 2017

Saxes Wes Taylor & Dexter Moses (*alto*),

Noah Campbell & Jordan Crichlow (*tenor*), Reese Tunstall (*baritone*)

Trumpets Ethan Massey, Aaron Kyle, Amy Nunes, & Matthew Hohman

Trombones Daniel Nunn, Jack Hendricks,

Seth Armistead, & Andrew Culbertson (*bass*)

Rhythm Christian Lewis (*guitar*), George Maddox (*piano*),

Christopher O'Leary (*bass*),

Tykeira Johnson & Matthew Woodhouse (*percussion*)

UKZN Jazz Storytellers Ensemble

Prof. Neil Gonsalves, Director

March 2015

Kwena Elvis Ramahuta (*voice*), Rogan van den Berg (*guitar*),
Lungelo Ngcobo (*keyboard*), Dalisu Ndlazi (*bass*), and Jude Ganasen (*drums*),
with Prof. Burton Naidoo (*piano*)

Mary Hermann García is an Associate Professor in the Department of Counseling and Special Education at VCU. She holds a Juris Doctor in Law, a Ph.D. in Counselor Education, and is a licensed attorney, a licensed professional counselor, a certified school counselor, and the Director of Women's Lifespan Development Research Lab (<www.womensresearch.org>). A Fellow in the American Counseling Association and a VCU Grace Harris Leadership Institute alumna, she is the recipient of the 2019 Professional Leadership Award from the Association for Counselor Education and Supervision, the VCU School of Education Excellence Award for her research, teaching, and leadership, and the Charles P. Ruch Award for Excellence in Teaching. Mary has performed at the Virginia Museum of Fine Arts, Ginter Gardens, the University of Richmond, in New York City, Denver, and Puerto Rico and has released her debut CD of bossa novas in Portuguese plus swing, ballad, and blues tunes: *Joy Spring*. Visit <www.maryhermann Garcia.com>. I'm so fortunate to say she's my wife!

Neil Gonsalves is Director of the Centre for Jazz and Popular Music at the University of KwaZulu-Natal in Durban, South Africa. His performance credits include festivals with numerous South African jazz and Afro-beat luminaries such as Bheki Mseleku, Winston Mankunku, Feya Faku, Robbie Jansen, Busi Mhlongo, Brice Wassy, and Gito Baloi; and his international touring experience spanning Europe, the United States, South Korea, Sweden, Canada, the United Kingdom, and Thailand includes four years as part of Johnny Clegg's band. Gonsalves' recordings as a leader include "Tonk" and "North Facing," plus the collaboration "Latinfluence" co-led with guitarist Demi Fernandez. In 2006 Neil led an exchange program with students and faculty of Gothenburg, Sweden; and from 2012-2015 he co-led with Antonio García an exchange program with VCU, "A Jazz Bridge to Greater Understanding," that merited VCU's 2013 Community Engagement Award for Research. Gonsalves received his Masters degree in Jazz Studies from UKZN, where he was a student of Darius Brubeck, and previously served on the faculty of the Music Department at Natal Technikon. Neil is my "brother from another mother." It often seems as though we live and work down the hall from each other, for all the similar experiences, hopes, and challenges we face. And we are both fortunate to have married very well!

Before moving to Richmond, **Philip Jones** spent many years as a professional performer in the recording studio and pit orchestras as well as on live concerts, sound tracks, television shows, and on-camera bands in both Nashville and New York City. A multi-instrumentalist, he is an XO/Jupiter Professional Brass artist for jazz trombone, bass trombone, euphonium, and Bb tuba. His career launched soon after college, when he was discovered by Danny Davis and the Nashville Brass, with whom he would spend the next 17 years performing on tenor and bass trombone, recording over 35 albums with that band and many others on the RCA label, plus appearing on The Dinah Shore Show, Hee Haw, The Merv Griffin Show, The Mike Douglas Show, The Tonight Show, and others. He then performed and recorded with many jazz and pop artists in the New York City area, including Ray Charles, Linda Ronstadt, Patti Austin, also adding Frankie Valli and The Four Seasons, Little Anthony and The Imperials, Martha Reeves and The Vandellas, and many others. Visit his web site at <pjonestrombone.com>.

If you enjoy this virtual duet, you may view all the current iterations of The "I Remember You" Project, featuring duet partners Tom Christensen, Antonio García, Wycliffe Gordon, Al Hermann, Philip Jones, and Russ Phillips at <<https://www.youtube.com/playlist?list=PLu1MpF5kYcuY-4-EdV2WFEQU0PKoYfRoMS>>. Upcoming editions will include Ingrid Jensen and Harry Waters.

The Nashville Avenue Stompers is an ensemble I created to perform traditional New Orleans jazz. With current members (and VCU Jazz alumni) *Myrick Crampton*, *Victor Haskins*, *Stefan Demetriadis*, *Joe Lubman*, and *C.J. Wolfe*, the group has performed at events ranging from weddings to funerals, each in N’Awlins style to “*Laissez Les Bons Temps Rouler*” (*Let The Good Times Roll!*)! Thanks to alumna Jessica Corbitt and the fine folks at Westminster-Canterbury for this footage.

The Hanover Midiphonic is my nickname for the synthesized sounds I create through my music workstation. In today’s audio prelude, “Present Future,” for example, everything you hear is electronically generated, as is most everything but my vocals in “PSA/Campfire” and everything but my trombone in “London Town Fantasy.” I actually have a lot better library of sounds these days than when I’d created those tracks; but I don’t usually make time to update old tracks: I keep moving forward!

It was my pleasure to play bass trombone for years in the first Illinois iteration of **Rob Parton’s JazzTech Big Band** (after he moved there from Kentucky to become graduate assistant at my first full-time teaching gig, Northern Illinois University). Later I shifted to tenor trombone; and in both editions I periodically wrote for the band and produced its CDs. Rob (now Chair of Jazz Studies at the University of North Texas) is a superb lead and solo trumpeter, bandleader, and educator and my very good friend. All the members of this band were marvelous musicians, many also my friends over the years; and seeing this particular homemade video (dubbed with live-CD audio) from 20 years ago warms my heart as I think of all the great music we made for \$25 pay while driving 90 minutes or more each way to the gig—totally worth it every time! Thanks to section-mate Brian Jacobi for this footage—complete with the patrons and wait-staff I recall from that period!

The UKZN Jazz Storytellers Ensemble is the 2014-2015 edition of the remarkable student and faculty ensemble from the University of KwaZulu-Natal in Durban, South Africa, with whom VCU Jazz Studies partnered for the three-year exchange program mentioned earlier. VCU students and faculty were blessed to share experiences with UKZN students and faculty on their campus and ours, learn about each others’ cultures, make music, and make lifelong friends. The UKZN Centre for Jazz and Popular Music, shown here, is one of my favorite places on earth to perform. Not only are the area musicians and audiences wonderful, it’s the only university I know of with faculty offices *and* bar-service in the same room as the performance hall!

Antonio García is a Professor of Music and Director of Jazz Studies at Virginia Commonwealth University, where he directs the Jazz Orchestra I and instructs jazz and music-business courses. An alumnus of the Eastman School of Music and of Loyola University of the South, he has received commissions for jazz, symphonic, chamber, film, dance, and solo works from Meet The Composer, The Commission Project, The Thelonious Monk Institute, and regional arts councils; composition/arrangement honors include IAJE (jazz band), ASCAP (orchestral), and Billboard Magazine (pop songwriting); and his music has aired over National Public Radio and CBS-TV. His scores for independent films have screened across the U.S. and in Italy, Macedonia, Uganda, Australia, Colombia, India, Germany, Brazil, Hong Kong, Mexico, Israel, Taiwan, and the United Kingdom. A Bach/Selmer clinician, he has freelanced as trombonist, bass trombonist, or pianist with over 70 nationally renowned artists including Ella Fitzgerald, George Shearing, Mel Tormé, Billy Eckstine, Doc Severinsen, Louie Bellson, Dave Brubeck, and Phil Collins. A New Orleans native, he also performed there with such local artists as Pete Fountain, Ronnie Kole, Irma Thomas, and Al Hirt. He has performed internationally as a scat-singer, is the only individual to have directed all three genres of Illinois All-State jazz ensembles—combo, vocal jazz

choir, and big band—and is the recipient of the ILMEA's 2001 Distinguished Service Award. He has produced recordings or broadcasts of Wynton Marsalis, Gene Bertoncini, Jim Pugh, Dave Taylor, Susannah McCorkle, Sir Roland Hanna, and the JazzTech Big Band.

Mr. García is a Research Faculty member at The University of KwaZulu-Natal (Durban, South Africa) and the Associate Jazz Editor of the *International Trombone Association Journal*. He has served as a Network Expert (for Improvisation Materials), a President's Advisory Council member, and an Editorial Advisory Board member for the Jazz Education Network. His books include *Jazz Improvisation: Practical Approaches to Grading* (Meredith) and *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos). He is Co-Editor and Contributing Author of *Teaching Jazz: A Course of Study* (NAfME), authored a chapter within *Rehearsing The Jazz Band* and *The Jazzer's Cookbook* (Meredith), and contributed to Peter Erskine and Dave Black's *The Musician's Lifeline* (Alfred). He served as the International Association for Jazz Education's Editor of the *Jazz Education Journal*, President of IAJE-IL, and International Co-Chair for Curriculum and for Vocal/Instrumental Integration, also on the Illinois Coalition for Music Education coordinating committee, working with the Illinois and Chicago Public Schools to develop standards for multi-cultural music education, receiving a grant from the Council for Basic Education.

Of his jazz curricular work, *Standard of Excellence* states: "Antonio García has developed a series of Scope and Sequence of Instruction charts to provide a structure that will ensure academic integrity in jazz education." Wynton Marsalis emphasizes: "Eight key categories meet the challenge of teaching what is historically an oral and aural tradition. All are important ingredients in the recipe." *Down Beat* has recognized his "knowing solo work on trombone" and "first-class writing of special interest." *The Jazz Report* has written about the "talented trombonist," and *Cadence* noted his "hauntingly lovely" composing as well as CD production "recommended without any qualifications whatsoever." Phil Collins has said simply, "He can be in my band whenever he wants." García is also the subject of an extensive interview within *Bonanza: Insights and Wisdom from Professional Jazz Trombonists* (Advance Music), profiled along with such artists as Bill Watrous, Mike Davis, Bill Reichenbach, Wayne Andre, John Fedchock, Conrad Herwig, Steve Turre, Jim Pugh, and Ed Neumeister.

The Secretary of the Board of The Midwest Clinic and a Past Advisory Board Member of the Brubeck Institute, Mr. García has adjudicated festivals and presented clinics in Canada, Europe, Australia, The Middle East, and South Africa, including workshops for Motorola, Inc.'s international executives. The partnership he created between VCU Jazz and the Centre for Jazz and Popular Music at the University of KwaZulu-Natal merited the 2013 VCU Community Engagement Award for Research. He has served as adjudicator for the International Trombone Association's Scholarship competitions and as a National Endowment for the Arts Music application review panelist. He has been published in *Jazz Education in Research and Practice*; *Down Beat*; *JAZZed*; *Jazz Improv*; *Music, Inc.*; *The International Musician*; *The Instrumentalist*; and the journals of NAfME, IAJE, ITA, American Orff-Schulwerk Association, Percussive Arts Society, Arts Midwest, Illinois Music Educators Association, and Illinois Association of School Boards. Previous to VCU, he served as Coordinator of Combos at Northwestern University, where he taught jazz and integrated arts, was Jazz Coordinator for the National High School Music Institute, and for four years directed the Vocal Jazz Ensemble. Formerly the Coordinator of Jazz Studies at Northern Illinois University, he was selected by students and faculty there as the recipient of a 1992 "Excellence in Undergraduate Teaching" award and nominated as its candidate for 1992 CASE "U.S. Professor of the Year" (one of 434 nationwide). He was recipient of the VCU School of the Arts' 2015 Faculty Award of Excellence for his teaching, research, and service. Visit his web site at <www.garciamusic.com>.

It Just Is (*Yiqiniso*)

by Antonio J. García

I.

Denying a meal at the Table with those who are Able
To WINE and DINE all the TIME is a CRIME.
But that wasn't always the CASE:
The human RACE had put a SIGN on your FACE,
Attempting to disGRACE by PLACING
DiViSions on the ViSions of PEOPle who were in fact Equal.

Someone had to STEP up, FED up, protesting without LETup.
Mandela, KING, all who were THINking the same THING:
“Let freedom RING; let equality take WING amid the
Skies of a new NAtion, a COMbination of people of
All COLors respecting the rights of OTHERs.”

It's an act of CONscience, civil disoBEdience.
CHILDren teaching PARents teaching CHILDren—
BUILDing, OFTen, the NOtion that brings eMOtion to a GLObal comMOtion:
That's SOcial JUSTice—it JUST IS.

II.

You could SAY that GAYS aren't people, anyWAYS,
Not deserving the CHANCE to find roMANCE with
The person they DANCE with.
You could TRY to PLY me with STORies of MOREs
That fit YOUR view but not MINE: NOT FINE!
More countries and STATES are now in the deBATE:
They legisLATE and shift the Teutonic PLATES
Of PRECedent and PRESident.
The SUFFrage of gay MARRIage is now legal CARRIage
Into a new era of eQUALity for l-g-B-t.
We can reLATE that rights DO have WEIGHT:
That's SOcial JUSTice—it JUST IS.

III.

Taking a BEAting for what you're beLIEVing
Is ONE way to bring FORTH a new “true NORTH” of THINking:
Not hesiTating to STATE your PLATE of GRIEvances
To CITizens who fill their mental BINS with prejudicial SINS.
We've all HEARD it; we've all THOUGHT it;
We've all SEEN it; WE'VE ALL LIVED IT!
NOW'S the time to rise above the WORST in us,
Bring about the CHANGE in us, expand to a new RANGE in us of
COGNizance, PENitance, and a STANCE with no reLUCTance
To do the right THING.
Let EVERY voice SING: “Equal opportunity BRINGS a nation RIsing.”
ACtion SEALS the way we FEEL:
That's SOcial JUSTice—it JUST IS.

IV.

Young women BANNED from eduCation on the NOtion
That to opPRESS girls in DRESS allows men to
SuPRESS the will of FEmales throughout a NAtion.
An aBOMiNAtion!

E-mails, texts, and social media spread the NEWS;
A Pulitzer Prize FUELS the DRIVE to get that GENDER
Into SCHOOLS to give them the TOOLS to
Out-think those FOOLS and make a better LIFE
For girls, families, and WIVES.

Who thought it was MANly to look DOWN on
A person in a GOWN?
To deny knowledge to half your TOWN?
It's a PITY in any CITY to keep women from being
HIGH-schooled or college-BOUND!
The NOTion that brings eMOtion to a GLOBal comMOtion:
That's Social JUSTice—it JUST IS.

V.
Whether RICHmond, DURban, PAKistan, EASTern, WESTern, RURal, or URban,
We've seen the FACE of disGRACE in the matters of GENDER, CULTure, reLIGion, and RACE.
It's a PLIGHT that we must continue to FIGHT with ALL our MIGHT
To upRIGHT these WRONGS with SONGS, marches, and LAWS for the CAUSE.
We must REPEAL the old DEALS and WHEEL in a new FEELing of HEALing—
“Make It REAL” for all NEEding SEAting at the next FEEDing.

Those who have FOUIGHT the DROUGHT of productive THOUGHT in the past
Knew that change could be GLAcial, its PACE so slow that AGE
Could overTAKE them before they might
WITness the climb of forGIVENess aMONG us.
But HERE, we can CRUSH this; we can “Show The LOVE” and
TRUST that this future is OURS to take.

So at u-k-zed-N, this word we'll SPREAD on
Back to YOU at v-c-U.
It's a CIRcle that deSERVES to be DRAWN,
A SUNrise that BRINGS on the DAWN.
Action SEALS the way we FEEL:
That's Social JUSTice—it JUST IS.

VI.
When we TRY to hear the CRY of those who DIE for their causes, I WONder:
“Who'll MAKE the THUNder, CAUSE the LIGHTning,
Turn the DARKness into BRIGHT'ning in the FUTure?”
Don't YOU CARE enough to join us?
Won't YOU DARE, enough, to join us?
UkWENZA kuVEza ukuthi siZIZwa KANjani:
[Doing shows how we feel:]
UkuLUNga KomPHAkathi—YiqiNiso.
[Justice of the People—It is the truth.]

There is no BASIS for a CASE in which
Any one FACE or set of d-n-A'S is
InFErior or in last PLACE to some OTHER, BROTher!
The NOTion that brings eMOtion to a GLOBal comMOtion:
That's Social JUSTice—IT JUST IS.

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with thanks to Bryan Stone for Zulu translations

The VCU Jazz Students Fund

We hope that you will make a gift to the VCU Jazz Students Fund. The Fund helps advance the careers of future jazz musicians by providing scholarships, equipment, and travel funding for students/ensembles, plus fees for visiting artists. Your gift now at any of the following levels will help us secure these opportunities for our students: \$1000+ (Jazz Orchestra), \$500 - \$999 (Big Band), \$250 - \$499 (Quartet), \$100 - \$249 (Duo), \$1 - \$99 (Soloist). For more information or to donate by credit card, visit <www.go.vcu.edu/jazzfund>; scroll down to “Jazz Students Fund.” Or make your check payable to the “VCU Foundation”; in the memo-area write “Jazz Students Fund,” and send it to Antonio Garcia, VCU Music, 922 Park Avenue, PO Box 842004, Richmond VA 23284-2004.

VCU Jazz Faculty

Hector “Coco” Barez—Afro-Cuban Percussion; **Taylor Barnett**—Jazz Arranging, Jazz History, Jazz Pedagogy, Trumpet; **Carlos Chafin**—Affiliate Faculty (In Your Ear Studio); **Michael Ess**—Guitar, SJE; **Antonio García**—Director of Jazz Studies, Trombone, Jazz Orchestra I, SJE, Jazz Theory, Jazz Pedagogy, Music Industry; **Thomi “FAT Thomi” Hairston**—History of Hip-Hop; **Wells Hanley**—Piano, Jazz Masterclass; **Emre Kartari**—SJE; **J.C. Kuhl**—Saxophone; **Filipe Leitão**—Composition and Sound Design for Cinema, Games, and Motion Media; **Tony Martucci**—Drum Set, SJE; **Rex Richardson**—Trumpet; **Marlysse Simmons**—SJE; **Eric Wheeler**—Upright and Electric Bass; **Toby Whitaker**—JO II, SJE, Jazz Improvisation.

Jazz Studies at Virginia Commonwealth University

The VCU Jazz Studies program provides its students outstanding opportunities to pursue jazz performance and writing, as evidenced in part by alumni who have performed with such artists as Chick Corea, Wynton Marsalis, Abbey Lincoln, Ray Charles, Count Basie Orchestra, Mandy Moore, k.d. lang, Bon Iver, and Foxygen; have appeared on Saturday Night Live, Conan O’Brien, The Daily Show, The Colbert Report, and David Letterman; have composed film, TV, and videogame scores; and who are superb educators, composers, and performers throughout local, national, and international venues. For more information, please visit <www.jazz.vcu.edu>; e-mail Prof. García at <ajgarcia@vcu.edu>.

*More than 2000 people get the inside story and advance word on VCU Jazz events by subscribing to the **VCU Jazz E-Newsletter**. It’s free! E-mail <ajgarcia@vcu.edu>.*

*Looking for some other great music besides jazz?
Get on the VCU Music mailing list by e-mailing <music@vcu.edu>.*

This recital would not have been possible without the time and effort lent by all performing on today's program, as well as the ongoing work of my VCU Music Faculty and Staff colleagues, especially Curt Blankenship (VCU Music Facilities Manager) and Dr. Erin Freeman. I am grateful to them for their professional and personal support.

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