



JAZZ CELEBRATION

INAUGURAL IU JAZZ ALUMNI HALL OF FAME
Featuring IU Jazz Faculty & Student
Big Band, & Plummer Jazz Sextet



Saturday, April 23 | 8pm | Musical Arts Center



JACOBS SCHOOL OF MUSIC
Indiana University Bloomington

Sponsored by



A Message from Tonight's Sponsor Old National Wealth Management

Old National Wealth Management (ONWM) is jazzed to sponsor the inaugural IU Jazz Alumni Hall of Fame and to support the Indiana University Jacobs School of Music. At Old National Wealth Management, we are proud to be a part of this annual presentation of timeless music and feature world-renowned musicians. Thank you for joining us this evening, and we hope you have a wonderful time.

About Old National Wealth Management

At Old National Wealth Management, we manage money for people with more important things to manage. Families, corporations, and foundations experience local, personal service from a dedicated team of seasoned professionals. Our team structure offers the unique advantage of long-term continuity of service. ONWM is a trusted financial partner, assisting with investment management, financial planning, retirement planning, and trust services. Old National Wealth Management is a Top 100 Fiduciary in the U.S. and part of the Old National Bancorp family of companies . . . the largest financial services company headquartered in the state of Indiana.

Supporting Jazz Studies at the IU Jacobs School of Music

The Indiana University Jacobs School of Music gratefully acknowledges persons and institutions who support our students and faculty through the following endowments, scholarships, estate plans, and other funds.

Endowed Funds

Jamey and Sara Aebersold Jazz Fellowship
David N. Baker Jr. Scholarship given by Hon. P. A. Mack
Mack H. Kay Scholarship for Excellence in Jazz Composition
Anne and Paul Plummer Jazz Endowment
David N. Baker Jazz Scholarship

Additional Privately Supported Funds

David N. Baker Visiting Artist Fund
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JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

Nine Hundred Twenty-Sixth Program of the 2015-16 Season

JAZZ STUDIES DEPARTMENT

Jazz Celebration

IU Jazz Alumni Hall of Fame

Faculty/Student Jazz Ensemble
Plummer Jazz Combo

David Brent Johnson, *Guest Announcer*
Tom Walsh, *Musical Director*

IU Jazz!

Jazz Celebration is sponsored by Old National Wealth Management.



Musical Arts Center
Saturday Evening
April Twenty-Third
Eight O'Clock

music.indiana.edu

Faculty/Student Jazz Ensemble

I.U. Swing Machine David N. Baker
(1931-2016)

Tom Walsh, *Alto Saxophone*
Pat Harbison, *Trumpet*
Luke Gillespie, *Piano*

Jerry Coker

U.M.M.G. (Upper Manhattan
Medical Group) Billy Strayhorn
(arr. Jerry Coker) (1915-1967)

Jeremy Allen, *Bass*
Wayne Wallace, *Trombone*
Dave Stryker, *Guitar*
Jacob Richter, *Drums*

Roger Pemberton

West Side Heavies Chico O'Farrill
(1921-2001)

Soloists
Roger Pemberton, *Soprano Saxophone & Flute*
Dave Stryker, *Guitar*

Quartet Recording

Buddy Baker

Waltz for Ann Buddy Baker
(born 1932)

Buddy Baker, *Trombone*
Dave Hanson, *Piano*
Kenny Walker, *Bass*
Paul Romaine, *Drums*

Faculty/Student Jazz Ensemble

Whit Sidener

50th Anniversary of IU Jazz Ensemble
Near and Middle East Tour

Take the "A" Train Billy Strayhorn

John Sorsen, *Trombone*
Chris Parker, *Drums*

Intermission

Faculty/Student Jazz Ensemble

*BMI Foundation David N. Baker
Jazz Composition Scholarship Award*

From *Suite for Jazz Ensemble (2016)* Joey Kendrick
Blues (born 1994)

Kenneth Johnston, *Trumpet*
Matt Shugert, *Tenor Saxophone*
Luke Gillespie, *Piano*
Jay Tibbitts, *Drums*

Dominic Spera

Bye Bye Blackbird Ray Henderson
(1896-1970)

Pat Harbison, *Trumpet*
Tom Walsh, *Alto Saxophone*
Steve Houghton, *Drums*

Plummer Jazz Combo

Jamey Aebersold

This I Dig of You Hank Mobley
(1930-1986)

Jamey Aebersold, *Alto Saxophone*
Dave Stryker, *Guitar*
Jamaal Baptiste, *Piano*

Faculty/Student Jazz Ensemble

David Baker

Walt's Barbershop David N. Baker

Wayne Wallace, *Trombone*
Sam Motter, *Tenor Saxophone*

IU Jazz Faculty/Student Jazz Ensemble

Saxophone

Tom Walsh, *Alto 1*

Eric Juberg, *Alto 2*

Matt Shugert, *Tenor 1*

Sam Motter, *Tenor 2*

Íñigo Galdeano Lasheras,
Baritone

Trumpet

Joey Tartell

Pat Harbison

Jess Henry

Lexie Signor

Trumpet (cont.)

Kenneth Johnston

Adam Marchand

Trombone

John Sorsen

Wayne Wallace

Sean Weber

Austin Pancner, *Bass*

Tuba

Daniel Perantoni

Rhythm Section

Luke Gillespie, *Piano*

Dave Stryker, *Guitar*

Jeremy Allen, *Bass*

Steve Houghton, *Drums*

Chris Parker, *Drums*

Jacob Richter, *Drums*

Jay Tibbitts, *Drums*

Patrick Overturf, *Percussion*

Plummer Jazz Combo

Jamey Aebersold, *Guest Artist*

Dave Stryker, *Guitar*

Jamaal Baptiste, *Piano*

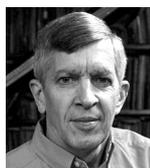
Quinn Sternberg, *Bass*

Jay Tibbitts, *Drums*



IU Jazz Alumni Hall of Fame

Jamey Aebersold



“To be chosen for the NEA Jazz Master award is the highest award our country gives, and I am humbled to have been chosen. . . . I will continue to offer my services to further this marvelous American art form. . . .”

“There is not a second that goes by that a person is not practicing with a Jamey Aebersold ‘Play-A-Long’ record,” Aebersold noted in a 2009 interview. These “Play-A-Long” recordings have made it possible for jazz players young and old to create an interactive jazz environment in a classroom, their living room, on a street corner, or in a subway station.

With the production of **Jamey Aebersold’s** first jazz “Play-A-Long” recording in 1967, a new form of jazz education began, one that allowed novice or professional students to practice improvisational skills alongside professionals and noted jazz musicians without a classroom or a teacher—one that made practicing fun. Throughout close to 50 years, Aebersold has produced 133 volumes of jazz recordings and books, along with various supplemental items, carving out a new avenue for jazz education.

In 1962, he graduated from Indiana University with a master’s degree in saxophone, one of several instruments he plays (including piano, bass, and banjo). Aebersold’s inspiration to create the first “Play-A-Long” recording came in 1966 while assisting at a workshop in Connecticut. A student requested a recording of his piano accompaniment, with which he could then rehearse and improvise at home. That first volume, *How to Play Jazz and Improvise*, has since been

translated into six languages and is sold all over the world. The “Play-A-Longs” feature such well-known musicians as Kenny Barron, Randy Brecker, Dave Brubeck, Ron Carter, David Liebman, Mulgrew Miller, Jimmy Raney, and Cedar Walton.

Aebersold also is the director of the Summer Jazz Workshops, held annually since 1977 at the University of Louisville in Kentucky, where he served on the faculty for many years. For more than 40 years, the workshops have provided intensive training in jazz improvisation for musicians at all levels. The Summer Jazz Workshops have been held in eight countries and feature an element of jazz education that Aebersold has trumpeted—the value of small group combos. These workshops attract people from more than 20 countries each year to the University of Louisville campus.

In 1989, Aebersold was inducted into the International Association for Jazz Education Hall of Fame, and in 2004, the Jazz Midwest Clinic honored him with the Medal of Honor in jazz education. He has taught at three colleges and universities in the Louisville, Ky., area, and in 1992, he received an honorary doctorate of music from Indiana University. He continues to teach, conduct jazz clinics around the country, and perform as leader of the Jamey Aebersold Quartet in addition to running Jamey Aebersold Jazz.

Buddy Baker



Buddy Baker was born in Alexandria, Ind., on June 12, 1932, into a musical family in which everyone sang, and everyone played one or two instruments. He began piano studies at age 7 and trombone at age 12. His first teacher was a neighbor named Ivan Arnold, who was a fine euphonium player. Baker studied with Arnold through high school.

After graduation from high school as class valedictorian, Baker applied for admission to and auditioned at Indiana University, from which he received both academic and performance scholarships. During his junior year, he was invited to join the Woody Herman band, but he opted to finish his schooling. He earned a B.M. degree and a Performer's Certificate in Trombone from IU in 1954.

The next fall, Baker entered the Army as a second lieutenant through ROTC, completed flight school in 1955, and flew reconnaissance missions in West Germany for the next two years. Returning to IU following his service years, he began his master's degree in trombone performance.

Baker performed with Stan Kenton and his band during the fall of 1958, completed his master's degree in the fall of 1959, and subsequently was offered a faculty position at his alma mater. A classical artist with a strong interest in jazz from an early age, he was charged with teaching low brass and starting a jazz studies program at Indiana University, a project he undertook with great zeal.

Touring with Stan Kenton in the summer and fall of 1963, and also with Woody Herman, Baker continued his work at IU until 1965, when family health issues necessitated a move to Colorado. He subsequently accepted a teaching position at the University of Northern Colorado (UNC) in 1965, starting the UNC Jazz Studies Program in the fall of 1965. He taught at UNC for 33 years, retiring in 1998.

In the trombone performance arena, he served as principal trombonist with the Greeley Philharmonic Orchestra for 33 years and was a member of the Rich Matteson/Harvey Phillips TUBAJAZZ Consort, in which he played euphonium. He has performed widely as a guest soloist with numerous American and Canadian high school and college jazz ensembles, wind ensembles, orchestras, and trombone choirs. He toured Australia twice—once as a trombone soloist/clinician after appearing at the first Australian Trombone Conference and the second

time with the TUBAJAZZ Consort. From 1988 to 1998, Baker performed and taught each summer at the Skidmore College Jazz Institute in Saratoga Springs, N.Y.

He served as president of the International Trombone Association (ITA) from 1976 to 1978 and has been involved with the organization since its inception. During his 40 years of teaching, he was honored with a number of prestigious awards, including the M. Lucille Harrison Professor of the Year Award at UNC. He received the International Trombone Association's Annual Artist/Teacher Award in 1976 and the ITA Neil Humfeld Award for Teaching Excellence in 2004.

Publications by Buddy Baker include *Master Solos-Intermediate Level (for Trombone and Piano)*, *The Buddy Baker Tenor Trombone Method*, *Songs for the Young Trombonist* (with David Hanson), and *The Buddy Baker Tenor Trombone Handbook*. A master clinician and author of numerous articles, he produced the CD *Exit Sliding* in 1999.

David N. Baker



David Nathaniel Baker Jr., who died March 26, 2016, in Bloomington, was a native of Indianapolis, Ind., where he was born Dec. 21, 1931. The renowned trombonist, cellist, composer, and educator was distinguished professor of music and Jazz Studies Department chair emeritus at the Indiana University Jacobs School of Music.

A virtuoso performer on multiple instruments and top in his field in several disciplines, Baker taught and performed throughout the United States, Canada, Europe, Scandinavia, Australia, New Zealand, and Japan. He co-founded the Smithsonian Jazz Masterworks Orchestra and served as its conductor and musical and artistic director from 1990 to 2012.

In Indianapolis, Baker attended Crispus Attucks High School. He earned both bachelor's (1953) and master's (1954) degrees in music education from Indiana University and studied with a wide range of master teachers, performers, and composers, including J. J. Johnson, Bob Brookmeyer, Janos Starker, George Russell, William Russo, Bernard Heiden, Thomas Beversdorf, and Gunther Schuller, among others. While a student, he played in several big bands, including Lionel Hampton's, and later worked in the West Coast orchestras of Stan Kenton and Maynard Ferguson in 1956 and 1957. Baker headed his own band in Indianapolis in 1958-59 and studied at the Lenox School of Jazz—where George Russell and Gunther Schuller taught—in 1959. In 1960, his Indianapolis group essentially became the George Russell Sextet for three years, making records for the Decca and Riverside labels. Baker also spent some of this time in Quincy Jones' orchestra. He received the “new star” award for trombone from *DownBeat* magazine in 1962. Fellow trombonist Curtis Fuller told the magazine, “If there is to be a new era in jazz, Dave Baker should be in the center of it.” An injury sustained in 1953 ultimately caused him to switch to cello in 1962; he recorded on cello with Charles Tyler in 1967.

Baker became a member of the Jacobs School of Music faculty in 1966, founded the jazz studies program, and served as its chair from 1968 to 2013, creating the bachelor's and master's degrees in Jazz Studies.

He picked up the trombone again briefly in the 1970s, playing on the 1972 album “Living Time” with Bill Evans and George Russell conducting.

Baker was nominated for a 1973 Pulitzer Prize for composition for his piece “Levels”—a concerto for solo bass, jazz band, woodwinds, and strings— and for a 1979 Grammy Award. He was honored three times by *DownBeat* magazine—as a trombonist, for lifetime achievement, and, in 1994, as the third inductee to its Jazz Education Hall of Fame. He received numerous awards, including the National Association of Jazz Educators Hall of Fame Award (1981), IU President's Award for Distinguished Teaching (1986), Arts Midwest Jazz Masters Award (1990), Governor's Arts Award of the State of Indiana (1991), American Jazz Masters Award from the

National Endowment for the Arts (2000), Indiana Historical Society's Living Legend Award (2001), James Smithson Medal from the Smithsonian Institution (2002), Emmy Award for his musical score for the PBS documentary *For Gold and Glory* (2003), Living Jazz Legend Award from the John F. Kennedy Center for the Performing Arts (2007), Sagamore of the Wabash (2011), IU President's Medal for Excellence (2012), Satchmo Award from the Louis Armstrong Educational Foundation (2014), City of Bloomington Black History Month Living Legend Award (2015), and five honorary doctorates, including from Oberlin College (2004) and New England Conservatory (2006).

As a composer Baker was commissioned by more than 500 individuals and ensembles, including Josef Gingold, Ruggerio Ricci, Janos Starker, Harvey Phillips, New York Philharmonic, St. Paul Chamber Orchestra, Beaux Arts Trio, Fisk Jubilee Singers, Louisville Orchestra, Ohio Chamber Orchestra, Audubon String Quartet, and International Horn Society. His compositions, tallying over 2,000 in number, range from jazz pieces, symphonic works, and chamber music to film scores.

A dedicated music educator as well as composer and performer, his involvement in music organizations encompassed membership on the National Council on the Arts; board positions for the American Symphony Orchestra League, Chamber Music America, Arts Midwest, and the Afro-American Bicentennial Hall of Fame/Museum; and past chairmanships of the Jazz Advisory Panel to the Kennedy Center and the Jazz/Folk/Ethnic Panel of the National Endowment for the Arts. He was past president and past vice president of the International Association for Jazz Education and past president of the National Jazz Service Organization and served as senior consultant for music programs for the Smithsonian Institution in addition to teaching at Tanglewood Music Center. He served six times on the Pulitzer Prize Music Jury. He has more than 75 recordings, 70 books, and 400 articles to his credit.

Baker was a longtime member of the faculty of the Summer Jazz Workshops led by Jamey Aebersold, mainly in Louisville, Ky., but also in Canada, England, Germany, Scotland, Denmark, Australia, New Zealand, and many places in the United States. He served for numerous years as chair of the faculty of the Program of Jazz at the Steans Institute for Young Artists at the Ravinia Festival.

An avid reader (especially of biographies and autobiographies), he lived in Bloomington, Ind., with his devoted wife, Lida.

Jerry Coker



Jerry Coker is an accomplished jazz performer and educator, who played with multiple well-known big bands and performers, established successful jazz programs at two major universities, and wrote 20 books.

He was born Nov. 28, 1932 to a musical family. His father played tenor saxophone, and his mother played piano. Later, his older brother would become a very good jazz pianist. His first gigs were at the tender age of 11.

Coker auditioned for a chair in the Woody Herman band in 1953 and played with the band throughout a tour of Europe. He married his wife, Patricia, in 1954, attended Yale on scholarship from 1955 to 1956, and then left Yale to tour with Stan Kenton. He earned his bachelor's and master's degrees from Sam Houston State Teacher's College during 1958-59, which laid the groundwork for his career as a jazz educator.

In 1962, Coker began work on his first book, *Improvising Jazz*, which was published by Prentice-Hall in 1964. During that same period, he taught at Monterey Peninsula College before leaving for Indiana University to work on a Ph.D. While at IU, from 1965 to 1966, he had the opportunity to assemble an ICJF award-winning jazz band that toured the Near and Middle East for the U.S. State Department.

He accepted a position at the University of Miami in 1966 and developed the first jazz B.A. and M.F.A. degree programs in the country. While teaching at the University of Miami from 1966 to 1972, he played many gigs on Miami Beach for entertainers such as Frank Sinatra, Tony Bennett, and Mel Tormé.

After briefly teaching at Pembroke State College and Duke University in North Carolina, Coker moved to Knoxville, Tenn., in 1975. He and Patricia finally found a permanent home base in Knoxville after 22 years of frequent moves.

While working for the University of Tennessee, he created another jazz degree program and received awards from the National Association of Jazz Educators (1991) and Jazz Education Network.

Roger Pemberton



Roger Pemberton is distinguished professor emeritus at the University of South Carolina (USC). He is a graduate of Indiana University, where he earned a Master of Music in Woodwinds and was the first instructor of saxophone and jazz composition. He has recorded albums with many artists, including Woody Herman, Maynard Ferguson, and Les Hooper, and has produced two jazz albums, *Roger Pemberton: Chicagojazz* and *Carolina Love Moods*. Pemberton has been an arranger and studio musician for *The Merv*

Griffin Show in New York City. His arrangements and compositions are published by Studio P/R, Hal Leonard, William Allen Music, and UNC Jazz Press (Greeley, Colo.). He was recently inducted into the South Carolina State University Jazz Hall of Fame. He was awarded the Honorary Degree, Doctor of Music at Newberry College and is clinician/soloist for C. G. Conn Inc. of Elkhart, Ind.

During his tenure at USC, Pemberton taught jazz improvisation and saxophone, and conducted big bands. In May 2008, he was awarded the Honorary Degree, Doctor of Music from the University of Evansville for his contribution to jazz education, performance, and composition. He plays the P. Mauriat (Paris) custom tenor sax and C. G. Conn alto and soprano saxes exclusively. He is currently a performing artist with a new Columbia area band, Street Lights. Pemberton plays Artley clarinets and Armstrong flutes and is a member of the Columbia Community Concert Band.

Whit Sidener



Whit Sidener is professor emeritus and former chair of the Department of Studio Music and Jazz at the Frost School of Music, University of Miami. He retired in May 2013. He is a recipient of the International Association for Jazz Education (IAJE) Award for Outstanding Service to Jazz Education and the Phillip Frost Award for Excellence in Teaching and Scholarship. While under his direction, the Frost Concert Jazz Band recorded and toured extensively, appeared at 10 IAJE Conferences, and won 15 *DownBeat* Student

Recording Awards. Sidener has recorded with such artists as Harry Chapin, Jose Feliciano, Aretha Franklin, Barbra Streisand, Diana Ross, Frankie Valli, Gloria Estefan, and Luciano Pavarotti, among others. He has performed live with Frank Sinatra, Tony Bennett, Judy Garland, Paul Anka, Johnny Mathis, Lou Rawls, Marlene Dietrich, Mel Tormé, Rosemary Clooney, Sarah Vaughn, Dean Martin, Jerry Lewis, Perry Como, Sammy Davis Jr., Ray Charles, James Brown, Marvin Gay, Burt Bacharach, and many more. Sidener played saxophones and flute on nine platinum albums, three platinum singles, and three gold singles, with the Bee Gees, Andy Gibb, and K. C. and the Sunshine Band. He appeared with the Bee Gees on two national tours and as a featured soloist with Bob James on his *All Around the Town* tour.

Dominic Spera



Dominic Spera's professional background includes prolific work as a composer/arranger and performances as a jazz artist. For nine years, he performed professionally in New York City doing work from Birdland to Carnegie Hall and with the Firestone TV show, Fred Waring TV show, City Center Ballet Orchestra, Radio City Symphony, and Roxy Theater orchestra. He played lead trumpet in several Broadway Shows, including *How to Succeed in Business, Stop the World—I Want to Get Off, The Roar of the Grease Paint—the Smell of the Crowd*, and *On a Clear Day You Can See Forever*. He also played in the bands of Lionel Hampton, Andy Kirk, Charlie Barnet, Billy Butterfield, Tito Puente, Benny Goodman, Tommy Dorsey, and Les and Larry Elgart. From 1966 to 1990, Spera played trumpet for Burt Bacharach, Johnny Mathis, Andy Williams, Henry Mancini, Frank Sinatra in Las Vegas, Natalie Cole on her national tour, and Steve Lawrence and Edie Gorme. He performed with the Boston, Cleveland, Indianapolis, Pittsburgh, and St. Louis symphonies, all with the Al Cobine Orchestra.

From 1968 to 1977, Spera was associated with the University of Wisconsin-Eau Claire, teaching jazz and trumpet. His jazz program was cited by *DownBeat* magazine as “a national success story.” He was extremely active as a clinician/director for summer jazz camps and university seminars, which included the very successful University of Wisconsin Shell Lake Jazz Camp (41 years) and the University of Alberta (27 years). He recorded a jazz techniques video tape for the University of Wisconsin–Madison, and in 1976, he received a grant from the National Endowment for the Arts for six compositions for jazz band.

Spera was very active as an international soloist, clinician composer, and author for the Yamaha Corp., Barnhouse Publishing Corp., Hal Leonard Publishing Corp., Studio P/R, Columbia Pictures Corp., Houston Publishing, and Really Good Music, LLC.

He has performed in virtually every state in the United States plus touring Australia, China, Japan, Italy, and Monte Carlo. As an author and composer, he has written two jazz improvisation method books, *Blues and the Basics* and *Making the Changes* for Hal Leonard, which have been translated into Japanese. His third jazz improvisation book, *Stretching Out*, was published by Studio P/R Columbia Pictures, and his latest book on trumpet, *Taking the Lead*, was published by Houston Publications. He has composed over 150 jazz compositions and two Disney overtures. He has written numerous articles for educational journals, periodicals, and *Encyclopedia Americana*. He recorded his own albums of his original compositions: *Make a Joyful Noise, Dominic Spera Big Band*, and a brass quintet CD, *Dominic Spera Writes for the American Popular Songbook*.

Spera and his wife, Patty, have been married for over 60 years. They have two sons, Greg and Mark, and three grandchildren. Along with the late Distinguished Professor David Baker (the only two full-time faculty members at the time), Spera taught arranging, composition, jazz pedagogy, jazz ensemble, and jazz history at the Indiana University Jacobs School of Music for 20 years.

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