



Texas Jazz Educators Association Newsletter

Highlighting Jazz Activities in the State of Texas

May 2019



THE

PRESIDENT'S MESSAGE

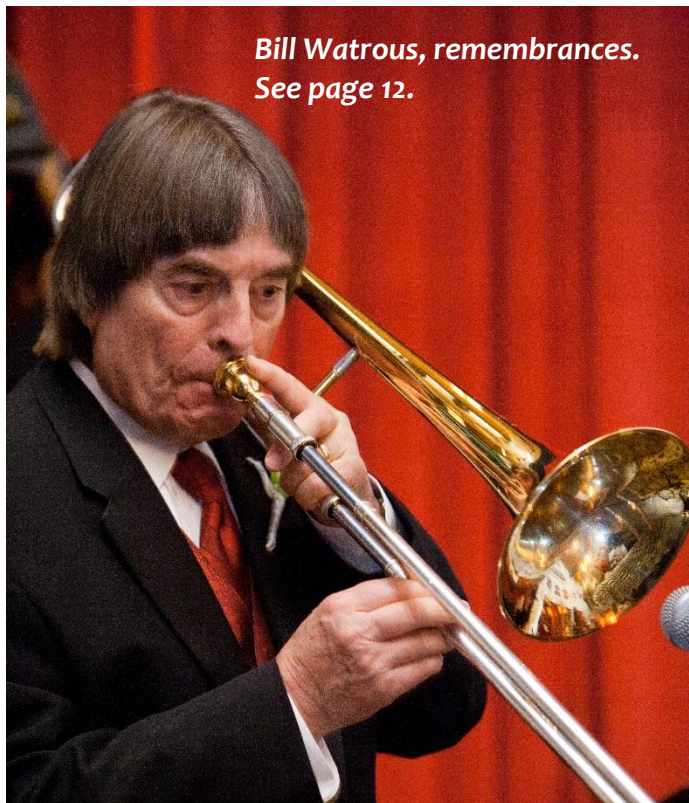


Dear Colleagues,
I hope everyone has enjoyed a great spring semester. It's always amazing to me how quickly the second half of the school year goes. Before you know it, summer will be here and with that in mind

I wanted to remind you of a couple of upcoming events scheduled for this summer:

1. The 9th Annual TJEJ Jazz Symposium will be held Saturday, June 15th at Plano West High School. Saxophonist and educator **Julius Tolentino** will be the featured clinician. He is very much involved with Lincoln Center and is one of the very few jazz directors to have ensembles make the Essentially Ellington Finals from multiple schools. The symposium will also have a vocal jazz component as well. And... keep in mind that (with the approval of your administration) you can get your 7.5 CPE hours at the Symposium. What a deal! You can keep up with any updates to the event by visiting the [TJEJ Facebook page](#). A big thanks to President-elect **Preston Pierce** for organizing and hosting the event.
2. If you are planning to attend TBA in July, I want to encourage you attend the TJEJ general meeting. At the time of this writing, we don't have the date and time but it would be *great* to see you! Incidentally, thank you to all who were able to attend our general meeting at TMEA. The meeting room was full and it was definitely a strong turnout.

You may recall from the last TJEJ newsletter my opinions about the importance of vocal jazz. That topic



*Bill Watrous, remembrances.
See page 12.*

Photo by Allison & Britton Photography, courtesy of Aric and Elizabeth Schneller.

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came up at our TMEA meeting as well; **Matthew Siefert** has put together a vocal jazz survey that we are hoping to send to our choir directors in time for our May Region Meetings. The purpose of the survey is to gather information around the possibility of establishing region and state vocal jazz choirs. We want to discover the interest of the choir directors in vocal jazz, and would very much like to have a vocal jazz presence at TMEA. If you are an instrumental director, please ask your choral director(s) to respond to the survey if they receive it.

And finally, I want to say that it's been an honor to serve as President of TJEA this past year. I want to give special thanks to the TJEA Directors, Officers, and Advisory Board Members for all the support and guidance that you've given me. Thank you all.

Warren Sneed
President, TJEA



Kinder HSPVA Jazz Program Update

HSPVA has three students selected to participate in the 2019 NEA/ Herbie Hancock Institute National Performing Arts Peer-to-Peer Sextet Tours: Drummer **Nino Aiyer** participated in a week-long performance tour with saxophone great **Steve Wilson** in Tulsa and Oklahoma City, February 24-March 2, 2019. Pianist **Tyler Henderson** and saxophonist **Sasha Ripley** will participate in the next Hancock Institute tour, which takes place May 19-25 in the cities of Burlington, VT, Manchester, NH, and Portland, Maine. Guest artist with the group will be trumpet great **Sean Jones**.



Greg Fishman, HSPVA's
Spring Concert guest artist w/
Jazz Ensemble I, Warren
Sneed, Director

Kate Kortum, jazz vocalist, saxophonist, and flutist, is the winner in the 2019 DownBeat Magazine's 42nd Annual Student Music Awards, Vocal Jazz Soloist - Performing Arts High School category. Earlier in December she was also named a YoungArts Finalist in the Jazz Voice category.



Kate Kortum - 2019
YoungArts Finalist
and DB Winner -
Jazz Voice

The week of our Spring Jazz Festival was indeed a busy one. On Tuesday, March 20th, with the help of **Ernest Walker**, General Manager of KTSU FM in Houston, we hosted a visit by the prestigious Smithsonian Jazz Masterworks Orchestra. Other schools in attendance included Parker Elementary, Meyerland Middle School, Westbury High School, Willowridge High School, Sharpstown HS, and Thurgood

Marshall High School, as well as students from Texas Southern University. On Friday, March 23, drummer extraordinaire **Mark Guiliana** gave a masterclass to our 3rd period rhythm section class. His visit was sponsored by Da Camera of Houston! And finally, on Friday and Saturday, March 22-23, the HSPVA Jazz Program made its official debut in the new Denney Theatre with the 43rd Annual Spring Jazz Festival with Guest Artist saxophonist **Greg Fishman**. The event featured our two large ensembles and two small groups.



Smithsonian Jazz Masterworks Orchestra at Kinder HSPVA

The following week HSPVA Jazz Ensemble I participated in the **Bill Watrous - SHSU Jazz Festival** held Friday, March 29 in Huntsville. On March 30th the same group participated in the very first Texas Regional Essentially Ellington Festival held at Texas Southern University. Winning All-Star Awards at both events were pianist **Tyler Henderson**, vocalist/woodwinds **Kate Kortum**, and saxophonist **Sasha Ripley**. In addition, alto saxophonist **Mogi Taylor** received an All-Star Award at the Ellington Festival. The entire saxophone section received kudos from all the judges for their performance of the Woody Herman classic, "Four Brothers"



This year TJEAS will be embarking on a dual venture with our summer jazz Symposium. For the first time there will be two simultaneous tracks, one for instrumental, one for vocal. TJEAS has long wanted to take a more active role in the stimulation of vocal jazz across the state and this year all the necessary elements have come together to create a vibrant vocal jazz component to the Symposium. Both instrumental and vocal will be held at the same venue and time. The symposium clinics will be held at Plano West Senior High School in Plano, Texas on Saturday, June 15, 2019. **Preston Pierce** is the symposium host, the Director of Jazz Bands at Plano West HS, and the TJEAS President Elect. A single Symposium fee will give

you access to any session you wish to attend although there will be unavoidable overlaps of sessions between instrumental and vocal events. Our guest clinicians for the events are **Julius Tolentino** for the instrumental portion and **Rosana Eckert** for the vocal portion.

See the flyers on the next two pages for more details. Make plans and register now to attend what promises to be a precedent-setting Symposium.



Julius Tolentino

TJEA JAZZ SYMPOSIUM 2019

Presents

JTol Jazz

Director's Academy

For Middle and High School Instrumental Teachers



Session Topics to be Covered

- *Clearing up jazz notation misconceptions
- *How to get your rhythm section to swing
- *Teaching jazz as a language to beginners and up
- *Rehearsal techniques with a demo band
- *Defining success in your jazz program
 - *Question and answer
- *Director's lunch round table
 - *7 ½ CPE credit hours
 - *And much more



June 15, 2019
 Plano West Senior
 High School
 5601 W. Parker Road
 Plano, Texas 75093

"Julius Tolentino is a shining light in modern jazz education. Not only is he an incredible and committed educator, but he is also a world class jazz musician."

-Kenny Rampton
 Jazz at Lincoln Center Orchestra

SYMPOSIUM COSTS

\$20 TJEA Member | \$30 Non-TJEA Members
\$10 Students – includes TJEA Student membership
\$10 Lunch Round Table Discussion

To register click here: [Registration Link](#)

FOR FURTHER INFORMATION: EMAIL PRESTON.PIERCE@PISD.EDU

For the first time in our TJEA Symposium history we will be adding a vocal jazz component to our symposium. Supporting vocal jazz ensembles has long been a goal of the organization dating back to the years before TJEA when Texas had a vibrant IAJE state unit complete with a Vocal Jazz chair. In addition to the instrumental sessions listed on the above flyer the vocal jazz schedule will be as follows.

9:00-9:25	On-Site registration (See Instrumental Sessions listed above)
9:30-9:45	Welcome, Introductions, Overview (Combined) all participants
9:50-10:50	Jazz Choirs - How and Why Part I Jennifer Barnes
10:55-11:55	Repertoire and Rehearsal Techniques Frank DeMiero
12:00noon-12:30	Lunch
12:30-1:20	Sound Systems – Staff
1:25-2:15	Vocal Improvisations – Rosana Eckert
2:20-3:15	Rhythm Section Techniques - Staff
3:15-3:30	Break
3:30-4:25	How and Why – Jazz Choir Part II
4:30-5:00	Question and Answer

Continued next page...



TJEA JAZZ SYMPOSIUM

BE A PART OF OUR FIRST VOCAL JAZZ COMPONENT !!

GET DOWN WITH OUR UPBEAT APPROACH TO VOCAL JAZZ

Join us for a full day of intensely inspirational focus on the art of vocal jazz!

If you're a choral director, a college student, or any student of vocal jazz, this symposium is for you.

SPECIAL GUEST ARTIST

Vocalist, songwriter, arranger, and voiceover talent, **Rosana Eckert** has performed with Christian McBride, Bobby McFerrin and The New York Voices. Rosana teaches vocal jazz at the University of North Texas.



9 AM - 5 PM SATURDAY 15 JUNE 2019

**PLANO WEST SENIOR HIGH SCHOOL
5601 W. PARKER ROAD, PLANO**

To register click here: [Registration Link](#)
FOR FURTHER INFORMATION: EMAIL PRESTON.PIERCE@PISD.EDU

PRESENTERS

Jennifer **Barnes**
Frank **DeMiero**
Sarah **Shannon**
Sue **Cruse**
Kathy **Morgan**
Michael **Crawford**
Jasmine **Barnes**
Melissa **Logan**



SESSIONS

Jazz Choirs – Why & How
Vocal Improvisation
Rhythm Section Techniques
Director's Round Table
Exciting Repertoire
Rehearsal Techniques
Sound Reinforcement
Getting Out of the Ink
Question & Answer Session



CREDITS

7 1/2 CPE credit hours are available for this symposium! More information and necessary forms will be available at the symposium



College of the Mainland's guest artist, Aric Schneller (trombone) interacts with Texas City jazz band students. See story below.

COM College of the Mainland®

A Jazz Appreciation Month celebration took place when College of the Mainland presented its *Evening of Jazz* with the Texas City ISD April 6 with guest artist **Aric Schneller** – trombone and vocalist from Sam Houston State University.

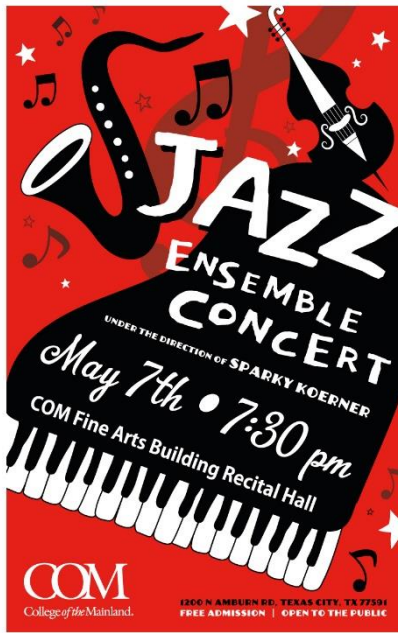
In addition to performing with the COM ensemble Aric worked with the La Marque Jazz Band directed by **Daniel Quintana** and Texas City High School jazz band directed by **Matthew Raines**. “Aric added to the students’ enjoyment of their music selections by adding informative, entertaining, and historical comments about their compositions” said Sparky.

Other groups performing that evening included COM’s acapella “Duck and Cover” directed by **James Heffel**, the Blocker Middle School jazz band directed by **Jose Chaidez** and the COM Jazz Ensemble directed by **Sparky Koerner**. “It was great working with Aric,” said Sparky “he brings so much energy to the stage with both his vocal selections and his trombone playing.”

Partial funding for the *Evening of Jazz* was from the JEN Jazz2U grant program and the Herb Alpert Foundation as well as the Yamaha Corporation with which Aric is associated.



Continued next page...



The COM Jazz Ensemble presented their end-of-the-year concert on May 7 at in the Fine Arts Building Recital Hall. The concert was free and open to the public. “We went back to a few classic pieces for this concert,” said Sparky, performing Butch Nordal’s *Sun Catchers*, recorded in 1974 by the One O’Clock Lab Band, and a Dallas Jazz Orchestra selection, *Poet*, from their 1985 recording *Fat Mamma’s Revenge*. More modern selections included *Squiggly* by Kris Berg, *Shanghigh* by Randy Brecker, arranged by Alan Baylock, and others selections.

Sparky Koerner will be on the faculty for the Houston based *Texas Summer Jazz Camp*. The camp, organized by **Dr. Brack May**, describes itself as a “Festival of Workshops, Jams, and Concerts, Exclusively for Adult Amateur and Semi-Pro Players”. The camp will be held this summer June 19-22 at the Sheraton-Brookhollow Houston. You can get more information and enrollment from the web site, <https://texassummerjazz.com/> Other Houston area faculty include **Woody Witt**-saxophone, **Pamela York**-piano, vocals, **David Craig**-bass, and **Marvin Sparks**-percussion.

Need to recharge your students? Want to give them an added shot of jazz skills? Consider the UT Tyler Jazz Camp!

SUMMER JAZZ CAMP

Featuring Guest Artist

WAYNE BERGERON

JUNE 24-28, 2019

WWW.TOTALCAMPS.COM/UTTYLERJAZZCAMP

UT TYLER JAZZ

WEATHERFORD COLLEGE JAZZ

In celebration of Weatherford College's sesquicentennial, the WC Jazz Band premiered a new work by composer **Haley Woodrow** at their Spring Jazz Concert on Friday, April 26.

Woodrow was commissioned to write the piece, titled *The Most to Gain*, as a tribute to the college's 150-year history. The song traces the college's history from its humble beginnings in 1869 to its present place among the country's community colleges.

The jazz band performed other pieces written by jazz icons, as well as original compositions and arrangements by **Cal Lewiston**. WC music instructors **Richard Powell** and **Dutch Ode** were featured on piano and trombone, respectively.

JAZZ CONCERT
SPRING 2019

A MUSICAL TRIBUTE TO THE WC SESQUICENTENNIAL CELEBRATION
FRIDAY, APRIL 26
AT 7:30 P.M.
LOCATED IN THE ALKEK FINE ARTS CENTER
DOORS OPEN AT 7 P.M. • FREE ADMISSION

WEATHERFORD COLLEGE JAZZ BAND & JAZZ COMBO

FEATURING A COMMISSIONED PIECE BY AWARD-WINNING COMPOSER & WC MUSIC ADJUNCT:
HALEY WOODROW
"THE MOST TO GAIN"

JOIN THE WC FINE ARTS FACEBOOK GROUP
FOLLOW WC ON SOCIAL MEDIA

1869 The Mason-Morris Lodge holds a cornerstone laying ceremony for the original Weatherford Masonic Institute building, which would become Weatherford College.

1889 The Masons sell the building to the Weatherford District of the Methodist Episcopal Church, South; the name is changed to "Weatherford College."

1894 WC's main building, later known as "Old Main," is completed.

September 2, 1889 David S. Jones, considered the "Father of Weatherford College," begins his first semester as president of WC.

1913 The City of Weatherford purchases the school's property for the benefit of the Methodist Church, allowing the college to keep its doors open.

1921 Weatherford College is reorganized as a junior college, and adds college courses that can lead to an associate or arts degree.

1938 A new WC policy is passed requiring instructors to have a master's degree or at least five years teaching experience.

1939 The three branches of the Methodist unite, thus Weatherford College becomes property of the United Methodist Church.

1943 WC merges with Southeastern University of Georgetown, TX.

1944

1949 The proposal to create the Parker County Junior College District is passed in a county-wide election, making WC a public institution for the first time.

1957 WC is accepted as a member of the Southern Association of Colleges and Secondary Schools.

1967 April 26, 1967: A groundbreaking ceremony is held for the new campus.

1968 September 16, 1968: Classes meet for the first time at the new campus.

1980 The board votes to build a 96-bed dormitory.

1994 The college celebrates its 125th anniversary with the opening of the Memorial Fine Amphitheater.

1998 April of 1998: The new Fine Arts Center opens, which would later be named the Margera Black Allen Fine Arts Center.

2008 November 4, Wise County voters approve a special campus maintenance tax to fund a new WC campus between Bridgeport and Denison.

2019 Celebrating 150 years of history at Weatherford College.

150

WEATHERFORD COLLEGE
WC.EDU • WC150.COM • 225 COLLEGE PARK DRIVE, WEATHERFORD, TEXAS
EQUAL OPPORTUNITY/EQUAL ACCESS INSTITUTION

**ATTEND YOUR T.J.E.A. MEMBERSHIP MEETING
DURING THE T.B.A. CONVENTION IN JULY. SEE
YOU THERE!!**

Walter Smith III Joins Berklee as Chair of the Woodwind Department

By
Margot Edwards
April 4, 2019
Press release

The renowned saxophonist and bandleader returns to his alma mater to lead the next generation of artists. [Walter Smith III comes to Berklee from Indiana University and by way of his Houston hometown and his years at Houston's HSPVA, graduating there in 1998. He was a Texas All-State Jazz Ensemble member in both 1997 and 1998.]



Walter Smith III. Image courtesy of the artist.

Berklee has named saxophonist [Walter Smith III](#) (B.M. '02) as chair of the Woodwind Department. Smith, a Berklee alumnus who recently released his fifth album as a leader, is widely recognized as an accomplished performer and composer, and an inspired educator.

Smith took up the position on May 1.

"Returning to Berklee is very special to me since it's the place where my whole career in music began," [Smith] added.

"I am tremendously excited about Walter rejoining our community. His success as a performer, educator, and jazz artist will help lead our school into the future," said **Ron Savage**, dean of the Professional Performance Division. "I am happy for our students, faculty, and staff alike. Walter Smith is a worthy heir to the Berklee legacy left by **Bill Pierce**, **Andy McGhee**, and many others."

In the jazz tradition, Smith...has been a member of several legendary groups, recording and touring with artists including the Roy Haynes Fountain of Youth Band, Terence Blanchard Quintet, Eric Harland's Voyager, Jason Moran (In My Mind: Monk at Town Hall, 1959), Ambrose Akinmusire Quintet, A Christian McBride Situation, Christian Scott Group, and the Sean Jones Quintet.

Smith has performed all over the world, appearing in virtually every international jazz festival, and at famed venues such as Carnegie Hall, the Village Vanguard, and the Kennedy Center. Smith has appeared on more than 100 recordings released worldwide.

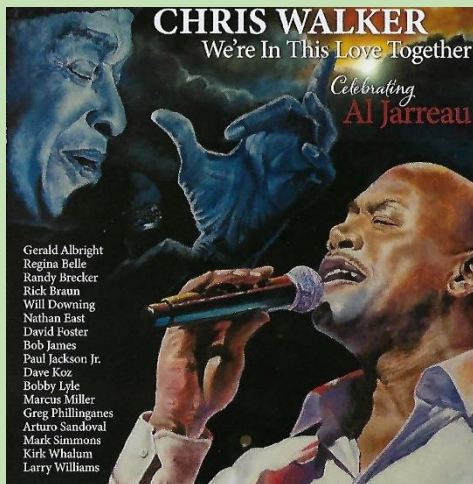
Smith's latest album, *Twio*, features his longtime trio of **Harish Raghavan** and **Eric Harland**, with guest appearances by **Christian McBride** and **Joshua Redman**.

[Press release provided by Robert "Doc" Morgan.]

"I think it's important for people who love music to retain physical CDs or even vinyl, because it sounds so great and so much warmer than music over the internet." – *Norah Jones*

It's always proper to support jazz musicians, especially Texas musicians, and if doing so expands your own knowledge and understanding of the contemporary jazz scene then it's a double win.

Robert “Doc” Morgan, Houston’s former HSPVA Director of Jazz Studies (1976 – 1999) provided the following listing of HSPVA alumni whose albums are available through Amazon and other outlets.

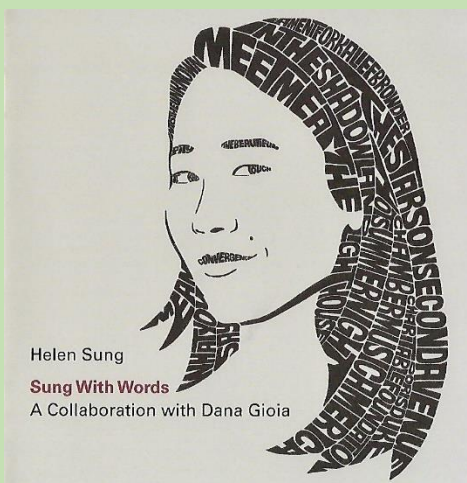
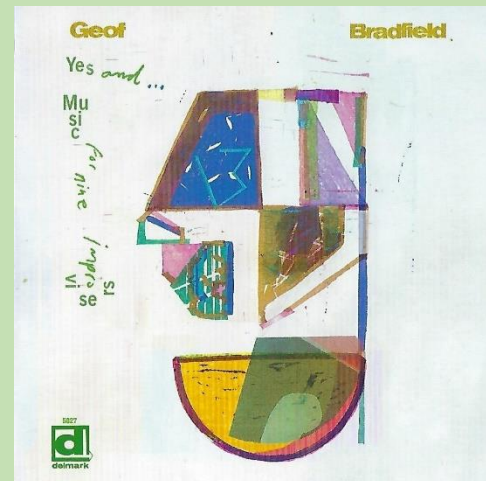


Chris Walker, bass/vocalist HSPVA graduate ('86);
(Texas All-State Jazz Ensemble member in '85 & '86):
*We're In This Love Together - Celebrating Al
Jarreau*

Chris was Al's bassist, co-vocalist, and music director for over 20 years.

Geof Bradfield (188), saxophonist/composer:
Yes, and...

Geof is now professor of jazz saxophone at Northern Illinois University



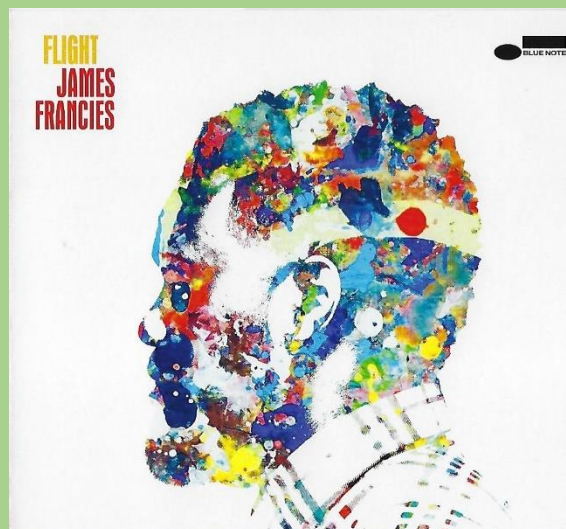
Helen Sung, pianist/composer ('89):
Sung With Words

Chris Dave, drummer/composer ('90);
 (Texas All-State Jazz Ensemble '88 & '89):
Chris Dave and the Drumhedz
 (2019 Grammy nominee)



Kendrick Scott, drummer/composer ('98);
 (Texas All-State Jazz Ensemble alternate, '97):
A Wall Becomes a Bridge

James Francies, pianist/composer (2013);
 (Texas All-State Jazz Ensemble 2013):
Flight



Special Bill Watrous Tribute Section

The following two articles first appeared in the International Trombone Association Journal [January 2019/Volume 47, Number 1] and were edited by the author and re-printed here with his permission.

Remembering “Jangles”: A Tribute to William Russell Watrous, III (June 8, 1939 – July 2, 2018)

by Aric Schneller

On the evening of July 2, 2018 one of the most admired and respected jazz trombonists of all time fell silent. Over a fascinating 60-year career of unparalleled musicianship, Bill Watrous earned worldwide respect for both his musical and his personal style. With a technique sometimes described as “otherworldly” he could make his trombone produce a tone that residents of this world often described as “angelic.”

*Bill “Jangles” Watrous could tell stories about everyone because he **knew** everyone: Billy Butterfield, Kai Winding, Maynard Ferguson, Woody Herman, Quincy Jones, Henry Mancini, Patrick Williams, Sammy Nestico, Chick Corea, Toni Tennille, The Singers Unlimited, Shelly Manne, Freddie Hubbard, Art Pepper, The Merv Griffin and Dick Cavett television orchestras....*

*And Watrous **did** it all, including extensive studio, movie soundtrack, and educational-outreach work. He even fronted his own “Manhattan Wildlife Refuge” and “Refuge West” bands. A renaissance artist, Bill could play, sing, whistle, scat-sing, and even dance: his nickname “Jangles” was humorously given to him by Kai Winding, who noticed that “he danced a bit” as he played.*

Bill was my hero who became my friend. And his memory and influence are so profound and complete in my heart as to be indistinguishable from whatever else I am as a musician. His career inspired many a young trombone player—including me, at the tender age of fifteen, when I first saw and heard him perform live at the inaugural University of Montana Jazz Festival in 1981. That concert literally changed the course of my life. I had never heard anyone play the trombone with such beauty. His tone and musicality spoke directly to my soul. I immediately ran home from that concert, shook my dad from bed,



Photo by Allison & Britton Photography, courtesy of Aric and Elizabeth Schneller.

and announced, "Dad, I know what I want to do with my life! I want to play trombone just like Bill Watrous!"

Many years later, as I directed the Jazz Studies Program at Sam Houston State University in Huntsville, Texas, Bill and I co-founded the "SHSU Bill Watrous Jazz Festival," which provided me with the opportunity to work closely with him for nearly a decade. We became fast friends, and I observed his love of rehearsing with students. For example, prior to the most recent SHSU Bill Watrous Festival, unfortunate events led to Bill's missing his flight and thus arriving very late into Houston, missing his scheduled rehearsal time with the SHSU Jazz Ensemble. The 78-year-old finally arrived in Huntsville near 11 p.m.; and without having had a chance to shower or eat, he still wanted to rehearse! He said he would hate to miss an opportunity to rehearse with the students.

Bill was a master musician and artist. And like all masterful artists he has left us wanting just one more song. Following are remembrances from a small group of the many of Bill's distinguished friends and colleagues throughout the United States and abroad.

When Bill Watrous' MANHATTAN WILDLIFE REFUGE album was released in 1974, the entire concept of what a trombone could sound like changed forever. As a young high school student, I took a lesson in Scottsdale AZ with Kai Winding, who worked a lot with Bill. Kai talked extensively about this talented young man. Hearing "Fourth Floor Walk-Up" from the album was eye-opening for me; never before had I heard such liquid legato, effortless high-register playing, and astounding flexibility, all of course combined with impeccable musicianship. I hope that younger players from all over the world will go on the internet and hear the entire recording. We must not ever forget to listen to and appreciate the great players of history! He

owned ballad playing, and his style was both unforgettable and easily identifiable.

He was a "character," to say the least. Many years ago the late David Waters and I decided to go and hear Bill play at a jazz club in Houston. There were only two seats left in the audience, directly under his nose. Somehow Bill had found out that I was giving some master classes in town. Between tunes, he blurted out my name and singled me out, proclaiming to the audience, "Nobody asked *me* to do a master class!" That night he wowed us with his artistry. Surprising to me was that he did quite a lot of jazz whistling of tunes and improvisations. He was brilliant at this, and I felt that his whistling mirrored his trombone concepts of beautiful and effortless high-register playing. It was great to talk with him afterwards.

Years later, when I found out from the host of a clinic in New Jersey that Bill Watrous and I would be featured, I immediately packed my J.J. and Kai duets. He and I ended up playing two or three duets together with a rhythm section. It was a highlight in my life to share the stage with Bill and for us to make music together. He was a lovely guy, very knowledgeable, and certainly one of my heroes in life. There will never be another Bill Watrous, and I will miss his presence dearly.

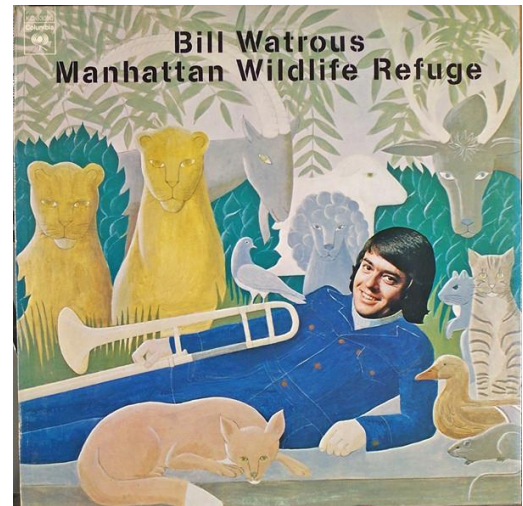
Joseph Alessi, principal trombonist/New York Philharmonic, The Juilliard School

Watrous with Joe Alessi.
Photo courtesy of Joe Alessi.



The first album I ever bought with my own money was Bill's classic MANHATTAN WILDLIFE REFUGE. Like every trombonist of my generation, and likely those who preceded and followed me, I wore out that album simply by listening to Bill's iconic cadenza on "Fourth Floor Walk-Up" hundreds of times. Looking back on it all these years later, it's so easy to see why Bill was and is one of the most important and influential trombonists ever.

Fast-forward twenty or so years after that initial purchase: I was recording my ABSOLUTE TROMBONE album in February of 1997. The initial plan was to feature 16 of my favorite New York trombonists. I happened to see in the *New York Times* that Bill was going to be playing a concert in New York the night before one of our recording sessions. I immediately called him and asked if there was any way he would consider playing on the project. He couldn't have been more gracious and giving. It was such a thrill to hear Bill play the solo on my arrangement of "Sentimental Over You"—truly an amazing experience both musically and personally. I will always be grateful to Bill for all he gave to the trombone world and especially for that magical session he lent his extraordinary talents to. R.I.P., Bill!



Michael Davis, jazz trombonist/composer/arranger/author/band leader/*New York City, NY*

Bill Watrous was an unbelievable figure in my life. I first heard him while in high school. His flow on such a difficult instrument had my "jaw on the floor." In my opinion, Bill found that golden land on the trombone that connected virtuosity, lyricism, tone, and hints of Charlie Parker that shone brightly in his sinewy lines.

I met him in college and was mystified by his down-home warmth and wry sense of humor. As a professional, he became a valued mentor and advisor and inspired me with his encouragement and candor. Throughout the 15 years I knew him, he was in the best, most beautiful way, unbelievable. I'll never forget our last phone call, where he spent over two hours singing lesser-known American Songbook standards and their verses to me while I wrote down the titles. That's part of how he played them with so much heart and soul. Unbelievable.

Michael Dease, jazz trombonist/composer/arranger/associate professor of jazz trombone/*Michigan State University*

I remember meeting and hearing Bill at a North Jersey Jazz Club in the early 1980s. I was sitting in a front-row seat and could almost reach out and touch him. I introduced myself as a trombonist—I remember him asking me for a trombone stand! I was inspired by so many things: his tone, flexibility, creativeness, and ease with which he performed were amazing. I also was very impressed by his circular breathing. What a memorable evening that was! I noticed his trombone, a Bach 16. What a sweet-sounding instrument cultivated by this amazing musician! I immediately purchased a Bach 16 and tried to imitate Bill.

As good fortune would have it, many years later Bill moved to Honolulu for a year. I happened to be living and working in the islands at the time. I very much enjoyed getting to interact with him and play a Johnny Mathis show with him. What an honor to play in a section with such a great artist! I always remembered him, especially from our Honolulu visits and the Johnny Mathis concert, as a warm, friendly, humble person. I am so happy to have seen him and gotten to visit with him!

James Decker, associate professor of trombone/*Texas Tech University*

The world has lost a true musical giant with the passing of the great Bill Watrous. His playing inspired countless numbers; but if you were able to ever meet him, his personality affected you beyond inspiration. I'll admit I didn't know him well, but the few encounters that we did have, even when I was a young college student, were always encouraging and filled with respect.

As with many other trombone players of my vintage, my first exposure to his magnificent playing was when I was given to opportunity to be featured on “A Time For Love” with my high school jazz band. It was just another song to play until my director wisely played a recording of Bill Watrous playing it: then it became one of those moments where you say to yourself, “Should I even go ahead with this?” Even though the audience may not have heard his definitive version while I played it, I would forever have it in my mind. His beautiful tone, fluidity, and ease of execution in every register made me question whether I was even playing the same instrument.

Once I finally met him as a wide-eyed aspiring college trombonist at an IAJE conference in the 1990s, I expected him to just brush me off, being the great Bill Watrous. Nothing was farther from what happened. Even though walking through that convention-center hallway he had probably been stopped by 100 young players, he took 15-20 minutes and asked me about which players I was influenced by, what kind of horn I played, and told a few stories. He was as gracious as could be.

I only caught up with him a few times in the twenty or so years since that initial meeting, and he was always the same Bill. I am an avid whistler; and of course, Bill was a *great* one. We always ended up whistling solos back and forth to each other. Teachers must expose their students to his playing; but don't forget to impart upon them how gracious, humble, and positive a human being he was. Long live Bill Watrous.

Vincent Gardner, jazz trombonist/composer/arranger/band leader/lead trombonist/Jazz at Lincoln Center Orchestra with Wynton Marsalis/New York City, NY and Houston, TX

I can't express enough how Bill Watrous left an indelible mark on my soul. Our friendship began back in the '90s, when the International Association of Jazz Educators was in existence. Bill heard me play while trying out trombones at the exhibit booth. I am grateful for his words of encouragement and mentoring. Witnessing his playing up close and personal was a true lesson.

I would call him periodically for musical advice. His generosity was what planted the seed for my teaching approach. Bill's slide-vibrato approach and high-register techniques are what I pass on to my students. A beautiful dual dream came alive thanks to trombone master Locksley “Slide” Hampton. I recorded a live album with World of Trombones and Bill Watrous as guest performer (SPIRIT OF THE HORN, 2003). I will never forget that event. His performance of “A Flower Is A Lonesome Thing” had everyone nearly in tears. Bill and I spent our last performance-moments together at the International Trombone Festival (New York, 2016) and the SHSU Bill Watrous Jazz Festival (Huntsville, Texas, 2017). I'll forever treasure the musical stories and personal testimonies. Here's to a gentle soul, master musician, teacher, and friend. I love you Bill. We will miss you dearly.

Andre Hayward, jazz trombonist/jazz musician/jazz educator/Austin, TX



Photo courtesy of Joe Alessi.

I first met Bill at the 1972 International Trombone Workshop in Nashville. During that week we talked about a lot of things and in particular about our time in the U.S. Navy. In 1959 he was stationed at the Navy School of Music in Anacostia in the District of Columbia, right across the river from the Navy Yard, which was the home of the United States Navy Band "The World's Finest." I auditioned for the U.S. Navy Band in December of 1959 and was accepted as a trombonist in the band. Bill told me he did not receive permission from the Commander of the U.S. Navy School of Music to audition for the band because he'd pissed someone off at the School. Needless to say, my career in the Navy happened because Bill didn't have a chance to audition for that same position!

When we were preparing the first Eastern Trombone Workshop in Towson, Maryland in 1974 John Melick and I wanted Bill to be a featured soloist; so I was chosen to visit Bill in New York in the fall of 1973 to firm up the details for his appearance at the Eastern Trombone Workshop in January of 1974. After we finished our business, Bill said to me, "listen to this stuff from the oratorio *Saul* by Handel." So we listened to the entire oratorio for the rest of the afternoon; and Bill said, "Isn't that the most beautiful thing you have ever heard"? Bill had such a love for music of any style.

My next encounter with Bill was in Nashville at the International Trombone Workshop in 1974, where George Roberts cornered me and said, "You know Bill is a jokester and dumped a large bag of garbage during my clinic appearance at the USC Orange County. He was getting revenge from his



Watrous with (l – r) George Roberts and John Marcellus. Photo courtesy of John Marcellus.

first film-recording date, where I crumbled up my lunch bag and banana peel, put it underneath his chair, and told the personnel manager: 'This new kid from New York is a slob!' The personnel manager immediately told Bill, 'You might do that in New York, but this is L.A.!' So George convinced me to join him in dumping garbage on Bill in downtown Nashville, where Bill was playing on a stage with a jazz ensemble. We waited until he got to a cadenza and then dumped two bags of trash in front of him and exited very quickly. Needless to say, there have been many memorable Workshops and Festivals where garbage was dumped on Bill; and he returned the favor to me and George many times.

Another time in Nashville in 2011 at the ITF, one of my former teaching assistants at Eastman, Sean Scot Reed, attended Bill's clinic in the same hall where the Eastman Trombone Choir had just performed an arrangement of the Shostakovich String Quartet No. 12. Bill asked everyone in the clinic, "Did any of you hear the Eastman Trombone Choir earlier?" Audience: "Yes!" Bill: "That was just about the best thing that I ever heard in my life." Bill will be sorely missed.

John Marcellus, *trombonist/professor emeritus of trombone/Eastman School of Music*

Bill Watrous was a hero to me ever since I heard him on his MANHATTAN WILDLIFE REFUGE albums in the '70s. Like so many others, I was immediately enamored with how cleanly and beautifully he could play the trombone. I still remember how terrified I was the first time I got the chance to play in his Refuge West Big Band, but Bill was so welcoming to me that he made it a wonderful experience. I was very

fortunate to become friends with him and to have had the opportunity to hear his inspirational playing so many times.

Spending time with him was always a joy both musically and personally. Bill possessed immense musical gifts: an immaculate trombone technique with an astounding upper register, a “photographic” musical memory of just about everything he ever heard (Bill would play my solo lines back at me), and an expressive and personal ballad style that was musical and instantly recognizable. With a generous heart, he was a champion for younger musicians and arrangers, recommending them at every opportunity, even to his own detriment.

Bill Watrous was a giant. With the way the world has changed, Bill may likely be the last legend of the jazz trombone. His passing is a huge loss for the trombone and music world. I will miss him forever.

Bob McChesney, jazz trombonist/composer/author/clinician/freelance musician/**Los Angeles, CA**

In 1950 I joined the Airmen of Note on trombone at the rank of Sergeant. In those days you didn't make much money; so I started working at night playing jazz in the officers' club, enlisted men's club, and the service club in order to make a little extra cash. I didn't know it, but twenty or so years later when I met Bill, he told me he was in the Navy School of Music located in Anacostia, not too far from Bolling Air Force Base, and that he would come up to hear me play. I thought, Oh my word! Now, I want to tell you, I played very well; but there was only one Bill Watrous! He was the greatest player I've ever known, and I will miss him dearly.

Sammy Nestico, legendary composer and arranger/**La Costa, California**

I was in my second year of high school, and my mom drove me to the first concert that I heard him play live at, in Tucson at the University of Arizona. I went up to meet him after the concert. There we all were, these young trombonists; and he was so warm and wonderful to all of us.

Throughout the years of my own career I would see Bill at various conferences; and he always had time to talk, whether it was about the horns we were checking out, work life, or our favorite subject, Carl Fontana, whom I had the great privilege of knowing, studying with, and working with while I lived in Las Vegas.

The life of a musician can be challenging; so I really appreciated how someone of Bill's caliber was so warm and positive every time I saw him. For me this was just as important as Bill's insane and wonderfully amazing ability and sound on the trombone. My sincere condolences to Bill's family and closest friends.

Deborah Weisz, NYC freelance trombonist/Jazz faculty/Western Connecticut State University/**Danbury, CT**

Willie Watrous and I were friends and colleagues for well over a half-century! We met in New York after I moved there in 1964, having left the Stan Kenton and Glenn Miller orchestras. I, of course, was extremely impressed (read, *intimidated*) by his amazing technique and range. Many years later I finally revealed this to him, to which he replied, “I intimidated you? You have *no* idea how much *you* intimidated *me*!” Go figure....

Besides playing together in Johnny Richards' band (the third trombonist being either Tom Macintosh or sometimes Garnett Brown), we played with Kai Winding and at the Copacabana (very weird gig!) and various other New York City recordings and venues. Just after I left New York for Europe, he left for Los Angeles, where he (unsurprisingly) had great success. In the ensuing years, we would meet and play at various festivals worldwide, as well as recording with Albert Mangelsdorff, Kai Winding (TROMBONE SUMMIT), and the great Al Grey.

Willie had great ears, and his memory was uncanny! His voice imitation of Kai Winding (who nicknamed him “Jangles” after the great dancer Bill “Bojangles” Robinson) was amazingly accurate! He adored great music and excellent trombone playing. He was a complicated and often misunderstood man. At times he could be difficult, but he was very sensitive and compassionate. His playing was a clear reflection of who and what he was. I feel very lucky to have had Bill Watrous as a very dear friend. I miss him.

Jiggs Whigham, jazz trombonist/professor/author/conductor of the **BBC Big Band**

SELECTED BILL WATROUS DISCOGRAPHY*AS A LEADER:*

BONE-IFIED (GNP Crescendo), 1992
LIVE AT THE PIZZA EXPRESS (Mole Jazz), 1982
I'LL PLAY FOR YOU (Famous Door Records), 1980
TIGER OF SAN PEDRO (Columbia Records), 1975
MANHATTAN WILDLIFE REFUGE (Columbia Records), 1974
'BONE STRAIGHT AHEAD (Famous Door Records), 1973

AS A CO-LEADER:

WHEN YOU'RE SMILING (SHSU Jazz), 2012: Bill Watrous/Aric Schneller and the SHSU Jazz Ensemble
KINDRED SPIRITS (Summit Records), 2006: Bill Watrous/Pete Christlieb/Gary Urwin and the Gary Urwin Jazz Orchestra
A TIME FOR LOVE (GNP Crescendo), 1993: Bill Watrous/Sammy Nestico/Shelly Berg
SOMEPLACE ELSE (Soundwings), 1986: Bill Watrous/Patrick Williams and His Orchestra
TROMBONE SUMMIT (Pausa Records), 1981: Albert Mangelsdorff/Bill Watrous/Jiggs Whigham/Kai Winding

AS A SIDEMAN:

ABSOLUTE TROMBONE (Hip-Bone Music), 1997: Michael Davis
FREDDIE HUBBARD: RIDE LIKE THE WIND (Elektra Musician), 1982: Freddie Hubbard
DARK ORCHID (Dark Orchid Records), 1980: Sammy Nestico
NICK BRIGNOLA QUINTET FEATURING BILL WATROUS: L.A. BOUND (Sea Breeze Records), 1979: Nick Brignola

Bill Watrous Soli and Solo on "This Is Love"

by Aric Schneller

Not long after he celebrated his 78th birthday, Bill Watrous and I shared an afternoon phone call that found us brainstorming ideas about artists and music we planned to feature at the 8th annual 2018 Sam Houston State University (SHSU) Bill Watrous Jazz Festival.

Our conversation wandered into reminiscing about his work on Sammy Nestico's innovative album DARK ORCHID (since re-leased within the 1998 album BIG BAND FAVORITES OF SAMMY NESTICO, Summit DCD 230). Personally, I couldn't get over Bill's amazing singing-style on the trombone, his whistling and trombone playing along with the Fender Rhodes soli, and ultimately his expertly crafted improvisation on the tune, "This Is Love." Before I could share these compliments with Bill, in a moment of synchronicity, he began telling me the story behind the recording of this special tune with Sammy.

In Bill's words, "this was a very tasty tune", referencing the lightly and sparsely orchestrated unison background-voices, minimal-horns (at times in unison and harmony), and electric rhythm section that supported his "sweet spot" range of the solo line. After the first day of recording, both Sammy and Bill listened to the play back of Victor Feldman's Fender Rhodes piano solo that preceded Bill's trombone improvisation. Sammy then got the idea to turn Victor's solo into a soli; and while brainstorming with Victor, Bill offered to whistle and ultimately play trombone in unison with Victor's Fender Rhodes solo.

The following is a quote from 94-year-old Sammy Nestico from my interview with him just weeks after Bill's passing on July 2, 2018:

Back in the early '80s in Hollywood, California, I was recording my album DARK ORCHID, where I composed this ballad that my son entitled, "This Is Love," for which he had written the lyrics. I said to him, "I wonder who should play this thing?" It was just electric rhythm and one soloist. I was thinking, maybe a cello or vocal? And then I said, "Boy, I got a great idea: how about Bill Watrous and that beautiful trombone!" So then he played it. Afterwards I listened to Vic Feldman's Fender Rhodes solo, and I remember Bill discussing how he [Bill] whistled. I said, "Bill I'm going to copy this off of the recording." (That was a job, because it was very busy note-wise!) I copied it and Bill whistled it along with the solo. I thought, "Boy, this is clever and this will be very nice on my album." Bill then said, "I can play trombone on it too." I said, "impossible!" With laughter, Bill said, "No, I can do it!" So he did it on that record and there's never been anything like it! Fender Rhodes, whistle, and trombone, way up in the sky, with many notes all perfectly together. I tell you, Bill was one of a kind! There will never be another one like him.

Of course, Bill expressed his desire to play this tune at SHSU, and so my new summer project was to transcribe and create an additional arrangement so that he could play "This Is Love" with the SHSU Jazz Ensemble. Ultimately this ended up being his last festival with us. So, being able to present this transcription (with Sammy's blessing) allows me an opportunity to express just a small token of my gratitude to Bill for everything he's given to me.

Bill's artistry and "otherworldly" style are on full display here, exemplified by his high-tessitura solo-line played with his signature finesse and ease. This is followed by a technically demanding (and range requiring) soli featuring both whistle and trombone, ending with three quarters of one-chorus of improvisation on the solo form.

From an improvisational standpoint, Bill's command of lyricism and voice-leading through the chord changes employing classic bebop vocabulary, hemiolas, and tied notes, intervallic displacements, extended high range, and masterful technique simply puts him in a class by himself.

Classic Bebop Vocabulary Over The Dominant

On Bill's solo break (mm. 111–112) with the triplet eighth notes, he starts on the sharp-nine of the E7#9 chord and plays the first half of the Super Locrian scale (i.e., half-whole diminished) down and up landing on the third (G#) of beat three. He then moves to a chromatic approach sequence (i.e., E, G, F#, E) on beats 1 and 2 of the next measure to the flat-nine F natural. For a microsecond, this F natural resolution sounds the key center before it moves down the G-7 arpeggio anticipating the G-9 chord of measure 113. Other instances of Bill's use of altered notes, chromaticism and rhythmic displacement over dominant chords include measures 120, 127, 128, 135, 136, 140, 143 and 144.

Furthermore, Bill employs classic arpeggiated fragments that outline, anticipate, superimpose, and resolve the harmony. Examples include measures 112, 116, 124, 128, 133, 134, 139, and 140 typically on beats three and four. And finally, measures 141 and 142 have the Fmaj9 chord in which Bill delivers a virtuosic guitar-like jazz lick in the form of triplets, for two beats each outlining C major, Bb major, and C major. Although D naturals are sounding on the last triplet of beats two and four in measure 141 and of beat two of measure 142, it could be reasonably inferred that Bill was attempting A and G naturals to outline or imply Ami7 and Gmi7 arpeggios over the Fmaj9 chord.

Bill Watrous trombone solo

THIS IS LOVE

(featured on "Dark Orchid", Dark Orchid Records 601-04018)

By Sammy Nestico

Transcription by Aric Schneller

Edited by Antono García

MODERATE SAMBA $\text{♩} = 100$

14 SOLO

17

19 20 21 22 23 24

25 (WATROUS NO BREATH)

26 27 28 29 30

31 32 33 (W.N.B.)

34 35 36

37 38 39 40 41

42 43 44 45 46 47 48

49 (WATROUS CIRCULAR BREATH)

50 51 52 53 54

55 56 57 (W.C.B.)

58 59 60

61 62 63 64

65 $Gm9$ $C13$ $Fm9$

66 $F6/A$ 67 $D9/A^b$ 68 $Gm9$ 69

70 71 72 73

(Fender Rhodes, trombone & whistle soli in split-octave unison and unison throughout.)

$C7(\#9)$

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THIS IS LOVE

Handwritten musical score for the piece "THIS IS LOVE". The score is written in bass clef and spans measures 74 to 114. The key signature has one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are written above the staff: C13, F#m9, E7(#9) (NON-UNISON), Gm9, F#m9, F6/A, D9/Ab, and E7(#9). Measure numbers 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, and 114 are indicated below the staff. A handwritten note "(Bill Watrous improv begins...)" is present above measure 110. The score is marked with a double bar line at measure 80 and measure 113.

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THIS IS LOVE

Bass line for the song "This Is Love". The key signature has one flat (B-flat). The music is written in bass clef with a 4/4 time signature. The line consists of 15 measures, numbered 115 to 144. Chord symbols are written above the staff: C7sus6 (115), C13 (116), F6 (117), F6/A (119), Db9/Ab (120), Gmi9 (121), C7sus6 (123), C13 (124), Bb0 (125), Ami9 (126), D7(b9) (127), Gmi9 (129), Bbm9 (131), Bbm9 (132), Ami9 (133), F6/A (134), Db9/Ab (135), Gmi9 (137), C7sus6 (139), Fmaj9 (140), Fmaj9 (142), E7(#9) (143), and Fmaj9 (145). Measure 118 contains a whole rest. Measure 122 contains a whole note. Measure 128 contains a whole note with an 'x' over it. Measure 133 contains a whole note with a '3' over it. Measure 141 contains a whole note with a '3' over it. Measure 144 contains a whole note with a '3' over it. The line ends with a double bar line and repeat slashes.

Hemiolas and Tied Notes

Bill masterfully uses hemiolas and tied notes, allowing him to float through measures and over bar lines with delayed resolutions to chord tones and extensions. For example, in measure 115 over a C7sus chord, Bill plays a diatonic dotted-quarter-note hemiola through the measure and across the barline into beat two of measure 116 over the C13 chord (mm. 115, C natural dotted quarter note downbeat– the *tonic* of C7sus; A natural on the weak beat of two tied to the downbeat of beat three– the *sixth* of C7sus with two sixteenth note passing tones G and F naturals; mm. 115 third of C7sus on beat four E natural tied to the downbeat of mm. 116– the *third* of C13; and mm. 116, D natural on the weak beat of one tied to beat two– the *ninth* of C13.). Similar examples include measures 121, 122, 131, and 132.

Intervallic Displacement

Of the many bonuses of Bill's "sweet spot" command of the mid-high to extreme-high range is his ability to jump at will (i.e., in the manner a piano player can move hands anywhere on the piano) to serve his melodic spontaneity. An example of this coveted technique comes right away in measures 113 and 114 in a partial hemiola. In measure 113 on beat one, Bill starts on A natural in the top of the bass clef staff, followed by A flat and G natural eighth-notes on beat two. The fun begins on the weak beat of three, where Bill jumps to an interval of a perfect fifth (D natural) and chromatically moves down to C natural on beat one of measure 114 above the bass clef staff. He quickly jumps to the interval of a major sixth (A natural) on the weak beat of one, again moving chromatically down to G natural above middle C on the weak beat of two. And finally, in measure 114 on the weak beat of three, Bill jumps a perfect fifth to D natural, chromatically resolving to C natural in the treble clef staff. Further examples of this technique occur in measures 129, 130, 131 and 138.

Extended High Range Playing

Bill's ability to play lines, slow or fast, seamlessly in and out of the extended high range is astonishing to say the least! Bill lives in this range and makes it sound easy, but all one has to do is look at all of the ledger lines to comprehend the difficulty as displayed in measures 114, 115, 120, 121, 123, 124, 127, 128, 129, 130, 137 and 138.

Into the Practice Room and In Front of an Audience

Of all of the many seemingly impossible solos by Bill Watrous, this three fourths of a chorus on "This Is Love" is potentially one of the few that is doable. Musically speaking, Bill never forced anything in his playing; but he could scat-sing and/or whistle anything he wanted to play! With half-speed practice (preferably and octave lower for as long as one needs) and softer dynamics when approaching the upper register and the recorded tempo, it is my hope that you can get a glimpse into the genius mind and ear, and the heart and soul, of Bill Watrous.

Aric Schneller serves as a clinician, soloist, conductor, and composer/arranger. In his eleventh year as Director of Jazz Studies at Sam Houston State University, he is the creator and Artistic Director of the SHSU Bill Watrous Jazz Festival and has served as President and as a member of the Board of Directors for the Texas Jazz Educators Association. Originally from Missoula, MT, Aric holds a D.M.A. in Trombone Performance from the University of North Texas, an M.M. in Voice and Operatic Performance from Boston University, a M.M. in Jazz Studies from the University of North Texas, and a B.M. in Trombone Performance from the University of Montana. He is a composer and arranger for Alfred Music Company and Belwin Jazz, a music reviewer for the International Trumpet Guild, a Yamaha Performing Artist, a member of ASCAP, and a voting member of the National Academy of Recording Arts and Sciences Grammy Awards. Visit www.shsu.edu/academics/music/faculty-staff.

TJEA NEWSLETTER ARTICLE SUBMISSION GUIDELINES

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	October 15	(Nov. Edition)

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HAVE A GREAT SUMMER BREAK!!