


**JAZZ MESSENGERS:  
A CELEBRATION OF  
THE MUSIC OF ART  
BLAKEY**

**MICHAEL KOCOUR, PIANO  
CATALIN ROTARU, BASS  
DOM MOIO, DRUMS**

**FACULTY ARTIST CONCERT SERIES  
KATZIN CONCERT HALL  
THURSDAY, OCTOBER 11, 2007 • 7:30 PM**

**MUSIC**

 **Herberger College  
of the Arts**

ARIZONA STATE UNIVERSITY

**Art Blakey** is recalled as one of the finest musicians and bandleaders in the history of jazz. Along with Max Roach, he established the drums as a front-line instrument, wielding his sticks with astonishing skill to propel the hard-bop of his acclaimed Jazz Messengers combo for 36 years. Blakey on drums was no less than a polyrhythmic force of nature, always alert to interactions with piano and the horns, and always filling his music with jubilation. His acclaimed press rolls were seemingly preternatural and his touch on cymbals impeccable. Blakey also excelled as a bandleader/instructor who nurtured three generations of youngtalent, allowing them to find their own creative wings before embarking on solo careers.

Born Oct. 11, 1919, in Pittsburgh, Blakey was originally a pianist. He went to New York with Mary Lou Williams' combo as a drummer around 1939 and did yeoman service with Fletcher Henderson's band before joining Charlie Parker, Sarah Vaughan and other budding stars in Billy Eckstine's embryonic bebop band. Following his stay with popular singer Eckstine, he began working New York clubs and contributing to recording sessions by the likes of Miles Davis and Thelonious Monk. In 1954, Blakey directed his firepower into a combo founded with pianist Horace Silver that had Kenny Dorham on trumpet and Hank Mobley on tenor saxophone (hear their Blue Note LP *At The Cafe Bohemia*). With Silver departing, Blakey and company rolled on, the ranks most always filled with superlative young players. Among those under his tutelage at one time or another in the '50s were trumpeters Bill Hardman and Lee Morgan, saxophonists Jackie McLean and Benny Golson (who provided the band with durable tunes "Moanin'," "Blues March" and "Along Comes Betty") and pianist Bobby Timmons.

Tenor player Wayne Shorter, trumpeter Freddie Hubbard and trombonist Curtis Fuller were Jazz Messengers for part of the '60s, touring and cutting Blue Note gems like *Mosaic* (1961) and *Free For All* (1964). Although jazz suffered a commercial slump in the late '60s and '70s, Blakey carried on with other fine student musicians including Woody Shaw, George Cables, Bobby Watson and Chuck Mangione. But it was the arrival of the 19-year-old trumpet wizard Wynton Marsalis in 1979 that gave rise to widespread interest in Blakey's cooperative quintets, sextets and septets. Not even Marsalis' decision to go solo could impede the Jazz Messengers' momentum; Blakey remained a tireless dynamo of creativity and prize students like Terence Blanchard, Donald Harrison, Robin Eubanks, Benny Green, Kenny Garrett and Geoff Keezer improvised with creativity and emotional commitment. Only Blakey's death on Oct. 16, 1990, could silence the world-acclaimed Jazz Messengers. —[downbeat.com](http://downbeat.com)

**Michael Kocour** is an Associate Professor and the Director of Jazz Studies in the School of Music at Arizona State University's Herberger College of Fine Arts. Hailed by the *Chicago Tribune* as "one of the most sophisticated pianists in jazz," Kocour has performed at the 1992 World's Fair in Seville, the *Jazz Showcase* in Chicago, the *Blue Note* in New York, and the Chicago, Montreal and Quebec City Jazz festivals. Among the many artists and ensembles with whom he has appeared are Dizzy Gillespie, Eddie Harris, James Moody, Eddie Daniels, Randy Brecker, Benny Golson, Ira Sullivan, Carl Fontana, Dewey Redman, Lew Tebackin, and the Chicago Symphony.

His recorded work as a studio musician includes soundtracks to two major motion pictures, and numerous television commercials. He has eight works published by Warner Brothers, which include collections of original compositions and arrangements for piano. His most recent recording, "Speaking In Tongues," (Tempest) hit number forty-seven on the [jazzweek.com](http://jazzweek.com) jazz chart in March 2007 and prompted an invitation to perform on NPR's award winning internationally syndicated program *Marian McPartland's Piano Jazz*. The program will air in Phoenix at 9 PM, Saturday, November 17, 2007 on KJZZ (91.5 FM).

## Program

<b>Moanin'</b>	Bobby Timmons
<b>Quicksilver</b>	Horace Silver
<b>Along Came Betty</b>	Benny Golson
<b>Ping-Pong</b>	Wayne Shorter

*\*\*There will be a 10-minute intermission\*\**

<b>Pensativa</b>	Clare Fischer
<b>Hammer Head</b>	Wayne Shorter
<b>I Didn't Know What Time It Was</b>	Rodgers and Hart
<b>Ugetsu</b>	Cedar Walton

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

**Dom Moio** has been playing drums since the fifth grade. His first influence was funk master Bernard Purdie (a drummer for Quincy Jones, Aretha Franklin and Steely Dan). However, after hearing Miles Davis with drummer Jimmy Cobb, Moio's attention was directed toward Jazz.

Leaving the East Coast in 1979, Moio played with jazz luminaries such as Mose Allison, Herb Ellis, Ahmad Jamal and Clark Terry. He also had the opportunity to meet and study with legendary Cuban Master Percussionist Walfredo de los Reyes, Sr. It was then he developed a life-long passion for Latin rhythms. Among his frequent record dates, Dom has recorded two

CD's with Jazz Great Carl Fontana. He also recorded with The Jazz Nonet with Chuck Marohnic and Greg Hopkins. In 1997, Moio had the opportunity to do a re-recording of the Four Tops hits with the group's original singers, playing both drums and latin percussion. Mel Bay has published two of Moio's books: Latin Percussion in Perspective and Be-Bop Phrasing for Drums. Moio is currently teaching a Latin Percussion Class, Music in World Cultures and private drum lessons at Mesa Community College, as well as keeping a busy schedule at Arizona State University and travelling as a clinician for Trick Drums, Latin Percussion, Evans Drum Heads, Calato/Regal Tip Drumsticks and Sabian Cymbals.

**Catalin Rotaru** joined the School of Music at Arizona State University, in 2005. Mr. Rotaru is in demand as a performer and clinician throughout the world. He is a licentiate of the National University of Music from Bucharest, Romania, and holds a Master's degree in music performance from the University of Illinois at Champaign-Urbana. Previously he was Associate Professor of Double Bass and Jazz Studies at the University of Wisconsin-Stevens Point, taught at Millikin University, and at the University of Illinois. He has performed both solo classical and jazz bass throughout Europe, the United States, South America and Japan. He served as associate principal bass in the Romanian National Radio Orchestra, principal bass in the Sibiu Philharmonic Orchestra, Virtuosi Chamber Orchestra of Bucharest, Danville Symphony Orchestra, Champaign-Urbana Symphony Orchestra, associate principal and principal bass in Sinfonia Da Camera, and principal bass of the Orchestra Sinfonica Europea. Mr. Rotaru performs extensively as soloist in recitals or with symphony orchestras throughout the United States and abroad and gives numerous clinics and master classes. He received the second prize at the 1997 International Society of Bassists Competition and the Jury's Special Award for the best performance of the required piece at that competition. He was the winner of the Krannert Center for the Performing Arts Debut Recital Award in 1997, and received the Central Illinois Chapter of the National Society of Arts and Letters Award in 1996. For the last several years, Professor Rotaru has been a frequent solo performer at the International Chamber Music Festival of Pernambuco in Brazil.

**EVENTS INFORMATION 480.965.TUNE (480.965.8863)**  
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