

# CALI IMMERSIVE RESIDENCY PROGRAM

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YEARS

# 5

## UNIVERSITY JAZZ ENSEMBLE



SUN | 3PM  
**DEC 14**  
KASSER  
THEATER

## CRAWFORD CONCERT

FEATURING

# JAZZMEIA HORN

WITH THE

## UNIVERSITY JAZZ ENSEMBLE

DR. OSCAR PEREZ, *DIRECTOR*

For our eighth **Crawford Concert**, the **University Jazz Ensemble** welcomes Grammy-nominated vocalist Jazzmeia Horn, a leading voice in jazz who blends deep knowledge of the tradition with a fresh, contemporary approach.

John J. Cali  
School of Music

**MONTCLAIR**  
STATE UNIVERSITY







BEATRICE CRAWFORD MEMORIAL CONCERT: This concert is a free public performance supported by a generous grant from the Keating Crawford Foundation.

## ABOUT THE BEATRICE “BILLIE” CRAWFORD MEMORIAL CONCERT

This concert is presented in honor of Beatrice Corn Crawford. She was born in Ogden, Utah, on December 23, 1919. In her formative years, she and her younger sisters, Margaret and Dorothy, lived all over the world, accompanying their father, William Anderson Corn, a career naval officer, on his tours of duty. She also received the nickname “Billie” from the young enlisted men who served under her father. At a very early age, she developed an appreciation for music and a love for the piano, both of which were guided by her mother. She performed in her first piano recital in 1932 and subsequent recitals followed in California and Washington, D.C. When she graduated from Coronado High School in Coronado, California, in 1937, the yearbook was dedicated for the first time to a student—Beatrice Corn. Billie attended the University of Rochester and Eastman School of Music, receiving dual degrees in music in 1941. A year later she met and married Bernard Keating Crawford, a young naval officer teaching at the U.S. Naval Academy. In 1945 they moved to North Arlington, New Jersey, where Bernie entered the special machinery business and they began raising a family. In the early ‘50s, Billie formed a women’s choral group in North Arlington. She arranged and directed the music for this group, The Choraliers, and they performed several times a year, primarily in New Jersey, but occasionally in other venues including the World’s Fair in New York in 1960. In that same year, the Crawfords and their five children moved to Montclair. Billie continued to direct The Choraliers, whose reputation had grown considerably over the years. Soon she was invited to assume direction of the Upper Montclair Women’s Club chorale group, The Madrigals. Although The Choraliers would remain her first love, she took on the direction of The Madrigals with same enthusiasm and style that endeared her men she directed, as well as the audiences she entertained. Billie Crawford loved all music and thoroughly enjoyed performing. She continued to arrange music for and direct The Choraliers and The Madrigals until her untimely death in July of 1969. This free public performance, the Crawford Concert, is supported by a generous grant from the Keating Crawford Foundation. It is an annual event presented by the Cali School in memory of Beatrice Crawford.

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# PROGRAM

Program to be selected from the following:

<i>Flip' D' Switch</i>	Composed by Jazzmeia Horn and arranged by Kris Johnson
<i>Happy Livin'</i>	Composed by Jazzmeia Horn and arranged by Kris Johnson
<i>He's My Guy</i>	Composed by and Don Ray and Gene dePaul; Arranged by Jazzmeia Horn and Jason Marshall
<i>Latin American Sunshine</i>	Composed and arranged by Duke Ellington
<i>Money Can't Buy Me, Love</i>	Composed and arranged by Jazzmeia Horn
<i>My Romance</i>	Music by Richard Rodgers; Lyrics by Lorenz Hart Arranged by Gene Puerling
<i>Snow Samba</i>	Music by Claudio Roditi and Paquito D'Rivera Lyrics by Cecilia Engelhart; Arranged by Darmon Meader
<i>Strive (To Be)</i>	Composed and arranged by Jazzmeia Horn
<i>Submit to the Unknown</i>	Composed by Jazzmeia Horn and arranged by Kris Johnson
<i>Tip</i>	Composed by Jazzmeia Horn and arranged by Kris Johnson
<i>Voicemail Blues</i>	Composed by Jazzmeia Horn and arranged by Kris Johnson
<i>Where is Freedom!?</i>	Composed and arranged by Jazzmeia Horn

## **MONTCLAIR STATE UNIVERSITY JAZZ ENSEMBLE**

### **Saxophones**

Ryan Huston, *Jazz Studies, Tom's River, NJ*  
Kyle Gentile, *Jazz Studies, Ho Ho Kus, NJ*  
Adam Alvarez, *Jazz Studies, Staten Island, NY*  
Will Travis, *Jazz Studies, Hollis, ME*  
Theo Parrott, *Jazz Studies, Brisbane, Australia*

### **Trumpets**

John Rivas, *Jazz Studies, Clifton, NJ*  
Myles Twitty, *Jazz Studies, Cincinnati, OH*  
Gabriel Chalick, *Jazz Studies, Naples, FL*  
Matthew Gabriel Leal, *Jazz Studies, Nogales, AZ*  
Gianna Ciaburri, *Performance, Staten Island, NY*

### **Trombones**

Dean Scarlett, *Education, East Rutherford, NJ*  
Aidan Andreoli, *Woodwind Doubling, Tulsa, OK*  
Dayla Spencer, *Music Theory /Composition, Nashville, TN*  
Dan Harkins, *Jazz Education, Mount Olive, NJ*  
Matt Veal, *Jazz Education, West Orange, NJ*

### **Rhythm Section**

Karen Xie, *Jazz Studies, Brooklyn, NY – Piano*  
Daniel Sokolski, *Jazz Studies, Hawthorne, NJ - Piano*  
Alan Cantillo, *Jazz Studies Staten Island, NY - Guitar*  
Dominic Carnival, *Jazz Studies, New York, NY – Bass*  
Lawrence Davis, *Jazz Studies, New Milford, CT - Drums*  
Benjamin Barham-Weise, *Jazz Studies, New York, NY – Drums*

## **VOCAMOTION VOCAL JAZZ ENSEMBLE**

Aubrey Johnson, *Director*

Mia Grizzuti  
Chloe Stavis  
Deborah Myhren  
Grace Dominguez  
Ammy Zea  
Jillian Pongonis  
Jay Greengold  
Jake McCreery  
Jordan Mirrione  
Marcello Fois

Vocamotion vocal jazz ensemble directed by **Aubrey Johnson**, focuses on rehearsing and recording traditional and modern vocal jazz repertoire. Artists covered may include Take 6, Lambert, Hendricks and Ross, The Manhattan Transfer, Singers Unlimited, Moss, as well as music composed and arranged by modern jazz vocalists Theo Bleckmann, Sara Serpa, Dominique Eade, Darmon Meader, and others. In addition to learning repertoire, solo singing, and improvisation, the main focuses of this ensemble are: vocal technique, blend, vowel formation, tuning, ear-training, sight-reading, and singing in jazz/popular styles.



## MONTCLAIR STATE UNIVERSITY JAZZ ENSEMBLE

Dr. Oscar Perez, *Director*

The **MONTCLAIR STATE JAZZ ENSEMBLE**, under the direction of Jazz Studies coordinator **Oscar Perez**, is honored to present a varied program of music from Duke Ellington, Alan Ferber, Tony Kadleck, Thad Jones, Chico O'Farrill, Jim McNeely and Oscar Perez. The MSUJE, comprised of majors in Jazz Studies and other music majors, is dedicated to performing music representative of contemporary literature composed for the large jazz ensemble and music of historical importance to the genre.

Since its founding, the MSU Jazz Ensemble has performed with a variety of guest soloists, including long-time friend and colleague David Bixler, the Grammy award-winning leader of the New York Voices, Darmon Meader, trumpeter/arranger Michael Philip Mossman, Grammy-nominated trombonist/composer Alan Ferber, trumpeter/composer John Daversa, trumpeter Ingrid Jensen, saxophonist/composer Ed Palermo, harmonica virtuoso Hendrik Meurkens, percussionist/composer Roland Vazquez, jazz guitar legend Bucky Pizzarelli, Grammy award-winning vocal group New York Voices (2006 Crawford Concert), trumpeters Terell Stafford and Tony Kadleck, saxophonists Don Braden, Dave Demsey, and Andy Fusco, trombonist Tom "Bones" Malone, and vocalist Holli Ross. Along with a concert performance each semester on the MSU campus, the band served as the clinic ensemble for Dennis Mackrel at the 2016 NJAJE Conference, has performed at Cecil's Jazz Club in West Orange, Trumpets Jazz Club in Montclair, Shanghai Jazz in Madison, the Villanova Jazz Festival, and The University of the Arts Jazz Festival, and has appeared locally as guests of the Bloomfield Youth Band and Belleville High School Jazz Festival. Select students have also been chosen to participate in the NJAJE Intercollegiate Jazz Band since the inception of that ensemble twenty years ago.

Our December 2021 Crawford Concert featured Vertical Voices alongside our vocal jazz ensemble, Vocamotion. In 2022, the MSUJE, Cali's Wind Symphony, and the University Singers performed at the Metropolitan Museum's Grace Rainey Rogers Concert Hall. In 2023, the MSUJE, along with the MSU Wind Symphony accompanied trumpet legend Arturo Sandoval. Last year we welcomed trumpet giant Randy Brecker to play alongside our University Jazz Ensemble. Through the Cali School's Immersive Residency Program, our students have had the opportunity to play alongside Pat Metheny, Bela Fleck, Christian McBride, and Wynton Marsalis. We have also featured our amazing faculty Marcus Printup, well-known as a longtime member of the Jazz Lincoln Center Orchestra, along with vocal professor Aubrey Johnson and long-standing guitar faculty member Dave Stryker. Since then, we have showcased faculty members Bruce Williams, Mike Lee, Steve Nelson, Billy Hart, Bill Moring and Steve Johns in concerts at Kasser Theatre, the Montclair Jazz Festival and Dizzy's Club Coca-Cola.

## BIOGRAPHIES

### Jazzmeia Horn

As Grammy-nominated vocalist Jazzmeia Horn looks out the window of her 11th-floor hotel room in Tokyo, she describes the surrounding skyscrapers, the yellow and pink clouds floating by and *Messages* — her fourth leader date, which is set to release October 25, 2024, via Empress Legacy Records.

In part, *Messages*, is intended to be a word of encouragement to anyone making tough choices — a reminder that we all make sacrifices. Sometimes, the difficulties encountered along the way are worth it, though.

One of those hardships, for Horn, is being on the road as much as she is. It leaves less time to be with her family. But touring the world also granted Horn, a product of Dallas' Booker T. Washington High School for the Performing and Visual Arts, space to ruminate on her relationships — both familial and romantic — how they've changed and how they inform her art.

"If you want to sing your own song, if you have a mission, if you have a lyric," she began, looking out that window in Japan. "Whatever that voice is, that love, that light, that grit — whatever that is inside of you, you have to do that."

In contrast to 2021's *Dear Love*, the bandleader pared back her ensemble, eschewing the personnel of a big band, but retaining the avant-playfulness of the Sun Ra Arkestra — especially on the interstellar "Submit to the Unknown." Ruminations on family, friendship, and love all circulate among the 10 original compositions on the album.

As much as those connections are mined for recurring lyrical motifs, Horn's writing — her messages — readily reassures listeners to focus and pursue their ambitions. It's also the bandleader bolstering herself against the world.

On "Sing Your Own Song," she sings: "Some things may not be fair/ Gloom and misery everywhere/ But I think it's amazing/ what life can bring to you."

Horn said she wrote the tune for her mother, who gave up a career in music to raise her. The singer didn't make the same choice for herself.

"I miss them when I'm on tour — and when I'm with them, I miss them, too," Horn said about being away from her children. It's a sentiment explored further on her composition "Mother's Love," an uplifting and comforting tune that changes meter while Horn lands its melody in unpredictable places. "They're growing up, you know. I come back from tour and the youngest one lost a tooth and the other one won an award at school."

As new generations engage the history of the music, it's already been built into *Messages*: Horn interprets the 1932 composition "You're Getting to Be a Habit with Me"; and her own tune "Tip" sounds as if it could have been recorded in the '50s — the band in a casual groove as the bandleader displays her seemingly boundless vocal range.

Horn is among the vanguard in jazz, using her knowledge of the canon to inform decisions firmly rooted in traditional parts of the genre, while still adding in contemporary ideas, themes and music. The 21st century comes to bear on the album through the singer splicing in voice recordings and voicemails — literal messages — into a few songs. “Voicemail Blues” is a whimsical trip through Horn’s inbox as listeners get to hear from bassist Reggie Workman, the singer’s friends and family.

Album closer “Flip D Switch” features some Herbie-esque electric keys and a recording of an unhinged tirade delivered by Horn’s ex. After that piece of tape rolls — when the unnamed man tells Horn she has issues with, among a litany of other nonsense, obedience — the vocalist summarizes their relationship, dismissing his fits and tantrums.

She sings: “Flip the switch, I don’t play with kids, we grown/ Flip the switch, time for me to move on.”

The inverse of that song and sentiment arrives on “Mysteries of Us,” a compositionally complex, extended piece delving into the fullness of love Horn feels for her current partner — and their decision to be together.

“I’ve prayed about it, I’ve fasted about it, and I’ve asked God for guidance and wisdom,” she said about the relationship. “I’ve made my decision.”

The song’s comprised of a traditional lyric section, an instrumental portion — led by Chicago-bred trumpeter Marquis Hill — and an emotionally dense poem, where Horn guides listeners through the love and hardships of her long-term partnership.

“I love his sound,” Horn said about why she asked Hill to contribute to the tune. “And I felt like he was probably the only one who could really give me exactly what I wanted.”

While the bandleader again doesn’t explicitly say who she’s addressing in the lyric, it traces the couple’s dovetailing spirituality, and knowledge of literature and scripture.

“Listening to the lyrics, you can’t help but reflect on your own past relationships. I just used those thoughts and feelings, and poured it into the music,” Hill said about working with Horn and her ensemble, which here includes pianists Keith Brown and Victor Gould, bassist Eric Wheeler, percussionist Kahlil Kwame Bell and drummer Anwar Marshall. “When you hear Jazzmeia sing the melody and sing these lyrics, you can sense the rawness in her voice, and the realness in the music. I just tried to piggyback off her energy and tap into that same space.”

The openness Hill heard on that single song is evident across each of Horn’s *Messages*. She’s written this collection for herself, for her family, and for listeners and fans who might need a reminder to believe in themselves.

“When I write, I don’t really care what people think. I don’t ask, ‘Is this gonna fit?’ I don’t care,” Horn said. “My messages are for healing. My messages are for reconciliation. My messages are

for exposing, for movement. My messages are for freedom — the freedom of expression. That's what the record is really, truly about.”

“If nomenclature is destiny, Jazzmeia Horn was indeed born to swing. Maturing in what is proving to be a renaissance period for female jazz singers, Horn—who has won in both the Thelonious Monk and Sarah Vaughan vocal-jazz competitions—holds her own as an assured and spunky interpreter of song.”

**The New Yorker**

“Love and Liberation cements her as the next big carrier of straight-ahead jazz’s vocal tradition.”

**The New York Times**

## **Dr. Oscar Perez**

Oscar Perez, a New York City native, has performed, traveled and recorded in the musical groups of **Phoebe Snow, Lakecia Benjamin, Wycliffe Gordon, Christian McBride, Rudresh Mahanthappa, Charenee Wade, the Mingus Big Band, Dave Stryker, Steve Turre, Eddie Allen, Ted Chubb, Abel Mireles LatiNext Project, Charlie Porter, Roseanna Vitro, Bruce Williams and Don Braden**. During his formative years, he shared the bandstand with jazz legends **Bunky Green, George Russell, Dianne Reeves, and Curtis Fuller**. He has performed on many of the world’s famous stages, including the Kennedy Center, the New Jersey Performing Arts Center, the Blue Note, the Jazz Standard, Detroit, Monterey, and Newport Jazz Festivals, and the festival circuit throughout Europe, Asia, South America, and Australia.

He is the recipient of the 2006 **ASCAP/IAJE Composition Commission** in honor of **Billy Strayhorn**. Oscar’s group, featuring **Antonio Hart**, premiered the work at the 2007 International Association of Jazz Education Convention. He has also been commissioned to arrange music for **Chick Corea, Regina Carter, Bela Fleck, Arturo Sandoval**, R&B vocalist **Jon B**, and the **MSM Jazz Orchestra** featuring **Sean Jones**. He has been a member of the BMI Composer’s Workshop, writing for Studio Orchestra, Big Band, and performing concerts of original compositions for large ensembles. His critically acclaimed CD **Afropean Affair** is the result of a New Works Grant by **Chamber Music America** for his septet, **Oscar Perez Nuevo Comienzo**. He placed 2nd in the 2014 Jacksonville Jazz Piano Competition. His latest endeavor, **Prepare a Place for Me**, is available through all media outlets.

Perez earned a Doctorate in Jazz Arts Advancement from the Manhattan School of Music under the tutelage of **Stefon Harris, Ingrid Jensen, and Jim McNeely**. Previous studies at the New England Conservatory, University of North Florida, and the Aaron Copland School of Music at Queens College gave him the opportunity to serve under the guidance of **Danilo Perez, Michael Mossman, and Sir Roland Hanna**, respectively. Perez has served on adjudication panels for ASCAP and Chamber Music America. He has been an educator through Carnegie Hall, the Kupferberg Center at Queens College, Jazz House Kids in Montclair, Jazz at Lincoln Center, and the New Jersey Association for Jazz Education. In 2023, he directed the NJ All-State Jazz Ensemble with a culminating concert at NJPAC. He has held faculty positions at Drew University and the Manhattan School of Music. Dr. Perez is Coordinator of Jazz Studies at the **Cali School of Music at Montclair State University** in Montclair, NJ.