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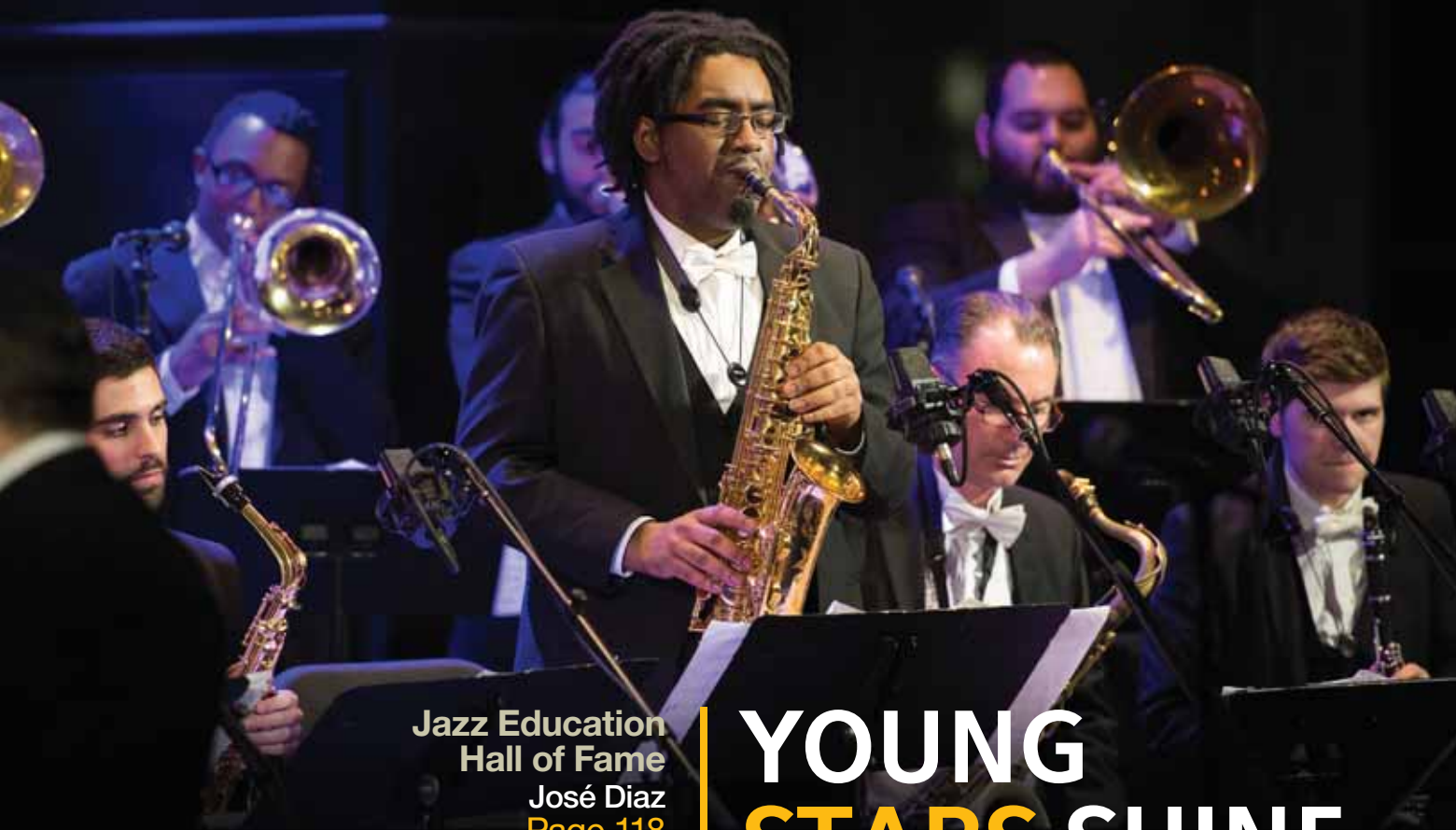
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DOWNBEAT'S 37th Annual STUDENT

MUSIC AWARDS



Jazz Education
Hall of Fame
José Diaz
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Jazz Education
Achievement Awards
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YOUNG STARS SHINE

THE BEST STUDENT MUSICIANS OF 2014

Alto saxophonist Patrick Bartley, a student at the Manhattan School of Music, is this year's Undergraduate College winner in the category Jazz Instrumental Soloist.

Jazz Soloist

Junior High School Winner

Esteban Castro

Piano

Spring School
Oscar Perez
Tenafly, NJ

Junior High School Outstanding Performance

Gus Hurteau

Vibes

Westlake Middle School
Randy Porter
Oakland, CA

High School Winners

Fernando Ferrarone

Trumpet & Alto Saxophone

Felix Varela Senior High School
Daniel Strange
Miami, FL

Zoe Obadia

Alto Saxophone

Glen Ridge High School
Kevin Lagos
Glen Ridge, NJ

High School Outstanding Performances

Anton Derevyanko

Tenor Saxophone

Medfield High School
Douglas Olsen
Medfield, MA

Andrés Rovira

Piano

Paideia School
Kevin Bales
Atlanta, GA

Aris Kare

Guitar

Palos Verdes High School
Shellie Parkinson
Palos Verdes Estates, CA

Performing Arts High School Winner

Max Lesser

Tenor Saxophone

Colburn School of the Arts
Lee Secard
Los Angeles, CA

Performing Arts High School Outstanding Performances



Cole Davis

Bass

LaGuardia High School
Kevin Blancq
New York, NY

Josh Bermudez

Guitar

New World School of the Arts
Jim Gasior
Miami, FL

Andy Arditi

Tenor Saxophone

Colburn School of the Arts
Lee Secard
Los Angeles, CA

Undergraduate College Winner

Patrick Bartley

Alto Saxophone

Manhattan School of Music
Justin DiCioccio
New York, NY

Undergraduate College Outstanding Performances

Ethan Phillion

Acoustic Bass

Oberlin Conservatory
Peter Dominguez
Oberlin, OH

Brian Scarborough

Trombone

University of Kansas
School of Music

Dan Gailey
Lawrence, KS

Nick Hetko

Piano

University of Miami
Martin Bejerano
Coral Gables, FL

Graduate College Winners

José Valentino

Piano, Flute, Saxophone

University of South Florida
Dr. David Williams
Tampa, FL

Aaron Hedenstrom

Saxophone

University of North Texas
Brad Leali
Denton, TX

Graduate College Outstanding Performance

Quentin Angus

Guitar

University of Adelaide
Elder Conservatorium of Music
Mark Carroll
Adelaide, Australia

Small Jazz Combo

High School Winner

Trio Collective

Bloomington High School North
Janis Stockhouse
Bloomington, IN

Performing Arts High School Winner

Precollege Combo

Manhattan School of Music
Jeremy Manasia
New York, NY

Performing Arts High School Outstanding Performances

BTW Jazz Combo I '13

Booker T. Washington HSPVA
Bart Marantz
Dallas, TX

Colburn Jazz Workshop Monday Night Band

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Lee Secard
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Brice Winston
Tucson, AZ

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Jazz Workshop I**

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Berkeley, CA

**Undergraduate
College Winner**

Fantasy V

Brubeck Institute
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**Undergraduate College
Outstanding Performances**

A Little Big Band

Oberlin Conservatory
Peter Dominguez
Oberlin, OH

Manny Echazabal Group

University of Miami
Frost School of Music

Gary Keller
Miami, FL

Balchemy

New School for
Jazz & Contemporary Music
Chris Stover
New York, NY

Graduate College Winner

José Valentino Ensemble

University of South Florida
Dr. David Williams
Tampa, FL

**Graduate College
Outstanding Performances**

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Manhattan School of Music
Justin DiCioccio
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School Jazz Band**

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Rita Zigas-Brown
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**Stanley Middle School
Jazz Messengers**

Stanley Middle School
Bob Athayde
Lafayette, CA

High School Winner

**Folsom High School
Jazz Band I**

Folsom High School
Curtis Gaesser

Folsom, CA

**High School Outstanding
Performances**

Jazz Band "A"

Buchanan High School
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Clovis, CA

Honors Ensemble Winner

**Caleb Chapman's
Crescent Super Band**

Caleb Chapman Music
Caleb Chapman
Salt Lake City, UT

**Honors Ensemble
Outstanding Performance**

Ellington Big Band

Tucson Jazz Institute
Doug Tidaback
Tucson, AZ

**Undergraduate
College Winner**

Elmhurst College Jazz Band

Elmhurst College
Doug Beach
Elmhurst, IL

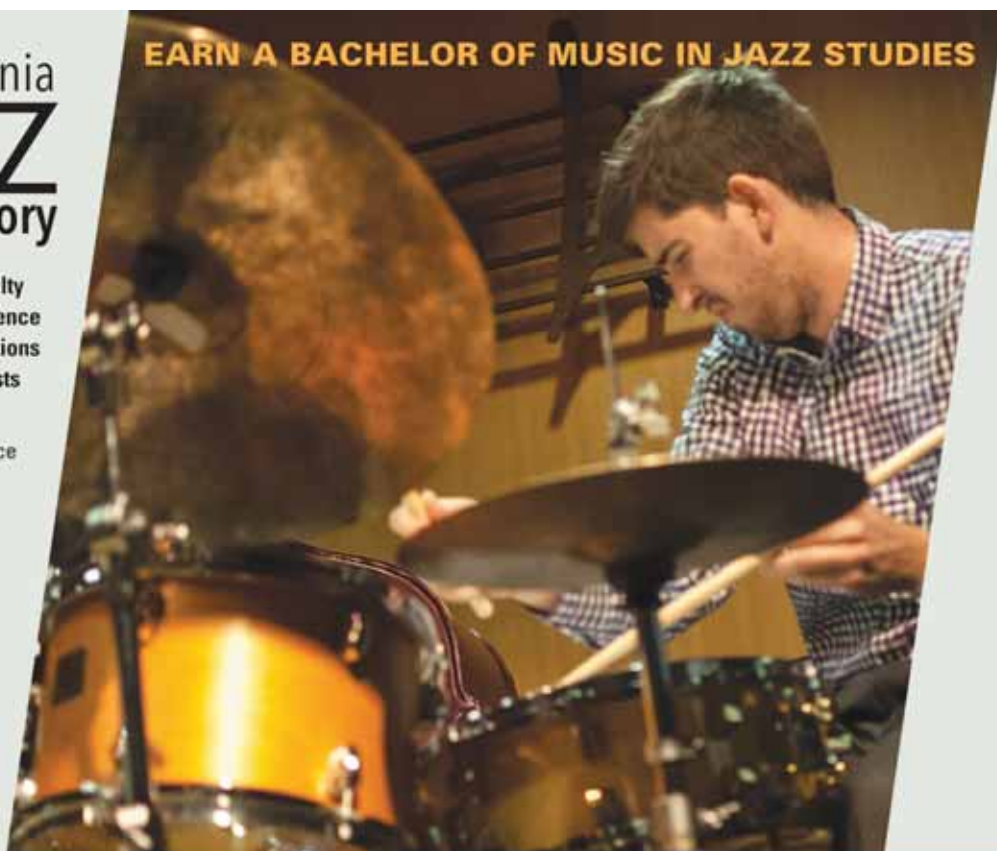


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This year's winners in the Jazz Instrumentalist Soloist category came to jazz via different paths, but they are each fully committed to having a career as a musician.

Though he started playing without any formal training, Patrick Bartley, an undergraduate at Manhattan School of Music, attributes elementary-school exposure to a wide range of performing arts with preparing him for success in music.

Early in his life, he gravitated toward visual arts and developed a passion for drawing, but after he picked up the clarinet, he was subtly pushed toward music as his primary path. Bartley said he "started getting serious" about the clarinet at age 9.

"I got serious about the instrument because I liked it, not because I wanted to be a professional musician," Bartley said.

The studious Bartley—who won this year for a solo on alto saxophone—said the notion of him playing as a professional didn't even enter his mind until late in high school, when he participated in the Grammy jazz band program. In that atmosphere, he realized there were students his age who were also dedicated to jazz and had professional aspirations.

"I saw that there were people who were way more serious than I was," he recalled. "I felt like I was new to the game."

Alto saxophonist Zoe Obadia, a 17-year-old senior at Glen Ridge High School in New Jersey, is quite accustomed to the jazz game, having picked up the saxophone at age 8. Obadia, who plans to continue her studies at The Juilliard School this fall, said she first fell in love with music as a young girl, picking up the sounds of jazz from her father, a guitar teacher.

She said winning a Student Music Award validates her decision to become a professional jazz musician.

"DownBeat represents the jazz world, I think it's a great institution, and I just wanted to be part of it," she said.

Kevin Lagos, Obadia's band director, characterizes her as quiet and reserved.

"You would have no idea this was such a quiet person when you hear her play," Lagos said.

Dedicated, curious and humble are all adjectives Brad Leali of the University of North Texas used to describe Aaron Hedenstrom, a saxophonist who was one of the winners at the Graduate College level. Leali characterized him as a "natural talent," adding that Hedenstrom soaks up and retains new concepts "like a sponge to water."



Zoe Obadia



Patrick Bartley

Hedenstrom, who is pursuing his doctorate in jazz composition, said his dedication to jazz started when he was a high school student in the Minneapolis area, booking gigs in his spare time. He said he decided to pursue jazz because there wasn't anything else he'd rather be doing.

"There were obviously times when I wasn't sure if music was what I wanted to do," he said. "Eventually it just became the path. It was something I had a passion for that never died out, even after the periods of questioning."

Hedenstrom hopes to make a living as a player and a composer, and he said winning a Student Music Award reinforces his feeling that he has made the right decisions in his career choices.

"It does a little bit to validate my choice to be a professional," he said. "It's definitely a boost of encouragement."

—Jon Ross

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Jon Gudmundson
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Yoshihiko Katori
Kawasaki, Japan

Graduate College Winners

Two O'Clock Lab Band

University of North Texas
Jay Saunders
Denton, TX

**Cal State Long Beach
Concert Jazz Orchestra**

California State University, Long
Beach
Jeff Jarvis
Long Beach, CA

*Graduate College
Outstanding Performances*

Jazz Lab Band I

University of Northern Colorado
Dana Landry
Greeley, CO

Concert Jazz Band

University of Miami
Frost School of Music
John Daversa
Miami, FL

Concert Jazz Ensemble

University of Colorado—Boulder
John Gunther
Boulder, CO

**Vocal Jazz
Soloist**

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Phillip Solheim

Eckstein Middle School
Cuauhtemoc Escobedo
Seattle, WA

High School Winner

Claire Dickson

Home-Schooled Student

Michael McLaughlin
Medford, MA

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Performances*

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Rancho Bernardo High School
Mike Holguin
San Diego, CA

Allison Taylor

Oxbridge Academy
Cleve Maloon
West Palm Beach, FL

*Performing Arts High
School Winner*

Melinda Rodriguez

Miami Arts Charter School
Christine de la Rosa
Miami, FL

*Undergraduate
College Winners*

Alyssa Allgood

North Central College
Janice Borla
Naperville, IL

Harris Long

Willamette University
Wallace Long
Salem, OR

*Undergraduate College
Outstanding Performances*

Megan Ugarte

American River College
Dr. Art LaPierre
Carmichael, CA

Erin Bentlage

Berklee College of Music
Aubrey Johnson
Boston, MA

Graduate College Winners

Ashlee Varner

University of Northern Colorado
Kerry Marsh
Greeley, CO

Michelle Alonso

University of North Texas
Richard DeRosa
Denton, TX

*Graduate College
Outstanding Performances*

Mihwa Kim

University of North Texas
Rosana Eckert
Denton, TX

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Four Corners

Western Michigan University
Tom Knific
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Frost School of Music
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Coral Gables, FL

Graduate College Winner

IU Vocal Jazz Ensemble I

Indiana University
Dr. Steve Zegree
Bloomington, IN

*Graduate College
Outstanding Performances*

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Howard University
Connaitre Miller
Washington, DC

Mihwa Kim Band

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Sinaloa Middle School
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Novato, CA



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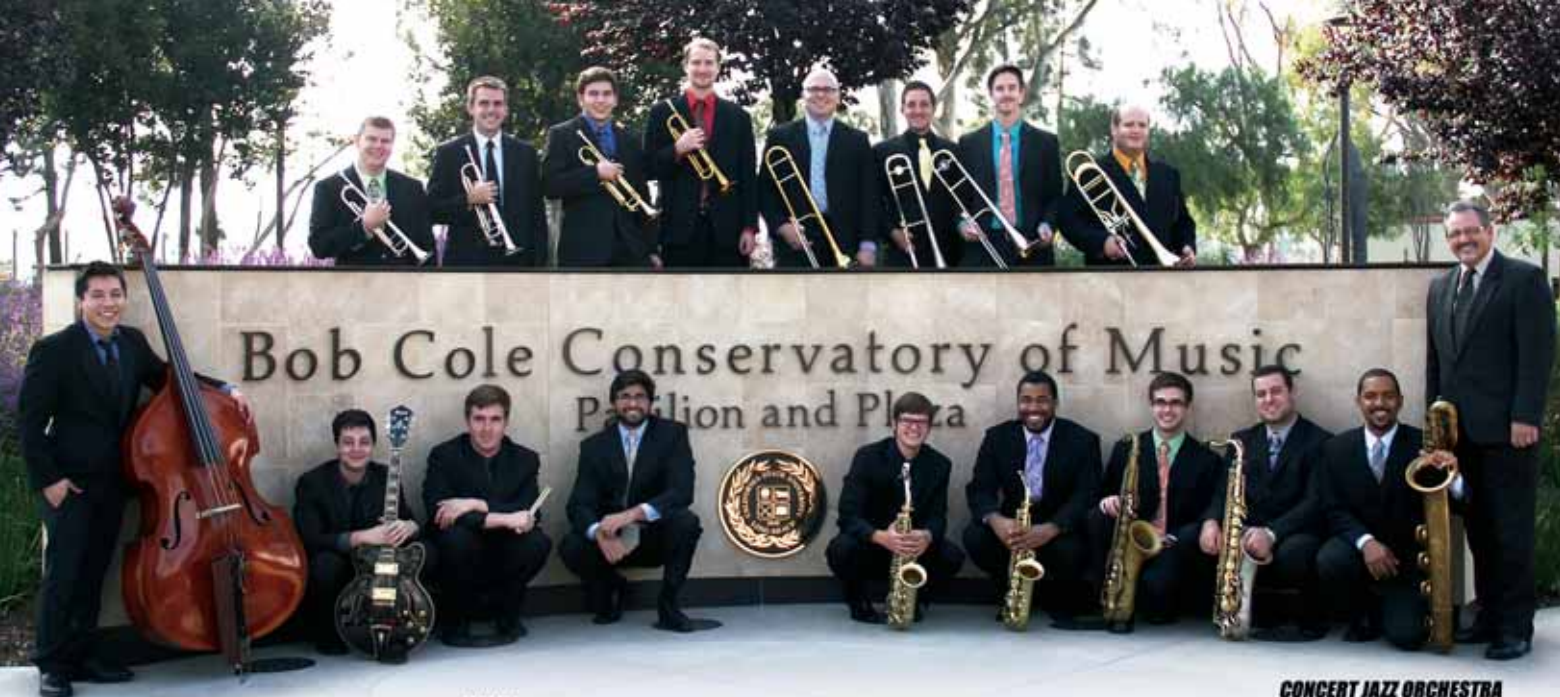
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Rochelle Township High School
Cory Jones
Rochelle, IL

Impressions

Meadowdale High School
Jeff Horenstein
Lynnwood, WA

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Vocal Jazz Ensemble

Hamilton High School
Academy of Music
R. John Hamilton
Culver City, CA

Performing Arts High School Outstanding Performance

Vocal Jazz Ensemble

Milwaukee High School
of the Arts
Raymond Roberts
Milwaukee, WI

Undergraduate College Winner

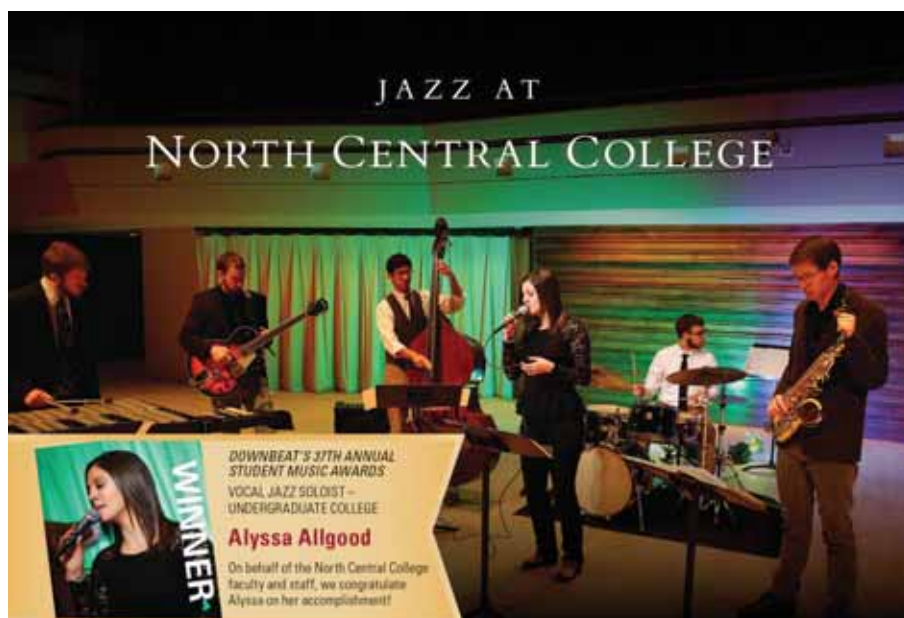
Jazz Vocal I

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Frost School of Music
Dr. Kate Reid
Coral Gables, FL

Undergraduate College Outstanding Performances

Sac State Vocal Jazz

Sacramento State University
Gaw Vang
Sacramento, CA



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Mitch Paliga - Saxophone	Chris White - Piano
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Nick Hetko, piano
Martin Bejerano, faculty mentor

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Extensions
Kate Reid, faculty mentor

Original Composition – Small Ensemble

UNDERGRADUATE COLLEGE
OUTSTANDING PERFORMANCE
Carolyn Furniss, "Where To Go"
Kate Reid, faculty mentor

Original Composition – Large Ensemble

UNDERGRADUATE COLLEGE WINNER
Gene Knific, "A Change Of Heart"
Chuck Bergeron, faculty mentor

Original Composition – Large Ensemble

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PERFORMANCE
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"Brookmeyer Motives"
Gary Lindsay, faculty mentor

Jazz Arrangement

GRADUATE COLLEGE OUTSTANDING
PERFORMANCE
Jeremy Fox, "All My Tomorrows"
Gary Lindsay, faculty mentor

Jazz Arrangement

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PERFORMANCE
Kelly Garner, "East of the Sun"
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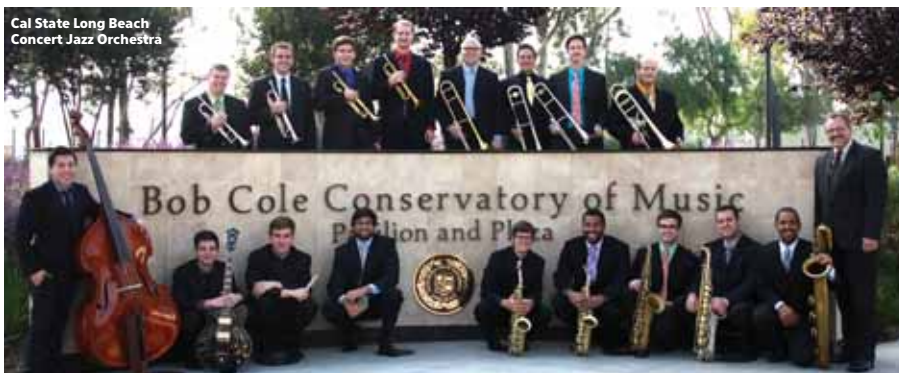
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ifornia State University, Long Beach, has developed a distinctive sound during the past nine years under the direction of Jeff Jarvis. "About 85 percent of our effort is directed toward good music-making, with the

Cal State Long Beach
Concert Jazz Orchestra



At Folsom Middle School in Folsom, Calif., jazz band director John Zimny starts the school year with a focus on building a sense of ensemble. "We spend the majority of our time on good intonation, quality of sound and harmony within the section," said Zimny, who encourages students to take improv lessons a year before auditioning for jazz band. "When we start our repertoire, the emphasis begins to shift to jazz style articulations and phrasing. Once the band starts to produce a strong body of sound and has a good grip on the piece, we then focus on balance between sections and a higher level of performance."

For decades, Elmhurst College in Elmhurst, Ill., has boasted one of the Midwest's finest collegiate big bands. The group continually works to refine its ensemble playing, as well as the ability of individual players to improvise. "We work to improve balance, blend and conception," said Doug Beach, director of jazz studies. "Listening is an important part of our study of the music. So we are always paying attention to melody, harmony and how to make the improvised work fit well into each piece of music. Much of the growth in the band comes from everyone working to make the group a better band."

Beach said that Elmhurst College Jazz Band members take pride in maintaining the tradition of excellence and accomplishment the reputed ensemble has built over the years.

"Playing in this band has not only taught me about jazz style and ensemble playing, but also how to conduct myself as an industry professional," said tenor saxophonist Shelley Bishop, a student from Australia who is graduating from Elmhurst College this year with a degree in music business. "We have been given the opportunity to play with some of the biggest names in jazz, both at our college jazz festival and abroad, as well as the chance to tour internationally. What I love most about our group is that we can joke around with each other and have a good time during rehearsal, but when it comes time to work, we work hard."

The graduate-level Concert Jazz Orchestra at Cal-



Two O'Clock Lab Band



remainder addressing jazz-specific skills," said Jarvis, director of jazz studies at Cal State's Bob Cole Conservatory of Music. "Our overall strategy is a combination of careful attention to detail and developing our interpretation of the music—essentially adding what is not on the page." Jarvis frequently asks band members to self-critique during rehearsals, a learning approach that he said reveals great insights, promotes a spirit of teamwork and prepares students to eventually lead their own ensembles.

Preparing musicians for professional careers is a primary goal for Jay Saunders, who directs the Two O'Clock Lab Band at the esteemed University of North Texas. "When you've got that level of competition, like in the real world, and you get a spot in one of our upper bands, then it's your responsibility to get everything together and to hang on to that gig just like you would if you had two crying babies at home," Saunders said. "My job is to keep it kind of fun-loving. You have to learn to be challenged and be happy about it. There's nothing worse than being bored in the music business."

—Ed Enright

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PIANO
Reginald Thomas

BASS
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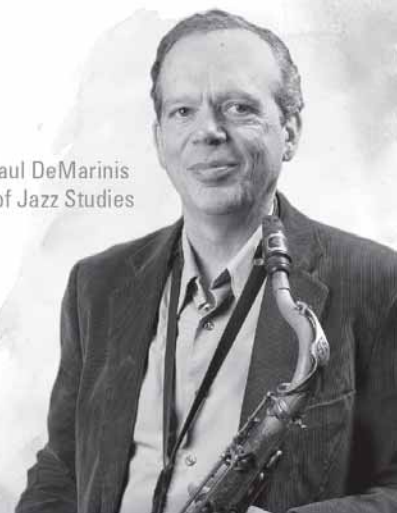
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Large Vocal Jazz Ensemble

Milestones & Challenges

Returns, beginnings and endings were grand themes for this year's Large Vocal Jazz Ensemble category winners.

At Sinaloa Middle School in Novato, Calif., director Jason Eckl said his group came back to vocal standards such as "Route 66" and "At Last" for its audition repertoire. "In the past, we'd do something more jazz-oriented, like a version of a Miles Davis tune," he said.

Others entered the school year with significantly altered rosters. "We had a big turnover this year, with only half of the members returning, so that's always a challenge," said Christine Helferich Guter, director of California State University, Long Beach's Pacific Standard Time, which was the Graduate College winner. "It took some time to all get on the same page, but they learned the ropes of how to do things—not just the music but professionalism and also being as precise as possible. And the icing on the cake is to be expressive and sing from the heart."

Miko Shudo, an undergraduate who was honored with an Outstanding Performance in last year's Student Music Awards, recalled the transitional year for Pacific Standard Time. "[Helferich Guter] didn't know what to expect from us, since so many were new to her group," she said. "But a lot of the transfer students came from programs that have a strong jazz vocal department."

The issue of matching new and returning jazz choir members wasn't strictly a collegiate one. "There were a lot of new kids in the group," said Curtis Gaesser, director at Folsom High School in Folsom, Calif. "We had to work harder than in years past to get to that [award-winning] level. It takes a while to get the homogenous sound and also for them to mix and blend socially." Gaesser realized that cohesion would be achieved through performing, so he had the group do more than 40 concerts. The work paid off, as Jazz Choir I was the High School winner.

And it's not only student choir members who were new. Last year, Dr. Kate Reid replaced Larry Lapin, a 45-year veteran of the University of Miami's Frost School of Music and founder of its longstanding jazz vocal degree program.

"It's different from last year, because Dr. Reid is a vocalist and Larry's primary instrument is piano," said Danielle Wertz, a sophomore majoring in jazz vocal performance. "There was a lot more focus on the lyrics and emotional intent of the songs, as opposed to just on the line."

"Once you know somebody's personality and also their musical traits, you can build a blend of voic-



es and shape phrases accordingly," said Reid.

One educator in transition was R. John Hamilton, former director at Hamilton High School in Culver City, Calif. After an extensive career as a high school music educator, he was in his last year teaching prior to returning to school to pursue his doctorate. "That group was the best overall group I've had in 20 years," he said of the ensemble, which was the Performing Arts High School winner. "They were really fine musicians. I was able to stretch a little bit out of the idiom. They did an arrangement of 'Amazing Grace' with a 12/8 blues feel, and there were always interesting reactions when we performed it in competition."

"Mr. Hamilton did something different this year," said Andrew Weitz, who is now a freshman studying music composition at Tulane University. "He gave us assignments over the summer to listen to pieces [such as 'A Warm Breeze' by Sammy Nestico] and to transcribe and to write lyrics for the solos. I don't remember having that much student involvement in years past."

—Yoshi Kato

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**Andrew Herring,
"Do Ducks Know
They're Ducks?"**

Central Dauphin High School
Brandon Bitner
Harrisburg, PA

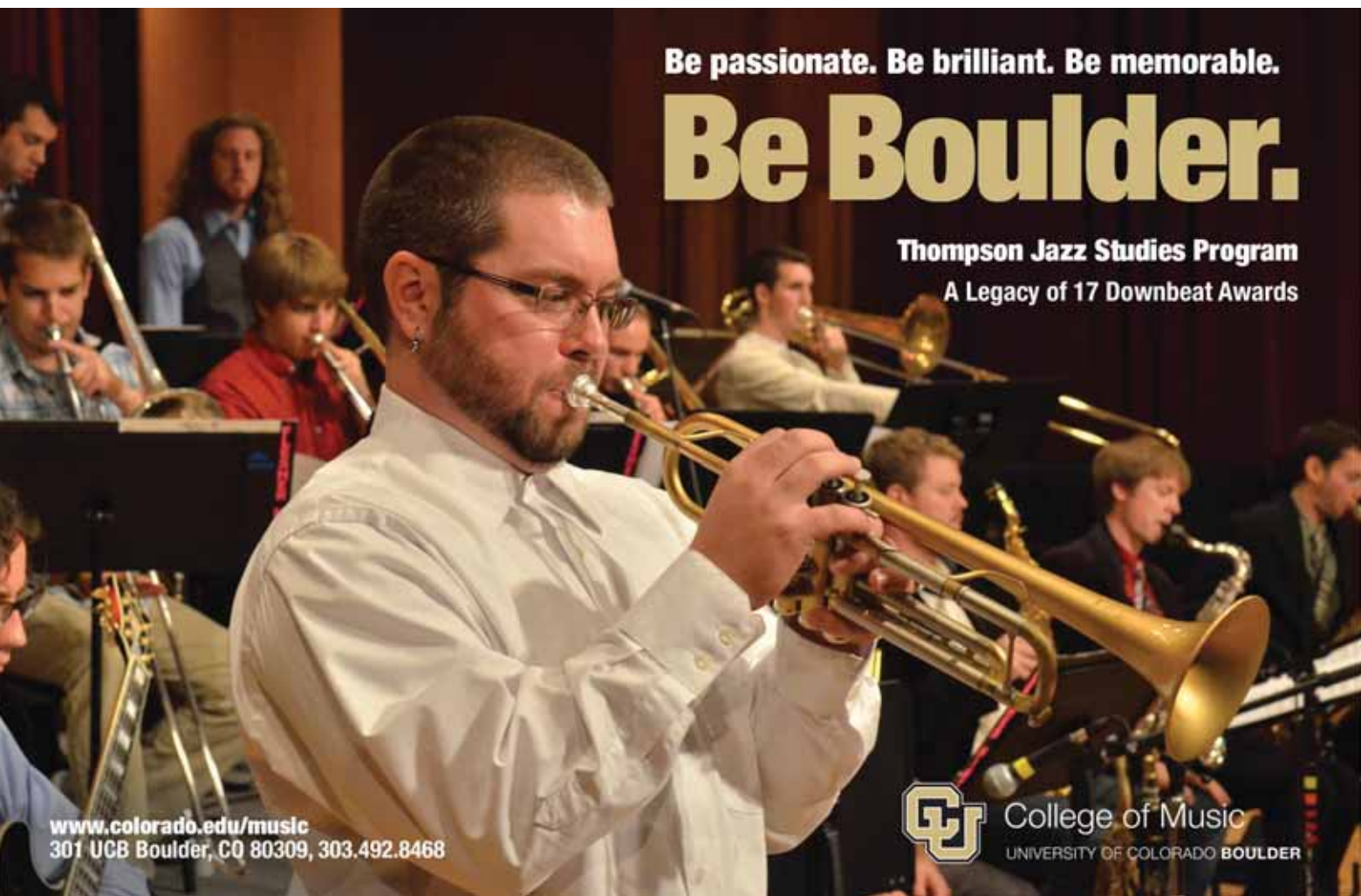
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Performances*

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Amador Valley High School
Mark Aubel
Pleasanton, CA

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Michael Stegner
Seattle, WA



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"Against The Current"**

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San Francisco, CA

Joel Wenhardt, "Catch 44"

Colburn School of Performing Arts
Lee Secard
Los Angeles, CA

**Performing Arts High School
Outstanding Performances**

**Cole Davis,
"Under A Silent Sky"**

LaGuardia High School
Kevin Blancq
New York, NY

**Ravi Campbell,
"The Outer Ring Road"**

Colburn School of Performing Arts
Los Angeles, CA

Andy Arditi, "Origin"

Colburn School of Performing Arts
Lee Secard
Los Angeles, CA

**Undergraduate
College Winner**

Drew Krasner, "Planscapes"

Berklee College of Music
Ned Rosenblatt
Boston, MA

**Undergraduate College
Outstanding Performances**

**Carolyn Furniss,
"Where To Go"**

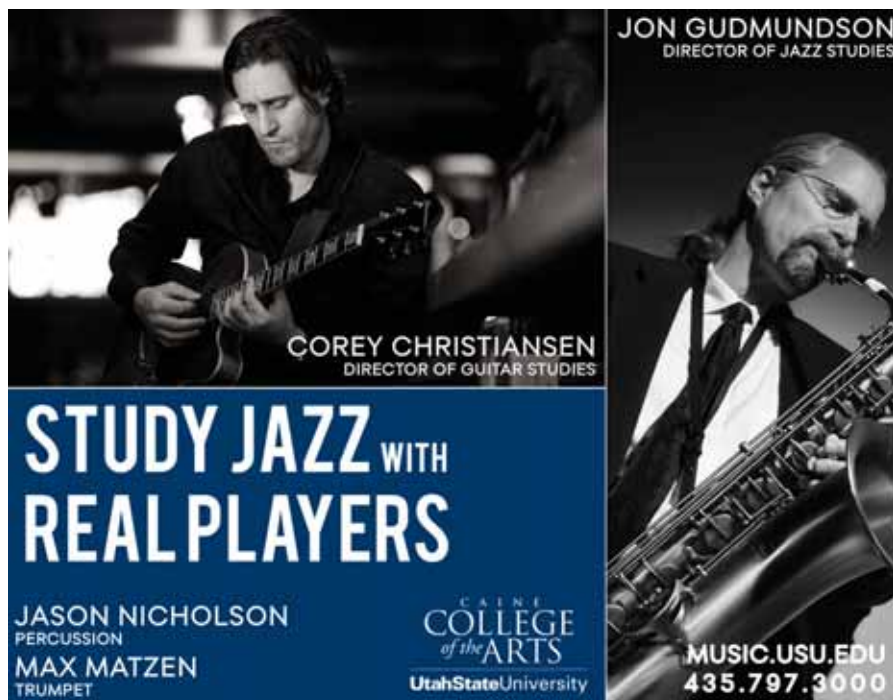
University of Miami
Frost School of Music
Dr. Kate Reid
Coral Gables, FL

Josh Shpak, "Let Go"

Berklee College of Music
Tiger Okoshi
Boston, MA

Nich Mueller, "Mythic"

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Tradition & Beyond

This year's winning entries in the Jazz Arrangement category tapped diverse influences ranging from spirituals to bebop to hip-hop. Today's students—even those who entered progressive submissions—share a voracious appetite for learning the roots of jazz.

One example is graduate student Reginald Bowens from Indiana University's Jacobs School of Music. His stunning a cappella piece "Rockin' Jerusalem" features dense jazz harmonies and swinging grooves. "The piece is a Negro spiritual," Bowens said. "My first encounter with it was as a teenager at a Baptist choir convention. I was asked to write a jazz-influenced arrangement, including beat-boxing and bass. I mixed several elements together and added a little gospel to bring it back home to its original state."

Ly Wilder, professor of voice at IU, characterized Bowens as "joyful." "When Reginald sings, he takes you on a journey," Wilder said. "He has combined influences he's grown up with in a very modern, hip and also very stirring way because he's connected to the lyric."

The Performing Arts High School winners—collaborators Henry Solomon and Tevan Goldberg of Michigan's Interlochen Arts Academy—took a very different tack, drawing from a film musical. As a child, Solomon heard "Pure Imagination" from *Willy Wonka & the Chocolate Factory*, and its endearing melody lingered. "We didn't necessarily want to 'jazz-ify' it; we just wanted to play it in a quintet setting," explained the saxophonist. "The original melody was sung almost entirely without pulse. We thought that the way to convert that lyrical phrasing was to write it in 5/4 to allow the time to feel free and expressive—assigning a groove while not losing the song's lyrical nature."

Pianist and composition major Goldberg added, "I wrote a lot of harmonies out and I was trying to maintain the lushness of the orchestra from the original." Bill Sears, Interlochen's director of jazz studies, noted that the duo's dedication has served as "a great inspiration to all the other students at the program."

Andrew Herring of Central Dauphin High School in Harrisburg, Pa., is described by educator Brandon Bitner as "one of the most well-rounded musicians I've ever encountered." Herring embraced the traditional with his octet version of Duke Ellington's "Come Sunday." But his creative process was thoroughly modern. "I created the arrangement as a collaborative online project through a group called Carnegie Hall Music Exchange," Herring said. "At various steps, I would post it to a forum, and other participants responded with comments and advice. I got good feedback from that. When I got out my bari sax and started playing with the original recording, that's how



Devin Wright

KIM LARSEN PHOTOGRAPHY



Reginald Bowens

I eventually made it my own."

Devin Wright of the University of Oregon transformed Thelonious Monk's "Evidence" with his delightfully askew big band version. "My first goal was to see if I could expand on Monk's rhythmic tension," he said. "I wanted to bring it to the 21st century. I then realized that it needed a 'disgusting' harmony to go with it. I was imagining a gross exaggeration of Monk." Citing his mentor, Wright added, "I loved working with Professor Steve Owen. He teaches in a way that allows you to become effective with your own imagination."

—Jeff Potter



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Quentin Angus, "Happy"

University of Adelaide
The Elder Conservatorium of Music
Mark Carroll
Adelaide, Australia

**Graduate College
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Cesar Orozco, "Orozcojam"

The Johns Hopkins University
Peabody Conservatory
Tim Murphy
Baltimore, MD

**Kenyon Brenner,
"Pensitivity"**

Erik Applegate
University of Northern Colorado
Greeley, CO

High School Winner

Sam Wolsk, "Effervescence"

Princeton High School
Joe Bongiovi
Princeton, NJ

**High School Outstanding
Performance**

**Andrew Herring,
"High Of 95"**

Central Dauphin High School
Brandon W. Bitner
Harrisburg, PA

**Undergraduate College
Winner**

**Gene Knific,
"A Change Of Heart"**

University of Miami
Frost School of Music
Chuck Bergeron
Coral Gables, FL

**Undergraduate College
Outstanding Performances**

**Jon Rarick, "Blues For A
Nearly Perfect Line"**

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Doug Beach
Elmhurst, IL

**Viola Hammer,
"Erinnerungen"**

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University of North Texas
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**Graduate College
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**David von Kampen,
"May Or May Not"**

University of Kansas
School of Music
Dan Gailey
Lawrence, KS

Mike Conrad, "West Point"

Eastman School of Music
Bill Dobbins
Rochester, NY

**Rafael de Lima,
"Brookmeyer Motives"**

University of Miami
Frost School of Music
Gary Lindsay
Coral Gables, FL

Jazz Arrangement

High School Winner

**Andrew Herring,
"Come Sunday"**

Central Dauphin High School
Brandon Bitner
Harrisburg, PA

**High School Outstanding
Performances**

**James Fernando,
"All The Things You Are"**

Needham High School
Margaret McLallen
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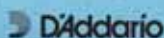
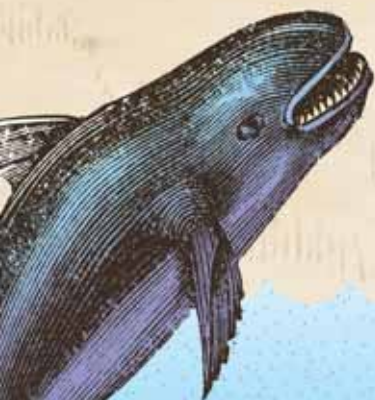
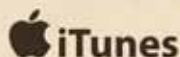
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José Diaz

MacArthur High School, Houston, Texas

Developing a Culture of Respect

Fresh out of the master's of music education program at Texas Christian University, José Diaz was being interviewed for the job of assistant director of bands and director of jazz ensembles at MacArthur High School in Houston when a skeptical interrogator asked him—point blank—why he wanted to teach. With his musical abilities, he was told, he could make it as a player and composer.

"I want to do for other people what my high school band director did for me," he shot back.

The answer apparently worked. He got the job and, as his mentor Herbert Yancey did at James H. Bowen High School on the South Side of Chicago, Diaz has been molding at-risk student musicians into powerhouse ensembles ever since—at MacArthur since 1985 and in parallel programs in Latin jazz at Diaz Music Institute, a nonprofit he founded in 2000.

"He's dealing with a lot of low-income kids with social and economic problems and ending up with programs as strong as programs for the well-to-do," said percussionist Ndugu Chanler, a former member of Santana. Chanler has known Diaz and worked with his students for more than 20 years.

Personal accolades from prominent musicians like Chanler are nothing new for Diaz, who became MacArthur's director of bands in 1993. His ensembles have gained domestic and global notice, performing multiple times for both the Midwest Clinic and the International Association of Jazz Educators. But for all the outside attention, it is the wins in the University of Houston's competitions that most hit home, said Diaz, who is adamant about maintaining his local focus.

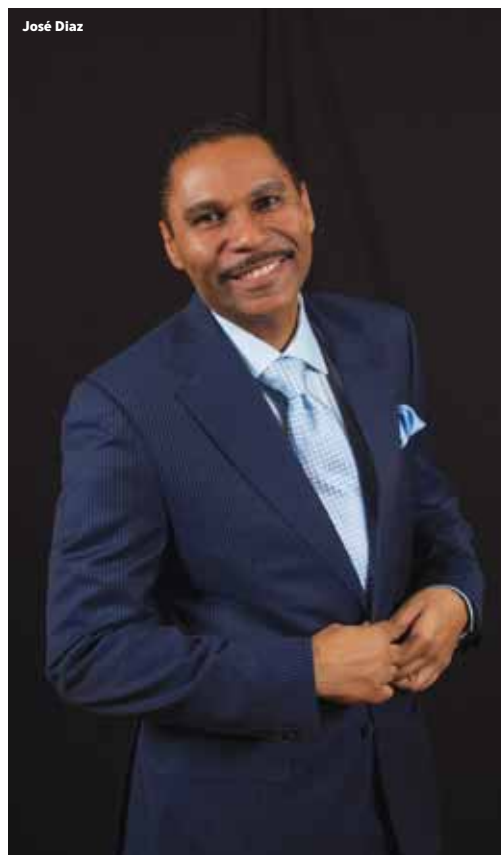
When Diaz arrived at MacArthur, jazz-ensemble members garnered little respect; some were even caught up in the subculture of drugs and gangs. So Diaz decided on a strategy of image-shaping. "I had to develop a culture for the music I wanted to introduce them to," he said. "And to do that, the kids who were involved with the band had to be the cool kids in the school."

The turning point came in the early years, he said, when the student body "went crazy" over arrangements he had written of pop tunes that were radio hits. Since then, the band's book of Diaz arrangements has grown markedly, as have the band members' self-regard and the community's respect for them and their leader, said Margaret Guerra, a faculty member who has worked with Diaz for 25 years.

"He doesn't just teach music," she said. "He is a model of how to conduct yourself in public."

Scrupulous attention to public image is one aspect of Diaz's philosophy that has not changed. But, at age 53, he has begun de-emphasizing competitions. Rather than "looking to the trophy" and perfecting no more than eight tunes a year, he said, the MacArthur band has been covering as many as

José Diaz



40 songs. The three-week summer workshop at his institute covers as many as 30 tunes.

"It's more of a realistic approach," he said, "reflecting what they'd be expected to know if they decided to become a professional player."

Three former students have won Grammy awards and alumni have performed with many famous artists, from Harry Belafonte to Beyoncé. The ensembles have welcomed as guest artists a long list of jazz and Latin luminaries, from Terence Blanchard and Branford Marsalis to Johnny Pacheco and Celia Cruz.

In July, Diaz said, Chanler will travel to Houston to be the soloist on "The Drum," part of a suite Diaz is writing for the institute's ensemble. Chanler will interact with the student musicians for several days, as he typically has done for decades.

Percussionist Johnathan Hulett, who played in Diaz's bands for nine years, recalled such visits as high-intensity periods that prepared him for classes at the University of Miami, where he is now a junior studying under trumpeter Brian Lynch, who is scheduled to visit Diaz's institute in June.

"He created an environment where you'd have pride in your work ethic," Hulett said of Diaz. "The only competition you were in was with yourself."

—Phillip Lutz

Cooper Leith,
University of Denver



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Bill Sears
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Santa Ana, CA

**Keeland Bowers,
"Zat You Santa Claus"**

Los Angeles County
High School for the Arts
Jason Goldman
Los Angeles, CA

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California State University
Christine Helferich Guter
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Vocal Jazz Soloist

Graduate College Outstanding Performance
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Graduate College Outstanding Performance
Mihwa Kim Band; Rosana Eckert, mentor

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Blues Pop Rock Group

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Jazz Education Achievement Award

Kent Devereaux

Cornish College of the Arts, Seattle, Washington

Nurturing Boldness & Creativity

In the lead-up to the inaugural Seattle Jazz Experience, Cornish College of the Arts Music Department Chair Kent Devereaux and the festival steering committee spent nearly a year in intense discussions about how to create a different kind of jazz festival. By the time the event happened in March, the idea had become so familiar to the organizers that Devereaux was stunned to see just how successful they'd been.

"It was almost comical," Devereaux said. "When you get together and talk about something for nine months, there's a lot of stuff that becomes assumed, but when the bands all arrived they didn't have any of that back-story. We suddenly realized that the things we thought were natural evolutions seemed like a fundamentally different type of festival to people who were just walking in cold."

Organizers wanted the focus of the Seattle Jazz Experience to be on interaction and connection, rather than competition. "Some parents are only interested in a festival where their child's band can compete and be first or second place," Devereaux said. "But that's really not what the arts are about. We're trying to broaden the conversation."

These changes are necessary, Devereaux explained, in a world where the landscape is rapidly

transforming both on and off campus. "Higher education in general is changing. We've also seen the economics of the music industry completely change in the last 10 years. Next year will be the 50th anniversary of the jazz program at Cornish, which is something to be proud of, but at the same time we realize that the students who we educate today are going to be growing up in a very different world."

The first incarnation of the Seattle Jazz Experience aimed to offer students a path into the future through access to working artists and connections with other bands. "Kent Devereaux and his staff were wonderful, keeping the atmosphere of the festival upbeat with the focus on the sharing of ideas," said Steve Owen, director of jazz studies at the University of Oregon. "In a culture that needs to find its sense of community, anything that we can do to encourage and give just worth to the arts and arts education is important."

A composer, director and producer of opera and musical theater, Devereaux arrived at Cornish College in 2008 determined to reinvent the idea of the music conservatory. "I coined the word 'exploratory' because we really wanted to create something that changed the central dynamic and aesthetic of an



arts college," Devereaux said. "The motivating factor is based around the creation of the new, the bold and the challenging. Jazz is a hundred years old, so it's entering the phase when in the academic world it has swung too much towards the conservative and retaining the tradition. We want to make sure that the balance leans toward being bold and creative—and failing. You should try and fail in school, because you're not going to have too many opportunities to do that in real life."

—Shaun Brady



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Jazz Education Achievement Award

Steve Sveum

Sun Prairie High School, Sun Prairie, Wisconsin

Teaching Teamwork, Embracing Enthusiasm

For Steve Sveum, directing the jazz band at Sun Prairie High School in Wisconsin is not just about achievement—although his school's ensembles have won an impressive string of accolades. He chalks it all up to a sense of community.

"I feel fortunate to be a part of a solid music program," said Sveum, who has led his students to the finals at the Jazz at Lincoln Center Essentially Ellington competition eight times. "I see alumni come back to watch rehearsals, or offer to do a sectional. I say to my students, 'Those guys could be doing anything on their break, but they come back to see you guys. They care about you and want you to do well.'"

Sveum, a saxophonist, knows all about such dedication. Not only has he taught at Sun Prairie for 28 years, he was a student there himself.

"I was in the jazz ensemble, wind ensemble, marching band and ran a polka band," Sveum recalled. "We made a lot of money with that polka band. I loved it, but I didn't know that I could make a living out of it."

So Sveum attended the University of Wisconsin—Eau Claire to major in business, but also because of its reputable music program. After the first semester, playing music remained his true passion, so he

switched his academic focus. Just after graduation, he ran into his former high school band director, Bernie Powers. As it turned out, there was an opening at his alma mater, but Sveum was reluctant to return to his teenage stomping grounds.

"Bernie talked me into applying," Sveum said. "I wanted to go out in the world. But he said, 'Where are you planning on going that's better than what's here?'"

During the job interview, Sveum learned that there was no jazz band at the school, so he got one going. Students were excited about it, and he credits them for its initial, and continued, success. But there's no denying his own extracurricular efforts helped, including establishing the Sun Valley Jazz Festival in 1990. One of that event's guest artists, Richard Davis, a professor at University of Wisconsin—Madison, has provided ongoing support to the high school, as have other music faculty members, like Les Thimmig and Johannes Wallmann. (Sveum studied under Thimmig while earning his master's of music education degree in 1992.) Sveum has also been a longtime faculty member at Birch Creek, a jazz camp in Door County, Wis.

Sveum's students say that his focus on teamwork




is the root of his program's ongoing success.


"He's always emphasizing how we're not just a group of individuals," said trombonist Alex Valigura, a senior. "We have to work together, or nothing gets accomplished."

The enthusiasm they have today should endure, if Sveum's past, and recent, successes are any indication.

"A lot of [alumni] are still attending concerts," Sveum said. "That they're staying that excited about music is what I feel best about." —Aaron Cohen

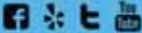
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- 1) Overall sound
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- 3) Proper interpretation of idiom
- 4) Improvisation or creativity
- 5) Technique
- 6) Intonation
- 7) Phrasing
- 8) Dynamics
- 9) Accurate rhythm/time
- 10) Material

ENGINEERING CRITERIA

- 1) Perspective: balance of channels; amount and type of reverb; blend (Do all sounds seem to have been performed at the same time and place? Do solos seem natural or do they stick out?).
- 2) Levels: saturation or other overload, under modulation resulting in excessive hiss, consistency of levels, left/right balance, etc.
- 3) Transparency and apparent transient response.
- 4) Special effects: Are they appropriate? Do they add or detract?
- 5) Extraneous noises, clicks, hum, etc. (for a non-live performance, any non-musical sound).
- 6) Professional etiquette.

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DB Award Plaque is awarded to the music department of each winning middle school, high school and college.

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