



HOPKINS CENTER
FOR THE ARTS

presents

CÉCILE MCLORIN SALVANT AND THE AARON DIEHL TRIO

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artist.

Funded in part by the Robert Grinnell Fund for the Hopkins Center and the Kenneth 1952 & Elle Roman Fund in Support of the Hopkins Center Visiting Performing Artists Program.

Spaulding Auditorium's Hamburg Steinway concert grand piano was purchased with generous gifts from Members of the Hopkins Center and Members of the Hood Museum of Art; the class of 1942, in memory of Allan Dingwall '42; and anonymous donors.

Sponsored by



Wednesday, February 25, 2015 • 7 pm

Spaulding Auditorium • Dartmouth College

BAND

Tonight's performance is presented without an intermission.

Cécile McLorin Salvant *vocals*

Aaron Diehl *piano*

Paul Sikivie *bass*

Peter Van Nostrand *drums*

ABOUT THE ARTISTS

When **Cécile McLorin Salvant** arrived at the Kennedy Center in Washington, DC, to compete in the finals of the 2010 Thelonious Monk International Jazz Competition, she was not only the youngest finalist, but also a mystery woman with the most unusual background of any of the participants. When she walked away with first place in the jazz world's most prestigious contest, the buzz began almost immediately. If anything, it has intensified in the months leading up to the launch of her Mack Avenue Records debut, *WomanChild*.

"She has poise, elegance, soul, humor, sensuality, power, virtuosity, range, insight, intelligence, depth and grace," Wynton Marsalis asserts. "I've never heard a singer of her generation who has such a command of styles," remarks pianist Aaron Diehl. "She radiates authority," critic Ben Ratliff wrote in *The New York Times* in response to one of her post-competition performances, and a few weeks later his colleague Stephen Holden announced that "Ms. McLorin Salvant has it all.... If anyone can extend the lineage of the Big Three—Billie Holiday, Sarah Vaughan and Ella Fitzgerald—it is this 23-year-old virtuoso."

Yet at almost every step of the way, McLorin Salvant has followed a different path from her peers. Born in Miami to a French mother and Haitian father, McLorin Salvant's first language

was French. She immersed herself in the classical music tradition, long before she turned to jazz—starting on piano at age five and joining the Miami Choral Society at age eight. When it came time for college, McLorin Salvant bypassed all the US conservatories and jazz schools, heading instead to Aix-en-Provence in France, where she continued to develop as a singer, but with an emphasis on classical and baroque vocal music as well as jazz.

There, thousands of miles away from jazz's land of origin, McLorin Salvant entered into a fruitful partnership with reed player and teacher Jean-François Bonnel, first as a student and soon as a performer. Before returning to the US, she gave concerts in Paris, recorded with Bonnel's quintet, and immersed herself in the early jazz and blues vocal tradition. By the time she returned to her home country to take the stage in the Monk Competition, she had drawn on this unusual set of formative experiences in shaping a personal style of jazz singing, surprising and dramatic by turns, and very much in contrast to that of the other participants and McLorin Salvant's contemporaries.

In the aftermath of McLorin Salvant's triumph at the Monk Competition, the jazz world eagerly awaited the winner's first US recording. Answering that call with *WomanChild*, McLorin Salvant draws on songs spanning three

ABOUT THE ARTISTS CONTINUED

centuries of American music. “I like to choose songs that are a little unknown or have been recorded very few times,” McLorin Salvant notes. “While these songs aren’t recognized as standards, many should be because they are so beautifully crafted.”

On the album, her repertoire ranges from the 19th-century ballad *John Henry*, refreshed in a spirited up-to-date arrangement, to McLorin Salvant’s own 21st-century waltz *Le Front Caché Sur Tes Genoux*, which draws on a poem by Haitian writer Ida Salomon Faubert for its lyric. She is joined by a world-class band that shares her concern for creating jazz of today by drawing on vibrant traditions of the past: pianist Aaron Diehl and bassist Rodney Whitaker (both of whom are Mack Avenue label mates), guitarist James Chirillo and master drummer Herlin Riley.

The old and new rub shoulders throughout this album, but this singer’s attitude is neither beholden to the past nor trying to anticipate the trends of the future. Her captivating singing is immersed in the immediacy of the present moment. So much so, that those who have seen McLorin Salvant in concert marvel at how she radiates the confidence and poise of a mature artist even though she is just at the dawn of her own career.

McLorin Salvant may have the deepest roots of any singer of her generation. She knows the sounds and styles of modern jazz but also possesses complete command of the classic blues and early American vocal tradition. She has studied the entire recorded legacy of the great Bessie Smith (1894-1937), often called the Empress of the Blues, and also has deep familiarity with Valaida Snow, Bert Williams and other early masters of American music. For her, these musicians are exponents of living

traditions that she has drawn into the orbit of her own work.

However, McLorin Salvant can’t be pinned down as a jazz traditionalist. Alongside fellow Monk Competition winner Jacky Terrasson, she has recorded works by John Lennon/Yoko Ono and Erik Satie, and can sing in French, Spanish or English as the mood and situation warrant. Knowledgeable jazz fans will identify the influence and inspiration from some of the most distinctive modern jazz stylists, such as Betty Carter, Carmen McRae and Abbey Lincoln. She is also currently continuing her studies of the classical and baroque tradition. In short, McLorin Salvant is a seeker and a creative spirit who is determined to push ahead, even while she shows an extraordinary command of the tradition that has preceded her.

In his article in *The New York Times*, critic Stephen Holden listed some of the virtues of McLorin Salvant’s singing: “perfect pitch and enunciation, a playful sense of humor, a rich and varied tonal palette, a supple sense of swing, exquisite taste in songs and phrasing, and a deep connection to lyrics.” Her musical skills are considerable, but they are matched by an interpretive ability that is almost more akin to an actor’s than a singer’s. She draws out the story hidden inside the song, and can draw on the elements of her own personality and a full gamut of emotional stances—from the darkly troubling to the richly comic—in bringing lyrics to life.

On *WomanChild*, McLorin Salvant gives music lovers the chance to hear why the illustrious judges at the Monk Competition gave her top honors. McLorin Salvant is still a bit of a mystery, but she will hardly be a secret any longer.

This is McLorin Salvant’s first engagement at the Hopkins Center.

ABOUT THE ARTISTS CONTINUED

Aaron Diehl *piano* is the 2011 Cole Porter Fellow in Jazz of the American Pianists Association. His distinctive interpretations of the music of Scott Joplin, Jelly Roll Morton, Art Tatum, Duke Ellington and other masters pays homage to the tradition while establishing his own original voice. Diehl has performed with the Wynton Marsalis Septet, the Jazz at Lincoln Center Orchestra, the Boston Symphony Orchestra, Benny Golson, Hank Jones, Wycliffe Gordon, Victor Goines, Wessell Anderson and Loren Schoenberg, and has been featured on Marian McPartland's NPR radio show *Piano Jazz*. His international touring has included major European jazz festivals as well as performances in South America and Asia. In addition to his *Mozart Jazz* trio album, he has recently released *Live at Caramoor*, from his solo performance at the prestigious festival in the summer of 2008. His latest trio CD is entitled *Live at the Players*. A native of Columbus, Ohio, Diehl is a graduate of The Julliard School where his teachers included Kenny Barron, Eric Reed and Oxana Yablonskaya. His honors include Lincoln Center's prestigious Martin E. Segal award in 2004, winner of the 2003 Jazz Arts Group Hank Marr Jazz Competition, and Outstanding Soloist at Jazz at Lincoln Center's 2002 Essentially Ellington Competition. Immediately following graduation from high school he toured with the Wynton Marsalis Septet. Diehl currently resides in Manhattan where he serves as pianist for St. Joseph of the Holy Family Church in Harlem.

Paul Sikivie *bass* moved to New York City in 2007 from Florida, seeking training from the masters of America's musical art, jazz. His search took him through the classroom and onto stages across the city and world. Sikivie has enjoyed and benefitted from playing with some great musicians: Matt Wilson, Ted Nash, Johnny O'Neal, Frank Kimbrough, Benny Green, Wycliffe Gordon, Chico Hamilton, Wes Anderson, Aaron Diehl and a host of others. He received a Masters from Julliard in 2009, having completed his Bachelor's at the University of North Florida in 2006.

Pete Van Nostrand *drums* was born and raised in Binghamton, NY. A graduate of Rutgers University and The Julliard School, he has been around New York since 2000 and has been called on to perform with Steve Davis, Jeremy Pelt, Eric Reed, Aaron Parks, Gerald Clayton, Chihiro Yamanaka, Dan Nimmer, Jeb Patton, Jim Rotundi, Mike LeDonne, Paula West and Sachal Vasandani, among many others. More recently he has been working with Kenny Barron, Brian Lynch, Jimmy Heath, Kurt Elling, The Clayton Brothers and Natalie Cole. Currently he can be heard touring with the Aaron Diehl Quartet, Cécile McLorin Salvant and the Gerald Clayton Trio. A supportive sideman and young veteran of the New York City jazz scene, he continues to keep busy in New York and on the road.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Cécile McLorin Salvant coached students in a vocal master class, visited classes in the Women's and Gender Studies department, and will participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

AUDRA McDONALD IN CONCERT

tue **APR 14** 7 pm • SPAULDING AUDITORIUM

Winner of a record-breaking six Tony awards and two Grammys, this barrier-breaking Broadway legend is blessed with a luminous soprano voice that can shape-shift from opera to Billie Holiday—and an incomparable gift for dramatic truth-telling that shines on stages, and in film and television. Her stunning evening of song at the Hop includes show tunes and selections from her new album *Go Back Home*.



THE NILE PROJECT

fri **APR 17** 8 pm
SPAULDING AUDITORIUM

A collective of master musicians from throughout the Nile Basin weaves together the deep grooves of Ethiopia with the Arab classical traditions of Egypt and Sudan, and rarely heard music from Burundi, Rwanda, Uganda and Kenya.

JAZZ DOUBLE BILL

TERENCE BLANCHARD E-COLLECTIVE & RAVI COLTRANE QUARTET

fri **APR 24** 8 pm • SPAULDING AUDITORIUM

Although a prolific composer for film, Broadway and opera, five-time Grammy winner Blanchard remains “a brass-wielding force of nature” (*Los Angeles Times*) as a trumpet player and bandleader. He and his honed, powerful band share the bill with a quartet led by saxophonist Coltrane, whose “quietly adventurous artistry” (*The New York Times*) embraces jazz traditions while forging a singular sound.



BARBARY COAST JAZZ ENSEMBLE

36TH ANNUAL “SENIOR FEATURE” CONCERT
DON GLASGO director

sat **MAY 9** 8 pm • SPAULDING AUDITORIUM

A celebration of the extraordinary musical talents of eight graduating students: flutists Leif Harder & Angela Kim, saxophonists Hannah O’Flynn, Manav Raj & Brett Szalapski, trumpeter Matt Metzler, trombonist Dan Nulton and drummer Eli Derrow. Ain’t nothin’ but a party, as each student chooses his or her own selection to perform.

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook

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