

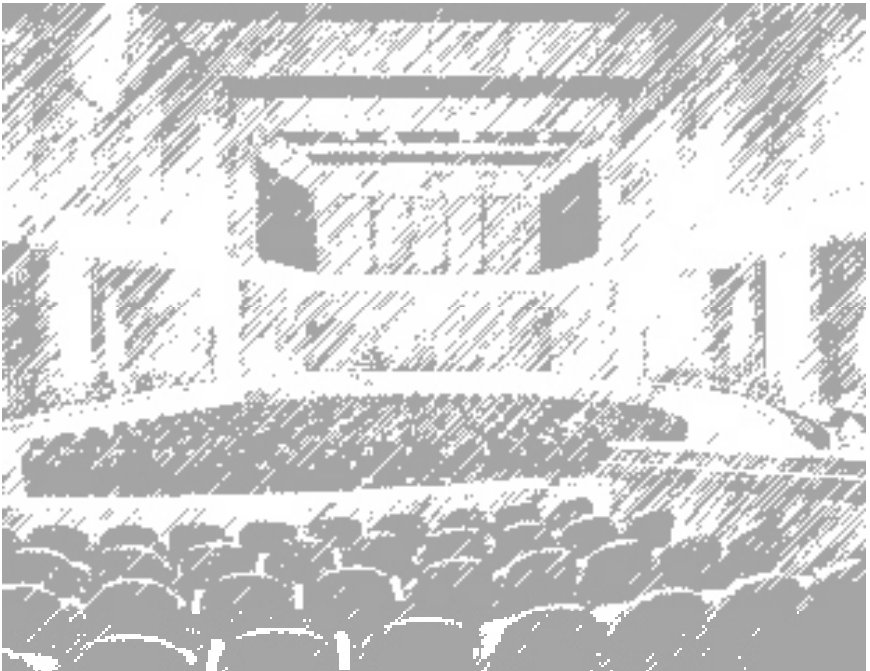
Kennesaw State University  
College of the Arts  
School of Music

presents



Senior Recital

Chris Otts, saxophone



Wednesday, May 7, 2014

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall  
*One Hundred Forty-third Concert of the 2013-14 Concert Season*

# Program

**Friday Night at the Cadillac Club** / Bob Berg

**Common Ground** / Bob Reynolds

**Synthetic Blue** / Chris Otts

**Internal Struggle** / Chris Otts

**Tension** / Chris Otts

**Polliwog** / James Farm

**Chronos** / James Farm

**Feedback** / Bob Reynolds

Tyrone Jackson, piano  
Andrew Lastrapes, guitar  
Brandon Boone, bass  
Robert Boone, drums

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Jazz Performance.  
Mr. Otts studies saxophone with Sam Skelton.

# Program Notes

## **Bob Berg, tenor saxophonist**

Tenor saxophonist Bob Berg (1951-2002) channeled the bold dynamics of hard bop to emerge as one of contemporary jazz's most expressive and resourceful improvisers, honing a richly articulated sound bolstered by flawless technical command. Born in New York City on April 7, 1951, Berg grew up in Brooklyn, initiating piano lessons at age six. At thirteen, he moved to alto saxophone, first discovering jazz when a high school teacher introduced him to the music of Cannonball Adderley and Horace Silver. After dropping out of New York's High School of Performing Arts, Berg enrolled in a special non-academic curriculum at the Juilliard School of Music.

In 1968, he made his professional debut touring behind Brother Jack McDuff, and by the time the 1960s drew to a close, he specialized in tenor saxophone, his subsequent creative path profoundly shaped by John Coltrane. After a brief flirtation with free jazz, Berg renounced the avant-garde in favor of postwar bop. On the recommendation of fellow saxophonist Michael Brecker, he joined Silver in 1973, remaining with his boyhood hero for three years, when he replaced George Coleman in Cedar Walton's *Eastern Rebellion*. In 1978 Berg stepped out to record his debut LP, *New Birth*, and after leaving Walton in 1981, he cut his sophomore effort, *Steppin': Live in Europe*; he rose to new levels of renown upon joining Miles Davis in 1984, a three-year stint that set the stage for his 1987 breakout session, *Short Stories*.

Berg closed out the decade in the band he led with co-founder/guitarist Mike Stern, cutting a series of LPs including 1988's *Cycles* and 1990's *In the Shadows*. In 1992, he signed on with Chick Corea's acoustic quartet, and that same year led his own quartet on a U.S. Department of State-sponsored tour of the Caribbean. Upon releasing the 1997 solo date *Another Standard*, Berg joined an acoustic reincarnation of the group Steps Ahead, and in 2000 he also joined the cooperative project the Jazz Times Superband, collaborating with Randy Brecker, Joey DeFranco, and Dennis Chambers. Berg next surfaced alongside vibraphonist Joe Locke in the group 4 Walls of Freedom. Sadly, their eponymous debut set did not appear until after the saxophonist's death in an auto accident near his home on Long Island on December 5, 2002.

## **James Farm, acoustic jazz quartet**

Formed in 2009, James Farm is an acoustic jazz quartet consisting of saxophonist Joshua Redman, pianist Aaron Parks, bassist Matt Penman, and drummer Eric Harland. These four free-thinking musicians all individually hold a stake in the fu-

ture of jazz, and together form a group with a new take on song-based improvisation, a group that invites you to share in the navigation of their own musical future.

From their first gig at the Montreal Jazz Festival they have been writing and honing music that carries strong melodies and buoyant grooves, but defies facile comparisons. They strive, in their own words “to make new musical connections for the times we live in, and new beats for what now surrounds us.” This band wants to move you, and only asks for an open mind.

### **Bob Reynolds, saxophonist**

It's a rare saxophonist who's as comfortable in an arena full of rock fans as in an intimate jazz club. Bob Reynolds is a rare saxophonist.

Reynolds spent years touring the world in John Mayer's band, winning new fans with his solos on crowd favorites like *Vultures*, *Wheel*, *Gravity* and *Covered in Rain*. Watch his performances on YouTube and you'll see hundreds of accolades from admiring fans—not a normal occurrence for a saxophonist in a rock band. Reynolds' partnership with Mayer reminds many of Sting's collaborations with Branford Marsalis in the 1980s. Both he and Mayer are big fans of that band.

Reynolds has recorded and performed with everyone from Usher, Josh Groban and the Jonas Brothers to Amos Lee, Willie Nelson and Nellie McKay. He calls himself a “melody architect” and refuses to be boxed in by conventional genre labels. A child of the 80s, Reynolds' music is a blend of his early influences (Sting, Bruce Hornsby, Tears for Fears), R&B and soul (Michael Jackson, Marvin Gaye, Stevie Wonder), and jazz (Stan Getz, Joshua Redman, Chris Potter).

At the same time as he's been touring the world to packed stadiums and playing with A-list superstars, Reynolds has stayed true to his jazz roots with performances in clubs across the U.S. Three of his five albums were recorded live with a who's who of the jazz and rock worlds, including keyboardist Aaron Goldberg, guitarist Mike Moreno, bassist Reuben Rogers, and drummer Keith Carlock, who's toured with both Sting and Mayer. Reynolds' records reflect his affinity for the jazz tradition at the same time as they display his skill with pop music. He makes the music he wants without compromise.