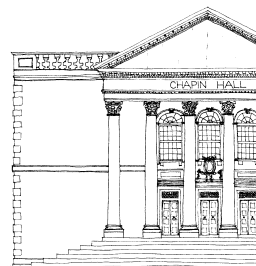


Williams College Department of Music



Karrin Allyson

**Ed Howard, bass; Tim Horner, drums;
Rod Fleeman, guitar**

Born on July 27th, in Great Bend, Kansas, Karrin Allyson (pronounced 'CAR-in') has spent the last fifteen years carving out an impressive career as a singer, songwriter, pianist, composer and bandleader. It's not just critics who love her, it's the rest of the world, too—musicians, concertgoers and connoisseurs of quality music.

One thing's for certain, though: The three-time GRAMMY® Award-nominated artist has been winning over fans and critics alike. And she's been doing so just about everywhere jazz can be heard or seen since 1992. That was the year Allyson assembled her Kansas City-based rhythm section, borrowed funds from her family and headed into the studio. The result? **I Didn't Know About You**. The reaction was immediate. "Stunning debut! Irresistible twists of melody and inflection," wrote veteran jazz critic Neil Tesser in *Playboy Magazine*, placing the young singer in the company of legends Ella Fitzgerald and Shirley Horn. Critics and jazz lovers from coast to coast echoed the news. Allyson is a major talent that will drive you wild.

Over the years, Karrin Allyson has recorded a series of eleven CDs for Concord Records, each of which have showcased her astonishing breadth of repertoire, from standards by Gershwin and Porter to Thelonious Monk. She has also taken on French and Brazilian music (**From Paris to Rio**), the genius of John Coltrane (**Ballads: Remembering John Coltrane**) and the blues (**In Blue**).

Most recently, the vocalist has released *Imagina: Songs of Brasil*, a beautiful collection of 14 tracks that features songs sung fully in Portuguese, as well as Brazilian songs with English translations by Susannah McCorkle, Chris Caswell, Gene Lees, Paul Williams and Jon Hendricks. But, "Whatever your native language," she says, "I hope that these songs speak directly to your heart, as they have to mine."

Her many eclectic and steadfast recordings, however, are only the tip of the iceberg. Karrin Allyson spends two days out of three on the road, playing the major jazz festivals and clubs of the U.S. and making repeated tours overseas. In February 2004, she toured Australia for the first time. This summer, she embarked on yet another tour of Europe, South America and the Far East. What you may not know, is that not only has Karrin performed in traditional jazz venues throughout the world, but she has appeared at Carnegie Hall, at Lincoln Center, and at the 92nd St. Y, —performances made all the more special to the artist because those concerts took place in what has been Karrin's adopted home town for the last decade, New York City.

The singer has also been a popular and welcomed guest of Garrison Keillor on National Public Radio's *A Prairie Home Companion* on several occasions, most recently from Tanglewood. And finally, Allyson and her band have performed with symphony orchestras around the country, including the new Carnegie Hall concert series at Zankel Hall.

What has generated this much esteem and success? First of all there is the singer's uniquely distinctive voice. Notable jazz critic and historian Gary Giddins affirms, "Allyson coolly stakes her claim. She brings a timbre that is part ice and part grain...incisive, original, and emotionally convincing." The Houston Press agrees wholeheartedly, "If there's a choir in heaven, someday the exquisite vocalist Karrin Allyson will lead it. She's such an otherworldly talent that the creator probably already has her on heavy rotation."

But there is more. When one listens to Allyson, you hear heart, intelligence, and musical sophistication. Her emotional range, from heartfelt to sassy, is beyond her musical peers. And there is a literate and engaging connection that honors the great traditions of blues, jazz and roots, expands to the Great American Songbook and embraces French and Brazilian rhythms.

The classically trained Karrin Allyson is also a great bandleader—she is a musician's musician. If you listen carefully, you will hear highly developed musical interplay with her band that sounds so effortless and natural that it conceals the deep level of musical sophistication. This is one of Allyson's great achievements, and it is the result of working for more than a decade with an ensemble of fearless and powerfully committed jazz virtuosos. Together, they have developed a powerful and flexible language and style unique among current groups.

Tuesday, September 22, 2009

8:00 P.M.

Chapin Hall

Williamstown, Massachusetts

*Please turn off or mute cell phones, audible pagers, etc.
No recording or photography is permitted.*

Bios

Ed Howard currently resides in New York City and is a highly sought after bassist. Ed has had a long-standing tenure with the Roy Haynes Quartet since 1982. Ed also sights Clifford Jordan as a major influence in his musical development. He was the bassist in Mr. Jordan's quartet from 1983 to 1992 including his first recording – *Dr. Chicago*, featuring Jaki Byard - *Beehive Records*. Ed's involvement with Gary Thomas' Group, 7th Quadrant, is a testimony to his abilities outside the parameters of acoustic jazz. Mr. Thomas' rap/hip hop inspired work is rhythmically and harmonically demanding. Ed states: "Gary's music is a perfect vehicle for me to express myself in ways I would not normally be able to." Some of Ed's best recorded work can be heard on Mr. Thomas' CD, *Till We Have Faces*, a project which afforded Ed his first opportunity to perform with guitarist Pat Metheny.

Ed was born and raised in Washington D.C., where he attended Federal City College and studied with bassist Marshall Hawkins. In 1981 Ed was the recipient of a National Endowment for the Arts Award, enabling him to study with bassist Buster Williams.

Tim Horner began playing the drums at the age of ten and is a graduate of Berklee College of Music and studied percussion with Dean Anderson, drums with Keith Copeland and drumming concepts with bassist Miroslav Vitous. His first major professional work was with The Tommy Dorsey Orchestra, which he joined in 1978 and has recorded and performed with many artists including Miroslav Vitous, John Scofield, Jack Wilkins, Buddy DeFranco and Bob Mover. He has traveled extensively in the US, Europe, the Balkans, Asia, North and South America with some of the world's greatest jazz talents, performing concerts, clubs, recordings, teaching and master classes. Some of the artists he has worked with include: Warne Marsh, Hank Jones, Helen Merrill, Ernestine Anderson, George Mraz, Miroslav Vitous, Clifford Jordan, Pepper Adams, Richie Cole, Joe Locke, Ed Howard, Frank Kimbrough, Ted Nash, Ben Allison, The Jazz Composers Collective, Wynton Marsalis, The Maria Schneider Jazz Orchestra, The Village Vanguard Jazz Orchestra, Mark Murphy, Joe Williams, Carol Sloane, Roseanna Vitro, Dena Deroose, Sarah James, Bill Mays, Bob Kindred/Ann Phillips & The Jazz Nativity, The MaryAnn McSweeney Quintet, The Mike Fahn Band, Vic Juris, Dave Liebman, Billy Drewes, Dick Oatts, Corey Christiansen, The Stryker/Slagle Band, John Hart Trio, The Rufus Reid Quintet and Linear Surroundings, John Dimartino, Bill Gerhardt & Cotangent, Mark Sherman, Marc Mommaas, Alan Farnham, and Tomoko Ohno.

For the past three years he has been a regular substitute with The Village Vanguard Jazz Orchestra @ NY's Village Vanguard as well as traveling to Europe and other local New York area venues. Tim has an artist endorsement with Vic Firth Sticks and with Istanbul Cymbals and is currently working towards producing a recording of his own compositions which will be his first recording as a leader.

Rod Fleeman, one of Kansas City's most noted jazz guitarists, is in constant demand, appearing with many of the best jazz groups in town. His influences cover a wide range of the musical spectrum, which in turn, allow him to fit into many different settings ranging from duos to large jazz ensembles.

Fleeman has been a professional guitarist for over 30 years. He developed a love for jazz while a freshman at Southwest High School in Kansas City, MO. After high school Fleeman attended the University of Utah and studied jazz guitar under Dr. William Fowler. Fleeman returned to Kansas City to work extensively after his freshman year. He played jazz six nights a week at various jazz venues, became the staff guitarist at Starlight Theatre and "learned the ropes" of playing a myriad of musical genres as a freelance musician and member of the Kansas City Musician's Union Local 34-627. Fleeman returned to the academic environment after receiving a scholarship to attend the University of Miami. He was drawn to Miami because of the outstanding jazz program and the recommendation he received from former Miami student, Pat Metheny. Fleeman made the number one jazz band and continued his professional career as a guitarist for various shows on Miami Beach. A move to New York was next, where Fleeman did extensive touring and recording with the jazz fusion group Dry Jack. Since returning to Kansas City in 1981, he has toured and recorded with such artists as Marilyn Maye, Karrin Allyson, Jay McShann, Claude Williams and Interstring. Fleeman has taught jazz guitar at Missouri Western State College and is currently on staff at the University of Missouri-Kansas City.

Upcoming Events:

See music.williams.edu for full details and to sign up for the weekly e-newsletters.

All events at the '62 Center are free but require tickets. Box Office: 413-597-2425

9/23: MIDWEEKMUSIC, Chapin Hall Stage, 12:15 p.m.

9/30: MIDWEEKMUSIC, Chapin Hall Stage, 12:15 p.m.

10/2: Faculty Recital: Ronald Feldman, cello, Brooks-Rogers Recital Hall, 8:00 p.m.

10/7: MIDWEEKMUSIC, Chapin Hall Stage, 12:15 p.m.

10/14: MIDWEEKMUSIC, Chapin Hall Stage, 12:15 p.m.

10/9: Visiting Artist: Bill Lowe-Andy Jaffe Big Band, '62 Center - AMT, 8:00 p.m.

10/16: Berkshire Symphony Orchestra, '62 Center, MainStage, 8:00 p.m.

10/18: Berkshire Symphony Orchestra, Colonial Theatre, 2:00 p.m. (Tickets through the Colonial Theatre)

10/21: MIDWEEKMUSIC, Thompson Memorial Chapel, 12:15 p.m.