

the **CLAYTON
BROTHERS**
quintet


Saturday,
February 19
8:00 p.m.

the **CenterStage**



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So Much to Do.™

2010-2011 Professional
**TOURING
ARTIST**
Series



The Reston Community Center presents

The Clayton Brothers Quintet

John Clayton

Bass

Jeff Clayton

Alto Sax, Alto Flute

Gerald Clayton

Piano

Terell Stafford

Trumpet, Flugelhorn

Willie Jones

Percussion

The Clayton Brothers


John and Jeff Clayton prove conclusively, that while blood may be thicker than water, it can also carry an unimpeded flow of pure creativity.

Their GRAMMY® nominated quintet, The Clayton Brothers, was originally founded in 1977, and while their paths would sometimes diverge, the brothers continued to share a common musical vision that would draw them back together. Their CD, *Back in the Swing of Things* (Hyena) demonstrates their unique musical vision and swing. That CD as well as *Expressions and Siblingity* (Qwest) are bristling with surprises, delights and the kind of musical telepathy that could only come from tuned in siblings.

The brothers place a strong emphasis on sharing what it is they know and thus are dedicated jazz educators who travel extensively to participate in workshops and music clinics around the world. In the fall of 2004, The Clayton Brothers were featured on the cover of *JazzTimes' Education Resource Guide*, naming them jazz educators for the year.


John Clayton

The seven time GRAMMY® nominated bassist/composer/conductor's talents are consistently requested by the movers and shakers in the jazz industry, such as Quincy Jones and Tommy Lipuma. As a result, in 2008 Clayton won a GRAMMY® award for his arrangement of "I'm Going to Live Til I Die" featured on Queen Latifah's cd entitled, *Travelin' Light*. Clayton says, "When composing or arranging for the Clayton-Hamilton Jazz Orchestra, I am a disciple of Duke Ellington, Thad Jones, Oliver Nelson, Quincy Jones and Gil Evans, to name just a few." Regarding his bowing, he cites the radically different techniques of Slam Stewart, Major Holley and Paul Chambers as influences. There is no doubt, however, that John has created a niche for himself wherein he stands alone. As a testament to his immense talent and broad ranging appeal, John Clayton served as the Artistic Director of Jazz for the Los Angeles Philharmonic at the



Hollywood Bowl from 1999 through 2001. John has written and arranged music for Diana Krall, Dee Dee Bridgewater (including her GRAMMY® award winning CD *Dear Ella*), Natalie Cole (for which he received a GRAMMY® Nomination), Milt Jackson, Nancy Wilson, Quincy Jones, George Benson, Dr. John, Regina Carter and others. He has been commissioned by many ensembles, including the Northwest Chamber Orchestra, the American Jazz Philharmonic, The Iceland Symphony, The Metropole Orchestra, The Carnegie Hall Big Band, The Richmond Symphony, the WDR Orchestra, and the Amsterdam Philharmonic. John is no stranger to platinum record status having been awarded one for his stirring arrangement of “The Star-Spangled Banner” performed by Whitney Houston during the Super Bowl in 1990. He has won numerous awards such as the Golden Feather Award given to him by the legendary Leonard Feather and the Los Angeles Jazz Society’s Composer/Arranger award. In 2006, John received a lifetime achievement award from the Los Angeles Jazz Society. He is the past president of the International Society of Bassists and has served as President of the American Society of Music Arrangers and Composers for the past five years. Since 2006, John has served as the Artistic Director for the Lionel Hampton International Jazz Festival. The festival recently received the National Medal of Arts from President Bush. As Artistic Director of the Vail Jazz Workshop, he participates in choosing talented students from across the nation in an intensive week of learning to play jazz. John is also the Director of Jazz for the Port Townsend Jazz Camp and has served in that capacity for the past three years. Following his credo that music is passed on from one musician to the other, John also teaches at the University of Southern California. In the past, John has served as the musical director of several jazz festivals including the Sarasota Jazz Festival and the Santa Fe Jazz Party.

The Clayton-Hamilton Jazz Orchestra is co-led by John, his brother, saxophonist, Jeff Clayton, and drummer, Jeff Hamilton. In the February, 2007 issue of *JazzTimes*, the Readers voted CHJO the best big band! This followed the December 2004 issue of Downbeat Magazine Readers Poll where CHJO was named the best big band in America. CHJO has recorded with Queen Latifah, John Pizzarelli, Diana Krall’s Christmas CD, as well as Diana’s latest CD, and legendary R&B singer, Gladys Knight. Also, John co-leads with



Jeff, the Clayton Brothers Quintet, whose latest album, *Brother to Brother*, is available on Artistshare.

Clayton's serious study of the double bass began at age 16 when he studied with famed bassist, Ray Brown. At age 19, John was the bassist for Henry Mancini's television series "The Mancini Generation." Later he completed his studies at Indiana University in 1975, graduating with a Bachelor of Music in Double Bass. Touring with Monty Alexander and the Count Basie Orchestra followed. He held the principal bass position in the Amsterdam Philharmonic Orchestra for more than five years. In an effort to sum up John Clayton's unique expertise, Mark Fendel of *Jazz Scene* said, "the man just does it all." He is equally comfortable in jazz and classical music, and hits the mark, whether it is as composer, arranger, conductor, teacher, in addition to his magnificence on bass."

Jeff Clayton


My experience from the masters:

From Thad Jones who led the Count Basie Orchestra when I was on the band the second time I learned the art of rehearsal—how to give musicians the support they needed to create without restrictions. He had a wonderful heart.

From my life long association with Ray Brown I learned about expression, being yourself no matter what and to do what you do best. "Push through the music phrase," Ray would say, "put it out there." He left a void in our lives.

From years in the studio and on stage with Frank Sinatra, I was shown how to embrace long phrases and how to just state the melody.

Benny Carter told me, "the writer wrote the melody for a reason Jeff." While playing on the Gene Harris Philip Morris Super band with Sweets Edison, the economy of ideas comes to mind. My musical experience through application has been rare and invaluable.



Music is not mine to keep only to have and to hold. I must give back what I have been so freely given so I spend a good amount of time teaching.

- University of Southern California; 2000–2004; Shelly Berg, Dr. Ron McCurdy
- UCLA; 1998–2002; Kenny Burrell Jazz Studies Head

Numerous Jazz Camps and Clinic Credits are:

- Vail Jazz Camp; 1994–2004
- Stanford Jazz Camp; 2001
- University of Notre Dame with Jon Faddis; 2003
- Port Townsend; 1991–1993


I am co-leader in a band with my brother John Clayton and Jeff Hamilton called the Clayton-Hamilton Jazz Orchestra.

John and I also continue our original childhood group The Clayton Brothers. Both groups tour and showcase original compositions and arrangements by me Jeff, and John Clayton

Gerald Clayton

A quarter of the age of Jazz, Gerald Clayton stakes his claim in the history and the present of this vital music with the following words, “Tradition and innovation can peacefully coexist.” In libraries and on drawing-boards around the country this statement might be true, but with Gerald behind the piano this coexistence is anything but peaceful.

His dynamic and award-winning sound has been praised in print by the *Jazz Times* and the *Los Angeles Times*. *The New York Times* has saluted his “Oscar-Peterson like style” and “huge, authoritative presence” and *Down Beat Magazine’s* 2008 Readers’ Poll named him one of the top up-and-coming pianists to watch. As a composer, his work has been commissioned by the Jazz Gallery in New York City and performed overseas by the BBC Orchestra. He has been honored with a Level 1 award by the National Foundation for the




Advancement of the Arts (NFAA), the title “Presidential Scholar in the Arts,” and second place in the Thelonious Monk Institute Jazz Piano Competition. Dodging early pressures to emerge as a prodigy, Gerald instead honed his talents and his resolve to ensure that this next generation is never lacking for complicated, swinging pieces and performances that are steeped in tradition while always facing the future.

Born in the Netherlands in 1984, Gerald grew up mainly in Los Angeles with a musical family that includes his father, bassist/composer John Clayton, and uncle, saxophonist Jeff Clayton. At the age of six Gerald began eleven years study of classical piano with Linda Buck before enrolling in the Jazz Studies program at the University of Southern California. In college in Los Angeles and a year at the Manhattan School of Music, Gerald studied piano and composition under Shelly Berg, Billy Childs, and Kenny Barron.

Professionally, Gerald has had the honor of performing nationally and internationally with some of the most established names in Jazz such as Lewis Nash, Al Foster, Terrell Stafford and Clark Terry. Duo piano concerts with Gerald have featured artists as celebrated and diverse as Hank Jones, Benny Green, Kenny Barron, Mulgrew Miller and Tamir Hendelman. Gerald also relishes playing with Jazz’s next generation of innovators: Ambrose Akinmusire, Dayna Stephens, Kendrick Scott and many others.

From 2006-2008, Gerald toured extensively with Roy Hargrove in his quintet, big band, and funk group and is currently a member of the Clayton Brothers Quintet. He can be heard on the Clayton Brothers’ latest release, *Brother to Brother*, as well as Hargrove’s 2008 *Earfood*, and Diana Krall’s *From This Moment On*.

But it is Gerald’s own trio, based in New York City and comprised of Justin Brown (drums) and Joe Sanders (bass), that provides him the most direct opportunity to explore and expand his own thoughts in music. Following upon their touring in Europe and the U.S., where they were praised for balancing a “deconstructivist aesthetic” with “a stronghold on the swing factor,” Gerald and his trio are set to release their debut album, *Two Shade*, early this year



on ArtistShare (www.ArtistShare.com), and internationally on the Universal imprint, Emarcy.

Gerald relishes a method of open-mindedness: “I have listened to lots of different musical styles as long as I can remember. I continue to absorb all these influences and in doing so create my own voice—by combining their forces into a harmonic whole...I seek to blend the various styles and sounds I love into a balanced, tasteful musical language.”

<http://www.geraldclayton.com>


<http://www.artistshare.com/twoshade>

<http://www.artistshare.com>

Terell Stafford

Terell Stafford has been hailed as “one of the great players of our time, a fabulous trumpet player” by piano legend McCoy Tyner. Known for being a gifted and versatile player with a voice all his own, Stafford combines lyricism and a deep love of melody with a spirited, adventurous edge. This uniquely expressive, well-defined musical talent allows Stafford the ability to dance in and around the rich trumpet tradition of his predecessors while making his own inroads.

Stafford picked up his first trumpet at the age of thirteen, and even though he was drawn to jazz, initially studied classical music. While pursuing a music education degree at the University of Maryland, Stafford played with the school’s jazz band. It was during this time that he began to immerse himself in jazz, listening to everything that he could get his hands on. He cites as one of his most profound musical influences Clifford Brown’s rendition of “Cherokee.” In 1988, Stafford had the good fortune to meet and receive advice from Wynton Marsalis who suggested that Stafford study with Dr. William Fielder at Rutgers University. During his time at Rutgers, Stafford was invited to join Bobby Watson’s group, Horizon. Over the next five years, Stafford was able to balance his offstage education with the incredible knowledge and experience




he gained from performing alongside Watson, co-leader Victor Lewis, and Shirley Scott. Stafford credits this time with teaching him to be an effective arranger, a composer, and a bandleader, all things that Bobby Watson himself learned from his time with the late Art Blakey while performing with the Jazz Messengers. Stafford's time with Horizon led to his joining McCoy Tyner's Latin All-Star Band which featured some of the best Latin jazz players, including trombonist Steve Turre, flutist Dave Valentin and percussionist Jerry Gonzalez.

Since the mid-1990's Stafford has performed with groups such as Benny Golson's Sextet, McCoy Tyner's Sextet, the Kenny Barron Sextet, the Jimmy Heath Big Band, and the Jon Faddis Orchestra. Currently he is a member of the GRAMMY® award winning Vanguard Jazz Orchestra (GRAMMY® 2009, Best Large Ensemble, Live at the Village Vanguard), as well as a member of the Clayton Brothers Quintet and the Frank Wess Quintet. Between 2006 and 2007 Stafford played an integral part on several albums including Diana Krall's GRAMMY® nominated *From this Moment On* (2006) for which Stafford joined with the Hamilton-Clayton Jazz Orchestra. In celebration of Jimmy Heath's 80th birthday, Stafford recorded with the Jimmy Heath Big Band for the album *Turn Up the Heath* (2006). A regular member of drummer Matt Wilson's group Arts and Crafts, Stafford is featured on the album *Scenic Route* (2007). As a member of drummer Alvin Queen's band, Alvin Queen and the Organics, Stafford is heard on the album *I Ain't Lookin' at You* (2006).

Stafford has also been an integral part of bands led by such venerable artists as Cedar Walton, Sadao Watanabe, Herbie Mann, and Matt Wilson. He has appeared on television (*The Tonight Show with Jay Leno* and *You Bet Your Life* with Bill Cosby) and can be heard on the soundtrack for the feature film, *A Bronx Tale*. He has also performed as a guest artist with the Billy Taylor Trio on National Public Radio's "Billy Taylor's Jazz at the Kennedy Center."

Stafford has recorded five albums as a leader with his debut album in 1995 entitled *Time to Let Go* (Candid). In 1997, he followed this album with the critically acclaimed *Centripedal Force* (Candid). His third album as a leader was the popular *Fields of Gold* (Nagel-Heyer) featuring the talents of Bill Cunliffe,




Kiyoshi Kitagawa, Antonio Hart, and Rodney Green. His fourth release was the enthusiastically received *New Beginnings* (MaxJazz 2003) and features Mulgrew Miller, Derrick Hodge, Dana Hall, Steve Wilson, Dick Oatts, Harry Allen, and Jesse Davis. Stafford's latest release which features his working band is entitled *Taking Chances* (MaxJazz 2007) and has been called his best album yet. As a sideman Stafford has been heard on over 80 albums.

An educator as well as a performer, Stafford currently holds the positions of Professor of Music and Director of Jazz Studies at Temple University in Philadelphia where he was a recent recipient of the University's "Creative Achievement Award." He is also a clinician for the prestigious Vail Foundation in Colorado and Jazz at Lincoln Center's Essentially Ellington Program. Formerly, Stafford served as a member of the faculty for the Juilliard Institute for Jazz Studies in New York.

Stafford was born in Miami and raised in Chicago and Silver Spring, Maryland. He received a Bachelor of Science in Music Education from the University of Maryland in 1988 and a Masters of Music from Rutgers University in 1993.

Willie Jones

Born in Los Angeles, California on June 8, 1968, Jones' earliest exposure to music was through his father, Willie Jones II, an accomplished and notable jazz pianist, who offered guidance and inspiration to his gifted son. Dedicated to the further development of his skills, the younger Jones spent the next few years working diligently with acclaimed drummers and music instructors and began performing with distinguished musicians by the time he was in his teens. He completed his academic training after receiving a full scholarship to the California Institute of the Arts where he studied under the tutelage of the legendary Albert "Tootie" Heath. Before he was a semifinalist in the 1992 Thelonious Monk Jazz Drum Competition, Jones co-founded jazz band Black Note. Influenced by the rich soulful energy of the West Coast bop movement, Black Note's hard-swing sound propelled them to first place in the prestigious



John Coltrane Young Artist Competition in 1991. Jones contributed his skillfulness as both musician and producer on all four Black Note recordings: *43rd & Degnan* and *L.A. Underground* (World Stage Records), *Jungle Music* (Columbia) and *Nothin' But the Swing* (Impulse!). By 1994, the band had toured Europe and across the U.S. and was the opening act for Wynton Marsalis.

Near the end of 1994, while Jones was reaching for a higher level of drumming dexterity, he gained the privilege of playing sideman to the renowned vibist Milt Jackson, where Jones learned the importance of pacing and sensitivity. Meanwhile, his musical career continued to unfold. From 1995 through 1998, he was a member of Arturo Sandoval's band and is featured on Sandoval's GRAMMY® award winning release *Hot House* (N2K). Subsequently, Jones recorded with Horace Silver on *Jazz Has a Sense of Humor* (Impulse!).

From 1998-2005, Jones was a member of Roy Hargrove's Quintet and is featured on Roy Hargrove's CD releases on Verve: *Moment To Moment*, *Hard Groove*, *Nothing Serious* and RH Factor's *Distractions*. Jones can be heard on a host of recordings including Kurt Elling's GRAMMY® nominated *Night Moves* (Concord) and Eric Reed's *Here* (Max Jazz). Jones has worked with Sonny Rollins, Ernestine Anderson, Bobby Hutcherson, Wynton Marsalis, Cedar Walton, Frank Wess, the Dizzy Gillespie All-Star Big Band, Houston Person, Billy Childs, Eric Reed, Ryan Kisor, Eric Alexander, Bill Charlap, Michael Brecker, Herbie Hancock and Hank Jones. In 2000, Jones' released his debut CD, *Vol 1...Straight Swingin'* on his own label, WJ3 Records. He continues to reveal his proficiency as a composer as well as a producer on *Vol II...Don't Knock The Swing* (2002); *Volume III* (2007); *WE 2* (2008), a trombone and piano recording featuring Wycliffe Gordon and Eric Reed; and Jones' latest release *The Next Phase* (2010).

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