



# Texas Jazz Educators Association Newsletter



Highlighting Jazz Activities in the State of Texas

September 2015

## THE PRESIDENT'S MESSAGE



Dear Colleagues,

Welcome back from summer everyone! Say it with me: "Jazz in Every Classroom." I ask that this be our guiding focus throughout the upcoming school year. We need to look beyond traditional jazz ensembles and continue following through on our charter to support ALL JAZZ in Texas. From improvisation in the orchestral classroom to symphonic jazz in

the concert band to solos and ensembles in the choir, we can support our brothers and sisters across fine arts departments everywhere. The bridges we build in this way not only strengthen our school communities, but lay the groundwork for us to work closer with groups like TODA, TCDA and TBA.

Before we get too far into the year, please take time to renew your TJEA membership. TJEA uses this money to provide jazz grants to programs throughout Texas, host the Summer Symposium and support convention clinicians and other projects. Also, while you're registering, please take time to indicate whether you are a clinician or arranger. Showcasing our arrangers is a new feature this year and could go a long way in expanding our membership.

I want to thank our new board members **David Lown**, **James Cook** and **Mark Nichols** for volunteering to step into the positions of President-Elect, Interim Secretary and Director respectively. I also want to thank our Executive Director, **Alex Parker**; Treasurer, **Heather Mensch**; and Directors **Aric Schneller** and **Greg Ball** for continuing to lead our organization in excellent fashion. We have assembled an outstanding team and I look forward to working with them throughout the year.

Finally, please keep an eye out for a survey from our web master, **Cathy Benford** concerning the future of the Summer



*This issue of the TJEA journal is dedicated to Bart Marantz who retired after 32 years at Dallas's Booker T. Washington HSPVA.*

### INSIDE THIS ISSUE

- Bart Marantz Retires..... pp. 2-11
- Brazosport College/Wayne Bergeron..... p.12
- Curt Wilson Alumni band..... pp. 12-13
- TJEA Symposium wrap-up..... p. 13
- Symposium pics..... p. 14
- USAF Dimensions in Blue Tour..... p. 15
- Angelina College jazz camp..... pp. 15-16
- Temple Jazz Orchestra..... pp. 16-17
- SHSU: Carmine Caruso competition... pp. 17-18

Symposium. We're looking to gather information to put together a successful and cost-effective event that attracts current and potential members. We want to make the best use of our resources while providing a symposium that is accessible to our membership.

We have a great year ahead of us and I hope you're all on board. Supporting all jazz in Texas may cause some of you to step outside your comfort zones, but the potential to touch exponentially more lives through jazz has to extend beyond the feet of combos and big bands. Sharing our knowledge and talents can create a more educated teacher corps and shepherd far more students into a world of jazz than we could possibly imagine. Be ready. Find ways. And never forget that your insight and abilities are what make us who we are.

Sincerely,  
Matthew J. Seifert  
President, Texas Jazz Educator's Association



TJEA Summer Symposium was great success. More pp. 13-14.

## BART MARANTZ

### LOOKING BACK AT 32 INCREDIBLE YEARS AT BOOKER T. WASHINGTON HIGH SCHOOL FOR THE PERFORMING AND VISUAL ARTS



**Bart Marantz**, the jazz instructor from 1983 to 2015 at **Booker T. Washington High School for the Performing and Visual Arts** in Dallas, formally the **Arts Magnet High School**, retired this past spring. Marantz and the high school students he taught assembled an unmatched record of individual and group success, winning countless awards and praises nationally and internationally. The music program as a whole has won 245 "Down Beat Student Music Awards" since 1983. The Jazz and Commercial program at Booker T. Washington HSPVA has produced nine alumni with 33 Grammys over its 40-year history.

Bart remarked about his early impressions when he first interviewed on the BTW campus in 1983: *"Upon our arrival my wife and I were blown away by the poor condition of the facilities and we were a bit surprised that there wasn't anything else in the Arts District at the time, only the Arts Magnet High School! I learned quickly though that it's not the building, it's all about the students!!!"*

*"I wanted to play the White House," he continued, "not knowing that dream would take 21 years to accomplish. Both my children performed there while still at BTW."*

Over the years Marantz expanded the jazz/commercial music offerings at BTW. In the beginning he says, *"We had Big Band and Jazz Combo, MIDI Ensemble and the Lab Singers. Later we added the Gospel Choir, Latin Ensemble, R&B Ensemble and Pop Ensemble."*

Continued, next page....

Personally Mr. Marantz has accumulated a voluminous list of awards and achievements. He was born in Brooklyn, New York but moved to Miami at age seven. He credits his early teachers, Dr. Frank Biringner – his first trumpet teacher, and Wallace McMurry – his junior high band director, with giving him a life-long foundation as both a musician and person. Bart was playing trumpet professionally in the hotels on the strip along Miami Beach while still in high school and was lead and jazz trumpet his senior year in the Florida All-State Jazz Ensemble.

He has studied with jazz educators, Jerry Coker, Dan Haerle, David Baker, Jamey Aebersold, Jaki Byard, Phil Wilson and George Russell at The University of Miami, Florida; Indiana University, Bloomington; and the New England Conservatory of Music, Boston. He has studied trumpet with: Wallace McMurry, Dr. Frank Biringner, Bill Adam, Indiana University, Armando Ghitalla (Boston Symphony), Andre Come (Boston Symphony/Pops), New England Conservatory of Music Boston MA.



Joe Pass With Jazz Combo I at the Venetian Room, Fairmont Hotel, Dallas, Texas 1984

Bart received the Dallas Independent School District/Rotary I International "Teacher of The Year" Award for 2005. He is a 1986 Fulbright Scholar. He founded the "Arts Jazz Festival" raising a quarter of a million dollars in scholarships, which ran from 1990 through 1993 in the Arts District of Dallas, Texas. He received the "Achievement in Jazz Education" award in 1993 from *DownBeat* Magazine and was again honored by *DownBeat* as the 18th recipient of the "Jazz Education Hall of Fame" in 2010. Most recently Bart was given "The John LaPorta National Jazz Educator of the Year" award for 2012 by The Berklee College of Music, Boston and The Jazz Educators Network (JEN). He is only the 11th jazz educator in the US to receive this prestigious recognition.

When The Jazz Educators Network held its conference in Dallas in 2014, Mr. Marantz was interviewed by Anne Bothwell from NPR at the Dallas local affiliate station, KERA.

**Bothwell:** *What are some of the challenges that the talented kids and your program are facing today when they try to move on and develop a career in music today?*

**Marantz:** *"Today we are so saturated with incredible musicians who have come through, not the street, but the classroom. And then they've blossomed into great musicians. So this is what we're producing now. There is a huge amount of great musicians available to the industry. So it's a bit scary. It's a lot different than when Roy [Hargrove], or Nora [Jones], or Erykah [Badu] were coming up. They had a much better chance of hitting*

*it big. But this is one of the things that I really love about what I do. We feed the industry. We have eight kids [graduates] with 31 Grammys. But you probably haven't heard of the majority of those kids."*

*"If you look during my era, it was all based on big bands. That's what I played on. And that's gone. We teach kids now, in the classroom, the American Songbook. And that's how they're going to earn a living. Playing in trios, quartets and quintets."*

**Bothwell:** *Almost every college and high school has some kind of jazz offering, due to demand. What's the biggest challenge in high school jazz education?*

**Marantz:** *"The real challenge is that to be a jazz instructor, you have to understand jazz music. And very few people do. I think jazz is a four-letter word that people apply to a lot of different styles and kinds of music. To be a bebopper is a very unique and challenging and amazing thing. To change keys 12 times in one song when there are only 12 keys is probably the most sophisticated thing you can do on the planet to me. Artistically anyway."*

*"Today to teach this on the high school level in particular, it's very difficult. A lot of guys and gals don't know the inner workings of the music. Although I'm very glad to have [the teachers] in the classroom introducing kids to it."*



Marantz with (l. to r.) Heath Jones-Tenor, Roy Hargrove-Trumpet, Keith Anderson- Alto in rehearsal in the Arts Magnet Jazz Room. Jazz Combo I - 1989

Bart has been a Selmer Clinician since 1988. He is co-author of "Jazz Figure Reading Studies" and contributing author of "Selected Trumpet Master Classes", "Teaching Jazz: A Course of Study" (IAJE/MENC's curriculum guide) and "The Jazz Ensemble Companion." He was an IAJE "Jazz Educators Journal" staff reviewer from 1989-2008. Bart has written for a number of periodicals which included a weekly column for the *Hattiesburg American Newspaper* and hosted a radio show on WMSU-AM, both titled *The Jazz Corner*. He has published in *The Florida Music Director*, *The Music Educators Journal*, *The Community and Junior College Journal*, *The Jazz Educators Journal*, *Down Beat*, *Southwestern Musician*, *Selmer Brass Notes*, *InTune*, *JazzTimes*, *JazzEd*, and *The Band Directors Guide* magazines.

Bart has been the subject of countless articles over the years. In August 2010 the Dallas Morning News ran an article titled, "Life, passion and all that jazz" and began by saying, *Bart Marantz says he's been taught by the best-Norah Jones, Roy Hargrove, Erykah Badu.*

*But wouldn't that be the student teaching the teacher? "I've come to a point in my life where I'm OK with that," says Marantz... "I just want to see the music carry-on and go forward."*

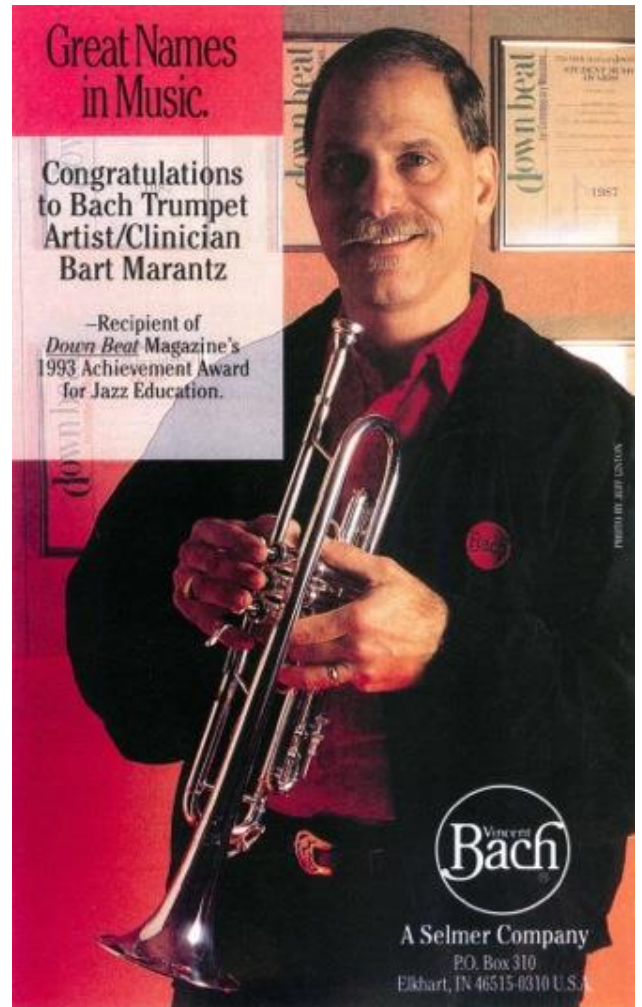
*Hargrove, one of the most celebrated jazz trumpeters in the world says nobody deserves it more. "Cats like Bart, they don't get the credit for what they do," he says.*

*[After inducting Mr. Marantz into the Downbeat magazine jazz education hall of fame] Downbeat publisher Frank Alkyer says the magazine views the inductions as the Grammys of music education. "We know that the reason that jazz continues to flourish and be out there is thanks to great jazz educators like Bart," Alkyer says.*

When *Downbeat* magazine announced its 38th annual Student Music Awards (SMA's) in its June 2015 edition it had this to say about Bart.

*"We also want to salute another Hall of Famer, Bart Marantz, director of jazz studies at Dallas' Booker T. Washington HSPVA. Bart is retiring after 32 years of teaching the next generation of jazz, a lineage that includes Roy Hargrove and Norah Jones, both winners of multiple SMAs. The students at Booker T. sent Bart out in style with six more SMAs this year, making it 245 awards in his 32 years. That's the record for one institution."*

*[Marantz shared many stories of great jazz musicians with his students.] His stories make an impression. Senior Lessie Vonner says learning about the artists' lives taught him that the best jazz players share a particular quality: passion. "If he sees that in you," says the young trumpeter, "then he's going to do everything he can to help you out."*



The Arts Magnet Jazz Combo I at the National Association of Jazz Educators Conference. The jazz program appeared at this conference 16 times during Bart's tenure featuring small groups, big bands and vocal jazz groups from Arts Magnet / BTWHSPVA. In the photo (at right) is Danny O'Brian playing lead trumpet, who now owns 2 Grammys.



Bart Marantz was able to share many real life music business lessons with his students based on first-hand experience. Before teaching he toured and played with a variety of shows including Ray Charles, The Glenn Miller Orchestra, staff band at the El Casino in Freeport Grand Bahamas, Nancy Wilson, Frankie Valley and the Four Seasons, Gladys Knight and the Pips, The Apollo Stompers - Jaki Byard Director, The Up-Town Dues Band - Phil Wilson conductor, and for Norwegian Caribbean Cruise Lines as part of the house band on the MS. Skyward and The Boheme.

When asked why he decided to pursue a teaching career, Marantz said, *"After an active career on the road performing with a number of bands and stars I wanted the other side of life. My wife is a wonderful pianist who is in her 22<sup>nd</sup> year at DBU [Dallas Baptist University] and is full time pianist at Park Cities Baptist Church in Dallas, Texas. We met at NEC (New England Conservatory) where we were both working on our Masters, but I went back on the road for almost two years before settling down and getting married."*



Bart, son Matt, President and Mrs. Bush, son Luke and wife Sara in 2004 at the White House performance.

**JAZZed** magazine did a cover article about Bart for its November 2009 edition. Marantz was asked, *"Do any lessons learned while teaching at Booker T. Washington stick out?"* He replied, *"One lesson learned from being at Booker T. Washington is that you have to remember that the gig is not about me or any other instructor. It's about the young artists who bring the future of jazz into the building every day. In doing so, these wonderful young artists have changed the future of jazz and commercial music. I really learn from all my students. I get just as much from them as I hope I am giving them. They bring a lot to the table and for some it's laying out their artistic souls. I have always seen this in Roy (Hargrove). For him, it's naked art, from the time I met him in 8th grade to the present day. Every time I hear him play he is standing in front of the world baring his inner-most self. I can't say this about many artists. He is the truth."*

**JAZZed** asked, *"What do you find to be the most rewarding element of teaching?"* **Marantz**, *"When you see the light bulb go on and you know that a young musician has just gotten the concept you are trying to relay, it's the best. I might add that when these same wonderful young artists come back and keep us posted on their progress it's just so rewarding. Once in a while I'll hear from a former student with a thank-you letter or email. These updates on their successes keep me aware that we are making a real difference and it reinforces the notion that we need to continue the effort in moving forward with our youth."* Bart added that another rewarding element was, *"Knowing that we put so many musicians into this wonderful industry."*

Under Marantz's direction the jazz program at Booker T. Washington garnered international attention by performing at The Monterey Jazz Festival, The World Sax Conference, The Mid-West

Conference, The International Association of Jazz Educators Conference, The Jazz Educators Network Conference, The Kennedy Center, The Grammy's, NFAA Arts Recognition and Talent Search, Texas Music Educators Association, as well as for the Prime Minister of England, the Queen of England and for the NEA with a performance at the White House for the President of the United States in July of 2004.

Not only was music foremost in Bart's career it was ever present in the Marantz family. His wife Sara Marantz received a Master of Music degree in Piano Performance from New England Conservatory of Music in Boston, MA and a Bachelor of Music degree in Piano Performance from Georgia College and State University in Milledgeville, GA. She is on the adjunct music faculty at Dallas Baptist University in Dallas, TX, where she teaches accompanying and currently serves as pianist for Park Cities Baptist Church, in Dallas, TX. Sara is a member of Texas Music Teachers Association and has maintained a private piano studio in the Dallas area since 1985; she currently has a studio in her home in Cedar Hill, Texas. Sara is also in demand as a solo pianist, performing regularly in the Dallas/Fort Worth Metroplex.



Marantz Custom Mouthpieces  
REFACING • REPAIRS • HANDCRAFTED MOUTHPIECES

HOME ABOUT RATES STORE REVIEWS CONTACT

Cart: 0

Marantz Mouthpiece Work  
Marantz Double-Ring Legac...

Hear the Double Ring Legacy mouthpiece for tenor sax in action by using the Soundcloud player to the right.

New! Legacy Handcrafted Mouthpieces presents:  
*The Double-Ring Legacy Model*

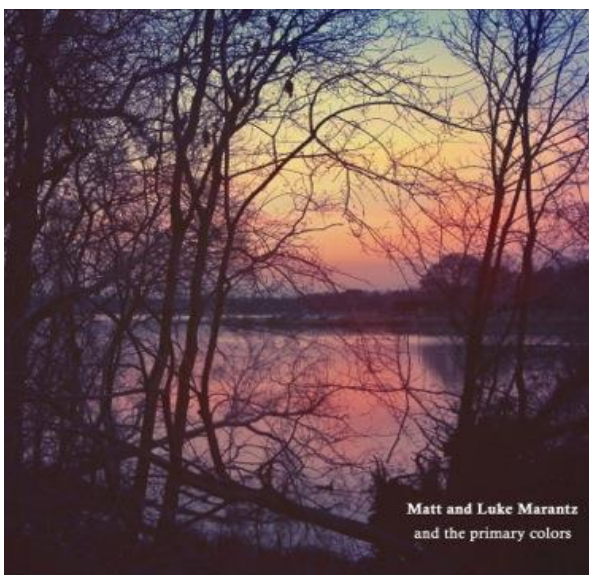
Mouthpiece Work by Matt Marantz  
www.marantzcustommouthpieces.com

Marantz Legacy Mouthpieces:  
Paying homage to the past.

Marantz Double Ring Legacy Tenor  
The Marantz Double Ring Legacy brings back one of the most sought-after chamber designs of the 1950's, a mouthpiece with a sound as classic as it is hip.  
Go to link

Matt Marantz's Legacy Mouthpieces

Sons Matt and Luke are successful professional musicians in their own rights. Bart explains, "*Matt and Luke both now live in New York and are successful jazz musicians. Luke is a pianist and has been on a number of albums, most recently with Jason Palmer, Boston based trumpet player on Steeplechase Records. This recording was just released this summer. Steeplechase is an international jazz label. Matt is a freelance tenor sax player who in the last three months has toured Europe, California and just returned from Bulgaria on a third road tour in the past three months. He has his own mouthpiece line, The Marantz Legacy and is a Keilwerth Sax endorsee and RICO Reeds Artist.*"



Primary Colors CD Front Cover

2012 saw the release of a joint collaborative effort between Matt and Luke Marantz with the album titled, "The Primary Colors". The brothers also collaborate in the Primary Colors Band as they perform in NYC, Boston, and across the US.

Mr. Marantz was asked, do you have any advice for young teachers directing a jazz ensemble or combo today? "Listen to the history of this music. Remember that our music and making a living today is based on the American Song Book and Small Group playing. Big Bands are geared to ensemble playing and small groups are all about the melody and improvisation. This will root any musician for the future. Turn on late night TV and you will see the music industry in-front of you and the ensembles will all be small. This is the way it is in 2015 and we need to educate and train our students with this vision in mind."

Though retired from public school teaching, Bart Marantz plans to stay active in the jazz and education communities. Bart notes, *"I am freelancing as a Selmer clinician working presently with jazz programs in the Dallas suburbs. I also have been asked to assist the vice President of the Thelonious Monk Institute with the "Peer To Peer" program headed by Dr. J. B. Dyas. We just returned from Chicago with the top jazz high school prodigies for 2015. Lastly, I still perform with my quartet and quintet playing special events through BMP, Bart Marantz Productions."*

For 32 years Bart Marantz maintained high standards for preparing students to succeed in the music business and in life. He taught them to carry forward the music he loves to future generations. From an on-line article by CBS DFW: *Student pianist Rowan Barcham says passion is Marantz's favorite instrument. "He wants more than anything else to share this music in history with the next generation," said Barcham. "We know if we can bring them to their vision of who they can become, the industry of music is going to be much, much stronger," said Marantz.*

Congratulations to Bart Marantz for the tremendous success his passion inspired these past 32 years. We hope his example will keep inspiring us all to be better teachers in the future.



Bart Marantz receiving the Berklee College of Music's John LaPorta Jazz Educator of the Year Award at JEN conference 2012.

Read more on Marantz's career at these sites:

<http://www.bartmarantz.com/default.asp>

<http://artandseek.net/2014/01/08/jazz-educators-swing-into-dallas/>

<http://www.dallasnews.com/news/education/headlines/20100802-Booker-T-Washington-High-School-4089.ece>

[http://www.downbeat.com/SMA\\_1506.pdf](http://www.downbeat.com/SMA_1506.pdf)

<http://dfw.cbslocal.com/2015/04/24/longtime-dallas-high-school-jazz-teacher-ready-to-retire/>

<http://www.jazzedmagazine.com/2407/articles/spotlight/bart-marantz-anything-is-possible/>



***Have you renewed your TJEA membership?***

*Contact the web master for a link to pay fees and update membership information.*

[webmaster@tjea.org](mailto:webmaster@tjea.org)



## WHAT TEACHING MEANS TO ME...

By Bart Marantz

There is a debate over whether it is truly possible to "teach" jazz, an art form that at its core relies on self-expression and improvisation. So, I like to consider myself more of a "coach" to young artists who are committed and dedicated to this music we call jazz. I believe that all music is a gift from Our Creator, and that we are all born "singing", so I accept this role of "music teacher" as a mission and a privilege; an opportunity to share my thoughts, knowledge, enthusiasm and love for jazz with younger artists who will then carry the music forward, retaining its integrity and promoting its longevity.

My philosophy of teaching is to not only instruct, but to model an "every day" kind of work ethic that my students will need to emulate if they desire to fulfill their dreams and aspirations for a music industry career. Coming early and staying late to work, demonstrating enthusiasm for jazz music and the musicians who perform and teach it, modeling dedication, determination and discipline by doing proper advance planning, timely execution of ideas, programs, concerts, gigs, trips, festival and award entries, college auditions, and recordings - these are ways to "teach" these young artists how to succeed in life. Even incorporating humor into the learning process is an important element I use....like telling jokes and offering extra credit if they laugh!!

I also think it is my role to keep current with jazz happenings, networking and maintaining associations with jazz leaders and programs around the country. Knowing what's "out there" in regards to college jazz programs and national events, such as festivals, jazz camps, jazz institutes, and awards, is vital to being able to offer helpful advice and direction for future study and opportunities for scholarship aid.

Maintaining an active performance schedule locally is also a vital part of educating in the "performing" arts arena. These "gigs" connect our

students with their community and provide incentive and motivation to develop excellence in performing - both personally on their own instruments, as well as collectively, as an ensemble. I feel impelled to help these young artists develop good business acumen, as well, and have instituted music business classes to teach them how to do gig sheets, contracts, business cards, bios, web-site development, and press kits.

I have had students at BTWHSPVA who have become leaders in our industry, and I am very proud of their accomplishments. But, I am just as proud of those who have used their acquired skills to go into a completely different line of work, employing a good work ethic, high standards, and a use of their creativity to solve problems and invent solutions. I am equally thrilled with the hundreds of young musicians who may not be industry "stars", but who nonetheless are involved in all facets of the music world, from performance, to composition and arranging, to teaching, to film scoring, and so many other musical endeavors, and are doing so with a daily walk of practice and continued commitment to this wonderful art form.

Giving praise when due, promoting their successes, both while they are still students at BTW and also long after they are out on their own, I have sought to encourage high standards, both for their own personal aims (properly attired, prepared and on time!), as well as for their musical desires (excellence in playing their instrument, knowledge of their genre of music, ensemble and leadership skills). The wonderful successes of my students have been the force behind this "teaching" career that I have been so blessed to have for half of my life now. They have given me such personal fulfillment in their friendship and trust, and knowing them has produced a wonderful walk for me, in addition to a life of learning from these same students, who, at the time, didn't know that they were "teaching" the teacher.

### Booker T. Washington HSPVA - NOTABLE MUSIC ALUMNI:



With Roy Hargrove

\* Erika Badu – Vocal \*

\* Norah Jones – Vocal \*

Michael Palma – Piano

\* Roy Hargrove – Trumpet \*

Keith Loftis - Ray Charles

\* Alan Emert – Brave Combo \*

\* Danny O'Brien – Brave Combo \*

Bralon Lacey – Bass – Erykah Badu

RC Williams – Piano – Erykah Badu

\* Shawn Martin Piano – Kirk Franklin \*

Tim Owens – Vocal - Atlantic Records

Edie Brickell and the New Bohemians

Eric White – Drums - Reprise Records

Mike Mitchell – Drums – Stanley Clark

Olivia Harris - New York Based Vocalist

Andrew Griffith - Drums - Cedar Walton

Aaron Comess - Drums - The Spin Doctors

Nadia Washington - Boston Based Vocalist

Allison Wedding - New York Based Vocalist

Donessa Washington - Vocal - Kirk Whalum

Keith Anderson – Marcus Miller – Tenor Sax

Matt Marantz – New York Based - Tenor Sax

Luke Marantz – Piano – Steeplechase Records

Fred Sanders - Piano - Leaning House Records

Joe Jackson – Trombone - Leader Airmen of Note

\* Daniel Jones – Musical Director – Janet Jackson \*

\* Robert “Sput” Searight – God’s Property/Snarky Puppy \*

Frank LoCrao - Piano - Pat Martino – MAXJAZZ Records

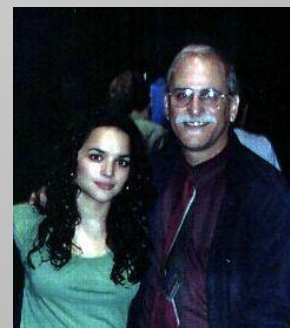
\* John Thomasson - Bassist/Bandleader with Little Big Town \*

Roger Roe - Oboe - Indianapolis Orchestra ..... Classical

John Koen - Cello - Philadelphia Orchestra ..... Classical

Damian Criswell – Piano – Major TV Commercial / Movie Music Composer

Gabriel Sanchez – Piano - Van Cliburn Competition ..... Classical



With Norah Jones

\* DENOTES GRAMMY WINNER \*

***Bart Marantz – Department Accomplishments 32 Year Tenure  
Director of Jazz Studies – 1983-2015  
Booker T. Washington HSPVA  
Dallas, Texas***

**Arts Jazz Festival - 1990-1992**

- Produced \$250,000.00 in Scholarships

**Produced seventeen jazz albums – 1983 -2015**

- Includes Vinyl, Cassette and CDs (one packaged with DVD)

**Down Beat Student Music Awards” since 1983 - 245 Departmental awards  
*Departmental – Includes Instrumental and Vocal Jazz***

**Sixteen performances at The International Association of Jazz Educators Conference  
*Departmental – Includes Instrumental and Vocal Jazz***

- Appearances were made throughout the US and Canada
- Only eligible to perform every other year

**Five performances at The Jazz Educators Network Conference  
*Departmental – Includes Instrumental and Vocal Jazz***

- Conference was started in 2008
- Only eligible to perform every other year

**Ten DownBeat Music Fest. National Awards 1987 - 1990  
*Departmental – Includes Instrumental and Vocal Jazz***

**Gold - Four  
Silver - Four  
Bronze – Two**

**Twenty-Three Dallas Independent School Board Resolutions for the Jazz Studies Program**

**Three Resolutions from the Mayor of Dallas**

**Two Resolutions from the Governor of Texas**

**One Resolution from the Chairman of the National Endowment for the Arts**

**One Resolution from the President of the United States**

**Ten National Finals and Four Wins at the National Monterey Jazz Festival  
*Departmental – Includes Instrumental and Vocal Jazz***

**Nine Alumni with Thirty-Three Grammys – (includes additional years 1976-2015)**

**Fifteen National Jazz Arts Awards – Arts Recognition & Talent Awards  
*Departmental – Includes Instrumental and Vocal Jazz***