



GROOVE DREAMS

PETER DOMINGUEZ, SOLO BASS



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- 1 **MOURNING SONG FOR A CHIEF** traditional Tsimshian.....2:58
- 2 **CRYSTAL SILENCE** Chick Corea.....4:38
- 3 **BOSSA NOVA NEMO (THE JIVE SAMBA)** Nat Adderley.....5:36
- 4 **MOOD INDIGO/BLUE AND SENTIMENTAL** Duke Ellington &
Barney Bigard/Count Basie, Mack David & Jerry Livingston.....6:26
- 5 **GROOVE DREAMS** Peter Dominguez4:44
- 6 **YOU'RE A JOY** Tadd Dameron.....5:40
- 7 **SPANGLIN'** Peter Dominguez.....4:38
- 8 **LATELY** Stevie Wonder.....5:18
- 9 **ORBIT (UNLESS IT'S YOU)** Bill Evans.....4:59
- 10 **WITH MALICE TOWARD NONE** Tom McIntosh.....5:19

TOTAL: 50:16

BASS SOUNDS HAVE ALWAYS SWIRLED AROUND MY HEAD

beginning with my early years playing in a trio led by my dad, pianist/vocalist Frank DeMiles, and as I learned from the many great teachers who have provided my musical terra firma. Throughout the journey, it's been my good fortune to perform in just about every kind of musical ensemble imaginable.

It was in a lesson with Richard Davis that I first spoke with legendary bassist Milt Hinton by phone in 1980. The following year, I competed in the Zimmermann/Mingus Double Bass Competition at a conference presented by the International Society of Bassists, where Milt was a featured artist and judge. We spent time that weekend attending classes and hearing recitals, and Milt introduced me to many great bassists. When I was on the faculty at Michigan State University in the 1990s, I brought him to campus for a residency, and we remained in contact until his passing in 2000. I was fortunate to have had Milt's light shine on me then, though I had no idea at the time that his light would reemerge in my life so brightly.

A decade later on the faculty at Oberlin Conservatory, I was contacted by David Berger, co-executor of the Hinton estate. With the support of Dean Andrea Kalyn, we forged a relationship that brought essential artifacts from Milt's collection to Oberlin so that future generations of students and scholars may experience them. Among those treasures is Milt's magnificent 18th-century Italian bass that he played throughout his career.

I've now played Milt's bass in concerts with Ann Hampton Callaway, Ken Peplowski, Houston Person, Vanessa Rubin, and with the Credo Orchestra in Cleveland's Severance Hall. I've recorded the bass with Jamey Haddad, Julien Labro, and Jason Vieaux. Since its arrival in Oberlin, that same instrument has been played in concert by Gerald Cannon, John Clayton Jr., Richard Davis, Leon Lee Dorsey, Max Dimoff, Ben Jaffe, Scott Dixon, Hans Glawischnig, Robert Hurst, Mimi Jones, Darek Oles, Rufus Reid, Donovan Stokes, Ben Street, and Martin Wind. Words are not adequate to express the experience of playing Milt's bass, and we are ever mindful of its provenance and Milt's enduring spirit that thrives within it.

Groove Dreams is a collection of solo bass songs: some vintage, others more recent, a few newly minted, and all performed on Hinton's bass. This recording honors Milt's legacy by exploring the nuances and deep colors of the instrument—qualities not often heard in ensemble playing. My hope is for these grooves—the melodies, feelings, and stories—to provide you with lasting memories and many groove dreams.

—PETER DOMINGUEZ

1 **MOURNING SONG FOR A CHIEF** traditional Tsimshian

Adapted from a Pacific Northwest potlatch song in honor of a leader who has walked on. The drum is represented by the E-string stomp. What more can be said: This one's for you, Milt!

2 **CRYSTAL SILENCE** Chick Corea

I spent many hours with this song and album of the same name in the 1970s. Its melody has balance, a calm healing effect, and an equatorial island groove that “turns up the quiet” at the end.

3 **BOSSA NOVA NEMO (THE JIVE SAMBA)** Nat Adderley

Hearing and seeing Nat and brother Cannonball Adderley at Milwaukee's Summerfest was a primary source of inspiration. This wiggle-waggle should help each of us find our own groove.

4 **MOOD INDIGO/BLUE AND SENTIMENTAL** Duke Ellington &

Barney Bigard/Count Basie, Mack David & Jerry Livingston

The writers of these pieces were Milt's cats. Basie lived 'round back and was a regular in Milt's basement. The Ellington and Basie bands created these deep grooves drenched in blues, swing, and sophistication.

5 **GROOVE DREAMS** Peter Dominguez

An unlikely convergence of Sonny & Cher's “The Beat Goes On,” Thelonious Monk's “Monk's Dream,” and John Sebastian's “I Had a Dream.” These melodies are all represented here, entering and exiting around a pocket groove.

6 **YOU'RE A JOY** Tadd Dameron

Two marvelous vocalists—Ki Allen and Vanessa Rubin—taught me this song, a glimpse of Tadd's genius and a universally shared sentiment about Milt Hinton.

7 **SPANGLIN'** Peter Dominguez

This blues-infused track has moments you may recognize and moments of suspense. I'm walking through the back of the tune, so if you hear it and know where it's going, grab your axe and come on in.

8 **LATELY** Stevie Wonder

When Stevie premiered this beautiful ballad, he simulated an acoustic bass on his Synclavier II. I always wondered what it would sound like on a wood instrument, so here it is with the luscious dolce chocolate sounds of Milt's bass.

9 **ORBIT (UNLESS IT'S YOU)** Bill Evans

The complexity of this song is a challenge on any instrument. Several Latin-tinged treatments are explored here. I admit to “saving the struggle” on this one, proving that even after playing this instrument for several years, it's still *Milt's* axe.

10 **WITH MALICE TOWARD NONE** Tom McIntosh

...and charity for all! These words—taken from Abraham Lincoln's second Inaugural Address—still have a profound effect. With mixed emotions, the interludes interrupt the melody and suggest perhaps a less than ideal outcome. Nevertheless, our collective groove remains.



PETER DOMINGUEZ is a renowned bassist and educator whose expertise spans an expansive range of styles. A product of Wisconsin's Music for Youth and All-City orchestras, he also played as a teenager in a trio led by his father, pianist and singer Frank DeMiles. Over a four-decade career, Dominguez has appeared in venues throughout the Americas and Europe and with a distinguished list of jazz, Latin, and classical artists.

A professor of jazz studies and double bass at the Oberlin Conservatory of Music, Dominguez also teaches and adjudicates at conferences of the International Society of Bassists and the Richard Davis Foundation for Young Bassists, of which he is a board member. Dominguez's teachers have included Roger Ruggeri, Richard Davis, Lucas Drew, and Bob Gladstone.

In 1981 Dominguez won the inaugural Milton J. Hinton Scholarship Competition. More than three decades later, he was instrumental in forging a relationship between Oberlin Conservatory and the estate of the late Milt and Mona Hinton. The conservatory acquired four of Hinton's prized basses—including the 18th-century Italian model he played throughout his career—and was gifted a scholarship fund and an extensive collection of papers, films, and personal artifacts amassed by the Hintons.

In June 2014, Dominguez directed the first Milt Hinton Institute for Studio Bass at Oberlin. The biennial event for young bassists features instruction from and performances by a host of esteemed players—many of them with direct ties to Hinton—and opportunities to play Hinton's basses and experience his legacy through artifacts from the collection.

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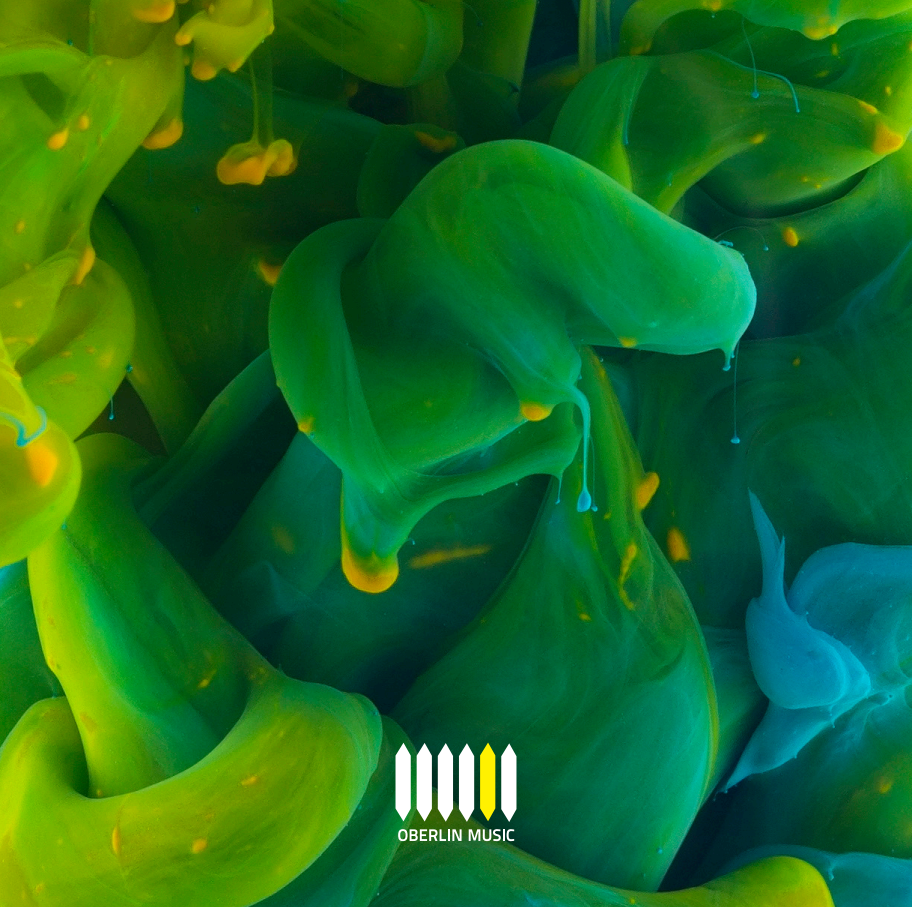
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