

I have known Joe for twenty years as both a jazz flutist and as flutist with The Phoenix Symphony. He does not straddle the two disciplines but plants his beautiful talent firmly in whichever he is doing at a given moment. The moment here is jazz at its best. This album relies on different settings for Joe to showcase his prodigious fluting—each very special. I'll bet you can't listen to just one cut—you will want all of it!

**Doc Severinsen**

Joe Corral is one of the very few great classical flute players who seamlessly jump into the jazz world. This CD screams with great improvisations in the best post-be-bop tradition. If you like jazz flute, this is a "Must Have CD". This guy can REALLY play!!

**Jim Walker, flutist, leader of Free Flight**

It is a great joy for me to have Joe Corral as a flutist in the Phoenix Symphony Orchestra. I truly appreciate him as a musician and as an extraordinary human being. I am grateful to have a person with such integrity in my orchestra.

**Hermann Michael, Music Director, Phoenix Symphony Orchestra**

The opportunity to arrange some of the music for this album was a great privilege for me. Joe made his intentions clear from the onset, yet he generously allowed for creativity in the charts. He is one of the all-too-rare musicians who can function expertly in the universes of both jazz and classical music. AND he's a nice man.

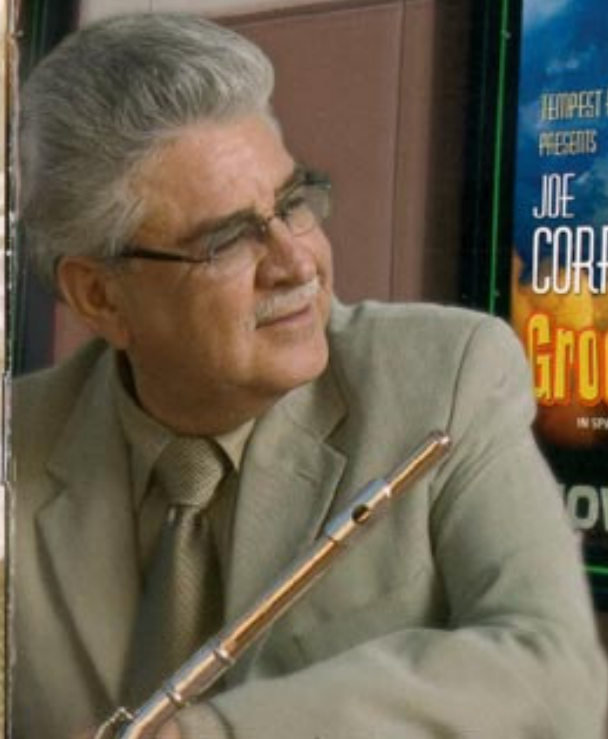
**Bob Freedman, arranger**

I think the thing that impresses me most about Joe's playing is his great sense of rhythmic phrasing in his soloing. He's also as good a cabasa player as I've heard.

**Dom Moio, drums, percussion**

QUOTES FOR JOE

## JOE CORRAL GROOVIN' HIGHER



**"JOSE"** by Frank Smith (Reprinted with permission of Local 586, A. F. of M.)

If you're like me, you won't need all the fingers on one hand to count the number of musicians who play classical music and jazz equally well. Names like Wynton Marsalis and Eddie Daniels come to mind. However, ask anyone who knows Joe Corral and they will tell you he most definitely belongs on that list.

To describe Joe in a sentence, he is simply one of the most immensely talented musicians I've ever had the pleasure to know! Of course with all that talent, you'd think the guy would have an "attitude," or at least an ego the size of Cleveland. On the contrary, Joe is one of the most humble and easygoing guys you'd ever want to meet!

Joe was raised in a musical family. His father and brothers all played instruments, everyone sang. By the age of four, Joe was playing the guitar, and by five or six years of age, he was giving "concerts." These concerts, however, were not exactly what you might expect. When friends of the family would ask him to play and sing, his father would set up a microphone for him in the wardrobe. Joe would climb in with his guitar, close the doors behind him, and proceed to serenade the guests. I asked, "You must have been nervous, right?" His reply, "No, just shy." He went on to describe himself as "a closet singer".

Joe received most of his early music training by following his dad around and "hanging out with mariachi guys." He learned chord voicings on guitar by watching his father or just playing by ear. One of his earliest influences was a mariachi leader, Lupe Esparza. Lupe was one of the many musicians who came here from Mexico. They worked in the mines during the day and played gigs at night!

The copper mines were located between the towns of Sonora and Ray, Arizona. As a teenager, during summer vacation, Joe also worked the open pit mines. He shoveled steel balls into mills, and later he worked in the grease pit where he would change the oil on the trucks used to carry the ore. To quote Joe, "I did my share of physical labor and decided music was the way to go!"

He was ten when he began studying the flute. His first teacher was his band director, Armand Iacano. After Iacano left, Glenn Gee became the band director and another major influence in Joe's life. Gee, much to his credit, recognized Joe's ability and put him on the right track musically. He told Joe, "You won't be happy being a teacher, you need to be a player." With Gee's help, Joe and two of his brothers and a cousin formed a vocal group which performed Four Freshman arrangements. (Remember those difficult to sing, four-part arrangements like "Graduation Day"?)

So, in high school, Joe was not only singing vocal jazz and playing the vihuela in mariachi bands, but was also the lead guitarist in a rock band called "The Lancers." Meanwhile, he was also developing his classical chops. Arizona State University had a summer music camp where he met Edwin Putnik, professor of flute, and it was the first time Joe heard "what a flute should really sound like." Putnik gave him solos, etudes, and scales during the summer, and Joe would practice all the rest of the year in preparation for his lessons the following summer. Joe earned a music scholarship to ASU and played in the symphonic band, orchestra, and woodwind quintet, as well as playing lots of recitals. While at ASU, he met a piano player named Larry Flahive. Larry would teach him jazz voicings, if and when they could sneak into a practice room. At that time, practicing jazz was frowned upon!

It was during his senior year that Joe began playing with The Phoenix Symphony. The season was only 28 weeks long at that time, leaving his summers free to do gigs. During that period, Joe also played with Dolan Ellis, "Arizona's Official Balladeer". Incredible as it may sound, Joe was playing guitar and bass at the same time (a trick he learned from bass player Bob Graham, accomplished by tuning the bottom two strings of the guitar down). Joe gives Dolan a lot of credit for teaching him about stage presence.

After Dolan Ellis and a stint with Mike Condello, Joe performed with a group called the "Checkered Demon". This was a short-lived, but very creative ensemble. They were doing material from Laura Nyro, Blood Sweat and Tears, and Paul Butterfield. They were hot!

Next, Joe underwent an "apprenticeship," as he describes it, with Charles Lewis and Armando Noriega, playing at the Century Sky Room. Up to that time he had played mostly blues, so it was an opportunity to "play on changes." During this period, Joe also began teaching at the Flagstaff Summer Music Camp, a position he was to hold for fifteen years.

On the classical side of his career, Joe had the good fortune to work with renowned flutist Julius Baker at the New College Music Festival in Florida. This was a major turning point in Joe's career.

One of Joe's impressive credits is that of being a featured artist on several occasions at the National Flute Association yearly conventions. He has also been a featured jazz flutist at venues in New York, Los Angeles, Telluride, and Baja, Mexico, to mention a few. Joe Corral will tell you, "I love John Coltrane and Bill Evans as much as I love Prokofiev and Brahms."

*Frank Smith plays the sax, flute, and keyboards. He is one of the most well-respected and influential jazz musicians/teachers in the Southwest.*

# GROOVIN' HIGHER



**GROOVIN' HIGH** (Dizzy Gillespie, arr: Bob Freedman) This is one of the great bebop tunes written over the existing chord structure of another tune; in this case, "Whispering." Flute, Joe Corral; Alto sax, Hugh Lovelady; Tenor, Bryon Ruth; Bari, Jerry Donato; Trumpet, Fred Forney; Bass trombone, John Lofton; Piano, Armand Boatman; Bass, Dwight Kilian; Drums, Dom Moio. **LADYBIRD** (Tadd Dameron, arr: Bob Freedman) Grammy-winning arranger Bob Freedman placed this well known jazz tune in a bossa nova style with strings! Flute, Joe Corral; Violin, Dumitru Lazarescu, Ron Whaley; Viola, Gregory Falkenstein; Cello, Richard Bock; Bass, Dwight Kilian; Piano, Armand Boatman; Drums, Dom Moio. **IF YOU COULD SEE ME NOW** (Tadd Dameron, arr: Bob Freedman) I've always wanted to record this piece, and it worked beautifully on alto flute. Alto flute, Joe Corral; Alto sax, Hugh Lovelady; Tenor, Bryon Ruth; Bari, Jerry Donato; Trumpet, Fred Forney; Bass trombone, John Lofton; Piano, Armand Boatman; Bass, Dwight Kilian; Drums, Dom Moio. **JOY SPRING** (Clifford Brown, arr: Bob Freedman) My favorite Clifford Brown composition, arranged for string quartet and rhythm section. Flute, Joe Corral; Violin, Dumitru Lazarescu, Ron Whaley; Viola, Gregory Falkenstein; Cello, Richard Bock; Bass, Dwight Kilian; Piano, Armand Boatman; Drums, Dom Moio. **PAGES OF STONE** (Chuck Marohnic) Chuck was inspired to write this while traveling through a mountainous area with huge walls of stone. That area turned out to be about 12 miles from where I grew up, in Sonora, AZ. I arranged a flute choir, utilizing piccolo, flute, alto flute, and bass flute, to complement the solemn beauty of this composition. Piccolo, Flute, Alto flute, Bass flute, Joe Corral; Piano, Chuck Marohnic. **HOTHOUSE** (Tadd Dameron, arr: Bob Freedman) This piece also uses chord progressions from another tune, "What Is This Thing Called Love." Flute, Joe Corral; Alto sax, Hugh Lovelady; Tenor, Bryon Ruth; Bari, Jerry Donato; Trumpet, Fred Forney; Bass trombone, John Lofton; Piano, Armand Boatman; Bass, Dwight Kilian; Drums, Dom Moio. **THE BRAZILIAN WAY** (Chuck Marohnic) Chuck wrote this as a musical description of the prevalent Brazilian attitude and approach to life. Flute, Joe Corral; Tenor, Bryon Ruth; Trumpet, Fred Forney; Tuba, Sam Pilafian; Guitar, Chris Champion; Bass, Vince Cee; Piano, Chuck Marohnic; Drums and Percussion, Dom Moio. **THE NEARNESS OF YOU** (Hoagy Carmichael, arr: Bob Freedman) I think this is one of the greatest love songs every written. Bob Freedman arranged it using the low range of the piccolo as the solo instrument over a string quintet. Piccolo, Joe Corral; Violin, Dumitru Lazarescu, Ron Whaley; Viola, Gregory Falkenstein; Cello, Richard Bock; Bass, Dwight Kilian. **NIGHT IN TUNISIA** (Dizzy Gillespie/Frank Paparelli) Tempest head Clarke Rigsby and tuba player extraordinaire Sam Pilafian came up with this arrangement, using only piccolo, tuba, and percussion. Piccolo, Joe Corral; Tuba, Sam Pilafian; Percussion, Dom Moio, Joe Garcia, Todd Chuba. **22, WHO KNEW?** (Chuck Marohnic) Chuck composed this to commemorate his twenty-second wedding anniversary with his wife, Mary Ann. Flute, Joe Corral; Piano, Chuck Marohnic. **JIMENEZ No. 2** (Charles Lewis) Charles wrote this for a PBS special that was broadcast nationally some years ago. It was resurrected for this album because I think it's one of Charles' best tunes. Flute, Piccolo, Joe Corral; Piano, Charles Lewis; Bass, Bob Lashier; Drums and Percussion, Dom Moio. **POLKADOTS AND MOONBEAMS** (Jimmy Van Heusen) Following a long recording session, Bob Freedman wanted to wind down by the two of us playing something together. We agreed on this old favorite and did it in one take. We liked it so much we decided to include it on this album. Flute, Joe Corral; Piano, Bob Freedman.

*This album is dedicated with love and gratitude to my mother and father.  
They have been my most inspiring teachers, my best friends, and my greatest heroes:  
Jose (Pepe) Corral (deceased) and Amanda Noriega Corral.*

**SPECIAL THANKS TO:**

Tempest Recording head Clarke Rigsby, who really deserves the credit for making all of this possible, by virtue of his engineering genius, musical knowledge, generosity, and especially his constant support and friendship. It was Clarke's idea to let the flute be the common thread tying together all the various jazz settings in this album. Judy Conrad, who has been a trusted friend and invaluable consultant in every aspect of this project from beginning to end. Bob Freedman, for his unique jazz nonet and string quintet arrangements, Chuck Marohnic and Charles Lewis, for their great compositions and piano artistry, and Sam Pilafian and Clarke Rigsby for the crazy "Tunisia" chart. Musicians Jerry Donato, Dom Moio, and Bob Lashier, for all the extra support, above and beyond the call of duty; and Frank Smith for his illuminating and entertaining article, "JOSE". The great string quartet from The Phoenix Symphony, and also the jazz artists here who are a dominant force in the local music scene, as well as being respected musicians throughout the United States. Tony, Dave, Andy and Mike of amato image Design, Sonorous Mastering, Tempe Tape and Disc and Michael Woodall Photography respectively, for their tremendous artistic contribution, patience, and generosity.

My heartfelt thanks to everyone involved in the making of this album. You took my dream and made it yours for a while, and I am forever in your debt. *Joe Corral*

Recorded and mixed by Clarke Rigsby, Tempest Recording, Tempe, AZ  
Mastered by Dave Shirk, Sonorous Mastering  
Designed by Tony Amato, amato image Design  
Photos: Mike Woodall, Roy Caples  
Andy Baade, Tempe Tape and Disc  
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