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PROGRAM: SMITHSONIAN JAZZ MASTERWORKS ORCHESTRA “100 Years of Jazz”

(rev. Sept-2005) p 1 of 6

Smithsonian Jazz Masterworks Orchestra
“100 Years of Jazz”

Program Repertoire

Duke Ellington and His Orchestra

Take the “A” Train

Billy Strayhorn

Recording of February 15, 1941, for Victor, transcription by Brent Wallarab

Isfahan from the Far East Suite

Duke Ellington and Billy Strayhorn

Recording of December 12 & 19-21, 1966, for RCA Victor, transcription by David Berger

Rockin’ in Rhythm

Duke Ellington, Harry Carney & Irving Mills

Recording of June 2, 1960, for Columbia, transcription by David Berger

Count Basie and His Orchestra

Shiny Stockings

Frank Foster

Recording of January 4, 1956, for Verve, transcription by John Vermeulen

Jumpin’ at the Woodside

Count Basie

Recording of August 22, 1938, for Decca, transcription by David Berger

Benny Goodman and His Orchestra

King Porter Stomp

Jelly Roll Morton; arr. Fletcher Henderson

Recording of July 1, 1935, for Victor, original orchestration

Roll ‘Em

Mary Lou Williams

Recording of July 7, 1937, for Victor, Score for Goodman Archive

Woody Herman and His Orchestra

Early Autumn

Ralph Burns

Recording of December 24, 1947, for Columbia, original orchestration

Tommy Dorsey and his Orchestra

Hallelujah

Leo Robin, Clifford Grey & Vincent Youman; arr. Sy Oliver

Recording of August 19, 1941, for Victor, transcription by Jeff Lindberg

Dizzy Gillespie and his Orchestra

Shaw ‘Nuff

Dizzy Gillespie; arr. David Baker

Night in Tunisia

Dizzy Gillespie & Frank Paparella; arr. Michel Legrand

Recording of June 30, 1958, for Columbia, transcription by Mark Lopeman

Jimmy Lunceford and his Orchestra

Annie Laurie

traditional; arr. Sy Oliver

Recording of November 5, 1937, for Decca, transcription by Brent Wallarab

Charlie Barnet and his Orchestra

Skyliner

Charlie Barnet; arr. Billy Moore, Jr.

Recording of August 3, 1944, for Decca, transcription by Fred Wayne

Oliver Nelson

Miss Fine

Oliver Nelson

Recording of February 26, 1963, for Verve, original orchestration

Glen Miller and his Orchestra

St. Louis Blues March

W. C. Handy; arr. Jerry Gray

Recording of September 22, 1942, for RCA, transcription by Fred Wayne

Artie Shaw

Begin the Beguine

Cole Porter, arr. Artie Shaw & Jerry Gray

Recording of July 24, 1938, for Bluebird, transcription by David Baker

Chick Webb

Stompin' at the Savoy

Edgar Sampson, Chick Webb, Benny Goodman & Andy Razaf

Recording of May 18, 1934, for Columbia, transcription by Jeff Lindberg

Wes Montgomery

Naptown Blues

Oliver Nelson

transcription by Brent Wallarab

Freddie Hubbard

Birdlike

Freddie Hubbard; arr. David Bixler

David Baker

Some Links for Brother Ted

David Baker

Benny Carter

Wonderland

Benny Carter, arr. Brent Wallarab

* Music to be chosen from the selection above.

Concert Notes

This evening, the Smithsonian Jazz Masterworks Orchestra, the orchestra-in-residence at the National Museum of American History, is presenting "100 Years of Jazz", a program it is uniquely suited to render. The 20th century saw this intrinsically American music evolve from a folk art into a fine art: it achieved a universal relevance, regardless of its idiomatic particulars. During tonight's program, many of jazz's most significant accomplishments will be freshly interpreted. Over the course of the last decade, the SJMO has championed jazz repertory with its own approach to the great body of work left to us by the great jazz composers. The orchestra has expanded its mission to advance the historic jazz heritage by commissioning its own music. In early 2000, the legendary saxophonist and singer James Moody was the featured soloist with the SJMO at the Kennedy Center in Washington, D.C., playing new music arranged by Dr. David Baker (the orchestra's Artistic and Musical director) and Slide Hampton. Brent Wallarab, the band's long-time trombone soloist and transcriber has also been writing for the orchestra. Consequently, the SJMO represents what the Smithsonian Institution itself has since its inception in 1846: a living, breathing testament to founder James Smithson's credo that "Every man is a valuable member of society who by his observations, researches, and experiments procures knowledge for men." Substitute person for man and people for men, and you have a definition of precisely what a jazz musician endeavors to do.

The big band has come to represent American music in the same way that the symphony orchestra exemplifies much of European music. Over the course of the 20th century, this quirky combination of brass, reeds and rhythm has come to define the true potential of the American spirit in rhythm, harmony and melody. It accomplishes this, as all art does, by telling a story; a subjective one, to be sure, but one based in the classic forms of the narrative structure. The composers who wrote the music you will hear this evening were masters at constructing the musical elements so that they cohere into an entity that captures your imagination. They took what in lesser hands would be a limited instrumentation, and found innovative combinations to create new timbres. If you are so inclined, when the band is playing the Ellington music, close your eyes and try and guess which instruments are playing - you'll be surprised sometimes to see exactly which ones they are.

We live during an awkward phase in jazz's evolution. Much of this music was originally written for dancing and was considered part of the world of popular music. To many, hearing these wonderful orchestrations is nothing more than a nostalgia trip. While this is certainly understandable, it sometimes unintentionally does the music a disservice. A swinging big band playing a distinguished repertoire such as the Smithsonian Jazz Masterworks Orchestra has championed for a decade is vital music with as much relevance to the present and future as it has to yesterday. And fortunately, dancing to jazz is coming back into the swing of things at the cusp of this new century, reintroducing what was a vital element in its creation. It is strange to think that giving in to what Ellington called the "terpsichorean urge" in any way diminishes the value of the music being played.

There have been many artists and genres whose true worth was not appreciated during the time they created, and many of the people who wrote this evening's music fall into that category. It was incorrectly assumed that most bandleaders wrote the music their band's played. This was rarely the case (Ellington being the rare exception). The men and in Mary Lou Williams' case, the women, who actually created the band's sound were known as arrangers, though they were all composers whose adaptations of the material given to them obliterated the demarcation between arranging and composition. Any number of the pieces being played this evening reveal how transformative the many choices the composer/arranger makes (key, tempo, modulations, form) are. A great film adaption of a novel is similarly a new work, almost by definition. Transpositions from the written to the aural and visual media, in addition to many cuts and/or elisions must be made to make it work. The people who wrote the music the SJMO is playing accomplished the same miracles.

Two examples: Sy Oliver's transformation of Annie Laurie for the 1937 Jimmie Lunceford band is a perfect case in point. It was originally written by her sweetheart, William Douglas, and amended by Lady John Scott (1810-1900) who altered the second verse and composed the third. This song was originally a favorite with Scottish soldiers during the Crimean War. Eight decades, Oliver recast it in Louis Armstrong's swinging conception. Though there are solos (tenor saxophone, trombone and trumpet), the overwhelming effect is created by a never-ending series of riffs, backgrounds and a rhythmic momentum that builds from the beginning right through the end.

Armstrong's phrasing is also audible throughout "King Porter Stomp". Written originally as a piano solo by the legendary Jelly Roll Morton, it was first arranged by Don Redman for Fletcher Henderson's band in 1925. Armstrong was in that group, and he truly created the vocabulary for jazz as we know it. Over the next decade, the band continued to tinker with Morton's piece, and in 1935, Henderson tied up the loose ends in an arrangement for Benny Goodman. There is something inherently attractive about the way the harmonies move and the alteration of the horn sections that continues to engage listeners.

This throws the focus on the great achievement of jazz in general and big band music specifically. There is an intersection between composition and improvisation that depends on the soloist's ability to create within the framework designed by the composer/arranger. Basically, there is a frame within which the soloist must create. The more he or she can relate to what came before, what is coming afterwards, and what is going in the background, the better the solo will be. And they must do this by using their own creativity, and speaking in their own musical voice, with the natural adjustments made for the specific context. In this sense, jazz becomes an aural equivalent of the American constitution. As John Kouwenhoven wrote in his classic book of essays "The Beer Can by the Highway", the sense of improvisation that the amendments bring to the Constitution has an equivalent in the spontaneous shifts of form available to the jazz ensemble. Various sections of a composition can be reordered, extended, shortened and elaborated on as the moment dictates. This is why the big band is to many the ultimate ensemble for jazz. At the drop of a hat, it can be reconstituted from a solo instrument into any number of a dozen different configurations, undergirded by the compositional strength of the composition at hand.

"100 Years of Jazz" abounds in some of the most wonderful music of its time, and what a pleasure it is to hear it played by an ensemble whose standing in this country's cultural legacy ensures that there will undoubtedly will be a "200 Years of Jazz" tour.

-Loren Schoenberg

Meet the Artists

Roster may be announced/changed by management without notice. Please verify musicians with management before publishing.

The Smithsonian Jazz Masterworks Orchestra (SJMO) was founded in 1990 with an appropriation from the U.S. Congress in recognition of the importance of jazz in American cultural and its status as a national treasure. The orchestra, led by Artistic and Musical Director, David N. Baker, serves as the orchestra-in-residence at the National Museum of American History, Division of Cultural History. The orchestra re-creates big band jazz as its composers and arrangers intended it to be played, stripping away intervening changes and alterations. The SJMO has rediscovered old classics, premiered new discoveries, and more recently has begun premiering new works. Composed of 18 musicians drawn from across the United States, the orchestra plays authentic and compelling performances of the music of Duke Ellington, Count Basie, Benny Goodman, Dizzy Gillespie, and many other masters. The SJMO presents free weekend concerts to visitors and residents of the nation's capitol, educational workshops, tours nationally and internationally, and offers its own radio series, "Jazz Smithsonian," heard on more than 88 public radio stations across the United States and in six nations.

Conductor

David Baker is internationally famous as a composer, conductor, performer, author, and educator. He holds the position of Distinguished Professor of Music and Chairman of the Jazz Department at the Indiana University School of Music, a program he has headed since 1966. A veteran of the bands of George Russell, Quincy Jones, Stan Kenton, Maynard Ferguson, and Lionel Hampton, he has transcribed and conducted works from the historical repertory of jazz since 1975. He is the author of over seventy books on jazz, including the classic *Jazz Improvisation*; co-editor of *The Black Composer Speaks*; and editor of *New Perspectives on Jazz*. His most recent publication is Volume 76 in the Jamey Aebersold play-along Jazz Series *How To Learn Tunes - A Jazz Musician's Survival Guide*. His compositions, ranging from jazz and sonatas to film scores, have been commissioned by Janos Starker, Josef Gingold, the St. Paul Chamber Orchestra, the Beaux Arts Trio, the New York Philharmonic, the Smithsonian Institution and others.

Mr. Baker served on the National Council for the Arts; he was elected to the *Down Beat* Jazz Education Hall of Fame in 1994. In 2000, David Baker was awarded the American Jazz Masters Fellowship Award by the National Endowment for the Arts, joining the company of distinguished artists Dizzy Gillespie, Miles Davis, Benny Carter, Sarah Vaughan, and Horace Silver. He has more than 65 recordings and 400 articles to his credit. In 2001, he received the Smithsonian's James Smithson Bicentennial Medal for his distinguished contribution to elevating the nation's appreciation for one of America's greatest national treasures - Jazz. He has received the Indiana Historical Society's Living Legacy Award, and was chosen as Chair of the Faculty for the Stean's Institute for Young Artists- Program for Jazz at the Ravinia Festival and past president of the *International Association for Jazz Education*.

Executive Producer

Kenneth R. Kimery in 1980 began his music career as a drummer/percussionist after graduating from high school in Germany. He returned back to the U.S. in 1981 to further his studies at San Diego State University in music and continued to perform around San Diego in a variety of musical settings which included engagements with Charles McPherson, Peter Sprague, Bob Magnusson and Barney Kessel. In 1993, he relocated to Washington, D.C. and was invited to become part of the Smithsonian's jazz program; first in the capacity of Assistant Program Coordinator for the Jazz Oral History Program, then as Associate Producer for the Smithsonian Jazz Masterworks Orchestra, August 1999 Producer and presently Executive Producer of the orchestra. He has been involved in many jazz related programs as a performing musician, clinician, coordinator of Jazz Masterworks Editions publications program, and project director at the Smithsonian for Essential Jazz Editions, a partnership between the Smithsonian Institution, Jazz at Lincoln Center, and the Library of Congress.

Reeds

Jay Brandford, saxophonist, composer, and educator performs with the Duke Ellington Orchestra and the Jon Hendricks Explosion. Jay was a semi-finalist in the 1991 and 1996 Thelonious Monk Institute International Saxophone Competitions. He holds a Masters of Music Degree from the Manhattan School of Music and is an adjunct faculty member at Long Island University's Brooklyn campus.

Shannon LeClaire played lead alto in David Baker's Indiana University Jazz Ensemble. In 1993, she was awarded a full fellowship to the Aspen Music School Jazz Program, directed by Paul Jeffrey. Shannon is currently on the faculty staff of the Woodwind Department at the Berklee College of Music.

Randy Salman is currently professor of woodwinds and director of jazz studies at DePauw University and serves on the faculty of the Jamey Aebersold Summer Jazz Workshops. He has performed professionally with Joe Williams, Clark Terry, Louis Bellson, Bobby Shew and Tony Bennett.

Loren Schoenberg, saxophonist, bandleader, archivist, has performed or recorded with Benny Goodman, Benny Carter, and others. He has conducted the SJMO and other jazz orchestras including his own. Mr. Schoenberg is on the faculty of The New School and the Manhattan School of Music-Graduate Program. He received a 1995 Grammy Award for Best Album Notes. To learn more about Loren Schoenberg visit his website www.jazzcorner.com/schoenberg.

Charlie Young is a professor of music at Howard University. He was a featured soloist with the Virginia Beach Symphony and has recorded with his own quintet, the Duke Ellington Orchestra, the Bobby Thomas band, the Count Basie Orchestra, and the East Coast Saxophone Quartet. Young has also performed in concert with Ella Fitzgerald, Tony Bennett, Clark Terry, Ron Carter, Rosemary Clooney and James Moody.

Trumpets

Lennie Foy, Professor of Trumpet and Jazz Studies at DePauw University in Greencastle, Indiana where his duties include teaching jazz history, jazz combo, jazz improvisation, trumpet pedagogy, brass quintet, and brass techniques. He has performed and recorded as a member of the Nashville Symphony and Pops Orchestras, Nashville Opera, New Brass Quintet, Stones River Chamber Players, and his current septet the Arts Center Jazz Collective. Additionally he has been featured as guest trumpet soloist with the Nashville Chamber Orchestra, Indianapolis Philharmonic Orchestra, and numerous high school and college ensembles.

Joey Tartell, Joey Tartell is currently an Assistant Professor at Indiana University. He received a Bachelors' Degree in Trumpet Performance, with Performer's Certificate, from the Eastman School of Music, and a Master's Degree in Jazz Studies from the University of Miami. Mr. Tartell has recorded and toured with Maynard Ferguson's Big Bop Nouveau, the Woody Herman Orchestra, and the U. S. Army's Jazz Ambassadors. Maintaining an active performance schedule, he has recently appeared with: the Buselli/Wallarab Jazz Orchestra, the Indianapolis Symphony Orchestra, and the Smithsonian Jazz Masterworks Orchestra.

Joe Wilder's illustrious history includes performances with Dizzy Gillespie, Lionel Hampton, Count Basie, Jimmie Lunceford, and others. He spent sixteen years on the staff of the American Broadcasting Company and has recorded with Benny Carter, Lena Horne, Oscar Brown, Jr., Kenny Clarke, and Hank Jones. Of his many recordings *Alone with Just My Dreams* and *No Greater Love*, released on Benny Carter's Evening Star label, are his favorites.

Tom Williams has performed with the Duke Ellington Orchestra, the Carnegie Hall Jazz Orchestra, Hank Jones, Ron Carter, Joe Williams, Cleo Laine, and others. Williams has recorded with Jimmy Heath, Gary Bartz. As a leader released two compact discs on the Criss Cross label, *Introducing Tom Williams* and *Straight Street* and on drums *First Time* and *Pick Up The Pieces* for the JazzScapes label.

Trombones

Sam Burtis has been in New York since 1969 as a freelance musician, composer, arranger, and teacher. He has performed with Charles Mingus, Deodato, Tito Puente, the Duke Ellington Orchestra, Gil Evans and others. Burtis also played under conductor Gunther Schuller on the recording of Charles Mingus's *Epitaph*.

Bill Holmes is a member of The U.S. Army Band "Pershing's Own" Army Blues Jazz Ensemble. He has performed with Arturo Sandoval, the Clayton-Hamilton Orchestra, Patti Labelle, James Brown, and Aretha Franklin. Gladys Knight, Cab Calloway, and the Fairfax Symphony. He has received a Masters of Music from Catholic University of America. Bill also studied trombone with Al Grey, Milt Stevens, and Fred Linge.

Brent Wallarab has performed with and arranged for such musicians as Ray Charles, Natalie Cole, The Manhattan Transfer, Illinois Jacquet, Benny Carter, Wynton Marsalis, and J.J. Johnson. He has transcribed jazz orchestrations for the Smithsonian Jazz Masterworks Orchestra, the Chicago Jazz Ensemble, and the Lincoln Center Jazz Orchestra. Brent as co-leader of the Buselli/Wallarab Jazz Orchestra has released two CDs, *Happstance* and *Heart & Soul—The Music of Hoagy Carmichael*.

Piano

Russell Wilson is currently the principal pianist of the Richmond Symphony Orchestra and the Richmond Sinfonia, and has accompanied artists such as Mel Tormé, Richard Hayman, and Cab Calloway. He received his bachelor's and master's degrees in music from Memphis State University. He is also on the faculties of the University of Richmond and Virginia Commonwealth University.

Guitar

Royce Campbell has performed with many jazz greats such as Mel Torme, James Moody, Nancy Wilson, Ray Brown, Joe Williams, Sarah Vaughn, Jack McDuff, Dave Brubeck and Cleo Laine. He also was Henry Mancini's guitarist for 19 years. To learn more about Royce Campbell visit his website www.roycecampbell.com.

Bass

James King from Houston, Texas has performed with Gary Bartz, Ornette Coleman, Teddy Wilson, Stanley Turrentine and Elvin Jones. He has also recorded with Malachi Thompson and saxophonist Ron Holloway.

Drums

Chuck Redd made his international debut on drums with the Charlie Byrd Trio in 1980. His most noteworthy performances include a recital at the White House with Barney Kessel, concerts at Carnegie Hall with Mel Tormé, and a tour with the Dizzy Gillespie Quintet in Africa. He recently released his first compact disc as a vibraphonist, *Stomp, Look & Listen*, on the Concord Jazz label. To learn more about Chuck Redd visit his website