

Fall 11-22-2015

## Jazz in the Winds

Lehigh University Music Department

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# The Wind Ensemble at Lehigh University

David B. Diggs, *Director*

# *Jazz in the Winds*

Guest Soloist - Bill Warfield, *trumpet*

and

Cecilia Coleman, *piano*

Gene Perla, *bass*

Beverly Curnow, *accordion*

Sunday, November 22, 2015

3:00 pm

Baker Hall

Zoellner Arts Center

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**David B. Diggs, Director**

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<b>Flutes</b> Kaitlyn Ruffing Alexis Jackson Cassandra Christman Lanita Kim		<b>Trombones</b> Evan Jaffa Samuel Flanzman Skipper Erickson
<b>Oboe</b> Kyra Feuer		<b>Euphoniums</b> Jeremy Adams Ben Pingrey Sen Yang
<b>English horn</b> Thomas Wolfgang	<b>Bass Clarinet</b> Sheila Strong	<b>Tuba</b> Andrew Hutcheson
<b>Bassoons</b> Andrew Dalzon Joshua Kapcsos	<b>Alto Saxophones</b> Nick Saia	<b>Percussion</b> John Rogers Christina de Lescinskis Matthew Feinman Lawrence Koerner Moseley Soule
<b>E-flat Clarinet</b> Peter Schaedler	<b>Tenor Saxophone</b> John Hosmer Kelly Liu Riley Saeger	
	<b>Baritone Saxophone</b> Rob Dorycott	
	<b>Trumpets</b> Jonathan Wood Richard Fanning Will Slattery Brian Luster Josef Dolde Anil Morisetti	

**PROGRAM**

<i>Blue Shades</i>	Frank Ticheli
<i>Waltz for a Lonely Woman</i>	Bill Warfield scored for Wind Ensemble by David B. Diggs
<i>Flowerdale</i>	Philip Sparke arr. by Bill Warfield Bill Warfield, trumpet
<i>Jazz Suite No. 2</i>	Dmitri Shostakovich
<i>March</i>	
<i>Lyric Waltz</i>	
<i>Dance I</i>	
<i>Dance II</i>	
<i>Waltz No. 2</i>	
<i>Finale</i>	Beverly Curnow, accordion
– <i>Intermission</i> –	
<i>An Ellington Festival</i>	arr. by Sammy Nestico
<i>Tentigo</i>	Bill Warfield scored for Wind Ensemble by David B. Diggs
<i>Mickie</i>	Gene Perla
<i>Reentry</i>	Hank Levy Riley Saeger, tenor saxophone Bill Warfield, trumpet

## PROGRAM NOTES

In 1957 at a lecture at Brandeis University, Gunther Schuller (1925-2015) first used the term “third stream” to describe the synthesis of music that combines “classical” music and jazz improvisation. It is more clearly described as that music which sits halfway between classical and jazz, and there have been critics who feel that this idea dilutes the power of each genre. Third Stream music is notably different from symphonic jazz in that it involves improvisation.

The term “symphonic jazz” seems to have been coined by the American bandleader Paul Whiteman in the 1920s. This genre of concert music is a fusion of African-American jazz, European Romantic music and American popular music, and while the jazz ballet *La création du monde* (1923) by Darius Milhaud is sometimes thought to be the first in this style, the honor rightfully goes to George Gershwin for his 1922 opera *Blue Monday*. Other works by Gershwin soon followed including *Rhapsody in Blue* (1924) and *Concerto in F* (1925), as well as George Antheil’s *Jazz Symphony* (1925). The idea of combining jazz and “classical” forms would be furthered by Rolf Liebermann and his *Concerto for Jazz Band and Orchestra* (1954) written in the 12-tone idiom with jazz rhythms and styling.

On the program today will be found examples of both third stream music and symphonic jazz. These works combine the elements of European music and African-American jazz in unique and quite interesting ways, and we will leave it to you to assign each work to a category, or just enjoy them for what they are – wonderful creations of the composers.

Frank Ticheli composed *Blue Shades* in 1996 inspired by his love of early jazz, but wanting to write in his own musical style. The composition utilizes many harmonic elements of jazz, particularly the Blues, but is itself not a Blues piece. There are various elements that are reminiscent of the Big Band era

Ensemble was honored by *Downbeat Magazine*, receiving the award for the most outstanding college symphonic band in its 22<sup>nd</sup> Annual Student Music Awards.

**David Diggs** joined the Lehigh University faculty in 1998, following a distinguished career as a freelance woodwind specialist in New York City. Mr. Diggs has performed with the NYC Ballet Orchestra, the NY Philharmonic, and the Moiseyev Russian Ballet and in numerous Broadway shows. As a recording musician, he has made more than 1000 recordings for radio and TV jingles, sound tracks for movies and TV shows, and records.

Mr. Diggs has been internationally recognized for his research of the band music of the American Civil War era and the music to the English Foot Guard bands of the late eighteenth century. He is credited with numerous premiere performances and recordings, and is included in *Who’s Who in America* and *Who’s Who in the World*. He was recently presented to H.M. Queen Elizabeth II at Windsor Castle and elected to honorary membership in the Royal Society of Musicians of Great Britain. At Lehigh, Mr. Diggs teaches harmony classes and oboe, performs with the East Winds Quintet and directs The Wind Ensemble.

ensemble to play at the same time as the soloists, but at a different tempo. This is an example of aleatoric music or chance music, however, in this instance the chance element is somewhat controlled by the conductor, as it is his responsibility to oversee the shape of the performance.

## *ABOUT THE PERFORMERS*

Recognized as a dynamic and innovative composer, clinician and educator, **Bill Warfield** has energized audiences, performers and writers for more than two decades. He received an M.M. in Jazz Commercial Trumpet from the Manhattan School of Music. Bill received the William H. Borden Award for Outstanding Accomplishment in Jazz/ Commercial Music, the Carmine Caruso Award for Outstanding Musicality and Trumpet Performance and the Maynard Ferguson Scholarship.

Mr. Warfield has performed with many well-known jazz and commercial artists including Ornette Coleman, Paul Anka, Mel Torme, Randy Brecker, David Sanborn, and Sonny Stitt, among others. In addition to his professional career as an international performer, recording artist, bandleader and producer, Bill Warfield is currently Associate Professor of Music at Lehigh University. He is the recipient of the first Frank Hook Assistant Professorship Award in 2000 and the Franz/Class of 1968 Award. Mr. Warfield was recently included in the *Biographical Encyclopedia of Jazz* compiled by Ira Gitler and Leonard Feather.

**The Wind Ensemble at Lehigh University** is a select group of students dedicated to the performance of original music written for woodwinds, brass and percussion. Drawn from the various colleges of the University, these students represent many diverse majors including engineering (civil, mechanical, electrical and chemical), computer science, physics, biology and business, as well as the many fields of the liberal arts. Under the direction of Mr. Diggs, The Wind

and Benny Goodman, and Ticheli writes: “many ‘shades of blue’ are depicted, from bright blue, to dark, to dirty, to hot blue.”

Ticheli was born in Monroe, Louisiana, and is currently a Professor of Composition at the University of Southern California. His compositions cover the gamut of instrumentation, from orchestral, choral, and chamber to concert band. Many of his concert band works have become standard repertoire. He has received numerous awards, grants and commissions, and he is an honorary member of Kappa Kappa Psi.

Bill Warfield is recognized as a dynamic and innovative composer, and is currently an Associate Professor in the Lehigh University music department. His works have been commissioned by such diverse groups as the government of Spain, the U.S. Air Force Airmen of Note, and the Berlin Radio Orchestra. As a jazz trumpeter he has performed with many well-known jazz and commercial artists including Mel Lewis, Ornette Coleman, Mel Torme and Paul Anka. Bill Warfield was recently included in the *Biographical Encyclopedia of Jazz*.

*Waltz for a Lonely Woman* was composed for the Bill Warfield Big Band CD *New York City Jazz* in 1988, and Mr. Warfield writes: It is dedicated to every woman who has to survive the city alone.

Philip Sparke (b. 1951) was born in London, and attended the Royal College of Music where he studied composition and trumpet. He is now internationally known for his wind band compositions, particularly for brass band, many of which have served as the test piece for brass band competitions. “Flowerdale” is a movement of the suite *Hymn of the Highlands* commissioned by David King and the Yorkshire Building Society Band and premiered in Brussels in 2002. Flowerdale is a forest in Wester Ross (Scottish highlands) and has a well-known waterfall.

Mr. Warfield has artfully arranged the brass band version for wind ensemble, and he serves as trumpet soloist.

Dmitri Shostakovich (1906-1975) at the age of thirteen was the youngest student to be admitted to the Petrograd Conservatory. His graduation piece, the First Symphony written in 1925, which was premiered by the Leningrad Symphony, and within a year was performed in Berlin and New York, brought nearly instant success to him. He was to struggle throughout his creative career with the political forces that governed his country, however by 1953 (the year of Stalin's death) Shostakovich was the most internationally prominent composer of the Soviet Union. He composed fifteen symphonies, and numerous works for film, theater and chamber music.

The *Jazz Suite No. 2* was composed in 1938 for the State Orchestra for Jazz. The title is a bit misleading, as the work is really a piece for a theater orchestra, light in style, rather than a jazz composition. It is perhaps what the Soviet understanding of jazz was in 1938.

Edward Kennedy "Duke" Ellington (1899 – 1974) was born in Washington, D.C., but from the mid-1920s lived in New York City. His band was a feature of the Cotton Club in Harlem, and was made up of some of the finest jazz musicians of the era. Some of his larger compositions like *Black, Brown and Beige* (1943) explored the genre of third stream.

He often collaborated with other musicians, Billy Stayhorn in particular, and created more than 1000 compositions. *An Ellington Festival* combines three pieces from this collaboration with Strayhorn: "Satin Doll" (1953), "Chelsea Bridge," (1941) and "Take the A Train" (1941), a signature piece of the Ellington orchestra.

Sammy Nestico (b. 1924) was born in Pittsburgh, PA, and served as arranger for numerous jazz bands, as well as for television. His television credits include: *Mission: Impossible*, *Mannix*, and *Charlie's Angels*. *An Ellington Festival* is an arrangement of jazz standards by one of the leading arrangers of the era composed especially for wind ensemble.

Mr. Warfield describes *Tentigo* as "swirling organized chaos." The work is based on a pitch module, and was developed while he studied composition with Bob Brookmeyer. It was first recorded for the CD "The City Never Sleeps" in 1992, and I thought the piece might work for wind ensemble because of all of the colors in the original scoring. It features Mr. Perla on bass and Mr. Warfield on trumpet.

*Mickie* comes to us from our own Gene Perla. It was originally released in 2008 on a CD of Gene's original works entitled *Bill's Waltz*. When I heard the track, I thought it might make a good addition to this concert, and asked Gene if I might be allowed to arrange it for the Wind Ensemble. He immediately liked the idea, except that he wanted to arrange it himself; who was I to say no. The Wind Ensemble has been privileged to have seen the arrangement grow and mature over the period of several weeks.

Gene writes: "Mickie was the name of the first of four Great Danes that we had. He was such a sweetie. In fact, Danes are super gentle, never knocking over stuff, at least not ours. They are very family oriented, and love to sit in people's laps."

The music of Hank Levy is well known to the audiences at Lehigh University. He was the composition teacher of Bill Warfield, and each year at least one work by him is performed by one of the jazz groups of the University. Hank Levy's works are noted for the use of unusual meter signatures, and he may have been the first to use this approach in jazz compositions. He is best known as a composer for the Stan Kenton Band and the Don Ellis Orchestra, and he was the founder and director of the Towson University Jazz Program.

"Reentry" is the third movement of *Sound Piece for an Imaginary Film*. It was composed in 1980 and exists in two formats, a traditional jazz instrumentation and the wind ensemble version being played today. The work calls for trumpet and tenor saxophone soloists, and asks for the

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