

Fall 9-8-2018

Bill Warfield Big Band: For Lew

Lehigh University Music Department

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LEHIGH UNIVERSITY MUSIC DEPARTMENT
2018-2019 SEASON
ZOELLNER ARTS CENTER · WWW.LEHIGH.EDU/MUSIC

*Lehigh University Music Department
and
The New York Jazz Repertory Orchestra
present*

*Bill Warfield
Big Band:
For Lew*

**Saturday, September 8, 2018
8:00 pm
Baker Hall
Zoellner Arts Center**

PROGRAM

(The program will be announced from the stage
from the following selections)

<i>Old Devil Moon</i>	comp. Harburg/Lane
<i>Totem Pole</i>	comp. Lee Morgan
<i>Streetcorner Supermarket</i>	comp. Bill Warfield
<i>In Your Own Sweet Way</i>	comp. Dave Brubeck
<i>Scootzie</i>	comp. Bill Warfield
<i>Tentigo</i>	comp. Bill Warfield
<i>A Little Circus Music</i>	comp. Bill Warfield
<i>Some Other Blues</i>	comp. John Coltrane
<i>Goodbye Porkpie Hat</i>	comp. Charles Mingus
<i>Salsa En Mi Alma</i>	comp. Jeff Fuller
<i>The Three Marias</i>	comp. Wayne Shorter
<i>When Janie Takes the Stand</i>	comp. Bill Warfield
<i>Spinning Wheel</i>	comp. David Clayton-Thomas/arr. Warfield
<i>Dorham's Epitaph</i>	comp. Kenny Dorham/arr. Bill Warfield

PERSONNEL

Bill Warfield - *trumpet/conductor/composer*

Mark Phaneuf - *woodwinds*
Dave Riekenberg - *woodwinds*
Dan Block - *woodwinds*
Ricky Alexander - *woodwinds*

Bob Millikan - *trumpet*
Frank Greene - *trumpet*
Colin Brigstocke - *trumpet*
John Eckert - *trumpet*

Sam Burtis - *trombone*
Clarence Banks - *trombone*
Joe Randazzo - *bass trombone*

Matt Chertkoff - *guitar*
Cecilia Coleman - *piano*
Mark Wade - *bass*
Scott Neumann - *drums*

PROGRAM NOTES

Director's notes - about the recording "For Lew"

"Old Devil Moon" - I originally arranged this chart for a song and dance musical, "Hollywood Jazz," that was commissioned by the Spanish Government in 1992 for the Olympic year. I was asked to do this by my friend Inma Lazaro, a singer, arranger, and producer from Barcelona. I resurrected the chart and recorded the instrumental version in 1997. The recording was never released.

"Totem Pole" was the first chart I arranged for my first big band recording. "Totem Pole" had always been a favorite tune of mine from the Lee Morgan *Sidewinder* album. One day a friend called me to say that he had been listening to John Cage's "Europera 5." He said he recognized the opening and that I should check it out. It was in fact the last minute and thirty seconds of my arrangement of "Totem Pole" that opened Cage's opera.

The third cut, **"Street Corner Supermarket,"** features Richie Perry on tenor and Bob Weller on drums. The arrangement starts with a drum solo by Bob Weller. The street corner in question is 48th St. and 9th Ave. in New York, where there actually was a supermarket of sorts. I lived at 48th and 10th at the time. This tune was originally recorded by Bill Kirchner in the early 1980s.

The arrangement of **"In Your Own Sweet Way"** was inspired by a Kenny Dorham solo that I transcribed. While doing the transcription I fell in love with the tune.

"Scootzie" is a tone poem about the Junkanoo festival in the Bahamas. Bands from all the different islands that make up the Bahamas would gather in Nassau and march down the street, and the pickpockets would "march" down the street behind the crowds. Watch your wallet! It was an inspiring sight, and the island rhythms are not often heard in the Bahamas as they are in other Caribbean islands.

I composed "Tentigo" in 1990, while I was studying at the BMI Jazz workshop under the direction of Bob Brookmeyer and Manny Albem. Bob had us construct pieces for jazz orchestra using a technique related to serial composition, pioneered by Anton Webern many years after Arnold Schoenberg. The technique is known as pitch cell construction. Melodic material is generated using the mathematical relationship of two or three notes. In this case, it's three notes.

"A Little Circus Music" was originally called "A Little Circus Music Please" but has since been shortened to just "Circus Music." I wrote this piece in 1979 while I was the director of the Port City Jazz Ensemble, a CETA (Comprehensive Employment and Training Act) project attached to the Mayor's office in Baltimore. The CETA legislation was passed to provide job training through an eighteen-month contract for unemployed workers. Well, 90% of all musicians are unemployed most of the time! So we had a fourteen-piece group of very talented "unemployed" musicians. Some of them had advanced degrees from great music schools, while others were gifted jazz musicians who had come through the local jazz scene in the traditional mentoring process. It was a strange and wonderful mix of musicians from various cultural and educational backgrounds. They also had various levels of tolerance for new information, unfamiliar music, and administrative control. As the director, along with two friends, I had my hands full. I once had to break up a fist-fight between our drummer and our baritone saxophonist in front of TV cameras. Still, it was a magical time, and I have fond memories of those days and a love for everyone I had the privilege to work with in that group. Of particular note: one of the members was a bassist and composer, Terry Plumeri (Jonterryl Plumeri to be exact), who lost his life to multiple intruders in his home about two years ago. You can look up his bio. Anyway, I wrote "Circus Music" for that band, but arranged it and formally recorded it in New York years later. The Port City Jazz Ensemble was indeed a "circus"!

"Some Other Blues" is a previously unreleased cut that was originally commissioned by the U.S. Airmen of Note. I did this arrangement because one of my mentors was a Baltimore tenor saxophonist named Mickey Fields. He used this as his break tune. Of all the pieces he played, it was one of my favorites.

"Goodbye Porkpie Hat" started as an assignment for an arranging class at the Manhattan School of Music. I transcribed a part of the Mingus classic from his recording *Mingus, Mingus, Mingus, Mingus, Mingus*, originally released on the Impulse label. I never finished the transcription beyond the first solo. I just put my own ending on it and made some adjustments to the transcribed part. This was a first take in the studio. You can hear how it went. When we finished the take, there was dead silence for what seemed like an endless stretch. The silence was broken when Lew Soloff said, "Wow, that was some take." Lew plays lead on this and I play the harmon mute solo.

"Salsa En Mi Alma," composed by bassist Jeff Fuller, means "salsa in my soul." Jeff had always wanted to hear Lew play this tune, and I am glad and grateful that I could make that happen for him. Lew is remarkable on this cut.

"The Three Marias" - *The New York Times* says it better than I could:

In 1971, three young Portuguese women, talented literary women, in a country of macho men, languorous, assenting wives, fascist law and Latin church morality, agree to meet weekly to raise their consciousness and exchange notes, poems, fantasies and letters based on the famous "Letters of a Portuguese Nun" – five brilliant and anguished love letters written in the middle of the 17th century by a beautiful young nun, Mariana Alcoforado, to the French officer who had seduced her in her convent, peremptorily abandoned her to save his neck or his reputation or both, and who eventually became Marshal of France.

The three modern Marias then publish a book of their exchanges, a book combining the most ingenuously narcissistic eroticism with a very genuine and troubling feminism – neither of which is likely to be acceptable to the rules of pre-revolutionary Portugal. The Marias are soon arrested, their book banned and confiscated. They are charged with "abuse of the freedom of the press" and "outrage to public decency"; a new law is drafted to insure their prosecution; and they were still in court on April 25, 1974, when the Fascist regime of nearly 50 years is overthrown. One of the first official acts of the new revolutionary government is to pardon the three Marias, as everyone now calls them, and – ah, the marvelous, intimidating influence of Western liberalism! – to publicly declare their book "literature."

Bob Belden called me and asked, "Can you have a recording ready to submit for the next Grammy cycle? I'm on the committee this year." That was on July 15, 1998, or so. We put this record together in two weeks. I didn't win a Grammy. But I thank the late, great Bob Belden for thinking of me.

"When Janie Takes the Stand" – I produced a concert a few years ago, a tribute to Jimi Hendrix. It happens that Jimi's half-sister, Janie Hendrix, took their relatives to court and secured ownership of Jimi's estate from his actual family, including Leon Hendrix, Jimi's blood brother and a musician in his own right. Because of the court battle, Leon is not allowed to use the Hendrix name to support his own performances. It seems that Janie has taken to trolling the Internet, looking for people to sue if they use anything that even hints at Jimi's legacy. When she saw my concert advertised, she tried to sue Lehigh University. Fortunately, the only tune I used that Jimi had recorded was "All Along the Watchtower," which is a Bob Dylan tune. So Lehigh was safe. I was subbing at *Chicago* on Broadway at the time and appropriated the title "When Velma Takes the Stand," substituting "Janie" for "Velma" in the title. I took my arrangement of a tune by a well-known and nameless jazz "star" and superimposed my own melody. For my new melody, I used a horn lick I had written on another arrangement I had done years ago of James Brown's "Payback." So that's how I got that one.

"Spinning Wheel" was originally composed by David Clayton-Thomas and featured on the classic rock disk *Blood Sweat and Tears 2*. I wrote this arrangement for the Gil Evans Orchestra. We performed at Lew's memorial concert. I transcribed Lew's famous trumpet and harmonized it for fifteen horns.

"Dorham's Epitaph" was composed by the late, great bebop trumpeter Kenny Dorham and first appeared on his 1961 album *Whistle Stop*: band members performing with Dorham included Hank Mobley, Paul Chambers, and Philly Joe Jones. I also arranged this for the Lew Soloff memorial concert. We used it to close the show.

— Bill Warfield

Jazz Events at Lehigh University
2018 – 2019 Season

September

8 at 8 pm New York Jazz Rep Orchestra: *For Lew*

November

3 at 8 pm LU Jazz Repertory Orchestra: *Big Band Tribute*
4 at 3 pm Student Jazz Combos and Chamber Ensembles
in ZAC 145

December

1 at 8 pm LU Jazz Ensembles, Funk Band, Combos

February

9 at 8 pm Hell's Kitchen Funk Orchestra
17 at 3 pm LU Jazz Faculty: *The Great American Songbook*

March

31 at 3 pm Student Jazz Combos and Chamber Ensembles
at St. Peter's Church

April

6 at 8 pm LU Jazz Repertory Orchestra: *Big Band Favorites*
27 at 8 pm LU Jazz Ensembles, Funk Band, Combos

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Lehigh University Music Department
2018 – 2019 Season

September

8 at 8 pm New York Jazz Rep Orchestra: *For Lew*
30 at 3 pm LUVME: *The Irish and the Italian*

October

19 & 20 at 8 pm LU Philharmonic: *The Romantic Orchestra*
27 at 8 pm LU Choral Arts: *I Hear America Singing*
28 at 4 pm LU Choral Arts: *I Hear America Singing*

November

3 at 8 pm LU Jazz Repertory Orchestra: *Big Band Tribute*
4 at 3 pm Lehigh Student Chamber Music Ensembles in ZAC 145
15 at 7 pm Lehigh-Lafappella

December

1 at 8 pm LU Jazz Ensembles, Funk Band, Combos
2 at 3 pm The Wind Ensemble at Lehigh University: *1968*
7 & 8 at 8 pm LU Philharmonic: *Concerto Marathon*
9 at 4, 8 pm LU Choral Arts: *Christmas Vespers* in Packer Chapel
15 at 1, 4 pm *The Nutcracker* at Zoellner Arts Center
16 at 2 pm *The Nutcracker* at Zoellner Arts Center

February

9 at 8 pm Hell's Kitchen Funk Orchestra
17 at 3 pm LU Jazz Faculty: *The Great American Songbook*

March

2 at 8 pm Paul Salerni: *Haunted – A One-Act Dance Opera*
3 at 3 pm East Winds Quintet: *Kleine Kammermusik*
7 at 7 pm Dolce and LU Women's Voices Concert in Lambertson Hall
29 & 30 at 8 pm LU Choral Arts: *150th Anniversary Celebration*
31 at 3 pm Lehigh Student Chamber Music Ensembles at St. Peter's Church

April

6 at 8 pm LU Jazz Repertory Orchestra: *Big Band Favorites*
7 at 3 pm Michael Jorgensen, Faculty Recital: *20th-Century Favorites*
12 & 13 at 8 pm LU Philharmonic with the Bach Choir of Bethlehem: *Amadeus*
27 at 8 pm LU Jazz Ensembles, Funk Band, Combos
28 at 2 pm LU Symphonic Band
28 at 6 pm Junior Recital

May

3 & 4 at 8 pm LU Choral Arts: *Carmina Burana*
5 at 3 pm The Wind Ensemble at Lehigh University: *East Meets West*
6 at 4 pm LU Music Department Awards
6 at 8 pm LUVME (Lehigh University Very Modern Ensemble)

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