



School

of

Music

University

of

Washington

University of Washington
THE SCHOOL OF MUSIC

presents

JAZZ COMBOS

Marc Seales, director

DAT #12,049

CASS # 1-12,050

#2-12,051

J 39

1992

12-1

December 1, 1992

8:00 PM, Brechemin Auditorium

PROGRAM

U.W. JAZZ QUARTET

Jal Feldman, piano

Dan Bertolet, bass

Pat Roulet, drums

Jason Nelson, alto saxophone

DAT ID

- 2 ON GREEN DOLPHIN STREET Bronislav Kaper/Ned Washington
- 5 BILLIE'S BOUNCE Charlie Parker
- 4 LONNIE'S LAMENT John Coltrane
- 3 TUNE UP Eddie Cleanhead Vinson (Miles Davis)

CASS #1-A

(26 min)

TROUT

Ernst Long, trumpet

John Culbert, alto saxophone

Ramon Strange, trombone

Gareth Martins, flute and alto saxophone

Alex Guilbert, piano

Everett Stern, doublebass

Mike Ganyo, drums

DAT ID

- 6 TENSION Mingus (arr. Lung)
- 7 PRELUDE TO A KISS Ellington (arr. Guilbert)
- 8 PITHECANTHROPOLOGY Parker/Gillespie/Mingus/Trout
- 9 SELF-PORTRAIT IN THREE COLORS Mingus (arr. Guilbert)
- 10 ECCLUSIASTICS Mingus
- BETTER GET HIT IN YOUR SOUL Mingus

CASS #1-B

(44 min)

QUINTET

Dan Wickham, tenor saxophone

Roy Strandberg, trumpet

Andrew Simmons, bass

Victor Lin, piano

Charlie Close, drums

DAT ID

- 11 SUGAR Stanley Turrentine
- 12 SO WHAT? Miles Davis
- 14 I CAN'T GET STARTED Vernon Duke/Ira Gershwin
- 13 LITTLE MAN Charles Fambrough
- 15 BLUES WALK Clifford Brown

CASS #2-A

(45 min)

Charles Mingus was born in Arizona in 1922 and grew up in Watts, Los Angeles, where he was surrounded by a rich and diverse musical culture which included, first and forever, the African-American Gospel music of the Holiness Jazz, as exemplified especially by Duke Ellington, whose radio concerts furnished a young Charles with the revelation and inspiration for his life's musical work. He sang and played piano from an early age, and he played trombone and cello before devoting himself to doublebass and composition in high school. His first big-time gig was with the Louis Armstrong Orchestra in 1941 which he quit before their tour through the South rather than suffering the indignities of hamming it up before a rigidly segregated Jim Crow audience. He subsequently played with every important Bebop innovator. In the mid-50's he created his own publishing and recording company and formed the Jazz Workshop in which new works by him and other young composers could be performed. By the time of his death in 1977 he had recorded over 100 albums and written over 300 scores. Hailed in his day as avant-garde, his lasting value to the Jazz tradition can be witnessed in the flurry of recordings dedicated to him and his music over the past five years.

"Tensions" appears on Mingus' album *BLUES AND ROOTS*. The head explores the effect of intervallic density and rhythmic poly-subdivision, layered over a bebop rhythm. The solos are played over a 16-bar minor blues, but who is soloing and who is riffing is intentionally obscured. As for its extramusical significance, a quick look at Mingus' autobiography, *Beneath the Underdog*, will make it clear.

A common theme in Mingus studies, and in indispensable key to understanding his music, is the conflicted relationship he had with Duke Ellington, whose music, as mentioned above, Mingus heard as a revelation when he was just eight years old. Alex arranged Ellington's "Prelude to a Kiss" for the horns, and he plays a short piano solo.

"Pithecanthropology" is a fusion of one of Mingus' first recorded compositions, "Pithecanthropus Erectus," about the birth of man, and the Parker/Gillespie collaboration, "Anthropology," representing a further development.

"Self-Portrait in Three Colors" is a ballad which features Mingus' breathtaking melodies and his poly-tonic harmonic sense.

Mingus' music is infused with the sounds he heard in church while growing up. "Ecclesiastics" is a response to the preacher of Ecclesiastes who remarked, "Nothing is new under the sun, all is vanity and chasing after wind."

TROUT is the registered trademark of an ensemble of musicians who came together more or less by chance, cleaning up their scales before spawning the Ganges River in search of the Spirit of the most honorable Charles Mingus whose ashes were spread there. Their tireless upstream charges landed them instead at the feet of the Great Seal, who noted that their scales were still in need of work and entreated them to hurry back to the shed and prepare for the business of a little concert.

UPCOMING 1992-93 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 2, **University Wind Ensemble "On Location."** Meany Theater, 8:00 PM.

December 3, **ProConArt.** Brechemin Auditorium, 8:00 PM.

December 5, **Collegium Musicum & Madrigal Singers.** Brechemin Auditorium, 8:00 PM.

December 6, **Collegium Musicum & Madrigal Singers.** Brechemin Auditorium, 3:00 PM.

December 7, **Studio Jazz Ensemble.** Meany Theater, 8:00 PM.

December 8, **University Chorale.** Meany Theater, 8:00 PM.

December 8, **Percussion Ensemble.** Meany Studio Theater, 8:00 PM.

December 9, **University Symphony.** Meany Theater, 8:00 PM.

December 10, **Keyboard Debut Series.** Brechemin Auditorium, 8:00 PM.

December 14, **Opera Scenes Workshop.** Meany Studio Theater, 8:00 PM.

January 12, **Randolph Hokanson, piano,** (Professor Emeritus) in "An Evening of Bach". Meany Theater, 8:00 PM.

January 14, **Soni Ventorum Wind Quintet,** (Faculty Artist Recital), Meany Theater, 8:00 PM.