



# School of Music

## JAZZ BAND Tracy Knoop, director

WEDNESDAY, FEB. 26, 2014  
SCHNEEBECK CONCERT HALL  
7:30 PM.

All of Me . . . . . Seymour Simons/Gerald Marks  
arr. Byers

**All of Me** is a jazz standard written in 1931, first sung by actress-singer Belle Baker and later recorded by Frank Sinatra, Ella Fitzgerald, Lester Young, Erroll Garner, and many others. The melody is mostly based on a circle-of-fifths progression, although the harmony cleverly evades resolution until the end of the form. Billy Byers' arrangement of "All of Me" was for the Count Basie Orchestra, legendary for its irresistible, relaxed swing feel, lightness, precision, and expressive contrast. After the first statement of the melody, the pianist has room to solo.

Better Days Ahead. . . . . Pat Metheny  
arr. Lindsay

The Pat Metheny Group was begun in 1977 by guitarist Pat Metheny and pianist Lyle Mays. Metheny's style of guitar playing was very different from anything that had been heard before, partially as a result of his friendship with virtuoso bassist Jaco Pastorius. The two focused on the unexplored melodic possibilities of their respective instruments rather than solely emphasizing playing good accompaniment. Metheny is also renowned for incorporating many diverse styles and instruments (such as synthesizers) into his compositions. **Better Days Ahead** is the third track from the group's album *Letter From Home*, which was released in 1989. Both *Letter From Home* and their previous album, *Still Life (Talking)*, are in the jazz fusion/crossover jazz genres, combining elements of Brazilian music with traditional jazz. This song has an upbeat, irregularly phrased melody, and features the piano, the guitar, and the bass on solos.

Prelude to a Kiss . . . . . Duke Ellington/Billy Strayhorn  
trans. Berger

**Prelude to a Kiss** is one of the masterpieces of ballad writing of prolific jazz bandleader and composer Duke Ellington. It was first written and recorded in 1938, but was initially overshadowed by the success of another of Ellington's 1938

compositions, "I Let a Song Go Out of My Heart." The melody for "Prelude to a Kiss" was adapted from a tune by alto saxophonist Otto "Toby" Hardwick. Hardwick played lead alto for Ellington's band for many years, but was rarely featured as a soloist because Ellington often preferred to hear Johnny Hodges' more striking tone on ballads. "Prelude to a Kiss" begins (rather unusually) on a secondary dominant and moves in a mostly circle-of-fifths progression in each section, over which the saxophone soloist plays a graceful descending chromatic melody.

Raincheck . . . . . Billy Strayhorn  
trans. Berger

Billy Strayhorn, born in 1915, was a highly proficient pianist and composer/arranger who presented Duke Ellington with an original composition in 1938, and impressed Ellington so much that he recorded his first collaboration with Strayhorn (*Something to Live For*) three months later with the young composer as the featured pianist. Ellington and Strayhorn soon became a formidable compositional team, and their respective writing styles were so attuned to each other as to be nearly indistinguishable. Strayhorn's most famous compositions include "Take the A Train," "Lush Life," "Day Dream," "Chelsea Bridge," and many more. He was particularly skilled at writing harmonically complex yet tuneful ballads. **Raincheck** is a medium-tempo composition of Strayhorn's that is included on Ellington's album *...And His Mother Called Him Bill*, a 1967 tribute album to Strayhorn after his death shortly before, in the same year. It features a catchy solo trombone melody and a tenor saxophone solo.

Maria . . . . . Leonard Bernstein  
arr. Don Sebesky

This beautiful arrangement of Leonard Bernstein's **Maria** from *West Side Story* was done for Maynard Ferguson, the virtuosic trumpet player that excelled at playing in an extreme, high range. Born in Quebec, Ferguson was a musical prodigy and soloed on cornet for the first time with the CBC Orchestra when he was just 13 years old. His powerful tone and distinctive vibrato are easily recognizable trademarks of his sound, and have been imitated ever since by other trumpet players. Don Sebesky was a trombone player in Maynard Ferguson's big band, and frequently arranged songs for the group. This version of "Maria" was very popular among audiences, and according to Ferguson, concertgoers were disappointed if it wasn't played. As was usual for ballads written for Maynard Ferguson, the melody is played in solo trumpet and is supported by lush harmonies from the ensemble.

Freedom Jazz Dance . . . . . Eddie Harris  
arr. Troy Thompson

**Freedom Jazz Dance**, composed by tenor saxophonist Eddie Harris, is from the 1967 album by the Miles Davis Quintet titled *Miles Smiles*. The quintet comprised Davis on trumpet, Wayne Shorter on tenor saxophone, Herbie Hancock on piano, Ron Carter on bass, and Tony Williams on drums. Miles Davis was famous for being a pioneer

of modal jazz and the post-bop style, and *Miles Smiles* is certainly further proof. While bebop in the '40s and '50s was fast, virtuosic, and emphasized structured (yet melodic) improvisatory techniques, the post-bop genre of the '60s turned away from the strictness of the bebop form and embraced looser or more unusual meters and tempos, and free improvisation. Troy Thompson's arrangement of "Freedom Jazz Dance" features the original tune's angular melody in the saxophone section and adds a hip-hop shuffle feel in the rhythm section, with solo space for both the guitar and the tenor saxophone.

Wind Machine . . . . .Sammy Nestico

Sammy Nestico (b. 1924) is best known in the jazz sphere for having done many arrangements for Count Basie's band, and in fact was described by *Down Beat* magazine as being "the principal architect of the later [1952 onwards] Basie book." Nestico got his start arranging for the ABC Staff Orchestra in Pittsburgh as a young man, and would later work as an arranger for the Airmen of Note (the Air Force jazz ensemble) and the U.S. Marine Band both during and after the wartime years. In the late '60s onwards, Nestico began writing compositions and arrangements for school bands, due to the lack of quality jazz music for young groups, and his works have since become a staple of literature for any young jazz ensemble. **Wind Machine** is based on the chord changes to the Jimmy Van Heusen song "Call Me Irresponsible," and was famously played by drummer Buddy Rich on *The Tonight Show*. The piece is fairly uptempo with lots of brass punctuations, and features tenor saxophone on the solo.

Program notes by Minna Stelzner '15

## JAZZ BAND

### Tracy Knoop, director

Saxophone	Guitar
Noah David '15	Jeremy Goodwin '17
Will Hamel '15	
Hayden Harper '17	Piano
Brady McCowan '14	Kelton Mock '14
Minna Stelzner '15	Alec Pankow '15
Trumpet	Bass
Michael Hall '14	Max Hirtz-Wolf '17
Chris Wenndt '17	Kelton Mock
Sam Zisette '16	
	Drums
Trombone	Anson Olson '17
Scott Clabaugh '16	Robin VanHouten '16
Ryan Grate '17	
Rachel Schroder '17	
Wesley Stedman '15	

## DIRECTOR

**TRACY KNOOP** jazz band director, is a native of the Pacific Northwest, and is well known as an artist and performer in the region. Knoop received his musical training at Berklee School of Music in Boston, Mass. After leaving Berklee he joined the world-famous Tommy Dorsey Orchestra, performing as an orchestra member for 10 years. He has performed with legends such as Ray Charles, Mel Torme, Buddy Rich, and Bernadette Peters. He also has performed with the Temptations, Four Tops, and Seattle Symphony. Knoop can be heard on commercial recordings by Charlie May All-Star Big Band, Keith Henson, Octet, Pony Boy All-Star Big Band, and the Tracy Knoop Quartet. Equally known as an exceptional music educator, Knoop continues to perform and teach extensively throughout the Northwest and across the country.

## UPCOMING ARTS AND LECTURES

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Friday, Feb. 28, 7:30 p.m. Jacobsen Series: *From the Music Hall to the Cabaret: Chamber Works by Weill and Poulenc*, performances by Dawn Padula, mezzo-soprano; Maria Sampen, violin; Timothy Christie, violin; Matt Ryan-Kelzenberg, cello, guest artist; Stephen Schermer, bass; Karla Flygare, flute; Dan Williams, oboe; Jennifer Nelson, clarinet; Paul Rafanelli, bassoon; Danielle Lemieux, horn; Judson Scott, trumpet; Gunnar Folsom, percussion; Duane Hulbert, piano; and Gerard Morris, conductor, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff; admission free for Puget Sound student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door.

Friday, Feb. 28; Saturday, March 1; Thursday, March 6; Friday, March 7; 7:30 p.m. Saturday, March 8; 2 p.m. and 7:30 p.m. Faculty Production: *Iphigenia 2.0* by Charles Mee, directed by Jess K Smith '05, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.6013, or visit [tickets.pugetsound.edu](http://tickets.pugetsound.edu). Remaining tickets available at the door.  
Mature subject matter

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.