

Black History Month Concert Series

Jazz: Focus on the Blues



February 3, 2016
Harold B. Lee Library Auditorium

Program Notes

Bruno Mars (Oct. 8, 1985–)
"Music is not math. It's science. You keep mixing the stuff up until it blows up on you, or it becomes this incredible potion."

Siedah Garrett (June 24, 1958–)
"Music is something I would do, if I didn't get paid a dime...it's powerful. It moves people, touches lives, and connects people to one another... Music gets inside your soul. It's cool and it's good, clean fun. That's why musicians say, let's 'play' some music! Music is the gift that keeps on giving."

Jill Scott (April 4, 1972–)
"I'm not a fake kind of person. It's a beautiful thing to have people appreciate what you do, and respect is all I've ever really wanted."

BB King (September 16, 1925 – May 14, 2015)
"Sometimes when I play, the guitar feels like a nerve in my nervous system, like a deep-down part of me..."

Beyoncé (September 4, 1981–)
"I feel like part of the reason I rehearse so much and part of the reason I study everything is so I can completely let go and relax...I have accomplished nothing without a little taste of fear in my mouth."

Marvin Gaye (April 2, 1939 – April 1, 1984)
"I think I've got a real love thing going. I love people, I love life and I love nature and I can't see why other people can't be like that. If we could integrate all types of love into one sphere we'd have it made."

Valerie Simpson (April 2, 1939 – April 1, 1984)
"I'm content to know that the music is everlasting...I realize this music has legs way beyond whatever we originally might have thought."

Mahalia Jackson (October 26, 1911 – January 27, 1972)
"I sing God's music because it makes me feel free. It gives me hope. With the blues, when you finish, you still have the blues."

Contemporary and Gospel

February 17, 2016

When I was your man.....composed & performed by Bruno Mars
Jantzen Dalley, self-accompanied

Love you I do (from Dreamgirls).....composed by Henry Krieger & Siedah Garrett
Brooklyn Gabbittas, voice
John C. Leavitt, piano

Hear my call.....composed by Jill Scott & JR
Carla Davis-Bey, voice
Brooklyn Gabbittas, piano

Lucille.....composed & performed by BB
Andrew Proctor, guitar
Nathan Innis, piano
Ethan Hemsley, bass
Tim Mills, drums

If I were a boy.....composed by Toby Gad & Dr. Dre
performed by Beyoncé
Tessa Haas, voice
Brooklyn Gabbittas, piano

Ain't no mountain.....composed by Ashford & Simpson
perf'd by Marvin Gaye & Tammi Terrell
Brooklyn & Jason Gabbittas, voice
John C. Leavitt, piano

His eye is on the sparrow.....Charles H. Gabriel
perf'd by Ethel Waters; Mahalia Jackson
Ka'imiloa Ruberson, voice
John C. Leavitt, piano

Program Notes

Billy Strayhorn (November 29, 1915–May 31, 1969)
"Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brain waves in his head, and his in mine."
—Duke Ellington

Jelly Roll Morton (October 20, 1890–July 10, 1941)
"When my grandmother found out that I was playing jazz...she told me that devil music would surely bring about my downfall, but I just couldn't put it behind me."

W. C. Handy (November 16, 1873–March 28, 1958)
He cites "whippoorwills, bats and howl owls and their outlandish noises," and "the music of every songbird and all the symphonies of their unpremeditated art" as among influences on his music.

Duke Ellington (April 29, 1899–May 24, 1974)
"My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people."

Lester Young (August 27, 1909–March 15, 1959)
Young used "a free-floating style, wheeling and diving like a gull, banking with low, funky riffs that pleased dancers and listeners alike."

Charlie Parker (August 29, 1920–March 12, 1955)
"Don't play the saxophone. Let it play you."

Thelonious Monk (October 10, 1907–February 17, 1982)
"Play, play your own way. Don't play what the public wants. You play what you want and let the public pick up on what you're doing—even if it doesn't take them fifteen, twenty years."

Miles Davis (May 26, 1926–September 28, 1991)
"I play the sound and the sounds fit in like a round voice with not too much tremolo and not too much bass. Just right in the middle. If I can't get that sound I can't play anything."

Jazz: Focus on the Blues

February 3, 2016

Steve Call and Friends

Steve Call, piano, trombone, euphonium
Brennan Tolman, drums
Zoe Jorgensen, string bass

Take the "A" Train.....Billy Strayhorn

Winnin' Boy Blues.....Jelly Roll Morton

St. Louis Blues.....W. C. Handy

It don't mean a thing
if it ain't got that swing.....Duke Ellington

Jumpin' with Symphony Sid.....Lester Young

Ornithology.....Charlie Parker

Blue Monk.....Thelonious Monk

All Blues.....Miles Davis

Some Ragtime, Some Classical

February 10, 2016

Swipesy: Cakewalk.....Scott Joplin
Daron Bradford, clarinet
Janet Bradford, piano

The Entertainer.....Scott Joplin
Cristina Bean, flute
Robert Maxwell, flute
Janice Bunker, piano

If you should go.....William Grant Still
Song for the lonely.....William Grant Still
Scott Self, bassoon
CJ Madsen, piano

Coty.....Quincy C. Hilliard
Daron Bradford, clarinet
John C. Leavitt, piano

Ethiopia saluting the colors.....H. T. Burleigh
Text by.....Walt Whitman

The negro speaks of rivers.....Margaret Bonds
Text by.....Langston Hughes

Frederick Douglass (America 1968).....Tom Cipullo
Text by.....Robert Hayden

Robert Brandt, tenor
Scott Holden, piano

Greg Stallings, Jazz Piano... and Friends!

February 24, 2016 AT NOON

Greg Stallings, piano

Carmen Giddins, vocals

Ryan Schade, drums & vocals

Brian Woodbury, trombone

Austie Robinson, trumpet

Steve Call, tuba

Special guest from Colorado:

John Gunther, clarinet

Your feet's too big.....Fats Waller

I can't give you anything but love, baby....Fats Waller

Ain't misbehaving'.....Fats Waller

Miss Brown to you.....Teddy Wilson
with Billie Holiday

Sweet Lorraine.....Nat King Cole

Mood Indigo.....Duke Ellington

Satin DollDuke Ellington

Misty.....Enroll Garner

Let's Call the Whole Thing Off.....Oscar Peterson Trio
with Louis Armstrong and Ella Fitzgerald

Program Notes

Fats Waller (May 21, 1904–December 15, 1943)
"You got to hang onto the melody and never let it get boring."

Teddy Wilson (November 24, 1912 – July 21, 1986)

"The young player must imitate his idol when he starts. But at a certain point he must add something of himself."

Billie Holiday (April 7, 1915 – July 17, 1959)

"I don't think I'm singing. I feel like I am playing a horn. I try to improvise like Les Young, like Louis Armstrong, or someone else I admire. What comes out is what I feel. I hate straight singing. I have to change a tune to my own way of doing it. That's all I know."

Nat King Cole (March 17, 1919 – February 15, 1955)

"Up on the stage, Nat King Cole gives you the impression that he would rather be doing than anything else in the world, and that kind of kinetic enthusiasm brushes off on every table within sounding distance of him."

Duke Ellington (April 29, 1899–May 24, 1974)

"My men and my race are the inspiration of my work. I try to catch the character and mood and feeling of my people."

Erroll Garner (June 15, 1923 – January 2, 1977)

"The way I play, people say I got facial expressions, personality and all that. I may look like I'm a contortionist, but I don't know it. I feel the music and I just tryin' to be."

Oscar Peterson (August 15, 1925 – December 29, 2007)

"One thing I teach new players is, to respect those who have gone before them. They never would have arrived if the others hadn't first paved the way."

Louis Armstrong (August 4, 1901 – July 6, 1971)

"All music is folk music. I ain't never heard a horse sing a song."

Ella Fitzgerald (April 25, 1917 – June 15, 1996)

"The only thing better than singing is more singing."

Wednesday Nov. 9, 2016

LDS Composers Showcase

LDS COMPOSERS at BYU

LIBRARY AUDITORIUM HBLL FALL CONCERT SERIES

Wed. Nov 9 CONCERT SERIES

Wed. Nov 30 12 PM (NOON)

LDS Composers at BYU November 9, 2016 AT NOON

	Victoria Wirthlin Dallas, Texas Music Composition Student at BYU	La Folia for solo cello..... Victoria Wirthlin Max Olivier, cello
	Kenneth Hieken Music Professor, University of Lethbridge, Alberta, Canada (retired) Received MA and PhD from BYU	Theme and Variations..... Kenneth Hieken Daron Bradford, clarinet Janet Bradford, piano
	Alyssa Morris DMA Candidate at CCM, Cincinnati Received BA and MA from BYU	Four Personalities..... Alyssa Morris Christian Tran, oboe Christopher Webb, piano
	Karen Bunker Librarian at UVU (retired) BA in Music Theory from BYU MM from UT at Austin	Piece for flute and bassoon..... Keith Rowley Janice Bunker, flute Jessi Vandagriff, bassoon
	Lawrence (Larry) Green Professor of Guitar at BYU BM from BYU MM from ASU	Variations on the Hymn Tune Kingsford..... Larry Green Ethan White, guitar
	Sam Richards Visiting Professor of Violin Formerly Visiting Professor DMA from University of Michigan	Bird Songs: The Cardinal, The Sparrow, The Magpie..... Sam Richards

LDS Composers Near and Far November 30, 2016, AT NOON

	Leigh Harline 1907-1989 U of U graduate Film composer and songwriter	No strings When you wish upon a star..... Leigh Harline Katherine Ebel, soprano Laurel Jensen, piano
	Newel Kay Brown Music Professor, University of North Texas (retired) U of U graduate	Lyric for Flute and Harp..... Newel Kay Brown Victoria Wirthlin, flute Jeanne Anderson, harp
	Suzanne Shippen Freelance musician and teacher, Alpine BM and MM from BYU (Canada)	I Will Always Turn to Thee Lullaby to Baby Because of Him I Live Again..... Suzanne Shippen Michelle Sundwall, soprano Suzanne Shippen, piano
	Mark Mitchell Composer in many genres, including video games PhD from UBC (Canada)	Three pieces for piano: Farewell, Summer's End, Hymn..... Mark Mitchell Cynthia Mendoza, piano
	Francisco Estévez Composer and music teacher in Spain (retired) Turned to Conservatories in Madrid and Seville, the Musik Hochschule in Düsseldorf, the Musikhochschule in Essen Werden and the Department of Electronic Music in the University of Ulm.	Homenaje a Lorca: Bella Gitana, Flores, Interior, Nana, Contrastes..... Francisco Estévez Jennifer Baldridge, soprano Scott Holden, piano

Harold B. Lee Library Presents

MUSIC of CHRISTMAS

Songs by Vanja Y. Watkins and Marvin K. Gardner

Foreword by Ronald Staheli • Introduction by Myrna Layton

Wednesday November 16, 2016
at NOON



Watch an interview of Vanja Y. Watkins and Marvin K. Gardner discussing the writing of "Press Forward, Saints" at <http://www.mormontabernaclechoir.org/video/pressforwardinterview.html>

Vanja Y. Watkins (vanja.watkins@comcast.net)
•Received BA and MA degrees from BYU
•Worked as music educator in Ogden and Salt Lake City
•Taught as an adjunct professor in the BYU School of Music
•Served on the Primary General Board, 1963–1965
•Served on the General Music Committee of the Church from 1965 to 1985
•Hymnbook Executive Committee member
•Composed two hymns in the current LDS hymnal: "Saints" and "Families Can Be Together Forever"
•Composed 27 songs in the LDS Children's Songbook

Marvin K. Gardner (marvinkg@gmail.com)

Credits include: *The Magic Flute*, *La Bohème* (Mimi), *Manon* (Possette), *Falstaff* (Nanetta) and *Le Nozze di Figaro* (Barbarina).

Katherine Armantrout, Boulder City, Nevada. Senior in vocal performance at BYU.

Logan Bradford, Cincinnati, Ohio. BYU graduate. Credits include: *The Magic Flute*, *Tales of Hoffmann*, *Don Giovanni*, and *La Bohème*. Bach's *Magnificat*, Handel's *Messiah*, and John Rutter's *Psalmfest*, *Forever Plaid*, *All Shook Up*, *A Tale of Two Cities*, *My Fair Lady*, and *Songs for a New World*.

Ronald Staheli DMA (USC 1977). Directed BYU Singers 1978–2015 at venues such as Carnegie Hall; Kennedy Center, Sydney Opera House, Brahms Hall in Vienna; Kapelle in St. Petersburg; Exeter and St. Paul's Cathedrals in England; St. Matthew's Cathedral in Auckland; and Henry Crown Hall in Jerusalem. His most memorable experiences grew out of the Singers' day-to-day rehearsals together.

Dylan and Rachel Glenn: both studying woodwind performance at BYU. They met in the credits: *The Marriage of Figaro* (Susanna). Dylan's recent credits: *The Marriage of Figaro* (Count), *La Bohème* (Mimico); *Carmen* (Dancer).

Forrest Howell, senior in piano performance. Pianist in Timpanogos Trio; past accompanist for BYU Men's Chorus; currently accompanist for BYU's Concert Choir.

Susan Morgan, lead singer for the All Hatch Band for more than 36 years. Susan's Baby, and Apple Music. Susan and her husband have a combined family of 9 children and 36 grandchildren.

NoteWorthy: BYU's premiere nine-woman a cappella group, which combines tight harmony, vocal percussion, and humor. They enjoy singing uplifting music together to international audiences with their music video of the hymn "Amazing Grace."

Cody Phillips, MPA (BYU) performed as a member of the Men's Chorus, the International Folk Dance Ensemble, and Vocal Point (BYU's premiere nine-man a cappella group). Resides in Provo with his new wife, Mikayla.

Tyrell Wilde, student of Darrell Babidge studying vocal performance. Credits include *Prates of Penance* (Pirate King), *L'elisir d'amore* (Dr. Dulcamara), *Le nozze di Figaro* (Figaro), *Manon*, (*Le Comte de Grieux*), *La Bohème* (Colline), *Salomé* (Cappadocian). Currently participates in Dolores Zajick's Institute for Young Dramatic Voices.

FUTURE MUSIC EVENTS IN THE HBLL
Tonight at 6 pm – Hymn Sing in 4420 HBLL

Nov. 30 at NOON – LDS Composers near and far, HBLL Auditorium
Dec. 14 at 6 pm CHRISTMAS Hymn Sing in 4420 HBLL

Katherine Armantrout, soprano*
And Mary Pondered (verses 1 and 2)
God's Own Son

Tyrell Wilde, bass*
Gifts Worthy of a King
Every Knee Shall Bow (verses 1 and 3)

* Accompanied by Forrest Howell

Black History Month
Concert Series

The Latin Jazz Vanguard



February 1, 2017
Harold B. Lee Library Auditorium



The Latin Jazz Vanguard

February 1, 2017

Jonathan Stallings
music director & piano
Greg Stallings
piano & flute
Erik Larson
Bass
Austie Robinson
trumpet
Ryan Schade
drums

Camlyn Giddins
Vocals
Natalie Stallings
Vocals
Lucía Villarreal
poetry reader
Linda Villarreal
poetry reader

Peace	Ornette Coleman
Poem: "One for Shepp: Black Power"	Martinez Sarrión
Hypnosis Peace	Archie Shepp
Poem: "Canción para Billie Holiday"	Gimferrer
Strange Fruit	Billie Holiday; lyrics Abel Meeropol
God Bless the Child	Billie Holiday & Arthur Herzog
Poem: "El Rey de Harlem"	García Lorca
Take the A Train	Duke Ellington
Gazzeloni	Eric Dolphy
Poem: "Elegia"	Gimferrer
Route 66	Nat "King" Cole
Trying to Put the Blame on Me	Sun Ra
Poem: "Thelonious Monk escucha el aguacero"	Ramírez Vuelvas
Bye-Ya	Thelonious Monk

Jazz & the Hammond Organ

February 22, 2017

Kurt Reeder
music director & organ
Parker Spiers
guitar
Steven Stallings
drums
Jordan Widdison
Tenor sax
Austie Robinson
Trumpet

Jitterbug Waltz	Thomas "Fats" Waller
The Honey Dripper	Brother Jack McDuff
Green Onions	Booker T. Jones
Back at the Chicken Shack	Jimmy Smith
Moontrane	Woody Shaw (as played by Larry Young)
Come, come ye saints	As arranged by Kurt Reeder



The Afro-Latin Eclipse

February 15, 2017

Jonathan Stallings
music director, piano & percussion
Greg Stallings
Flute, piano & saxophone
Sebastián Arias Bonilla
Bass
Austie Robinson
trumpet
Howard Meneses
Congas
Carlos Sanchez
Percussion

Brennan Tolman
Percussion
Brian Price
Vocals & guitar
Natalie Stallings
Vocals
Lucía Villarreal
poetry reader
Linda Villarreal
poetry reader

Manteca	Chano Pozo
Canto negro	Nicolás Guillén
Dos Gardenias	Isolina Carillo
Descarga Cubana	Israel "Cachao" López Valdés
Afro Blue	Mongo Santamaría
Son de Negros en Cuba	Federico García Lorca
Tanga/Mambo Inn medley	Mario Bauzá
De Camino a la Vereda	Ibrahim Ferrer
Guitarra	Nicolás Guillén
Veinte Años	Maria Teresa Vera
Amo a mi amo	Nancy Morejón
Guantanamera	Joseito Fernández
Yo soy un hombre sincero	José Martí

Future Music Events in the HBLL:

TMA Showcase

Wednesday, November 15
NOON | HBLL auditorium
featuring the students of Gayle Lockwood
and Dallyn Vail Bayles



Hymn Sing: Hymns from the Spanish Hymnal

Wednesday, November 15
6 PM | 4420 HBLL

Flute Music from Music Special Collections

Wednesday, November 29
NOON | HBLL auditorium
performed by Robert Maxwell,
Janice Bunker and Nancy Jacobs



Opera Selections

Wednesday, December 6
NOON | HBLL auditorium
by vocal performance majors



Hymn Sing: The Music of Christmas

Wednesday December 13
6 PM | 4420 HBLL



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HBLL Fall Concert Series

Kristen Bromley's Guitar Studio
November 8, 2017 @ noon

Romance or Romanza _____ Jeremy Van Patten
Kristen Bromley will accompany the following:

Solar _____ Jorge Murica Garcia
by Miles Davis

All Blue _____ Mac Wright
by Miles Davis

Wave _____ Jordan Jacobson
by Antonio Carlos Jobim

There Will Never Be Another You _____ Dan Ankenman
by Harry Warren

Bright Size Life _____ David Reynolds
by Pat Metheny

The entire studio will perform the following:
Improvised Blues _____ Minor Swing
by the improv section & by Django Rheinhardt

Looking for Musical Theatre materials?

Scores for Musicals

Complete : M 1508.7

Excerpts: M 1508.8

Librettos: ML 50



HBLL Fall Concert Series

MDT students of Gayle Lockwood and Dallyn Vail Bayles
accompanied by Mark Johnson

I Chose Right _____ Andrew Jefferies
From Baby, by Shire & Maltby

Favorite Places _____ Andrew Jefferies
From Ordinary Days, by Adam Gwon

The History of Wrong Guys _____ Chelsea Mortensen
From Kinky Boots, by Cyndi Lauper

Monologue _____ Chelsea Mortensen
From The Hours

Anthem _____ Spencer Hunsicker
From Chess, by Rice, Andersson & Ulvaeus

Boy Next Door _____ Madison Dennis
From Meet Me in St. Louis, by Martin & Bane

Love you, I do _____ Madison Dennis
From Dreamgirls, by Krieger & Garrett

I was here _____ Jacob Baird
From Glorious Ones, by Ahrens & Flaherty

Monologue _____ Jacob Baird
From I don't feel at home in this world any more

Hopelessly Devoted _____ Libby Lloyd
From Grease, by John Farrar

Love, you didn't do right by me _____ Libby Lloyd
From White Christmas, by Irving Berlin

HBLL Fall Concert Series

Opera Excerpts
December 6, 2017

Bella siccime un angelo _____ Dylan Glenn
From Don Pasquale, by Donizetti

Je veux vivre _____ Mary Jones
From Romeo and Juliet, by Gounod

Una furtive lagrima _____ Ka'imi Ruberson
From Elixir of Love, by Donizetti

Madamina, il catalogo è questo _____ Isaac Carlin
From Don Giovanni, by Mozart

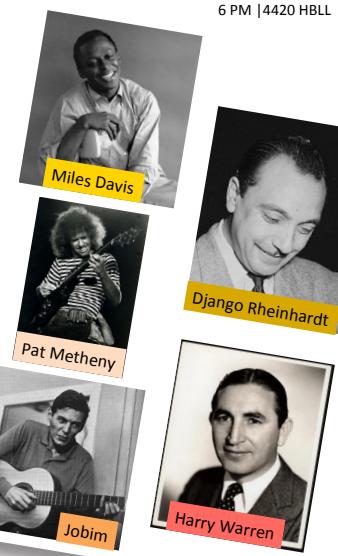
Ah, non creda, Ah, non giunge _____ Chandra Goodell Pack
From La Sonnambula, by Bellini

Il lacrera spirto _____ Tyrell Wilde
From Simon Boccanegra, by Verdi

O mio babbino caro _____ Mary Jones
From Gianni Schicchi, by Puccini

Dala sua pace _____ Ka'imi Ruberson
From Don Giovanni, by Mozart

Christopher Webb and Janet Bradford,
accompanists



Anton Bernhard Forstenu
(1792–1852) was a German flutist and composer. He was the most famous virtuoso in Germany on his instrument and the most important Romantic flutist of the first half of the nineteenth century.



Etienne Francois Gabauer
(1777–1823) was one of four brothers in a French musical family. He was known for facility in arranging opera arias for wind ensembles.



Benoit Tranquille Berbiguier
(1782–1838) was a French flutist, pedagogue and composer. Some of his flute studies are still used today by students of the flute.

HBLL Fall Concert Series

Flute Music chosen from the Archives
November 29, 2017 @ noon in 1060 HBLL

Anton Bernhard Forstenu: Duetto III
from *Trois Duos concertants pour deux flutes, op. XI*
(performed by Nancy Jacobs & Janice Bunker)

Allegro moderato (7:30 mins)
Adagio cantabile (2:30 mins)

Etienne Francois Gabauer: Duo II
from *Trois duos brillans et facile pour deux flutes, op. 24*
(performed by Janice Bunker & Robert Maxwell)

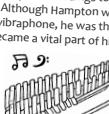
Allegretto assai (5 mins)
Romance (1:40 mins)
Polonaise (4 mins)

Tranquille Berbiguier: Trio 2
from *Drey grosse trios for drey floten*
(performed by Nancy, Bob, Janice)

Allegro tempo giusto (10 mins)
Adagio (3 mins)
Presto poco assai (9 mins)

Nancy Jacobs comes to us from the Performance Library in the

A vertical poster for Black History Month Concerts. The background is yellow. On the left, there are eight black rectangular bars of varying heights, each with a thin yellow horizontal bar at its top. In the lower right, two stylized circles connected by a line represent a guitar. To the right of the circles, the text "BRIAN PRICE & CO. DELTA BLUES" is written vertically in a colorful, sans-serif font. Below it, the date "February 7, 2018" and time "noon" are followed by the location "in the HBLL auditorium".

Program Notes	The VIBRAPHONE Black History Month Concert Series February 15, 2018
Thelonious Monk (October 10, 1917–February 17, 1982) “I say, play your own way. Don’t play what the public wants. You play what you want and let the public pick up on what you’re doing—even if it takes them fifteen, twenty years.” – Jazz Quotes.com	Blue Monk by Thelonious Monk Ron Brough, vibes Steve Lindeman, piano
Benny Golson (January 25, 1929–) “There actually were three <i>Killer Joes</i> . I crumpled up the other two and tossed them in the trash, Can you believe it? They were different than the one you know. I was trying to arrive at what I wanted to hear, but I don’t remember exactly how they sounded. I worked on the song from 8 in the morning until 9 at night. By then, my wife, Bobbi, said it was too monotonous. She just heard me playing those two chords over and over again—but she didn’t hear the release that I was planning, which resolves the two notes and gives the song its lift.” – from Marc Myers’ <i>JazzWax</i> column	Killer Joe by Benny Golson Tyler Hall, vibes Grant Taylor, drums Nick Wagstaff, piano Dan Ekberg, bass
Lionel Hampton (April 20, 1908—August 31, 2002) “It was during a 1930 recording session with Armstrong that Hampton began experimenting with the vibraphone, and their renditions were the first jazz recordings to feature the instrument on improvised solos. Although Hampton wasn’t the first jazz musician to play the vibraphone, he was the first to use it so dynamically, and it became a vital part of his musical identity.” – from Biography.com	Vibraphone Blues by Lionel Hampton Matthew Coleman, vibes Steve Lindeman, organ Jay Lawrence, drums
	Jazz Suite by Gary Gibson Grant Taylor, vibes
	Sahara by David Friedman & David Samuels Mitch Romney, vibes & marimba Tyler Hall, vibes, xylophone, cowbell Tyree Hastings, triangle & glockenspiel Ron Brough, marimba
	My Romance by Richard Rogers Bags’ Groove by Milt Jackson Jay Lawrence, vibes Dan Ekberg, bass Steve Lindeman, piano Ron Brough, drums

TOMORROW NIGHT!

DUKE Ellington
and his FAMOUS ORCHESTRA

EAST PROVO STAKE HOUSE
8 p.m.

ADVANCE TICKETS **150**

AVAILABILITY AT:
ROB THOMAS
84 West Center
RECORDS MUSE
110 North 7th Street
GRANARIO'S PIZZA
8th North 7th East

A PROVO FIRST...
DON'T MISS IT!

Program Notes

Billy Strayhorn (1915-1967)
"Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine." —Duke Ellington, in *Music is my Mistress*.

Duke Ellington (1899-1974)
"There are simply two kinds of music, good music and the other kind ... the only yardstick by which the result should be judged is simply that of how it sounds. If it sounds good it's successful; if it doesn't it has failed." —Duke Ellington, in *Music Journal* (1962)

Juan Tizol (1900-1949)
"A tremendous asset to our band, a very big man, a very unselfish man and one of the finest musicians I've ever known." —Duke Ellington, in *Music is My Mistress*.

Duke Ellington Black History Month Concert Series February 28, 2018

PERFORMERS
Steve Call, piano, valve trombone, and double-bell euphonium
Kristen Bromley, guitar
Zoë Jorgenson, bass

SONGS
Take the "A" Train by Billy Strayhorn
(Ellington's Orchestra Theme)

In a Sentimental Mood by Ellington

Don't Get Around Much Anymore by Ellington

It Don't Mean a Thing (If it Ain't Got That Swing)
by Ellington

Reflections in D by Ellington

Satin Doll by Ellington

Perdido by Juan Tizol

Harold B. Lee Library Presents the BYU Jazz Legacy Dixieland Band

FALL CONCERT SERIES 2018



THURSDAY NOVEMBER 15 12:00 PM LEGACY JAZZ BAND

MONDAY November 19 10:00 AM String Quartet

MONDAY NOVEMBER 26 10:00 AM JAZZ COMBO QUARTET

WEDNESDAY NOVEMBER 28 12:00 PM DR. GIOVANNETTI'S OBOE STUDIO

HBLI 1060 Auditorium

Thursday, November 15, 2018,
at NOON



Amaya, Jake, Dan and Joseph performing on level four during the "Secrets of the HBLI" event on September 19, 2018. We are happy to hear them again today!

Student Jazz Combo

November 26, 2018, Harold B. Lee Library Auditorium

Greeting: Myrna Layton

Amaya Bickmore, saxophone
Joseph Butcher, organ
Jake Smith, drums
Dan Ankenman, guitar

Green Onions by Booker T. Jones (1944-)

Blue Skies by Irving Berlin (1888-1989)

Respect Otis Redding (1941-1967)

In A Sentimental Mood by Duke Ellington (1899-1974)

Sunny by Bobby Hebb (1938-2010)

Rock With You by Rod Temperton (1949-2016)

Four On Six by Wes Montgomery (1923-1968)

Oh Happy Day by Edwin Hawkins (1943-2018)

The Jazz Legacy Dixieland Band was organized in 1980 by then part-time tuba instructor Steve Call. Originally, the group played at Cougar Club meetings before football games, and at private parties for the president of the university—first Jeffrey R. Holland, then Rex E. Lee.

By the late 80s, Steve Call became fulltime faculty, and the band became part of the curriculum in the School of Music. They have played at the Kennedy Center for the Performing Arts in Washington D.C. and won the Sacramento Collegiate Traditional Jazz Festival competition four times.

"It's kind of rare for young people to play this music, it's kind of a unique thing. It's been a mission of mine to preserve the music and develop ways of teaching jazz." Call said in an interview with the Daily Herald in 2016.

Former group member Zoë Jorgenson said, "I think people kind of write off jazz music sometimes, because they think that it's boring (but) this live performance is unforgettable."

Kristen Bromley now directs the group, since Steve Call's retirement. Kristen also has a solid reputation as a jazz musician and as a teacher.



BYU Jazz Legacy Dixieland Band
November 15, 2018, Harold B. Lee Library Auditorium

Greeting: Myrna Layton

Kristen R. Bromley, director, *banjo*

•Nathan Adamson *clarinet*

•Sam Evans *trumpet*

•David Allen *trombone*

•Brigitta Teuscher *vocal*

•Scott Cooper *piano*

•Daniel Summit *tuba*

•Nate Hurst *drums*

I'm Gonna Sit Right Down and Write Myself a Letter, by Fred E. Ahlert (1892-1953) and Joe Young (1889-1939)

Sweet Georgia Brown, by Ben Bernie (1891-1943), Kenneth Casey, (1899-1965), and Maceo Pinkard (1897-1962)

Basin Street Blues, by Spencer Williams (1889-1969)

That's a Plenty, by Lew Pollack (1895-1946)

Just a Closer Walk with Thee, Traditional

St. Louis Blues, by W. C. Handy (1873-1958)

When the Saints Go Marching In, Traditional

Alexander Borodin (1833-1887) was a doctor and chemist by profession who made important contributions to the field of organic chemistry. He wrote music only on the side, or when he was ill. However, it is his contribution to music that is best remembered today.



Wolfgang Amadeus Mozart (1756-1791) was one of the most important classical composers in history. However, scholars believe he did not write *Der Spiegel*.



Nicola Mestrino (1748-1789) was an Italian violinist and composer. He may have been the true composer of *Der Spiegel*.



Antonín Dvořák (1841-1904) was one of the first Czech composers to receive worldwide recognition. He used folk idioms within the symphonic tradition.

Student String Quartet

November 19, 2018, Harold B. Lee Library Auditorium

Greeting: Myrna Layton

•Cassidy Wake *first violin*

•Adam Garrett *second violin*

•Madison Moline *viola*

•Sophie Lyman *cello*

String Quartet no.2, by Alexander Borodin (1833-1887)
I. Allegro
III. Notturno

Der Spiegel (The Mirror), a retrograde inversion canon once attributed to Amadeus Mozart (1756-1791), but possibly/probably by Nicola Mestrino, (1748-1789)

String Quartet no. 12 "American", by Antonín Leopold Dvořák (1841-1904)
I. Allegro ma non troppo
IV. Finale: Vivace ma non troppo

Oboe studio of Dr. Geralyn Giovannetti

November 28, 2018, Harold B. Lee Library Auditorium

Greeting: Myrna Layton

Sonata for Oboe and Piano in D Major, op.166, by Camille Saint-Saëns (1835-1921)
Nichole Hadlock, *oboe*
Christopher J. Madsen, *piano*

Concerto in B ♫ Major, op.8, no.3, by J. C. Pepusch (1667-1752)
Vivace
Largo
Allegro

Candace Gunn, *oboe*
Kylie Decker, *oboe*
Elizabeth Sheffield, *oboe*
Abby Welling, *oboe*
Isaac Samabria, *oboe*

Squid Party, by Michael Holleyman (1995-)
Charlotte Harrison, *oboe*
Nichole Hadlock, *oboe*
Carlie Meeker, *oboe*
Brian Moose, *English horn*

Concerto for Oboe in G minor, BWV 1030b, by Johann Sebastian Bach (1685-1750)

Charlotte Harrison, *oboe*
Christopher J. Madsen, *piano*

Pastorale Provençale, by Eugène Bozza (1905-1991)

Anna Hutchison, *oboe*
Kylie Decker, *English horn*

Concerto for Oboe in E ♫ Major, by Vincenzo Bellini (1801-1835)

Carlie Meeker, *oboe*
Sadie Holdaway, *piano*

BLACK HISTORY MONTH CONCERT SERIES

February 6 | Queens of Soul
BYU Black Student Union | Brian Price

February 13 | Tribute to Louis Armstrong
Jazz Legacy Band | Kristen Bromley

February 20 | Tribute to Erroll Garner
Greg Stallings & Friends

February 27 | Brazilian Samba Music
Mike Child & Greg Stallings

HBLL auditorium @ noon

Program Notes

"From the lyrical cries of black street vendors in eighteenth-century Philadelphia to the infectious dance rhythms of the Motown sound, African American music has been heard at all times and in every corner of America. African American involvement in the nation's music making has influenced every genre of American music, helping to create a sound now recognized as distinctly American. Reflecting both the hardships and triumphs black Americans have experienced in the United States, their music has also served to shape the national identity, profoundly influencing the lives of all Americans."

- The History of African American Music

Aretha
QUEEN of SOUL
1942 - 2018

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Used with permission of the artist, Dave Granlund.

Queens of Soul Black History Month Concert Series February 6, 2019

Band:
Piano: Jeff Turley
Bass: Erik Larson
Drums: Jake Smith
Guitar: Brian Price
Sax: Taran Trinnaman
Sax: Ekow Amakye

Think by Aretha Franklin & Ted White
I say a little prayer by Burt Bacharach & Hal David
A natural woman by Gerry Goffin & Carole King
Tell Mama by C. Carter, M. Daniel & W. Terrell
A change is gonna come by Sam Cooke
I'd rather go blind by Etta James & "Fug" Jordan
I've got to use my imagination by B. Goldberg & G. Goffin
Chain of fools by Don Covay
A Sunday kind of love by Anita Leonard & Stan Rhodes
R-E-S-P-E-C-T by Otis Redding



Program Notes

"(Louis) Armstrong's importance in the history of jazz is inestimable. The testimony of contemporary jazz musicians shows that his playing greatly impressed all who heard him. Much of his power lay in the grace, sensitivity and poise of his work, features not susceptible to imitation; but his concepts of tone and range, of rhythm and phrasing, and his sophisticated pitch choice are imitated. Almost all aspects of jazz technique and style, whether played or sung, were influenced directly by Armstrong's innovations."

— The New Grove Dictionary of Music and Musicians, vol. 2, p. 31

Tribute to Louis Armstrong Black History Month Concert Series February 13, 2019

Jazz Legacy Band:
Piano: Scott Cooper
Trumpet: Sam Evans
Trombone: Josh Palmer
Tuba: Daniel Summit
Clarinet: Jake Hammer
Drums: Nathan Hurst
Vocalist: Brigitte Teuscher
Banjo/Guitar: Kristen Bromley (director)

Bourbon Street Parade – Paul Barbarin

When You're Smiling – Larry Shay, Joe Goodwin, Mark Fisher

Muskrat Ramble – Kid Ory

I'm Gonna Sit Right Down and Write Myself a Letter – Fred E Alhert and Joe Young

That's a Plenty – Lew Pollack

Just a Closer Walk with Thee – Traditional

St. Louis Blues – W.C. Handy



Trummy Young, Louis Armstrong, Bob McCracken
From Wikimedia Commons

Program Notes

"A completely self-taught musician who never learnt to read music, Garner developed an individual style that stands largely outside the main tradition of jazz pianism and, because of its virtuoso technique, has attracted few imitators."

"His interpretations of popular songs were orchestral in conception, exploiting the full range of the keyboard and employing contrasting textures and dynamics in the manner of big band arrangements. In the 1950s he enriched his rhythmic basis by adopting Latin American dance rhythms."

— The New Grove Dictionary of Music and Musicians, 2001, vol. 9, p. 546

Erroll Garner Tribute Concert Black History Month Concert Series February 20, 2019

Performers:
Greg Stallings, piano
Erik Larson, bass
Steven Stallings, drums
Carmyn Giddins, vocals
Linda Villarreal, poetry
Lucia Villarreal, poetry
With surprise guests

1. I'll Remember April (Pat Johnston, Don Raye, and Gene de Paul)
2. Teach Me Tonight (Sammy Cahn and Gene de Paul)
3. Cool Blues (Charlie Parker)
4. Mambo Carmel (Erroll Garner)/Caravan (Juan Tizol and Duke Ellington)
5. Autumn Leaves (Johnny Mercer and Joseph Kosma)
6. Misty (Erroll Garner and Johnny Burke)
7. Poinciana (Nat Simon and Buddy Bernier, based on the Cuban song "La canción del árbol")
8. They Can't Take That Away from Me (George and Ira Gershwin)/How Could You Do a Thing Like That to Me? (Allen Roberts and Tyree Glenn)/Where or When (Lorenz Hart and Richard Rogers)/Erroll's Theme (Erroll Garner)



Portrait of Erroll Garner, New York, N.Y., between 1946 and 1948 by William P. Gottlieb, Library of Congress Gottlieb Collection

Program Notes

"For most people the idea of Black History month is relegated to the African-American experience in the United States. While Africa and America are often recognized as the book ends of the African Diaspora, there is an additional link in the Middle Passage that is less publicized, but no less important. The central link in the Middle Passage is Brazil. Today Brazil has the largest population of Black origin outside of Africa, estimated at 90 million people."

"As with all great migrations, the Africans that arrived in Brazil not only brought over their strength and beauty but also their music and cultural traditions. Their cultural traditions would inevitably blend with the Portuguese and Amerindian customs, to produce a unique cultural manifestation of its own."

— Lauri Lyons in Afro-Brazilian History, Beats and Culture

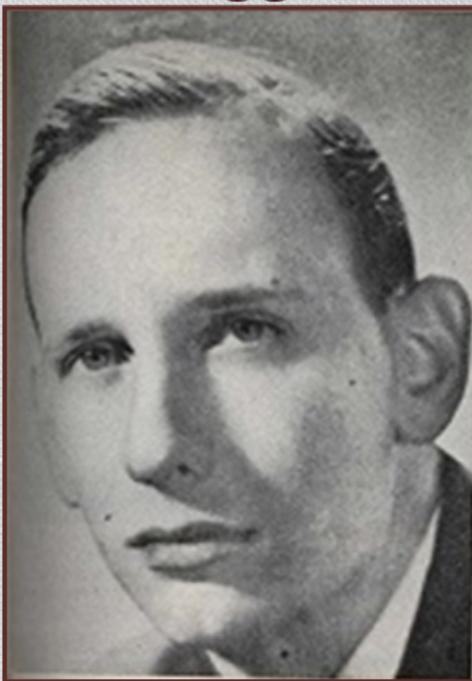
Brazilian Samba Music Black History Month Concert Series February 27, 2019

Performers:
Ruth Baptista – announcer/presenter
Mike Child – guitar/voice/percussion
Greg Stallings – piano/flute
James Krause – cavaquinho/violin/percussion
Stephen Tyler – drums/percussion
Benjamin Graff – percussion/voice
Nicholas Maloy – percussion/voice
Braden Reynolds – percussion/voice
Hayden Payne – saxophone
Anna-Lisa Holling – voice
Bethany Beyer – voice

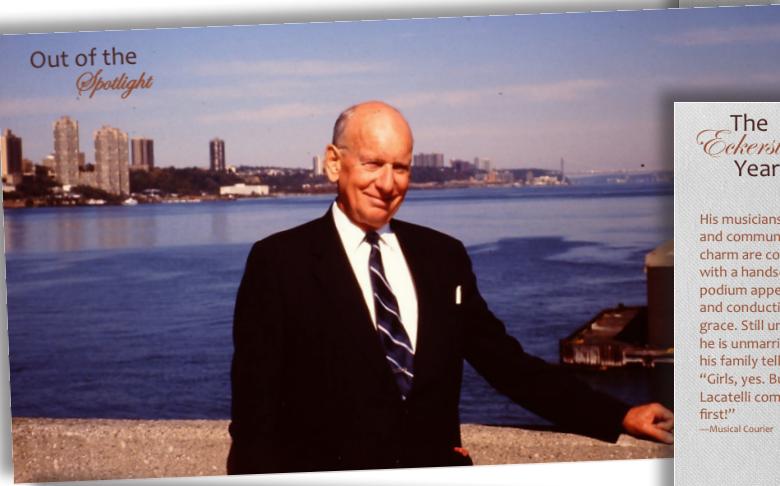
- Foi um Rio Que Passou em Minha Vida by Paulinho da Viola
Eu Canto Samba by Paulinho da Viola
Interlude—Brazilian Percussion Presentation—
Do Jeito Que a Vida Me Levar by Benito Di Paula
Desde Que O Samba É Samba by Caetano Veloso
Mas Que Nada by Jorge Ben
Canta, Canta Minha Gente by Martinho da Vila

Samba is a Brazilian music genre and dance style, with its roots in Africa via the West African slave trade and African religious traditions. Photo from Wikipedia: Rio de Janeiro - Mangueira, a grande vitória do carnaval, foi a última escola a se apresentar na Marquês de Sapucaí, no desfile das campeãs, com o enredo sobre a Maria Bethânia (Tomaz Silva/Agência Brasil)

The Music & Philanthropy of Dean Eggertsen



Out of the
Spotlight



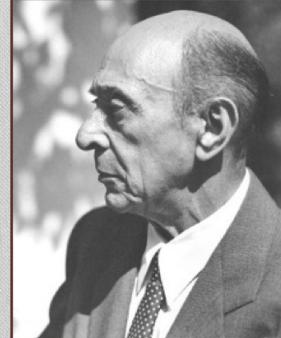
The
Eggertsen
Years

Dean was featured on a
BYU brochure in the
1970s about a donation
he made to the HBLL

Who was Dean Eggertsen?

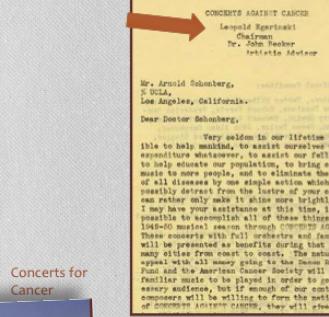


Aaron Copland teaching a composing class in the 1940s.
(Boston Symphony Orchestra; Howard S. Babbitt Jr.)
Photo courtesy of Tanglewood: A Group Memoir by Peggy Daniel

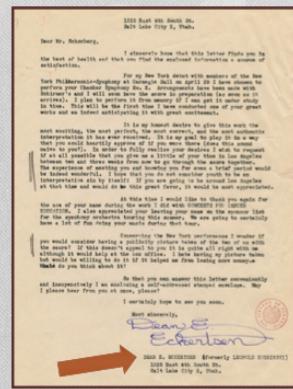
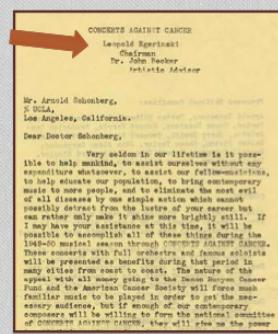


Arnold Schoenberg,
photo courtesy of Schoenberg Archive, USC

The Egerinsky Years



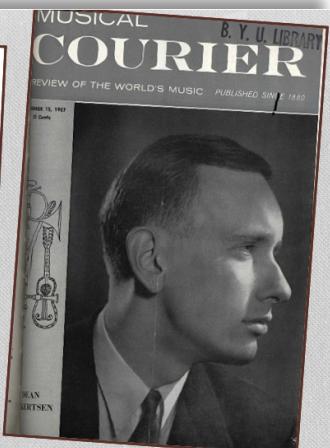
Concerts for
Cancer



The
Eckertsen
Years

The Eckertsen Years

His musicianship and communicative charm are coupled with a handsome podium appearance and conducting grace. Still under 30, he is unmarried, and his family tell us, "Girls, yes. But Lacatelli comes first!" —Musical Courier



Dean E. Eggertsen

Dean E. Eggertsen, whose musical career in the fine arts was born in Salt Lake City, began his formal studies in Boston and New Haven, Connecticut, and later attended the University of Illinois, the Curtis Institute of Music, and the Juilliard School of Music.



Dean was featured on a
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New York Journal-American

