



**Lieutenant Colonel Jason K. Fettig, Director**

CHAMBER MUSIC SERIES  
Sunday, October 19, 2014 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Bill Evans (1929–80)

Waltz for Debby (1956)

John Lewis (1920–2001)

“Django” (1954)

In the style of Chet Baker (1929–88)

“There’s a Lull in My Life” (1937) and  
“But Not for Me” (1930)

John Coltrane (1926–67)

“Naima” (1959)

Wayne Shorter (b. 1933)

“This Is for Albert” (1963)

Horace Silver (1928–2014)

Cape Verdean Blues (1965)

#### INTERMISSION

Henry Mancini (1924–94)  
arranged by Maria Schneider

“Days of Wine and Roses” (1962)

Jerome Kern (1885–1945)  
arranged by Alan Baylock

“All the Things You Are” (1939)

SSgt Ken Ebo

“Sunset Parade” (2012)

Glenn Wilson (b. 1954)  
arranged by SSgt Scott Ninmer\*

“If I Only Had Seven Giant Brains” (2009; rev. 2014)

Harry Connick Jr. (b. 1967)  
lyrics by Ramsey McLean

“With Imagination (I’ll Get There)” (1991)

Pat Metheny (b. 1954)  
arranged by Alan Baylock

Song for Bilbao (1996)

arranged by SSgt Ken Ebo

Marines’ Hymn

\*Member, U.S. Marine Band

The Fall Chamber Music Series will conclude Sunday, Oct. 26 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will feature the works of Haydn, Penderecki, Villa-Lobos, and Bunch.  
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PLEASE NOTE: The use of recording devices and flash photography is prohibited during the concert.

# ***PROGRAM NOTES***

## **Waltz for Debby (1956)**

Bill Evans (1929–80)

Waltz for Debby is one of Bill Evans' most famous and most played standards, having been recorded by dozens of instrumentalists and vocalists. It was written for Debby Evans, Bill's niece, and was first recorded in 1956 on the *New Jazz Conceptions* album. Evans was best known for his work in the piano trio setting and is considered to be one of the greatest jazz pianists of all time. He made most of his influential recordings in New York with Miles Davis. He is mostly known for his impressionistic harmony, block chords, and his reharmonization of standards. His compositions also often include added tones and impressionistic sounds, which occur in his Waltz for Debby.

## **“Django” (1954)**

John Lewis (1920–2001)

Jazz is a reflection of American history and culture from the late nineteenth century to the present day. The genre has evolved to incorporate various elements of musical form, harmonic structure, and conventions or “etiquette” observed by both performer and audience member. In terms of typical jazz instruments, the saxophone probably comes to mind first, way before the violin. However, during the 1930s the Quintette du Hot Club de France featured violinist Stéphane Grappelli and Belgian guitarist Jean “Django” Reinhardt, challenging that perception by paving the way for a different kind of jazz style that highlights the violin and guitar as the main solo instruments. This French jazz style became known as Gypsy jazz and it combined musical characteristics of American swing with the French dance called the musette.

The passing of Django Reinhardt in 1953 inspired an album which became one of the most significant recordings in twentieth century American history. The album *Django* by the Modern Jazz Quartet was released as an LP in 1956, and the title track was composed by the group's pianist and music director, John Lewis, in 1954. It would become a jazz standard and one of his most best known compositions. The version performed in today's concert is a transcription of Stéphane Grappelli's violin solo from the album *Feeling + Finesse = Jazz*.

## **“There's a Lull in My Life” (1937) and “But Not for Me” (1930)**

In the style of Chet Baker (1929-88)

The tune “There's a Lull in My Life” was written in 1937, but only became truly popular in the 1950 and 60s. Composer Harry Revel (1905–58) was born in London and spent the majority of his career writing for musical productions in Europe. In 1934 he moved to Hollywood and began collaborating on Broadway shows such as *Ziegfeld Follies of 1931* and *Poor Little Rich Girl*. With Oscar-nominated American lyricist and composer Mack Gordon (1904–59), Revel composed a beautiful haunting melody that caught the ears of two prominent jazz artists more than two decades later. Chet Baker recorded it on his album, *Songs for Lovers*, and Ella Fitzgerald recorded it in 1975 on her album *Ella and Oscar*, accompanied by pianist Oscar Peterson and bassist Ray Brown.

Like much of George and Ira Gershwin's music, the song “But Not for Me,” written in 1930, has stood the test of time and genres. Originally premièred by Ginger Rogers in the musical *Girl Crazy*, the song has been performed and rerecorded by many greats of the industries ranging from Judy Garland, Miles Davis, and Frank Sinatra, to Joshua Bell and Rod Stewart. “But Not for Me” has also been used extensively in movies, such as Woody Allen's *Manhattan* and Rob Reiner's *When Harry Met Sally*. However, this tune seems most perfectly fit for Chet Baker's melancholy style, from which this version is adapted.

### **“Naima” (1959)**

John Coltrane (1926–67)

“Naima” was written for John Coltrane’s first wife, Juanita Naima Grubbs. Originally recorded on the landmark album *Giant Steps*, Coltrane recorded this tune many times with many different ensembles. He was an active musician mainly during the period of bebop and hard bop, and his most notable collaborations were with Miles Davis and Thelonious Monk. Coltrane is known for pioneering free jazz and using modes in his solos and compositions, as well as for the evolving spirituality of his playing. “Naima” is based on rich chords over pedal tones in the bass, which give it a “suspended” sound. Coltrane’s influence on mainstream and avant guard jazz has been prolific and continues to influence players today.

### **“This Is for Albert” (1963)**

Wayne Shorter (b. 1933)

“This Is for Albert” is another musical tribute to jazz pianist Bud Powell and was first performed by Art Blakey and the Jazz Messengers during Wayne Shorter’s tenure as their musical director. Art Blakey was one of the inventors of the modern bebop style of jazz drumming and developer of the aforementioned band, which featured many up-and-coming young musicians of the era. Shorter was featured in this group from 1959 to 1961, and Wynton Kelly, Freddy Hubbard, Slide Hampton, and Clifford Brown are just a few of the musicians that began their jazz careers with the Messengers. Shorter went on to join Miles Davis’ group Second Great Quintet in the 1960s, later co-founded the group Weather Report, and continues to play with countless numbers of jazz greats.

### **Cape Verdean Blues (1965)**

Horace Silver (1928–2014)

Cape Verdean Blues is the title track of the Horace Silver quintet album that was released in 1965. Silver was a significant contributor in the creation of the jazz style known as “hard bop.” His musical influences included gospel, Latin, and African music, which can all be heard in his compositions. Silver began his jazz career as a tenor sax player, but switched to piano. In 1950 he made his recording debut with Stan Getz on the 1950s album *Stan Getz Quartet* and later toured with Getz. Following this, Silver moved to New York City where he worked for many years as a side man for Blue Note. He ultimately signed with Blue Note and stayed in New York until 1980. His most famous composition is “Song for My Father,” which reached number 95 on the Billboard charts in 1965. Cape Verdean Blues reached as high as number 130 in 1966. When describing his approach to musical composition, Silver used the phrase “meaningful simplicity,” which can be heard in Cape Verdean Blues. The work was inspired by his father John Tavares Silva, who was born in Cape Verde off the west coast of Africa.

### **“Days of Wine and Roses” (1962)**

Henry Mancini (1924–94)

arranged by Maria Schneider

The exhilarating music of arranger and composer Maria Schneider expands the swinging tradition of classic big bands, such as those led by Count Basie, Benny Goodman, and Duke Ellington, by incorporating lush colors reminiscent of Claude Debussy and Maurice Ravel. She studied with innovative composers such as Gil Evans and Bob Brookmeyer and has led her own band since 1993. Her adventurous ensemble writing stretches the abilities of her band with chamber music-like freedom for the soloists. Her album *Concert in the Garden* won a Grammy Award in 2004.

Schneider arranged Henri Mancini’s “Days of Wine and Roses” at the request of the great jazz harmonica player Toots Thielemans. The arrangement is an excellent example of how Schneider weaves the sound of the big band together with the sound of the rhythm section playing alone with a soloist. There is a continual ebb and flow between the two, with the soloists and band at times yielding to one another, and at other times spurring each other on. The band starts out playing simply underneath the

soloist, but little by little becomes more active and rich in texture, eventually sending the soloist off in another direction.

**“All the Things You Are” (1939)**

Jerome Kern (1885–1945)

arranged by MSgt Alan Baylock

The song “All the Things You Are” is from the 1939 Broadway musical *Very Warm for May*. The lyrics for this show tune were written by Oscar Hammerstein, and this was his and Jerome Kern’s final musical score for Broadway. It has since been recorded by countless musicians to include Frank Sinatra, Miles Davis, Django Reinhardt, and Dave Brubeck. It is one of many examples of a very early show tune that was so popular among musicians and listeners that it became a standard amongst jazz musicians. This contemporary arrangement was done by Master Sergeant Alan Baylock, who is currently the chief arranger of the Airmen of Note, the premier jazz ensemble of the United States Air Force.

**“Sunset Parade” (2012)**

SSgt Ken Ebo

“Sunset Parade” is dedicated to the memory and legacy of the remarkable men and women of the World War II era, most of whom have already seen the last rays of sunlight fade over their horizon. The composer writes, “Those few who are still with us, in the twilight of their lives, should be honored at every opportunity, and their sacrifice and indomitable resolve to protect and perpetuate our liberty should not be forgotten.” This work is an original composition by Staff Sergeant Ken Ebo, who is currently serving as the trombone instructor at The Naval School of Music located on Little Creek Joint Expeditionary Base in Virginia Beach where he teaches all new trombonists for the U.S. Navy and U.S. Marine Corps band programs. Ebo is a recipient of the Marine Musician of the Year Award and has played lead trombone for the Marine Corps All-Star Jazz Ensemble since 2009.

**“If I Only Had Seven Giant Brains” (2009; rev. 2014)**

Glenn Wilson (b. 1954)

arranged by SSgt Scott Ninner\*

“If I Only Had Seven Giant Brains” was conceived and commissioned by Glenn Wilson and was premiered by the University of Illinois Concert Jazz Band. After appearing on their 2010 album *Free Play*, the piece won *DownBeat* magazine’s 2010 Student Music Award for best arrangement. To create this composition, Wilson amalgamated the source song “If I Only Had a Brain” from the movie *The Wizard of Oz* with two jazz classics, John Coltrane’s “Giant Steps” and Miles Davis’ “Seven Steps to Heaven.” Arranger Scott Ninner took it from there, “Because of the inherent humor found in the original song and Glenn’s treatment of it, I sought to take the tune further with this arrangement. This rowdy piece makes extensive use of metric modulation and quotes from other songs found in the movie.” Known for his infectious melodies and intriguing harmony, Ninner is an established composer/arranger in classical, jazz, and commercial idioms. Ninner recently became a staff arranger with “The President’s Own.”

**“With Imagination (I’ll Get There)” (1991)**

Harry Connick Jr. (b. 1967)

lyrics by Ramsey McLean

Harry Connick Jr. is an American singer, composer, and actor who since August 2005 has been an advocate for the victims of Hurricane Katrina, offering support and many musical tributes. He has sold over twenty-eight million records and is among the top sixty best-selling male artists in the United States. As an actor he has appeared in the television sitcom *Will and Grace* and in films such as *Memphis Belle*, *Copycat*, and *Independence Day*, among others. His song “With Imagination” appeared on the 1991 album *Red Light Blue Light*. This multi-platinum recording features his fourteen-piece big band with Connick on vocals and piano. Though Connick composed the music for all of the album’s tracks, Ramsey McLean wrote the lyrics for several tunes.

## **Song for Bilbao (1996)**

Pat Metheny (b. 1954)

arranged by MSgt Alan Baylock

Pat Metheny started playing the trumpet at age eight and guitar by age twelve. Just three years later he was working with some of Kansas City's best jazz musicians. Metheny's trademark playing style blends loose articulation with advanced harmony, and his improvisation and compositions are modern but heavily grounded with deep roots in traditional jazz, swing, and blues. Metheny has spent most of his life on tour, playing anywhere from 120 to 240 shows each year since 1974. He has performed and recorded with all types of ensembles, and worked with jazz greats such as Ornette Coleman, Herbie Hancock, Jimm Hall, and David Bowie. His compositions range from modern jazz to funk, rock, and even classical. This arrangement of Song for Bilbao was commissioned by Neil Slater and the remarkable University of North Texas One O'Clock Lab band and was premièred by the band featuring jazz greats Michael and Randy Brecker.