

SONOKLECT '96-'97

A Concert Series of New Music

Terry Vosbein, Director

The Music of Monk and Duke

Tom Lundberg, trombone

Fred Koch, saxophone

Michael Vosbein, drums

Terry Vosbein, bass

WASHINGTON AND LEE UNIVERSITY
KELLER THEATRE • 8:00 P.M. • 28 SEPTEMBER 1996

PROGRAM

The Compositions of Thelonious Monk

Rhythm-a-ning

Oska T

In Walked Bud

Straight No Chaser

52nd Street Theme

Misterioso

Well, You Needn't

'Round Midnight

I Mean You

— INTERMISSION —

The Compositions of Duke Ellington

It Don't Mean A Thing (If It Ain't Got That Swing)

In A Mellow Tone

I Got It Bad (And That Ain't Good)

Cottontail

In a Sentimental Mood—Sophisticated Lady—In My Solitude

What Am I Here For

Mood Indigo

Don't Get Around Much Anymore—Do Nothing Till You Hear From Me—Satin Doll

Caravan

THE COMPOSERS

Thelonious Monk (1920-1982) and **Duke Ellington** (1899-1975) are two of the most original and creative composers in twentieth-century America. Each was an original, with a unique voice and a devoted following. The field of jazz is riddled with exceptional performers. It is, after all, an improvisatory medium. But there has been a small stream of composers who have taken the performers' art and rendered it into preconceived compositions. The lineage that began with Jelly Roll Morton, the New Orleans-born pianist/composer and self-proclaimed "inventor of jazz," was carried on by Duke and later by Monk.

Duke's career spanned a large part of the century, his first recordings coming in the 1920s and his final sessions from the 1970s. Monk's recording career began in the mid 1940s, with such notable artists as Coleman Hawkins and Dizzy Gillespie, and also ended in the 1970s. And though both men had distant relations to the jazz styles of their day, Duke the swing bands and Monk the beboppers, they defied categorization.

Both men were pianists, though Duke's primary instrument was his orchestra. His piano style, heavily influenced by stride-pianist James P. Johnson, often took a back seat to his orchestra. Unorthodox textures and rhythms, along with highly individualized soloists, were the main ingredients on his palette. His own piano playing was but one ingredient with which he worked. His days as leader of the house band at Harlem's Cotton Club during the late 1920s served as an experimental arena for Duke as composer. Supporting the exotic dance numbers called for new and exciting sounds and rhythms, a departure from the typical big band dance music of the day.

Monk, on the other hand, was perhaps one of the most unique pianists in all of time. His early recordings show the influence of Teddy Wilson, but this influence subsided early on as something completely new emerged. His unusual technique, derived from unconventional fingerings and a coloristic and percussive handling of the keys, was equaled by no one. His compositions also show the uniqueness and angularity that was so evident in his playing.

Monk was one of the founding figures of bebop. In the early 1940s Monk was the house pianist at Minton's, a Harlem nightclub. It was here that late-night jam sessions with such artists as Charlie Parker and Dizzy Gillespie produced the new language of bebop. And though Monk continued along in relative obscurity for another decade, the insiders knew of his greatness. It wasn't until the mid-1950s that Monk garnered critical and public praise, several years after many of his greatest compositions and recordings had already been produced.



THE PERFORMERS

Tom Lundberg (trombone) has toured the world with the Glenn Miller Orchestra, the New York Gilbert and Sullivan Players, Mr. Jack Daniel's Original Silver Cornet Band, Kenny Rogers and The Rascals, to name but a few.

As a free-lance artist in Nashville he has played in variety of styles including Broadway Shows, the Nashville Symphony, the American Jazz Philharmonic Orchestra, and NRBQ. He has performed on numerous recordings with artists such as Pete Fountain, Danny Davis and the Nashville Brass and Boots Randolph.

Active as a clinician, soloist and ensemble coach, he currently maintains a teaching studio with students throughout Tennessee and performs nightly at Nashville's Stardust Theatre with Danny Davis and Boots Randolph.

Lundberg studied at Furman University, completing his Bachelor of Music degree at Georgia State University, where he graduated *cum laude*. He has his Master of Music Education from Austin Peay State University. He has held various teaching positions including adjunct duties at Trevecca Nazarene University, Belmont University and Austin Peay State University.

Hobbies include just about anything out of doors, and his greatest regret is that Nashville isn't closer to the Southern Appalachians.

Fred Koch (saxophone) was raised in Georgia, where he played his first professional gigs at the age of 16. He was a charter member of Carter Jefferson's Blue Fire, the Great American Music Ensemble, the Orquesta los Profesionales and the Washington Jazz Quartet. He has also performed with the Duke Ellington Orchestra, under the direction of Mercer Ellington, and has toured with productions of *Forty Second Street*, *West Side Story* and *Grease*.

In addition to jazz, his wide variety of musical experiences include orchestra, concert band, musical theatre, Latin music, big band, German *volksmusik*, R&B, rock'n'roll and country. He has also been active as a composer and arranger for big bands, concert bands, small jazz ensembles and Latin bands.

Koch's education includes studies at the Berklee College in Boston and Virginia Commonwealth University. In addition to his studies on saxophone, clarinet and flute, he studied arranging and composition with Doug Richards, Dave Burns and Andy Jaffe. He also spent six years in the United States and in Europe as a musician for the United States Army.

Michael Vosbein (drums) was an active performer in the Los Angeles music scene for 10 years, working in television, theater, radio and film and is an active educator. His jazz credits include performances with Shorty Rogers, Pete Condoli, Snooky Young, John Clayton, Eugene Wright and Pete Cavanaugh.

Since becoming an Atlanta resident in 1990, Vosbein has been associated with the Ritz Carlton Hotel, Buckhead. He has worked with many of Atlanta's top performing and recording ensembles including the William Noll Quartet, the Ritz Carlton Big Band, and the Ritz Carlton Orchestra. Additionally, his drumming has provided subtle rhythmic support to internationally known jazz artists featured at the Ritz such as Ellis Marsalis and Freddie Cole.

Vosbein has also served as an artist in residence at St. Francis Xavier University, Canada's leading jazz studies program, and was a featured clinician for the International Association of Jazz Educators. He continues his commitment to education, performing in schools with the Atlanta Percussion Trio through the Young Audiences Program, college clinics and private teaching practice. He has also authored a method book on contemporary linear drumming. His most recent recording with the William Noll Quartet, *Shadows: Reflecting Upon the Classics*, is available on the Intersound label.

Terry Vosbein (bass) got his first bass while in high school and has been an active performer ever since. He has toured the country, performing and arranging for a wide variety of ensembles, including the United States Air Force Band, the Glenn Miller Orchestra and the Atlanta Pops. He has conducted, arranged and played bass for several big bands in Atlanta, Dallas and Hampton Roads.

Vosbein currently is assistant professor of music at Washington and Lee University, where he teaches composition and jazz. Prior to his coming to W&L he taught at the Cleveland Institute of Music. He received his Masters in both composition and conducting from James Madison University, and his Doctorate in composition from the Cleveland Institute of Music, where he was a student of Donald Erb.

As a composer, he has received numerous commissions to write new works from such organizations as the Cleveland Orchestra, the Cleveland Museum of Art and the National Repertory Orchestra. His compositions have been featured by these organizations, as well as on festivals throughout the country.