

**SONOKLECT**  
A FESTIVAL OF MODERN MUSIC  
TERRY VOSBEIN, DIRECTOR

**STAN KENTON**  
A CENTENNIAL CELEBRATION

UNIVERSITY OF TENNESSEE  
STUDIO ORCHESTRA

KNOXVILLE JAZZ ORCHESTRA  
TROMBONE SECTION

8 OCTOBER 2011, 8PM  
WILSON HALL

WASHINGTON AND LEE UNIVERSITY  
DEPARTMENT OF MUSIC

## **PERSONNEL**

### **VIOLIN**

Any Bermudez, Selena Koo, Adrienne Tabor,  
Iva Janovich, Thomas Lovett, Steven Stokes,  
Lonnie Yu

### **VIOLA**

Louis Diez, Jeff Brannen

### **CELLO**

Aamil Sulaiman, Jeremiah Welch,  
Lindsay Mangrum

### **BASS**

Daniel Shifflett, Ian Sudderth

### **FLUTE**

Ed Grohman, Addison Lucas

### **TROMBONES**

Tom Lundberg, Don Hough,  
Jamie Warren, Chris MacTavish,  
Brad McDougall

### **PIANO**

Shinyoung Kim

### **DRUMS**

Keith Brown

### **GUITAR**

Mark Boling

Rusty Holloway, music director

Terry Vosbein, guest conductor

## PROGRAM

Artistry in Rhythm	Stan Kenton
Lush Waltz	Pete Rugolo
Fantasy	Kenton, arr. Terry Vosbein
Interlude	Rugolo
Opus in Pastels	Kenton
Artistry in Bolero	Rugolo

## INTERMISSION

Sunset Tower	Kenton, arr. Vosbein
Three Flavors	Vosbein
I. Fast	
II. Slow	
II. Faster	
A View From Above the Timberline	Robert Graettinger
Part 1	
Part 2	
Part 1	
Inner Heaven	Vosbein
An Air of Paris	Vosbein
In Veradero	Neal Hefti, arr. Vosbein
Artistry in Rhythm, reprise	Kenton

## LUSH INTERLUDE

In 1958 Stan Kenton commissioned his former chief arranger, Pete Rugolo, to put together a series of titles from the Kenton oeuvre for an ensemble of strings, trombones, rhythm and solo flute. Rugolo spent the summer of 1958 in Santa Rosa writing these charts. Former Kentonites Milt Bernhardt, Laurindo Almeida and Bud Shank were featured on this recording. All of the titles on the first half of tonight's concert come from this album except for *Fantasy*.



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## Artistry in Rhythm

The Kenton theme song. From the very start. Played every night, often more than once. Merely hearing the first two notes played stirs up strong emotions in true Kenton fans. In this orchestration Rugolo pays homage to the Kenton touch.

## Lush Waltz

This was the one new composition Rugolo created for "Lush Interlude." It is a haunting ballad written to feature his old amigo from the Progressive Jazz Orchestra, Laurindo Almeida. He revived this title twice more for Kenton, once for voices and trombones and again for the Neophonic Orchestra. Kenton thought enough of it to include it on his one solo piano recording.

## Fantasy

A shared fascination with the flatted fifth was one of the few things Kenton and bebop shared. And although that interval is featured throughout this work, one can hear a debt to Debussy perhaps more than to Bird. The tempo flies, the riff melody repeats. I re-orchestrated this from the original score, adding a trombone soli and a few other tidbits, but maintaining the maestro's concepts.

This original Kenton composition was first performed at the Meadowbrook, in Culver City, California, on Tuesday 23 July 1946, according to the information Buddy Childers scribbled on his trumpet part that day. The band included it on their first album, "Artistry in Rhythm," recorded later that year.

## Interlude

Pete Rugolo told me that he was asked to arrange some quiet pieces for the Kenton band to perform during dinner sets in early 1947. He arranged

several standards with subdued dynamics. And he composed this beautiful original composition. Scored for just trombones and rhythm, this intimate creation went on to become Rugolo's most performed title. It soon became a hit with Kenton audiences, and remained in his performances through each era. In this version Rugolo explores the solo string sonorities and adds more chromaticism than was heard in the original.

### **Opus in Pastels**

When Kenton formed his very first band in 1940, *Opus In Pastels* was in the book, written for just five saxophones and a rhythm section. He performed it throughout his career, and virtually always in the original 1940 arrangement. In creating "Lush Interlude," Kenton kept this one nugget for himself, transforming his saxophone composition into a magnificent work for strings.

### **Artistry in Bolero**

Kenton and Rugolo both loved the music of the French Impressionists. The band performed arrangements of Debussy's *Clair de Lune*, *Prelude to the Afternoon of a Faun* and *Reverie*, and *Pavanne* by Ravel.

But when Kenton wanted Rugolo to create a version of Ravel's *Bolero* for his band, the publisher refused to allow it. Never one to be stopped, Kenton told Rugolo to write his own bolero, and *Artistry In Bolero* appeared on the first Kenton album. It was first performed 5 July 1946 in San Diego.

### **Sunset Tower**

Originally written by Kenton for the dance band in 1950, it was recorded under the title *Something New*, and featured trombonist Eddie Bert. Kenton recorded it once more five years later in a very slightly modified version with Carl Fontana in the solo spot. And at this time the composition acquired the new title. Sunset Tower, an Art Deco Luxury Hotel on the Sunset Strip, served as home for many famed residents, including Errol Flynn, John Wayne, Elizabeth Taylor, Frank Sinatra, Marilyn Monroe, Howard Hughes and Pete Rugolo.

My arrangement adds just a few new ideas to the original, besides re-scoring it for the "Lush Interlude" orchestra. Kenton brought it back to life in his 1973 solo piano album.

### **Three Flavors**

One of the great pleasures in this project was the chance to work with my good friend and trombonist extraordinaire, Tom Lundberg. It was a foregone conclusion that I would create some new work to feature him.

Early in the process I had decided to use just the string section to accompany Tom, offering that wonderful contrast to the warm brass of the trombone.

As I worked on this piece, which was now becoming a suite, I relaxed by watching episodes of *Treme*, an HBO series featuring second-line musicians in post-Katrina New Orleans.

Well, before I could say crawfish étouffée, a second-line style drum beat had found it's way into my composition. So a drummer was added to the mix and an entire new gumbo developed.

The three movements mimic the traditional classical concerto. The first borrows from sonata form, with exposition, development and recap. The second movement begins and ends as a slow graceful dance. The finale is rondo like. Sorta. But these are all observations after the fact.

The music is that of an American in Paris. Walking the streets of Montmartre, high above Paris, the sounds, the tastes, the lights, the feelings. All of that and more found it's way into this bicultural montage. Hemingway felt that one was lucky to have experienced Paris. Papa knew.

Composed in Montmartre in the summer of 2011 and dedicated to Stan Kenton.

### **A View From Above the Timberline**

Very little is known about this composition. I discovered the full score in Graettinger's meticulous pencil in the Kenton archives at the University of North Texas. He gave it no title and signed and dated the last page, "Robert Graettinger, Hollywood, January 1950."

There are two parts, the first for a full string section and the second for a quartet of solo strings plus percussion. The first movement begins with a tonal and happy feeling before dabbling in atonality and dissonance. The second part begins with an eerie presentation of a twelve-tone row in the solo cello. A haunting rhythm on the drums supports the wanderings of the solo strings before fading to silence.

For this performance, I have decided to place a da capo return of Part One, rounding out the journey. And rather than leaving it without a proper title, I have contributed the title myself, taking it from a quote of the composer, who claimed to live above the timberline.

### **Inner Heaven**

Originally composed to feature that master of trumpet Marvin Stamm, when looking for a ballad to feature the master of trombone, Tom Lundberg, it seemed a perfect match. I think the strings give it a completely different feeling, more melancholic. I love the sound of strings. And trombones.

### **An Air of Paris**

This was originally composed for Jasper Wood and David Riley for the CD “Stradivarius Christmas.” As I began reworking this violin and piano rag in Paris, my surroundings infused themselves in the music and gave it a new life, an air of Paris, if you will. It is pure fun.

### **In Veradero**

One of the high energy Latin showpieces of the 1950 Innovations Orchestra that Kenton took on tour. Composer Neal Hefti was a well respected veteran of the big band world by that time, having played trumpet and arranged for Woody Herman. And he would go on to compose memorable theme songs for “The Odd Couple” and “Batman” (Pow!). I’ve taken Hefti’s original orchestration, restored an omitted section, and added solo space for several trombones. Veradero is a Cuban resort town.

### **Artistry in Rhythm**

To end where it began. And to celebrate when it really began, one hundred years ago.

Thank you, Stanley.

- Terry Vosbein  
Lexington, Virginia



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**2011-2012 SCHEDULE**

8 OCTOBER 2011

**STAN KENTON**  
A CENTENNIAL CELEBRATION

3 MARCH 2012

**JASPER WOOD, VIOLIN**  
**DAVID RILEY, PIANO**

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