

Department of
MUSIC

SonoKlect
presents
Vosbein Magee Big Band

February 9, 2019
8:00 PM
Wilson Concert Hall

LENFEST CENTER *for the* ARTS

WASHINGTON AND LEE
UNIVERSITY

THE BAND

SAXOPHONE

Tom Artwick
Greg Moody
Ken Hitchcock
Justin Berkley
Rachel Smith

TRUMPET

Chris Magee, co-leader
Eli Goldstein
Brian Quakenbush
Shelby R. Carico

TROMBONE

Tom McKenzie
Tom Lundberg
Rick Lillard
Tyler Bare

PIANO

Wayne Gallops

BASS

Brian Holt

DRUMS

Rob Sanderl

DIRECTOR

Terry Vosbein, co-leader

PROGRAM

Come and Get It	Terry Vosbein
I'm Gonna Tell You Something	Vosbein
Delta Queen	Greg Moody
Reflections	Vosbein
Je ne sais quoi	Vosbein
Takin' a Walk	Vosbein
Le Metro	Vosbein

INTERMISSION

Been There, Done That	Chris Magee
Nostalgie	Vosbein
Latin Quarter	Vosbein
Holly Marie	Moody
Revelry on Rivoli	Vosbein
At Seventeen	Janis Ian, arr. Vosbein
Black Orpheus	Luiz Bonfa & Antonio Maria, arr. Magee
Washington and Lee Swing	Mark W. Sheafe, Clarence A. Robbins, Thornton W. Allen, arr. Vosbein

*You are cordially invited to a reception in the atrium
immediately following the concert.*

THOUGHTS

I have had the good fortune to live in Paris for extended periods for the sole purpose of composing. In 2018, I spent two months creating much of the new big band compositions heard tonight. My aim was to showcase the many talented instrumentalists in the band in short song forms with lyrical melodies. There is a nostalgic quality to many of the tunes, each one inspired by my meanderings in the city of lights. Many were intended to spotlight specific musicians. My studio in Paris was Spartan: a small bed, an upright piano, a couple of tables, and a quite large painter's easel. The view from my window was of *Ile St. Louis*. I could see a corner of *Notre Dame* between the trees. Every day I took long walks, five or six miles was not uncommon. Often I was playing over and over in my head an in-progress composition, solving problems and filling in the missing parts as I walked.

Come and Get It was actually composed several years earlier for a much smaller band, a nonet. In this big band setting, I've added additional lines and harmonies, and turned it into something brand new. **I'm Gonna Tell You Something** was inspired by several similar Latin numbers from the early 1950's Stan Kenton band. It is built on simple rhythmic figures, layered one on top of another, constantly building in momentum, until they are all shouting the good news by the last chorus.

Ever since band saxophonist Greg Moody brought **Delta Queen** to the band, it has been a staple in our repertoire. Greg's writing is as masterful as his playing, and he brings that artistry to the fore in his New Orleans-y, gumbo-infused composition.

The full title of the next selection began life as **Reflections** (*of the moon on the Seine at night while thinking of my beautiful wife who will soon be joining me in the city of love*). But that seemed a bit long. I've always preferred shorter titles. And I would rather allow listeners the chance to reflect on some very special *Je ne sais quois* that is personal. Which brings me to the next composition, **Je ne sais quois**, a jazz waltz blues. A blues that utilizes major seventh chords, rather than the more bluesy sounding dominant seventh chords.

In **Takin' a Walk**, I attempted to portray the sensations of the many strolls I took through my adopted city. It's bouncy. It's upbeat. At times it is easy going, and at times it romps. When I wasn't strolling, I took **Le Metro**. Moving at a quicker pace, crossing town in a Parisian minute. I chose this as the vehicle to feature my co-leader and musical partner in crime, Chris Magee.

Been There, Done That is an original by Chris that swings from the first bar to the last. The catchy melody unfolds into a solo section before the band roars right to the ending.

Paris seems at once to be a place where one lives in the moment, and at the same time is nostalgic for a lost past. **Nostalgie** straddles that border with its floating rhythms and Tom Lundberg's moody trombone melodies.

My studio was across the *Seine* from the Latin Quarter. Hemmingway's apartment in "The Moveable Feast" was a ten-minute walk out of my front door and into the **Latin Quarter**. The *Sorbonne* is there, as is *Jardin du Luxembourg*. Something is always happening in *Le Quartier Latin*.

Holly Marie is another original from the pen of Greg Moody. This gorgeous waltz, named for his wife, dances along beautifully from start to finish.

Two blocks away from the *Seine* lies *Rue de Rivoli*. It is Paris's "Main Street." Although it changes names along the way, you can walk it from the *Bastille* to the *Arc de Triumphe*. The *Louvre* is on Rivoli. So is the *Hotel de Ville*. I walked more on Rivoli than on any other road (*rue*). Needless to say, there was much **Revelry on Rivoli**.

I recall watching "Saturday Night Live" in 1975, and being deeply touched by Janis Ian's striking performance of her composition, **At Seventeen**. After seeing her perform this song live in 2010 at Eddie's Attic in Decatur, Georgia, I began imagining how I would recast it. I took her poignant song and transformed it into a Kentonish ballad, rife with thick harmonies, modulations, and exploratory solos.

The title song from the 1959 Brazilian film **Black Orpheus** has long been attractive to jazz performers and audiences. This exciting new arrangement by Chris Magee presents the poignant melody as a cool bossa nova, before exploding into a hot samba.

What can I say about **Washington and Lee Swing**? It has been the fight song of Washington and Lee University for about a hundred years. It was a pop song in the thirties. My upbeat take on that classic closes the concert.

~ Terry Vosbein



TERRY VOSBEIN was born into a musical family in the musical city of New Orleans. He spent his first decades immersed in the world of jazz composition and performance, playing and writing and learning.

Somewhere along the way he got a few degrees, wrote some symphonies and found himself in Lexington, Virginia, teaching at Washington and Lee University.

In 2008, he spent seven months living in Paris and Copenhagen creating music for twenty-piece big band. Some of these new compositions can be found on the CD *Progressive Jazz 2009*, featuring the Knoxville Jazz Orchestra (Max Frank Music).

The critically acclaimed performance of Vosbein's arrangements of the music from *Sweeney Todd* is available on *Fleet Street*, once again featuring the fabulous Knoxville Jazz Orchestra.

Stradivarius Christmas, a CD of favorite holiday songs skillfully arranged by Vosbein for violin and piano, and featuring Jasper Wood and David Riley, emerged in 2012, and has become an annual concert event in Canadian towns.

La Chanson Française, a jazz nonet perspective on classic French songs, has been garnering airplay and critical success since its release in June of 2016. And his most recent recording is *Prime Time*, trombonist Tom Lundberg's stunning interpretations of classic television theme songs.

CHRIS MAGEE'S solid trumpet playing has been featured in big bands, orchestras, rock and salsa bands, and much more. As a busy free-lance trumpeter, he played lead trumpet for artists such as Aretha Franklin, Wayne Newton, The Temptations, The Four Tops, and the O'Jays, and he was staff trumpeter and arranger at Walt Disney World in Orlando. He is principal trumpet with the Lynchburg Symphony. Whether he is soaring above the band as the lead trumpeter, or gracefully improvising over intricate harmonies, his performances are stellar.



Magee is in demand as a clinician and guest conductor around the east coast, including guest director of the VBODA District 16 All-District Jazz Ensemble and the Delaware All-State Jazz Ensemble.

As Assistant Professor of Music at University of Lynchburg, Magee is Director of Jazz Studies. He teaches trumpet at UL, as well as courses in music appreciation and music technology. He received the Doctor of Musical Arts degree from the University of Iowa and Bachelor and Master of Music degrees from James Madison University.

LENFEST CENTER *for the ARTS*

Box Office and Ticket Information

The Lenfest Box Office is accessible from either the fan parking lot in front of the building on the corner of Nelson and Glasgow Streets or from the W&L parking garage. The Box Office will be open from 9 a.m.–11 a.m. and 1 p.m.–3 p.m. Monday through Friday, and one hour prior to any performance where tickets are required or sold. The Lenfest Box Office follows the University Academic Calendar.

Individual tickets for upcoming events will go on sale approximately six weeks prior to opening night. All sales are final. There are no refunds or exchanges. Seating for events is by general admission. There is no reserved seating; however, patrons may call the Box Office to reserve handicapped seating. Our goal is to start all performances at the time indicated. Latecomers will be seated in the nearest seats available at a suitable pause in the performance.

Patrons are encouraged to call the Box Office for information concerning the suitability of events for children.

Parking

Parking is reserved in the Lenfest Center fan for drop-offs and handicapped parking only. The W&L parking garage is open to all patrons for Lenfest Center event parking.

Assisted Listening System

An assisted listening system has been installed in the Keller Theatre, Johnson Theatre and the Concert Hall. The receivers can be coupled to headphones or neck-loops to accommodate the widest variety of users possible. Receivers and headphones are available for all programs in the Lenfest Hall. Please see the House Managers at least 15 minutes prior to the performance.

Tours

Tours of the Lenfest Center are available upon request.

Lost and Found

Articles should be reported or turned into the Box Office.

Wheelchairs

Patrons in wheelchairs will find Lenfest Center entrances easily accessible. There is also handicapped parking in the fan.

Contact Information

100 Glasgow Street, Lexington, VA 24450
(540) 458-8000

LENFEST CENTER *for the* ARTS

UPCOMING MUSIC EVENTS

Faculty Recital: Billias, Goudimova

From Russia with Love & Reception

Tuesday, February 12 at 8:00 PM

No tickets are required.

Concert Guild: Imani Winds and Jon Nakamatsu, piano & Reception

Saturday, March 9 at 8:00 PM

Tickets are required. Adult \$20, Senior \$15, W&L Faculty and Staff \$10, W&L Student/Student \$5

Faculty Recital: Jaclyn Wappel

Sunday, March 17 at 3:00 PM

No tickets are required.

Winter Choral Concert

Tuesday, March 19 at 8:00 PM

Tickets are free, but required.

University Orchestra Concert

Concerto/Aria Winner's Concert

Thursday, March 21 at 8:00 PM

No tickets are required.

All events take place in Wilson Concert Hall unless otherwise noted.

A complete schedule can be found online at lenfest.wlu.edu.