

## Ensemble and Guest Artist Concert:

2012-11-08 – Johnson County Landmark and Roberto Sion, composition,  
saxophone and flute



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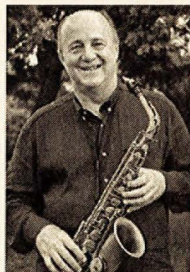
# Ensemble *Concert*

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7:30 p.m. Thursday, November 8, 2012

Riverside Recital Hall

**Johnson County Landmark**  
John Rapson, *director*



**Special Guest Artist:**  
Roberto Sion, *composition, saxophone & flute*



# Ensemble *Concert*

John Rapson, JCL *director*  
Roberto Sion, *composition, saxophone & flute*

Nov. 8, 2012, 7:30 p.m. Riverside Recital Hall

## PROGRAM

<b>Hoe Down</b>	Zé Gobbo, Michael Jarvey	Oliver Nelson
<b>Bedouin</b>	Marcelo Cardoso, Ryan Smith, Zé Gobbo	Duke Pearson
<b>More than Sugar</b>	Jonathon Birdsall	Andrew Bishop
<b>Moon Dreams</b>	Ryan Smith, Brady Gramenz	Johnny Mercer arr. Gil Evans
<b>Blues for Pablo</b>	Ryan Smith	Gil Evans
<b>Donna Lee</b>	Zé Gobbo, Michael Jarvey Blake Manternach, Brady Gramenz	Miles Davis arr. Gil Evans
<b>Na Baixa do Sapateiro</b>	Chris Thompson, Zé Gobbo, Roberto Sion	Ari Barroso, arr. Roberto Sion
<b>O Que Tinha de Ser</b>	Roberto Sion	Francis Hime arr. Roberto Sion
<b>De Onde Vens/Eu Não Existo sem Você</b>	Michael Jarvey, Roberto Sion	Caymmi/ Jobim arr. Roberto Sion
<b>Down by the Riverside</b>	Brooke Hendricks, Blake Manternach Ryan Smith, Marcelo Cardoso	Traditional arr. Oliver Nelson

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*For the consideration of our performers and guests, please take a moment to turn off your cell phone. Thank You.*

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## BIOGRAPHIES & NOTES

**ROBERTO SION** is one of the most respected names in Brazilian instrumental music, both as a player and as a composer/arranger. His work as a performer (saxophone, flute, clarinet) includes significant tenures with Brazilian icons Hermeto Pascoal and Antonio Carlos Jobim. As a composer, he has helped to pioneer the blending of jazz and classical music elements with Brazilian popular music into a style that has become his trademark.

Sion started his piano study at age five and continued at age thirteen with formal studies in saxophone, clarinet and harmony at the Lavignac Conservatory in the city of Santos. At age twenty five, after graduating with a degree in psychology from the State University of São Paulo in Campinas (UNICAMP), Sion decided to fully dedicate himself to music and went to Berklee College of Music in Boston. While in the United States, he studied saxophone with Joseph Viola, Ryo Noda, Lee Konitz, and Joe Allard. He also studied composition and analysis with Damiano Cozzella, Olivier Toni, Willy C. Oliveira, and H. J. Koellreutter.

Sion has recorded fourteen albums under his own name as an instrumentalist, composer, and arranger. He participated in a renowned European tour with Jobim and Miucha, and has traveled several times to Argentina and Europe with Vinicius de Moraes and Toquinho. He has likewise performed as a soloist in the United States and Japan, and recently with Leila Pinheiro, Nelson Ayres and the Jerusalem Philharmonic in Israel. In 1996, during his stay in Japan, he was recognized in a review as "one of the most important alto sax players in the world ... known for the creativity of his work for over thirty years."

**OLIVER NELSON'S** family was musical: his brother was also a saxophonist who played with Cootie Williams in the 1940s, and his sister sang and played piano. Nelson began learning to play the piano when he was six, and started on the saxophone at age eleven. From 1947, he played in "territory" bands around Saint Louis, before joining the Louis Jordan big band from 1950 to 1951, playing alto saxophone and arranging music.

After military service in the Marines, Nelson returned to study music composition and theory at Washington and Lincoln universities, graduating in 1958. Nelson moved to New York, playing with Erskine Hawkins and Wild Bill Davis, and working as the house arranger for the Apollo Theater in Harlem. He also played on the West Coast briefly with the Louie Bellson big band in 1959 and in the same year began recording as leader with small groups. From 1960 to 1961, he played tenor saxophone with Quincy Jones, both in the United States and on tour in Europe.

After six albums as leader between 1959 and 1961 for the Prestige label, Nelson's big breakthrough came with *The Blues and the Abstract Truth*, on Impulse!, featuring the tune "Stolen Moments," now considered a standard. This established him as a composer and arranger, and he went on to record a number of big-band albums featuring soloists such as Cannonball Adderley, Johnny Hodges, Wes Montgomery, Jimmy Smith and Thelonious Monk.

In 1967, Nelson moved to Los Angeles. Apart from his big band appearances, he spent a great deal of time composing music for television ("Ironside," "Night Gallery," "Columbo," "The Six Million Dollar Man" and "Longstreet") and films (*Death of a Gunfighter* and *Last Tango in Paris*). He also produced and arranged for pop stars such as Nancy Wilson, James Brown, the Temptations, and Diana Ross. Less well known, is the fact that Nelson composed several symphonic works and was also deeply involved in jazz education. Like many of the jazz legends, Oliver Nelson died early, at the age of 43, on October 28, 1975.

**BIL EVANS** worked as a pianist and arranger for the Claude Thornhill Orchestra from 1941 to 1948. Evans' modest basement apartment behind a New York City Chinese laundry soon became a meeting place for musicians looking to develop new musical styles outside of the dominant bebop style of the day. Those present included



Gerry Mulligan and John Carisi. In 1948, Evans — along with Miles Davis, Gerry Mulligan, and others — collaborated on a band book for a nonet. Capitol Records recorded twelve numbers by the nonet at three sessions in 1949 and 1950. These recordings were reissued on a 1957 Miles Davis LP titled *Birth of the Cool*.

Later, while Davis was under contract to Columbia Records, producer George Avakian suggested that Davis work with any of several arrangers. Davis immediately chose Evans. The three albums that resulted from the resulting collaboration are *Miles Ahead* (1957), *Porgy and Bess* (1958), and *Sketches of Spain* (1960). Another collaboration from this period, *Quiet Nights* (1962), was issued later against the wishes of Davis.

From 1957 onwards, Evans recorded albums under his own name. Among the featured soloists on these records were Lee Konitz, Jimmy Cleveland, Steve Lacy, Johnny Coles and Cannonball Adderley. In 1965, he arranged the big band tracks on Kenny Burrell's *Guitar Forms* album. Evans was explicitly influenced by Spanish and Brazilian music, taking special interest in the work of Manuel de Falla and Joaquín Rodrigo alongside the compositions of German expatriate Kurt Weill.

In 1966, he recorded an album with Brazilian singer Astrud Gilberto, *Look To The Rainbow*. He was discouraged by the commercial direction Verve Records was taking with the Gilberto sessions, and he went into a period of hiatus. Evans gradually built another orchestra in the 1970s with none of the coloration instruments from his past arrangements. Working in the free jazz and jazz-rock idioms, he gained a new generation of admirers. In 1974, he released an album of his arrangements of music by Jimi Hendrix with guitarist Ryo Kawasaki. From that date on, Evans' ensembles featured electric guitars and basses, including a notable collaboration with bassist Jaco Pastorius.

In April 1983, the Gil Evans Orchestra was booked at the Sweet Basil jazz club in Greenwich Village. That became a regular Monday night engagement. Evans' ensemble featured many of the top-call musicians in New York, many of whom were also in the NBC Saturday Night Live Band. Yet, Evans was known to let newcomers "sit in" occasionally, and the band also performed arrangements by current and past band members. In 1987, Evans recorded a live CD with Sting, featuring big band arrangements of songs by The Police. In the same spirit of introducing new talent in his bands, he collaborated with Maria Schneider as an apprentice arranger on this and other final projects.

## Johnson County Landmark

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### Saxophones

Ryan Smith, *alto sax*  
Andrew Allen, *alto sax*  
Jonathon Birdsall, *tenor sax*  
Brady Gramenz, *tenor sax*  
Brooke Hendricks, *baritone sax*

### Trombones

Nathaniel Gier  
Blake Manternach  
Justin Gingerich  
Paul Upmeyer

### Flutes

Lisa Schroeder  
Rebecca Neal  
Megan Carney

### Trumpets

Dan DiMonte  
Chris Thompson  
Dee Bierschenk  
Trent Harrison

### Horns

James Naigus  
Drew Phillips

### Rhythm Section

Michael Jarvey, *piano*  
Blake Shaw, *bass*  
Jose (Zé) Gobbo, *guitar*  
Marcelo Cardoso, *drums*

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