

Ensemble and Guest Artist Concert:

2005-04-23 – Johnson County Landmark, Robert Paredes, clarinet, and Steve Grismore, guitar



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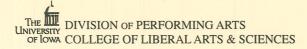
SCHOOL OF MUSIC ensembleCONCERT

SATURDAY, APRIL 23, 2005, 8 p.m.

CLAPP RECITAL HALL

Johnson County Landmark

John Rapson, *director* Dr. Robert Paredes, *guest faculty clarinet soloist* Steve Grismore, *guest faculty guitar soloist*



ensembleCONCERT

Johnson County Landmark

APRIL 23, 2005, 8 p.m. CLAPP RECITAL HALL

PROGRAM

Indian Lady soloists: Steve Wheeler, Ben Lozano, Nik Gruber, Rob Baner & Mike Amandes	Don Ellis
Way High soloists: Nik Gruber & Bob Domsic	Israel Neuman
Melancholic Smile soloists: Nik Gruber & Steve Wheeler	Israel Neuman
Bulgarian Bulge soloist: Dr. Robert Paredes	Don Ellis
Turkish Bath soloists: Dr. Robert Paredes, Ben Lozano, Nik Gruber, & Steve Grismore Duo selection from our guest artists	Don Ellis
Weather or Not soloists: Ben Lozano, Nik Gruber, & Steve Grismore	John Rapson
Utvitlingssang soloist: Bob Domsic arr. by Dr.	Carla Bley Robert Washut
The Great Divide soloists:Bob Domsic, Steve Wheeler, Ben Lozano, & Nik Gruber	Don Ellis

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Ben Lozano - soprano & alto saxophones, flute Katie Leiting - soprano & alto saxophones Michael Lichnovsky - alto & soprano saxophone on **Great Divide & Bulgarian Bulge** Bobby Domsic - soprano & tenor saxophones Harlan Muir- tenor & soprano saxophone, bass clarinet, accordion David Parks - tenor saxophone on **Great Divide & Bulgarian Bulge** Chris Anderson - soprano & baritone saxophone Sara Haack - flute on **Melancholic Smile & Great Divide**

TRUMPETS

Aren VanHousen Steve Wheeler Leah Ledtje Meghan McDonough Chris Verdoorn

TROMBONES

Lucas Moore Ryan VanGilder Josh Toenges Casey Thomas (bass trb. & euphonium) **BASS** Israel Neuman

PIANO Peter Rosewall

TUBA Greg Mazunik

HORN Dan Reynolds **DRUMS** Rob Baner

VIBES, PERCUSSION Michael Amandes **GUITAR** Nik Gruber

This program is supported in part by The Elizabeth M. Stanley Performance Fund.

DON ELLIS

Born: July 25, 1934; Los Angeles. Died: Dec. 17, 1978; Hollywood.

Before his untimely death in 1978 at the young age of 44, Don Ellis was one of the most creative and innovative jazz musicians of all time. In a career span of less than 25 years, Don Ellis distinguished himself as a trumpeter, drummer, composer, arranger, recording artist, author, music critic, and music educator. However, Don Ellis is probably best remembered for his work as a big band leader. His orchestra, which was active from 1966-78, achieved enormous popular appeal at a time when the influence of big band music was noticeably fading.

Ellis's significance lies in his use of groundbreaking musical techniques and devices, new to the world of jazz. Ellis's innovations include the use of electronic instruments, electronic sound-altering devices, experiments with quartertones, and the infusion of 20th-century classical music devices into the jazz idiom. Ellis's greatest contributions, however, came in the area of rhythm.

New rhythmic devices ultimately became the Don Ellis trademark. His compositions frequently displayed time signatures with numerators of 5, 7, 9, 11, 19, 25, and 33. His approach within more conventional time signature could be equally innovative through the use of rhythmic superimpositions. Ellis's rhythmic innovations – despite some criticism – were not gimmicks, but rather a direct result of his studies in non-Western musical cultures, which included graduate work at UCLA's Department of Ethnomusicology

Ellis ultimately applied his experiences and knowledge of the music of non-Western cultures to the rhythmic language of jazz. He was one of the first to have accomplished such a fusion of ideas, and his works as a composer and an author stand as a memorial reflecting a significant stage in the evolution of jazz. Marc Lombardi writes: "Is it just me, or does anybody else see the irony of him almost never playing in 4, and dying at age 44."