



Evening Concert Series

2012-2013 Season

Helen M. Hosmer Hall

Friday, November 2, 7:30 PM

Crane Jazz Ensemble **Bret Zvacek, Director**

A Celebration of the Music of Bob Brookmeyer

Spirit Music IV. Happy Song	New Art Orchestra (2006)
ABC Blues	Thad Jones/Mel Lewis Orchestra (1966)
Willow Weep for Me	Ann Ronell, Composer Thad Jones/Mel Lewis Orchestra (1966)
Hello and Goodbye	Mel Lewis and the Jazz Orchestra (1979)
Make Me Smile	Mel Lewis and the Jazz Orchestra (1981)
Nevermore	Mel Lewis and the Jazz Orchestra (1981)
Manoir De Mes Reves	Django Reinhardt, Composer Gerry Mulligan Concert Jazz Band (1960)
Boom Boom	New Art Orchestra (1997)

Bob Brookmeyer (1929-2011)

Robert Edward Brookmeyer was born on Dec. 19, 1929, in Kansas City, Mo. He began playing music professionally as a teenager and attended the Kansas City Conservatory of Music, but left before graduating.

Mr. Brookmeyer's primary instrument was an unusual one: the valve trombone. His big, blurry sound and graceful style were an integral part of small groups led by the saxophonists Stan Getz and Gerry Mulligan and the clarinetist Jimmy Giuffre in the 1950s, as well as a popular quintet he co-led with the trumpeter Clark Terry in the 1960s. He was also an occasional pianist, good enough to have held his own on a two-piano album with a master of that instrument, Bill Evans, in 1959.

But he was probably best known for his writing, especially his arrangements for big bands, which at their best captured the spirit of past masters like Duke Ellington and Count Basie while remaining thoroughly contemporary. His writing in the 1960s for Mulligan's Concert Jazz Band and the Thad Jones-Mel Lewis Jazz Orchestra helped invigorate the big-band genre at a time when many critics considered it moribund.

In 1979, Thad Jones left the big band he and the drummer Mel Lewis led — Mr. Jones had written most of its arrangements - and Mr. Brookmeyer subsequently returned as musical director. He had been a charter member of the band when it began its long-running weekly residence at the Village Vanguard in 1966.

"I hadn't written anything for 10 years," Mr. Brookmeyer recalled in a 1999 interview with *The New York Times*, "and when I came back, I felt like I was full of blank paper." He also began composing avant-garde classical music, supported by grants. For a while he "was more Boulez than Basie," he said in that same interview. "I wanted to make your ears bleed."

He was a highly respected teacher at the New England Conservatory of Music and elsewhere and founded a music school in the Netherlands, running it for several years, and was named a National Endowment for the Arts Jazz Master in 2006.

*Condensed from The New York Times, December 18, 2011,
Peter Keepnews, author.*

Reflections on Bob Brookmeyer

-Bret Zvacek

In the course of my career, some of my favorite moments have come when I've had the privilege of working with musicians who I'd admired for many years. That list includes David Liebman, Kenny Wheeler, Dave Holland, and **Bob Brookmeyer**.

In the summer of 1997, I was a student at the Lake Placid Institute. I was one of 30 musicians enrolled in an intensive two-week seminar that featured bandleader/ composers Maria Schneider, Jim McNeely, and Bob Brookmeyer. The "student body" was about a 50/50 mix of musician/academics such as myself, and up-and-coming young New York musicians...an interesting mix of music & egos, to say the least.

I played in Bob's band during the seminar. I would always make it a point to arrive at our rehearsal space 15-20 minutes early. Bob was always there when I arrived. That was when he & I "hung out", so to speak. We seemed to hit it off a bit. Maybe it was the Midwestern thing (he was from Kansas City, I'm from Iowa). He was complimentary toward my playing and writing (I was thrilled). We talked about equipment. He played my valve trombone (I remember him saying, "Mine's bigger than yours"). He took me outside to show me his new green Camaro, which he was genuinely proud of. He loved the NFL (Patriots). He turned me on to the Lutoslawski Cello Concerto. He was not ashamed of the fact that he had been thrown out of a Philip Glass opera at the Brooklyn Academy of Music for booing loudly during the performance. Bob was a complex man, a characteristic that was reflected in his craft. His music covered a lot of ground...alluring at times, cathartic at others; sometimes displaying genuine humor, rural charm and wit, yet at other times conveying a visceral quality that would pin you back in your seat.

I think this quote by Bob sums things up nicely: "A jazz man should be saying what he feels. He's one human being talking to others, telling his story – and that means humor and sadness, joy, all the things that humans have."

Crane Jazz Band Personnel

Saxophone

Dan Meadows
Madeline Morizio
Sam Pilnick
David Pond
Genevieve Brigida

Trombone

Ethan Cypress
Tyler Giroux
Melisa Baena
Jon Bintz

Trumpet

Josh Ganci
Trevor Wells
Brandon Carroll
Aaron Langenauer
Nina Komosinski

Rhythm

Joseph Valenti, Piano
Mike Roninson, Bass
Dan Saulpaugh, Guitar
Paul Pearl, Drums

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please completely turn off any devices that make sounds or have glowing screens).

Children who are able to sit quietly during the performance are welcome to our concerts.

Audio/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

In Case of Fire Emergency

Leave the building immediately by walking to the nearest safe exit. Once outside, please move fifty feet away from the building and safely away from emergency traffic. Do not return to the building until authorities indicate that it is safe to do so.