HARLEM NIGHTS

MSM Concert Jazz Band

Justin DiCioccio, Conductor

Magic Touch: The Music of Tadd Dameron

FRIDAY, SEPTEMBER 21, 2012 / 7:30 PM
JOHN C. BORDEN AUDITORIUM

MSM JAZZ *at* 30

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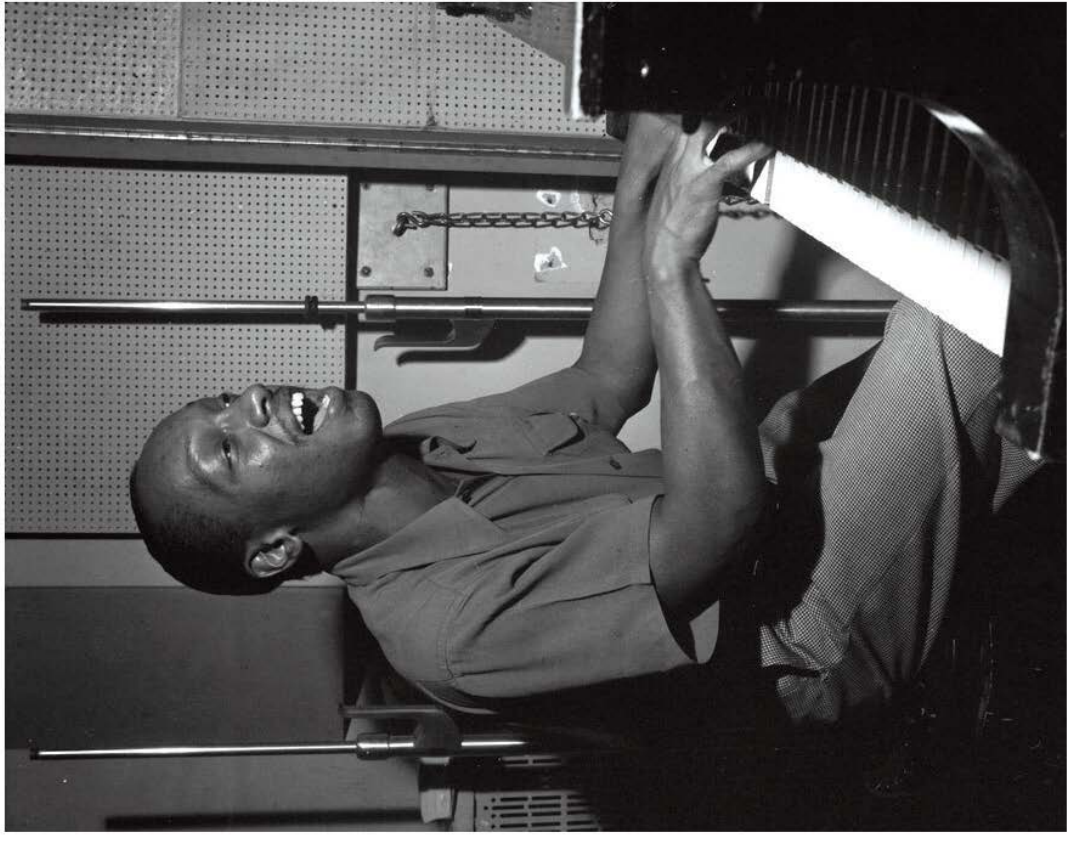

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MSM Concert Jazz Band

Justin DiCioccio, Conductor

Magic Touch: The Music of Tadd Dameron

Compositions and arrangements by Tadd Dameron
Order will be announced from the stage

Good Bait

Just Plain Talkin'

Moon from the East

Cool Breeze

Look, Stop and Listen

Fontainebleau: La Forêt, Les Cygnes, L'Adieu

Swift as the Wind

On a Misty Night

Our Delight

If You Could See Me Now

Manhattan School of Music Concert Jazz Band

Alto 1 **Cam Collins**
Alto 2 **David Kjar**
Tenor 1 **Dan Pratt**
Tenor 2 **Casper Menzies**
Baritone **Owen Broder**

Trumpet 1 **Tyler Tritt**
Trumpet 2 **Matthew Muirhead**
Trumpet 3 **Mike Davis**
Trumpet 4 **Nolan Tsang**

Trombone 1 **Brett Johnson**
Trombone 2 **Natalie Cressman**
Trombone 3 **Alexander Lewis**
Bass Trombone **Mason Taylor**
Piano **Keelan Dimick**
Guitar **Gabe Schnider**
Bass **Ray Cetta**
Drums **Evan Sherman**

Program Notes

This program, *Magic Touch: The Music of Tadd Dameron,* is the perfect kick-off for this concert season, a year-long celebration of the 30th Anniversary of Jazz Arts at MSM. All through these years, jazz concerts at MSM have featured classic jazz, contemporary works, and totally cutting-edge repertoire to keep building bridges with fresh input from a new generation of jazz performers.

Tadd Dameron (1917–1965) may not have the household name recognition of Duke Ellington, Billy Strayhorn, Charles Mingus, Gil Evans or other pioneering jazz composers/arrangers. But during the 1940s and '50s Dameron was one of the foremost bridge builders in jazz, connecting the sounds and styles of the great swing dance bands of the 1930s to bebop. His most familiar pieces—*If You Could See Me Now,* introduced by Sarah Vaughan, *Hot House,* made famous by Charlie Parker, and *Cool Breeze* and *Good Bait,* big hits for Dizzy Gillespie's fantastic mid-1940s bebop big band—moved the music forward from one fabulous stylistic plane to another. Dameron's writing also has a gentle, lyrical side; his ballads and extended works such as *Fontainebleau,* presented here, move through impressionistic, unpredictable harmonic developments, all feeding into the cooler post-bop jazz of the 1950s.

Dameron, a Cleveland native, moved to Kansas City in 1940 to write for Harlan Leonard's Rockets, one of the big bands that was a hothouse for the emerging beboppers. He settled in New York in the 1940s, where he quickly became one of the go-to arrangers for the progressive jazz orchestras of Billy Eckstine, Dizzy Gillepie, and others. In 1947, Dameron was named "Best New Jazz Arranger" by *Esquire* magazine, then one of the arbiters of jazz trends and stars. Dameron formed his own group, which performed at the Paris Jazz Festival in 1949, one of the first international showcases for bebop and modern jazz. His impressions of Paris inspired the suite *Fontainebleau,* which he recorded with his octet in 1956, then re-orchestrated for big band for the album *Magic Touch,* released in 1962. His various groups over the years included a succession of jazz giants, Fats Navarro, Clifford Bown, Kenny Clarke, J. J. Johnson, Dexter Gordon, Miles Davis, Kenny Dorham, and John Coltrane among them.

Fontainebleau and six other pieces on this program are Dameron's arrangements for *Magic Touch*, a landmark collection for several reasons.

Dameron re-orchestrated *Our Delight; Look, Stop and Listen;* and *On a Misty Night* for the recording, and included five never-recorded works, which rendered the entire album new and fresh. The music was performed by some of the very best jazz players of that time: Joe Wilder (then an MSM student); Charlie Shavers and Clark Terry on trumpet; Johnny Griffin, saxophone; Bill Evans, piano; and Philly Joe Jones, drums. Dameron carried out every detail with the utmost care. He considered it his comeback album, and indeed it was. Dameron had spent 1959–1961 at the Federal Hospital in Lexington, Kentucky, a rehabilitation center/prison for narcotics offenders. Tragically, heroin use was a sad side-story to the jazz and entertainment world in those years. But according to some people, Lexington actually had a positive element: when Dameron was there, he had a 22-piece orchestra to play his music, and not a whole lot else to do. The new works on *Magic Touch* were wood-shedded at Lexington.

Conductor Justin DiCioccio considers it *his* delight to perform this music with the MSM Concert Jazz Band; these scores are associated with some of the most legendary performers and bands in modern jazz. *Our Delight* was introduced by Billy Eckstine's band, then became a hit for Dizzy Gillepsie's big band. Dameron wrote *Good Bait* for Count Basie's band; it was a favorite when taken up by Billy Eckstine's band in the mid-1940s, then became a mega-hit for Dizzy's band. Listen to Dameron's thrilling orchestration of Fats Navarro's trumpet solo for the entire brass section. *On a Misty Night* was a re-orchestration of Dameron's *Mating Call,* the title track of an album by Dameron's quartet featuring John Coltrane on tenor saxophone. Says DiCioccio: "You can see where Coltrane's *Giant Steps* really comes from!" *Swift as the Wind* is a re-orchestration of "rhythm changes" (the perennial uptempo jazz challenge based on George Gershwin's *I Got Rhythm*); the arrangement was commissioned by Benny Goodman for the first-ever State Department-sponsored tour of the Soviet Union, in 1962. Another magic touch: a rarity, *Moon from the East* is a through-composed work, also written for Goodman's Soviet Union tour, but not performed then or ever recorded. In fact, says DiCioccio, this performance may very well be the debut of this work, one of Dameron's lovely impressionistic flights.

—Stephanie Crease

About the Conductor

Justin DiCioccio

Justin DiCioccio is internationally recognized as one of the foremost jazz educators of our time. In January 2001, he was inducted into the Jazz Education Hall of Fame. His inventive approach has earned him the title "the musician's teacher." In June 2011, Mr. DiCioccio was named Associate Dean of Manhattan School of Music, where he has chaired the Jazz Arts Program since 1999 and has been a faculty member since 1984. He has served as program director and clinician for Carnegie Hall Jazz Education and is a consultant to Jazz at Lincoln Center and Wynton Marsalis. He developed and directed the LaGuardia High School of the Arts jazz program. He is active with the National Foundation for Advancement in the Arts, the Music for Youth Foundation, and the National Foundation for Jazz Education. He is a three-time recipient of the Presidential Scholars teaching recognition award in the jazz field by the U.S. Department of Education. On March 1, 2010, he was confirmed as the State Department appointed Cultural Envoy Jazz Ambassador to Tbilisi, Georgia.

Mr. DiCioccio's performing and conducting credentials include concerts, commercials, Broadway shows, and recordings with jazz, orchestral, rock, and new music groups. He has worked with many acclaimed artists, including Arturo Sandoval, Randy Brecker, Chuck Mangione, Phil Woods, Stan Getz, and Clark Terry. He is a former member of the Rochester Philharmonic and for five years was a member of the Marine Band "The President's Own," in which he served as the official White House drummer during the Kennedy and Johnson administrations.

A Moment in MSM's Jazz History

MSM JAZZ *at* 30

Saturday, April 28, 2007

Manhattan School of Music plays first concert at Carnegie Hall

The Manhattan School of Music Jazz Orchestra and Justin DiCioccio performing a children's concert at Carnegie Hall in Stern Auditorium. The concert was presented as part of Carnegie Hall's Weill Music Institute.

About Manhattan School of Music

Manhattan School of Music is a preeminent international conservatory of music granting Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees. Established in 1918 by pianist and philanthropist Janet Daniels Schenck, the School is dedicated to the personal, artistic, and intellectual development of its students, who range from the precollege through the postgraduate level. Offering both classical and jazz training, Manhattan School of Music trains students in performance and composition and provides a core curriculum in music theory, music history, and the humanities. Students come from all over the world, drawn by a rigorous program that reflects the highest standards of musical heritage, and by the faculty, which includes some of the world's best-known artists. Manhattan School of Music contributes to the city's musical life through an active community outreach program and with concerts and performances that are recognized as some of the finest events in New York's musical calendar. Manhattan School of Music's alumni are active in every aspect of contemporary musical life. Many are among the most distinguished artists performing in concert halls, opera houses, and on jazz stages throughout the world today.

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As one of the first conservatories in the U.S. to acknowledge the prime importance of jazz as an art form, Manhattan School of Music's programs of study for jazz arts majors are designed to develop skilled performers, composers, arrangers and jazz educators in preparation for careers in jazz music. Systematic and rigorous conservatory training, combined with a myriad of performance and networking opportunities in New York City, make this program one of the richest of its kind for young jazz musicians. Student ensembles include the Afro-Cuban Jazz Orchestra, Concert Jazz Band, Jazz Orchestra, Jazz Philharmonic, Chamber Jazz Ensemble, and Jazz Combos.

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Justin DiCioccio, *Associate Dean and Chair, Jazz Arts Program*

Glenn Dicterow, *Chair, Graduate Program in Orchestral Performance*

John Forconi, *Chair, Accompanying Department*

Reiko Füting, *Chair, Theory Department*

Mark Gould, *Chair, Brass Department*

Deborah Hoffman, *Chair, Harp Department*

Kathryn LaBouff, *Assistant Chair, Voice Department*

Jeffrey Langford, *Assistant Dean for Doctoral Studies and Chair, Music History Department*

David Leisner, *Co-Chair, Guitar Department*

Nicholas Mann, *Chair, Strings Department*

Jeffrey Milarsky, *Chair, Contemporary Performance Program*

John Pagano, *Chair, Humanities Department*

Duncan Patton, *Co-Chair, Percussion Department*

Maitland Peters, *Chair, Voice Department*

Todd Reynolds, *Associate Chair, Contemporary Performance Program*

McNeil Robinson, *Chair, Organ Department*

Marc Silverman, *Chair, Piano Department*

Nils Vigeland, *Chair, Composition Department*

Conductors

Justin DiCioccio, *Conductor, Jazz Philharmonic Orchestra*

David Gilbert, *Conductor in Residence*

George Manahan, *Director of Orchestral Activities*

Kent Tritle, *Director of Choral Activities*

Opera

Dona D. Vaughn, *Artistic Director of Opera Programs*

Gordon Ostrowski, *Assistant Dean of Opera Studies and Production*