



The University of Northern Iowa

Jazz Band One

"Just Us"

Selections:

1. Epic Pepper Queen (Joey Sellers) Joey Sellers Music-BMI (8:23)
(Willie Garza, trumpet; Greg Aker, tenor sax; Paul Rappaport, trombone)
2. Honey Boy (Bill Butler/Bill Doggett; arr: Bob Washut) Islip Music Publishing Co.-BMI (5:18)
(Mike Cramer, guitar)
3. Smoke Gets In Your Eyes (Jerome Kern; arr: Bob Washut) (Jerome Kern) Universal Polygram (6:16)
(Dustin Bear, tenor saxophone)
4. Cottontail (Duke Ellington) EMI Robbins Catalog (3:08)
(Solos recreated by: Eric Miller, trumpet; Dustin Bear, tenor sax;
Brian Moore, bari sax; and Steve Shanley, piano)
5. Nervous Tic (Todd Munnik) Munnik Music (4:21)
(The Saxophone Section)
6. High Altitude (Matt Catingub) Bugnitac Music (4:17)
(Rick Stone & Todd Munnik, alto saxophones)
7. Pianitis (Chico O'Farrill) Lupe Music- ASCAP (5:50)
(Steve Shanley, piano)
8. Oclupaca (Duke Ellington) Tempo Music- ASCAP (4:25)
(Dustin Bear, tenor saxophone)
9. Jelly Roll (Charles Mingus; arr: Ronnie Cuber) Jazz Workshop, Inc.-BMI (6:35)
(Paul Rappaport, piano; Dustin Bear, tenor saxophone; Brian Moore, bari sax;
Eric Miller, trumpet; and David Altemeier, bass)
10. Along Came Betty (Benny Golson) Time Step Music- ASCAP (4:17)
(Doug Johns-UNI '81, tenor sax)

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JAZZ BAND ONE

Robert Washut, Director

Saxophones

Todd Munnik-lead alto, soprano, clarinet

Rick Stone-alto II, clarinet

Dustin Bear-tenor I

Greg Aker-tenor II, clarinet

Brian Moore-baritone, bass clarinet

Trumpets

Dan Zager-lead

Eric Miller-II, split lead

Willie Garza-III (congas on Pianitis)

Patrick Parker-IV

Jon Godden-V

Trombones

Paul Rappaport-lead

Cory Mixdorf-II

John Sievers-III

Ben Stineman-bass

Rhythm

Steve Shanley-acoustic and electric pianos

Mike Cramer-guitar; claves

David Altemeier, acoustic and electric basses

Eric Schmitz-drums

Willie Garza-congas

Ed East (UNI-'84)-chekere and maracas

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THE MUSIC

We've dished up another characteristically eclectic program, one that typifies my programming philosophy in general: the juxtaposition of old and new, sewn together with the thread of quality, in terms of both musical content and — to the best of our collective ability — its realization.

Epic Pepper Queen, an extended composition imbued with contrapuntal textures, is a kind of big band tour de force, challenging from the standpoints of ensemble execution and solo improvisation. Joey Sellers, an emerging composer of note, was a high school student of mine way back in the mid-seventies in Tempe, Arizona. His talent — and moxie — even as a neophyte, was clearly evident. You'll be hearing much more from him...of that I am certain.

My arrangement of Honey Boy was inspired by, and based on, a recording by Jerry Granelli's ultra-hip UFB band. A grooving funk shuffle, it is a splendid showcase for the guitar stylings of 'Magic' Mike Cramer. Smoke Gets In Your Eyes, a new arrangement of an old chestnut, features an engaging ballad interpretation by tenor saxophonist Dustin Bear.

In search of a vehicle to showcase the skill and musicianship of our outstanding saxophone section, I asked lead alto saxophonist Todd Munnik to write something in the World Saxophone Quartet 'bag'— something that would eschew the predictability and, dare I say, banality of the typical sax soli. He came up with Nervous Tic, an ostinato-based, odd-meter piece that explores a bit of free improvisation by each member of the section. ('Hey! We don't need no stinking rhythm section!')

Although, I've included an Ellington title on nearly every Jazz Band One concert since 1984, this year is special. 1999 commemorates the great composer's Centennial anniversary. For this occasion we offer up two of Duke's compositions: Cottontail, from his so-called 'Masterpiece Period' (ca. 1940-42) with the 'Blanton-Webster' band; and Oclupaca (Acapulco, backwards), from the sixties' Latin American Suite. Both of these charts are transcriptions by David Berger prepared for the annual Lincoln Center-sponsored 'Essentially Ellington' High School Jazz Band Competition.

For those of the higher-faster-louder persuasion, High Altitude is a blazing 'flag-waver.' As the title implies, it is a vehicle for our two alto saxophonists, Rick Stone (who solos first) and Todd Munnik. It is a real crowd pleaser, and is based on the chord changes to Fats Waller's Honeysuckle Rose.

Representing the Latin jazz tradition is Pianitis, written by the great Chico O'Farrill. It is a feature for pianist Steve Shanley. A pretty bolero provides a bookend effect by enclosing a cooking rumba. Jelly Roll, written by Charles Mingus in honor of perhaps the first great jazz composer, was arranged by baritone saxophonist Ronnie Cuber for the Mingus Big Band. Our whimsical interpretation provides a little light-hearted contrast in the program, while featuring several soloists.

Closing the program is Benny Golson's classic *Along Came Betty*. We had the opportunity to perform this — and other Golson compositions — with Benny on our spring concert. In his role for this particular recording is Doug Johns, a member of my very first UNI Jazz Band One (1981). Doug came back to teach in the jazz studies program this past year and it is a pleasure to be able to feature him on this recording.

We hope you enjoy this offering, our eighth CD in as many years.

-Bob Washut



Recorded by Tom Tatman & Jon Chamberlain on May 10-11, 1999
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Thanks to:

Northern Iowa Student Government, Richard and Dorothy Francis, Tom Barr, (various crew),
John Vallentine, James Lubker, and West Music Company

This recording is dedicated to Bruce Chidester, former director of UNI Jazz Band II (and the UNI Bearcats), who retired this year. Bruce contributed his talents to the UNI jazz program for many years during his career. In addition, his son, Scott, was the drummer with Jazz Band One for four years.

The 1998-99 academic year was full of activity in the UNI Jazz Program. Perhaps most significant was the Outstanding Performance Award in DOWNBEAT magazine's Student Music Awards. This was the third 'OP' for Jazz Band One this decade. In addition, Jazz Band One performed as a featured band at the Kansas University Jazz Festival.

Guest artists who appeared on campus included the Pancho Sanchez band, trombonists Nick Lane and (UNI alum) Paul McKee, the Hal Galper Quintet (featuring Jerry Bergonzi and Tim Hagans), saxophonist Kim Richmond and trumpeter Clay Jenkins, as well as the legendary Benny Golson. Moreover, an exciting interdisciplinary collaboration involving the School of Music, the Department of Theater, and conductor/composer/sound painter Walter Thompson took place in March.

For more information on the UNI Jazz Program, including other CDs, scholarship and assistantship offerings, please contact:

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JAZZ BAND ONE
"Just Us"

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It's always enlightening to be able to get a glimpse of the future. Whenever I look into the eyes of youth, I feel I am peering directly into that future, a place where untold talents are often hidden, but will be expressing themselves, in this way and that, with the merciful passing of time. Of course, when it comes to music, and jazz in particular, I am delighted when I hear the potential — that which exists in possibility — of so many young students whose lives will ultimately and successfully cross paths with the reality of success, those whose reach will not exceed their grasp. This is extremely encouraging to me; it lets me know that the future of jazz is in good hands.

During my visit to the University of Northern Iowa I met one of the champions of assuring that future of which I speak, in the person of Bob Washut. He has done wonders with the University of Northern Iowa Jazz Band One. I've heard many such college bands but this one continues to significantly stand out in my mind. I was privileged to hear a plethora of talent that has a clarion, consequential message, a message that allows no sanctuary for compromise or inferiority. Would that I had been under the tutelage of Bob when I myself was in college. But alas, these kids have taken full advantage of everything made available to them at Northern Iowa, and the fruits of having done so are extant on this new CD. I wish each one of them, and Bob, continuing successes as time moves inexorably toward a successfully proleptic future. This is what it's all about, isn't it?

Benny Golson
New York City, July 20, 1999

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