

**Come Fly With Us**



UNIVERSITY OF NORTHERN IOWA  
**JAZZ BAND ONE**

ROBERT WASHUT, DIRECTOR

Come Fly With Me (2:40)  
Rondo Wry (7:55)  
Isfahan (3:57)  
Rumba Abierta (3:53)  
Fingers (6:40)  
Caravan (4:25)  
jls (7:32)  
Things Ain't What They Used To Be (2:45)  
Bighorn (6:37)  
Indian Blues (5:40)  
The Eighth Veil (2:43)

Jimmy Van Heusen's *Come Fly With Me* is the classic swinger arranged by Billy Byers for the Count Basie band. The inimitable Lawrence Connell is the tenor saxophone soloist.

An original piece by director Bob Washut, *Rondo Wry* is a contemporary modal composition that incorporates mixed meters and the classical rondo formal device in a jazz context. Trumpeter Chad Boydston and Lawrence Connell are featured, along with "Mr. T.C." on drum set.

A movement from Ellington's *Far East Suite*, *Isfahan* is the beautiful ballad composed by Billy Strayhorn for alto saxophonist Johnny Hodges. In the role of the "Rabbit" is Todd Munnik, whose rendition at the 1993 Notre Dame Collegiate Jazz Festival earned him an outstanding soloist award.

*Rumba Abierta* is extracted from Mario Bauza's *Tanga*, an Afro-Cuban Jazz Suite. Arranged by the great Chico O'Farrill, Bob Washut's transcription/adaptation showcases the talents of "designated hitter" Jason Brewer on bongos. Chad Boydston is heard once again on trumpet.

*Fingers* is Thad Jones' venerable tune based on "rhythm" changes. Along with the saxophone section, several soloists are featured on this burner, including Jason Brewer (this time on trumpet), Lenny Roberts on tenor sax, pianist Jason Burmeister, Mark Urness on bass, and drummer Tim Crumley.

The Dirty Dozen Brass Band's rollicking treatment of Juan Tizol's classic *Caravan* has been adapted by Washut. After Jeff Young's sousaphone gets things rolling, Lawrence Connell swaps horns to rip out a mean bari sax chorus. Chad Boydston responds with a nasty plunger-inflected retort.

Written in the long-lined ballad tradition of Charles Mingus, *Jls* is a haunting composition by the talented Mark Urness. Mark is featured on bass, along with tenor saxophonist Lenny Roberts.

Mercer Ellington's classic *Things Ain't What They Used To Be* was originally a vehicle for the great Johnny Hodges. Alto saxophonist Mark Overton replicates Hodges' beautifully timed blues phrases.

*Bighorn* is an original samba by Bob Washut. Following solos by Chad Boydston and Lawrence Connell, a contrasting son montuno section features the drum work of Tim Crumley. Pianist Jason Burmeister gets in a few licks too.

For an engagement with saxophonist Donald Harrison, Washut arranged Duck's *Indian Blues*, a "second line" blues vehicle. This performance features solos by Lenny Roberts, trumpeter Martin Menke, and trombonist J.C. Sanford.

Strayhorn's *The Eighth Vell* was written for the Ellington band as a showcase for the virtuosic trumpeter Cat Anderson in the early fifties. Lead trumpeter Brian Bennett plays the role of the Cat.

# Northern Iowa Jazz Band One

## Personnel

Robert Washut, director

### Woodwinds

Todd Munnik: alto sax, soprano sax, flute; Mark Overton: alto sax;  
Lenny Roberts: tenor sax; Lawrence Connell: tenor sax, clarinet;  
Elke Hollingworth: baritone sax, bass clarinet, flute

### Trumpets

Brian Bennett, Martin Menke, David Kjar, Erin Wehr, Chad Boydston

### Trombones

Myron Peterson, J.C. Sanford, Jeff Young, Mike Wilhoit

### Rhythm

Jason Burmeister: piano; Mark Urness: bass; Wolfgang Schutzingler: guitar  
Tim Crumley: drums; Tom Capps: vibraphone and percussion  
Jason Brewer: percussion and trumpet

This recording is dedicated to Tom Barry,  
who celebrated his 20th anniversary as sound technician  
for the UNI Jazz Bands this year.

### Acknowledgements:

Thanks to the Northern Iowa Student Government for financial assistance.  
Thanks also to Dr. Chuck Means and Dr. Marilou Kratzenstein for their support.

Recorded by Tom Tatman at Catamount Studios, Cedar Falls, Iowa,  
on April 19-20, 1993

Mixed by Bob Washut and Tom Tatman  
Design by Elizabeth Conrad La Velle

As Gertrude Stein once remarked, “Jazz is tenderness and great power.” Dave Brubeck said, “Jazz is about the only art form existing today in which there is freedom of the individual without the loss of group contact.” To this jazz musician, it is also a celebration of life — Glory, hallelujah! It’s great to be alive and this is my song! Our uniquely American art form has been in existence for about a century now, and runs the gamut from early blues, Joplin rags, New Orleans polyphony and Satchmo, through Duke, Count, Hawk, Prez, Bird, Dizzy, Miles, Mingus, Trane, Ornette and Braxton, up to the present with its diversity of styles and worldwide dissemination.

Until a couple of decades ago, the aspiring jazz musician could study this music only on a catch-as-catch-can basis — through recordings, on-the-gig experiences and pointers from older musicians (often given grudgingly if at all). Fortunately, with the rise of jazz education in the academe, one can now obtain knowledge about the basics of jazz improvisation, phrasing, and rhythm not only in an organized manner and setting, but in a much shorter time frame than in the past. Young musicians today can rapidly progress to a level of adeptness and professionalism that could not be realized by the majority of those in the past. Unfortunately, valid criticisms of the present state of jazz education point out that 1) the range of study, both historically and stylistically, is often narrow in scope 2) tenderness is frequently sacrificed to power; 3) freedom of the individual often disappears in the group; and 4) the “glory, hallelujah!” part is nowhere to be found.

Happily the present recording does not suffer from any of these shortcomings, and is in fact a testimony to the comprehensiveness, depth, and seriousness of jazz education at UNI. One can readily hear that the musicians of Jazz Band One are already adept at the jazz basics and perform with professional aplomb. They swing, they know the changes, the ensemble is tight and well-blended, the dynamics are carefully honed, intonation is impeccable. But beyond this, the historical and stylistic scope of this band is very wide indeed: from the earlier-style Ellington and Basie interpretations to Washut’s up-to-date *Rondo Wry*; from the swing of *Things Ain’t What They Used to Be* to the intricate Latin rhythms of *Rumba Abierta*. Great power can be felt readily in the way the band sails through *Come Fly With Me*, the way the reeds and low brass handle the ostinatos in *Caravan*, the way the horns dig into the lines of *Fingers*, Tim Crumley’s drums on *Rondo Wry*. Want tenderness? The band’s rendition of *Isfahan* and Todd Munnik’s alto solo are supreme examples. The “glory, hallelujah!” spirit is present throughout this recording, both collectively and individually. For some striking examples, check out the head of

*Things Ain't What They Used to Be* or the shout chorus on *Bighorn*, or Jason Brewer's trumpet and Lenny Roberts' tenor solos on *Fingers* — and what about the percussion on *Rumba Abierta*?

One composition in which all of these aspects come together is bassist Mark Urness' remarkable original, *jis*. Tenderness with great power behind it is evident throughout, with the power emerging transparently after the very personal and individual statements by Mark and saxophonist Roberts. "Glory, hallelujah!" is present in abundance all the way, in the piece itself as well as its performance. The provocative melody and harmonies, the masterful orchestrating (especially in the woodwinds), and the irresistible drive toward the climax and its resolution burrow deeply into one's psyche. *jis* — a most noble jazz statement — as well as all the other compositions on this recording deserve repeated listening. It is evident that jazz in all its aspects is alive and well at the University of Northern Iowa.

Paul Smoker  
May 1993

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The 1992-1993 academic year was an active and fulfilling one in the Jazz Studies program at UNI, highlighted by an "outstanding performance" award for Jazz Band One in *Down Beat* magazine's prestigious Student Music Awards. Bassist Mark Urness also won an individual "O.P." in the jazz instrumentalist category. Guest jazz musicians who appeared on campus included trumpeter Tim Hagans, saxophonists Donald Harrison and Jim Snidero, the Unified Jazz Ensemble and the Michael Vlatkovich Quintet. In addition to performing at several high schools, both in- and out-of-state, Jazz Band One performed four major concerts on campus. At the 35th Annual Notre Dame Collegiate Jazz Festival, four members of Jazz Band One won outstanding soloist awards: Tim Crumley, Jason Brewer, Todd Munnik, and Lenny Roberts.

This recording represents the culmination of our efforts. We hope you enjoy it as much as we enjoyed making it. For information on the Northern Iowa Jazz Program, and for additional copies of this and other UNI Jazz Band recordings, please write to Dr. Robert Washut, Director of Jazz Studies, School of Music, University of Northern Iowa, Cedar Falls, IA, 50614-0246. Call 1(800)-535-3171.

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