

FALL BAND CONCERT

Keith Johnson, conductor

Featuring performances by the

CSU EAST BAY
WIND ENSEMBLE



CSU EAST BAY
JAZZ ORCHESTRA

NOVEMBER 21, 2024

7:00 PM | University Theatre

PROGRAM

EAST BAY WIND ENSEMBLE

Three Latin Dances (2018)

Jeff Tyzik
(b.1951)

Into the Silent Land (2018)

Steve Danyew
(b. 1983)

The Fairest of the Fair (1908)

John Philip Sousa
(1854-1932)

~ *Brief Intermission* ~

EAST BAY JAZZ COMBO

Ray Charles on Mars (1988)

Jack Walrath
(b.1946)

EAST BAY JAZZ ORCHESTRA

Yardbird Suite (1946/2004)

Charlie Parker
(1920-1955)
Arr. Mark Taylor

Nardis (1959/2002)

Miles Davis
(1926-1991)
Arr. George Stone

Nutville (1965/2005)

Horace Silver
(1928-2014)
Arr. Bryan Kidd

Rompin' at the Reno (1960)

Benny Carter
(1907-2003)

PROGRAM NOTES

Three Latin Dances | Jeff Tyzik

Three Latin Dances was composed for the Eastman Wind Ensemble at the request of Mark Scatterday in September of 2018. In the past twenty years, Mark has been very instrumental in encouraging me to compose wind music. I am grateful for the many wind ensemble projects and recordings we have collaborated on including IMAGES, our CD that was released in October 2018. I've always been attracted to the music of great Latin composers, including de Falla, Gimenez, Chapi, Piazzolla, Ginastera, Lacuona, and many others. In this short suite, I used three different popular Latin dance forms. The first dance section is based on the Danzón, a Cuban dance that is slow, formal, and elegant. The Danzón transitions into a Cha Cha, another Cuban dance that is a medium tempo rhythmic dance that I first experienced during my student days at Eastman when I played in local Latin bands. After a brief recap of the Danzón, another transition evolves into a Malambo, an Argentine dance that is exciting, up-tempo, and whose roots can be traced back to the 1600s. As one might imagine, the percussion section is very busy and featured throughout, from the elegant and lyrical introduction to the exciting finish.

(Source: *Program note by the composer*)

Into the Silent Land | Steve Danyew

On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across Remember, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel -- I realized this is what I wanted and needed to communicate through music. The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges. **Into the Silent Land** was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

(Source: *Program note by the composer*)

PROGRAM NOTES

The Fairest of the Fair | John Philip Sousa

The Fairest of the Fair is generally regarded as one of Sousa's finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship.

In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march "The Fairest of the Fair."

Because of an oversight, the march almost missed its première. Nearly three months before the fair, Sousa had completed a sketch of the march for the publisher. He also wrote out a full conductor's score from which the individual band parts were to have been extracted. The band had just finished an engagement the night before the fair's opening and had boarded a sleeper train for Boston. Louis Morris, the band's copyist, was helping the librarian sort music for the first concert, and he discovered that the most important piece on the program—"The Fairest of the Fair"—had not been prepared.

According to Morris's own story, the librarian, whose job it had been to prepare the parts, went into a panic. There was good reason; considerable advance publicity had been given to the new march, and the fair patrons would be expecting to hear it. In addition, the piano sheet music had already been published, and copies were to be distributed free to the first five hundred ladies entering the gates of the fair.

Morris rose to the occasion. He asked the porter of the train to bring a portable desk, which he placed on a pillow across his lap. He worked the entire night, and the parts were nearly finished when dawn broke. Both were greatly surprised by the appearance of Sousa, who had arisen to take his usual early morning walk. When asked about the frenzied activity, they had no choice but to tell exactly what had happened.

There were many times in the life of John Philip Sousa when he demonstrated his benevolence and magnanimity, and this was surely one of them. After recognizing Morris's extraordinary effort and remarking that it was saving the band from considerable embarrassment, he instructed him to complete his work and to take a well-deserved rest, even if it meant sleeping through the first concert.

With no one the wiser, Louis Morris—hero of the day—was asleep in his hotel as Sousa's Band played "The Fairest of the Fair" for the first time on September 28, 1908. Sousa did not mention the subject again, but Morris found an extra fifty dollars in his next pay envelope—the equivalent of two weeks salary.

ABOUT THE CONDUCTOR

Keith Johnson serves as Director of Bands at El Cerrito High School and lecturer of music at California State University, East Bay where he directs the CSUEB Wind Ensemble and Jazz Orchestra. A San Francisco Bay Area native, his career as a music educator spans two decades with experience at the middle school, high school, and collegiate levels. He earned a Bachelor of Arts degree in music and a Master of Arts degree in music education with an emphasis in wind conducting from San José State University.

Keith has been the recipient of various teaching honors that include the El Cerrito High School Teacher of the Year CMEA Bay Section's Outstanding Jazz Educator Award (2018), KRON 4 Teacher of the Week (2016), CMEA Bay Section's Outstanding Music Educator Award (2014), the West County Ed Fund's Teaching Excellence Award (2014). He was also recognized as the West Contra Costa Teacher of the Year in 2014. Groups under his direction have received multiple awards and performed across the United States and Europe in venues that include Carnegie Hall in New York, Chicago's Orchestra Hall, the Kennedy Center in Washington D.C., and at several international jazz festivals including Jazz à Vienne and the Montroux, North Sea, Umbria, Victoria, and Monterey jazz festivals.

Since arriving to El Cerrito High School in 2009, the ECHS Wind Ensemble and Jazz Ensemble have been featured ensembles at the California All-State Music Education Conference (CASMEC) in 2014, 2018, and 2024. Under his leadership, the ECHS Jazz Ensemble was selected as featured performing ensemble at the 2024 Midwest Clinic in Chicago. Prior to joining ECHS, Keith held positions as jazz director at Portola Middle School in El Cerrito, CA and later director of the Jazzschool Young Musicians Program at the California Jazz Conservatory. As program director at the CJC, Keith founded and directed the award-winning Jazzschool Studio Band, recipient of four national Downbeat Magazine Student Music Awards and winner of the "Large Jazz Ensemble" category in 2011.

In addition to his teaching commitments Keith works frequently as an adjudicator, clinician, and guest conductor throughout Northern California and has served on the boards of several professional music education organizations including the California Music Educators Association (CMEA), California Alliance for Jazz (CAJ), and is a Past President of CMEA Bay Section.

WIND ENSEMBLE PERSONNEL

FLUTE

Isabella Omori *
Kyle Wright

OBOE

Kyle Wright

CLARINET

Sydney Bergero
Mason Larson
Nigel Weiss *
Ronan Wynden

BASSOON

William Bowden

ALTO SAX

Ramón Jimenéz-Torres *
Albert Vargas

TENOR SAX

Esteban Garcia

BARI SAX

Kenji Malaowala

TRUMPET

Linden Stacey *
Andrew Ybarra

FRENCH HORN

Oliver Arkin *
Maceo Reyes

TROMBONE

JT Happ *
Benjamin Myers

EUPHONIUM

Zoe Mouton
Gregory Taylor

TUBA

Willow Bown
Andrew Davis *

PERCUSSION

Mark McMillan
Rani Millstein
Martin Olguin *
Lewis Parkinson
Jacob Swift

PIANO

Mark McMillan

* *Principal players*

JAZZ ORCHESTRA PERSONNEL

SAXOPHONES

Sean Fivian
Esteban Garcia
Javier Gutierrez
Ramón Jimenéz-Torres †
Barrett Koontz *
Kyle Wright

TRUMPETS

Sydney Boone
Robert Springer *
Linden Stacey
Evan Toth

TROMBONES

Andrew Davis
JT Happ † *
Benjamin Myers
Dylan Navarrete

DRUMS

Rani Millstein

BASS

Brandon Voss †

PIANO

Mark McMillan †

GUITAR

Aethan Bollozos
Josh Falcon
Chris Nauman

* *Lead*

† *Combo members*