

TONIGHT'S MUSCIANS

Jazz Lab Band II

Steve Sharp, director

Saxophones

Alto I Jenny Horn
Alto II Jared Yakel
Tenor I Brian Heater
Tenor II Sam Choman
Bari Ted Schera

Trumpets

Trpt I Chase Imai
Trpt II Conor Munsey
Trpt III Jeff Bayes
Trpt IV Brit England
Trpt V Will Hart

Trombones

Trbn I Wade Martin
Trbn II Sean Essey
Trbn III Nathan Paulson
Bass Bone Jessica Dudman

Rhythm Section

Guitar Nick Hamel
Piano Nathan Alef
Bass Heidi Christianson
/Sean Bethem
Drums Mason Kline

Oregon Jazz Ensemble

Steve Owen, director

Saxophones

Alto I Jessika Leek
Alto II Andy Page
Tenor I Devin Wright
Tenor II Josh Hettwer
Bari Grant Caswell

Trumpets

Trpt I (lead) Trevor Jones
Trpt II Steve Sharp (jazz)
Trpt III Tony Glausi (jazz)
Trpt IV Sam Saunders
Trpt V Sam Hunt

Trombones

Trbn I Nathan Walyer
Trbn II Seth Arnold
Trbn III Wade Martin
Trbn IV Ryan Erp
Bass Bone Stephen Young

Rhythm Section

Guitar Olem Alves/Eddie Bond
Piano Torrey Newhart/Patrick Jones
Bass Sean Peterson/Milo Fultz
Drumset Adam Carlson/Derick Thomas

Jazz Nonet

Steve Owen, director

Alto/Soprano Jessika Leek/Andy Page
Bari Grant Caswell
Trumpet Steve Sharp/Tony Glausi
Horn Sarah Morrow
Trombone Nathan Walyer
Tuba Stephen Young
Piano Torrey Newhart/Patrick Jones
Bass Sean Peterson/Milo Fultz
Drumset Derick Thomas



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

Terry Vosbein

Guest Composer/Arranger

Jazz Lab Band II

Steve Sharp, director

Jazz Nonet

Steve Owen, director

The Oregon Jazz Ensemble

Steve Owen, director

Beall Concert Hall
Thursday, October 25, 2012, 8 p.m.



PROGRAM

ABOUT TONIGHT'S GUEST ARTIST

Jazz Lab Band II

The Barber and His Wife

comp. Stephen Sondheim/arr. Terry Vosbein

Ladies In Their Sensitivities

comp. Stephen Sondheim/arr. Terry Vosbein

JLBII Saxophone section

Jazz Nonet

Mojitos En La Noche comp.arr. Terry Vosbein

Torrey Newhart, piano

Steve Sharp, trumpet

On The Quai comp.arr. Terry Vosbein

Jessika Leek, soprano sax

Sean Peterson, bass

Nathan Walyer, trombone

Inner Heaven comp.arr. Terry Vosbein

Tony Glausi, trumpet

Andy Page, alto sax

Moon-Faced, Starry Eyed

comp.Kurt Weill/arr. Terry Vosbein

Derick Thomas, drums

Grant Cawell, bari sax

Patrick Jones, piano

Oregon Jazz Ensemble

Johanna – Act II

comp. Stephen Sondheim/arr. Terry Vosbein

Josh Hettwer, tenor sax

My Friends

comp. Stephen Sondheim/arr. Terry Vosbein

Nathan Walyer, trombone

Green Finch And Linnet Bird

comp. Stephen Sondheim/arr. Terry Vosbein

Steve Sharp, trumpet

Terry Vosbein, New Orleans born composer, has received numerous commissions to write new works from such organizations as the Cleveland Orchestra and the Cleveland Museum of Art. He has composed works for orchestra, wind ensemble, various chamber ensembles and choir. He written works for jazz bands of all sizes. And his compositions have been performed all over the world.

“Stunning” is what jazz writer Will Friedwald called Vosbein’s latest release with the Knoxville Jazz Orchestra. *FLEET STREET* (Max Frank Music), is “full of surprises and is infused with a sense of humor that adds a special dimension that is too often missing in contemporary big band writing” (Joe Lang, *Jersey Jazz*). Of this setting of the music from *Sweeney Todd*, Jack Bowers (*All That Jazz*) said “the voice that emerges is unmistakably Vosbein’s, placing a fresh and indelible big-band stamp on Sondheim’s cogent narrative.”

Vosbein has been awarded six summer residencies at La Cité Internationale des Arts in Paris. In the fall of 2001 he was awarded a fellowship at University College in Oxford, where he composed *Masque for Cello and Orchestra*. And his composition *A Prayer for Peace*, a reaction to the events of September 11th, continues to receive performances worldwide. A more recent work, *Village Scenes for Alto Saxophone and Piano*, was premiered by James Bunte and David Riley at Carnegie Hall in early 2006.

When not spending his summers composing in exotic corners of the world, Vosbein teaches music composition at Washington and Lee University in beautiful Lexington, Virginia. He received his Masters in Composition from James Madison University under the tutelage of John Hilliard, and his Doctorate in Composition from the Cleveland Institute of Music, where he was a student of Donald Erb.

The plywood paneling on the lower walls of Beall Hall is temporary. It is part of ongoing testing to improve the acoustics for larger ensembles. The panels were added on the recommendation of professional acousticians who are helping the staff in their ongoing attempts to improve the experience of our audience.