

Phillips Exeter Academy  
Music Department



Small Contemporary & Jazz  
Ensembles

PEA Jazz Ensemble

**Thursday, November 14, 2024**

7:00 PM

**“the Bowld”**

Forrestal Bowld Music Center

29 Tan Lan, Exeter, NH

# Program

## Small Contemporary and Jazz Ensembles

Eric Schultz, *director*

### Combo 1

Freddie the Freeloader

Miles Davis

Cormac Page, *alto sax*

Euphoria Yang, *piano*

Sangwoo Kim, *guitar*

June Koh, *bass*

Alex Lim, *drums*

### Combo 2

Fly Me To The Moon

Bart Howard

John Tsien, *alto sax*

Ethan Cathey, *alto sax*

Theodore Stein, *piano*

Truman Yee, *guitar*

Patrick Snyder, *bass*

Milan Shah, *drums*

### Combo 3

My Funny Valentine

Richard Rogers & Lorenz Hart

Well You Needn't

Thelonious Monk

Elaine Qiao, *violin & vocals*

Ryan Hasapis, *alto sax*

Bryce Bertanzetti, *tenor sax*

Natalia Ulbin, *bari sax*

Mardian Kamarga, *piano*

Sean Ricard, *guitar & keyboard*

Marcus Ingelfinger, *bass*

Wilson Rhee, *drums & vocals*

**PEA Jazz Ensemble**  
Charlie Jennison, *interim director*

Fried Pies Wes Montgomery

Stolen Moments Oliver Nelson

Gone with the Wind Allie Wrubel and Herb Madigson

Estate Bruno Martino

Step Lightly Joe Henderson

**Reeds**

Joonyoung Heo, Sophie Rose Riopel, Ryan Hasapis, *alto sax*  
Nathi Lomax, Bryce Bertanzetti, *tenor sax*  
Natalia Ulbin, *bari sax*

**Trumpet/Flugelhorn**

Nathan Frankel  
Grant Leopold  
Darya Lincoln  
Mateo Sandhu

**Trombone**

Xavier Chang  
Audrey Kim, *tenor sax playing trombone 2*  
Madelyn Anglin, *bari sax playing trombone 3*  
Brandon Newbould (*faculty guest*)

**Violin and Vocals**

Elaine Qiao

**Rhythm Section**

Sean Ricard, *guitar*  
Jesse Ball, Theodore Stein, Mardian Kamarga, *keys/vibes*  
Marcus Ingelfinger, *bass*  
Eliyas Koch-Manzur, Milan Shah, *drums/percussion*

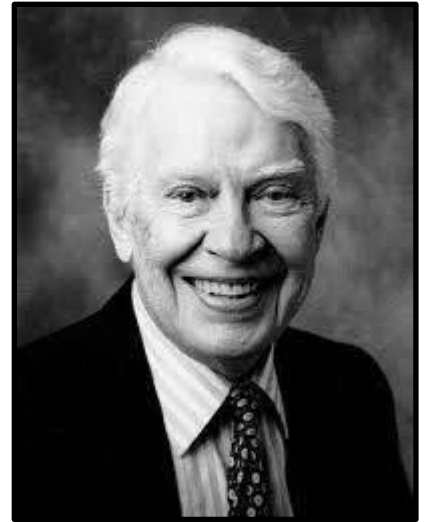
## Meet the Composers



**Miles Dewey Davis III** was an American jazz trumpeter, bandleader, and composer. He is among the most influential and acclaimed figures in the history of jazz and 20th-century music. Davis adopted a variety of musical directions in a roughly five-decade career that kept him at the forefront of many major stylistic developments in jazz. Davis started on the trumpet in his early teens. He left to study at Juilliard in New York City, before dropping out and making his professional debut as a member of saxophonist Charlie Parker's bebop quintet from 1944 to 1948. After a widely acclaimed performance at

the Newport Jazz Festival, he signed a long-term contract with Columbia Records. During this period, he alternated between orchestral jazz collaborations and band recordings, such as *Milestones* (1958) and *Kind of Blue* (1959). The latter recording remains one of the most popular jazz albums of all time, having sold over five million copies in the U.S.

**Bart Howard** (born Howard Joseph Gustafson), was an American composer and songwriter. Howard was born in Burlington, Iowa. He began his career as an accompanist at the age of 16. He is most known for the jazz standard “Fly Me to the Moon” played frequently by jazz and popular musicians around the world. "Fly Me to the Moon" received wide exposure when Peggy Lee sang it on *The Ed Sullivan Show*. Howard wrote “Fly Me to the Moon” for his partner of 58 years, Thomas Fowler. Bart Howard "lived off" this song for the rest of his life, although he had 49 other songs to his credit.



**Richard Charles Rodgers** was an American composer who worked primarily in musical theater. With 43 Broadway musicals and over 900 songs to his credit, Rodgers was one of the most well-known American composers of the 20th century, and his compositions had a significant influence on popular music. Rodgers is known for his songwriting partnerships, first with lyricist Lorenz Hart and then with Oscar Hammerstein II. His collaborations with Hammerstein, in particular, are celebrated for bringing the Broadway musical to a new

maturity by telling stories that were focused on characters and drama rather than the earlier light-hearted entertainment of the genre. Rodgers was the first person to win all four of the top American entertainment awards in theater, film, recording, and television – an Emmy, a Grammy, an Oscar, and a Tony – now known collectively as an EGOT. In addition, he was awarded a Pulitzer Prize, making him the first ever to

receive all five. In 1978, Rodgers was in the inaugural group of Kennedy Center Honorees for lifetime achievement in the arts.

**Lorenz Milton Hart** was an American lyricist and half of the Broadway songwriting team Rodgers and Hart. Hart was born in Harlem, New York City, the elder of two sons, to Jewish immigrant parents. His father, a business promoter, sent Hart and his brother to private schools. Hart received his early education from Columbia Grammar School and entered Columbia College in 1913, before switching to Columbia University School of Journalism, where he attended for two years. In 1919 a friend introduced him to Richard Rodgers, and the two joined forces to write songs for a series of amateur and student productions. Rodgers and Hart subsequently wrote the music and lyrics for 26 Broadway musicals during a partnership of more than 20 years that ended shortly before Hart's early death.



**Thelonious Sphere Monk** was an American jazz pianist and composer. He had a unique improvisational style and made numerous contributions to the standard jazz repertoire. Monk is the second-most-recorded jazz composer after Duke Ellington. Monk's compositions and improvisations feature dissonances and angular melodic twists, often using flat ninths, flat fifths, unexpected chromatic notes together, low bass notes and stride, and fast whole tone runs, combining a highly percussive attack with abrupt, dramatic

use of switched key releases, silences, and hesitations. Monk's distinct look included suits, hats, and sunglasses. He also had an idiosyncratic habit during performances: while other musicians continued playing, Monk would stop, stand up, and dance for a few moments before returning to the piano. Monk is one of five jazz musicians to have been featured on the cover of *Time* magazine.

**John Leslie “Wes” Montgomery** an American Jazz guitarist, universally acknowledged as one of the greatest guitarists in the history of jazz, Wes Montgomery virtually defined modern jazz guitar during the 1950s and '60s. His unique idiomatic conception to the instrument and the power of his soloing influenced generations of players who followed him. Montgomery was known for his unusual technique of plucking the strings with the side of his thumb and for his extensive use of octaves, which gave him a distinctive sound. His recordings up to 1965 were oriented towards hard bop, soul jazz, and post bop, but around 1965 he began recording more pop-oriented instrumental albums that found mainstream success. His later guitar style influenced jazz fusion and smooth jazz.





**Oliver Edward Nelson** was an American jazz saxophonist, clarinetist, arranger, composer, and bandleader. In 1952, Nelson served in the United States Marines Corps playing woodwinds in the 3<sup>rd</sup> Marine Division band in Japan and Korea. It was in Japan that Nelson attended a concert by the Tokyo Philharmonic Orchestra and heard Maurice Ravel's *Ma mère l'Oye* and Paul Hindemith's *Symphony in E Flat*. Nelson later recalled that this "was the first time that I had heard really modern music - I realized everything didn't have to

sound like Beethoven or Brahms ... . It was then that I decided to become a composer." Nelson returned to Missouri to study music composition and theory at Washington University in St. Louis and Lincoln University, graduating with a master's degree in 1958.

**Elias Paul "Allie" Wrubel** was an American composer and songwriter. Wrubel was born to a Jewish family in Middletown, Connecticut. His family founded the Wrubels department store. He attended Wesleyan University and Columbia University before working in dance bands. "After earning his bachelor's degree in 1926, Allie enrolled in graduate music studies at Columbia University. He roomed with his close friend, film actor James Cagney, and began playing with bands in Greenwich Village and making the rounds on Tin Pan Alley." He played saxophone and clarinet for a variety of famous swing bands. In 1934 he moved to Hollywood to work for Warner Bros. as a contract songwriter. He contributed material to a large number of movies, including those of the famous Busby Berkeley before moving to Disney in 1947. Wrubel collaborated with lyricist Ray Gilbert on the song "Zip-a-Dee-Doo-Dah", from the film *Song of the South*, which won the Oscar for Best Song in 1947.



**Herbert A. Magidson** was an American popular lyricist. Magidson was born and raised in Braddock, Pennsylvania. He had an early interest in the art of magic and was a member of the Pittsburgh Association of Magicians in his youth. He attended the University of Pittsburgh. He moved to Hollywood, Los Angeles, California in 1929 while under contract to Warner Bros. to write music for films. In 1934, he won the first Academy Award for Best Original Song along with Con Conrad for his lyrics to "The Continental", used

in *The Gay Divorcee* (1934) starring Fred Astaire and Ginger Rogers. Magidson also co-wrote the lyrics to the 1937 Allie Wrubel song "Gone with the Wind" (no connection to the novel of the same name nor used in the 1939 film). Magidson collaborated with many songwriters, including Con Conrad, Allie Wrubel, Carl Sigman, Sam H. Stept, and Sammy Fain. He was inducted into the Songwriters Hall of Fame in 1980.



**Bruno Martino** was an Italian composer, singer, and pianist. Martino learned to play the piano at the age of fourteen. A jazz fan, he spent the early years of his career performing with European radio and night club orchestras. In the mid-1950s he was a member of the RAI orchestra. He later started composing music for popular Italian singers, eventually touring the world with his own orchestra. This resulted in a late-blossoming career as a singer. Internationally he is best known for his 1960 song *Estate*, a standard that has been performed by many jazz musicians and singers since the early 1960s. One of Martino's hit-songs, *Dracula Cha Cha* (later also called *Dracula Cha Cha Cha*) was originally composed for Steno's horror-comedy film *Tempi duri per i vampiri* (1959) and released as a single the same year. It was later included in the album *Italian Graffiti* (1960/61) and performed onscreen in Vincente Minnelli's film *Two Weeks in Another Town* (1962).



**Joe Henderson** was an American jazz tenor saxophonist. Born in Lima, Ohio, Henderson was one of 14 children. He was encouraged by his parents to study music. Henderson's first approach to the saxophone was under the tutelage of Herbert Murphy in high school. During this time, he wrote several scores for the school band. By age 18, Henderson was active on the Detroit jazz scene of the mid-'50s, playing in jam sessions with visiting New York City stars. While attending classes at Wayne State University, he further developed his saxophone and compositional skills under the guidance of renowned teacher Larry Teal at the Teal School of Music. In late 1959, he formed his first group. By the time he arrived at Wayne State University, he had transcribed and memorized so many Lester Young solos that his professors believed he had perfect pitch. He also studied music at Kentucky State College. He dedicated his first album to his parents "for being so understanding and tolerant" during his formative years. In a career spanning more than four decades, Henderson played with many of the leading American players of his day and recorded for several prominent labels, including Blue Note, Milestone and Verve.

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