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UNLV Jazz Ensemble I

Donald Cunningham

Ronnie Rose

Marlena Shaw

Clint Holmes

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College of Fine Arts

presents

UNLV JAZZ ENSEMBLE I

Featuring Donald Cunningham, Ronnie Rose, Marlena Shaw, Clint Holmes

PROGRAM

An Evening of Jazz: In Celebration of Black History Month

Vernon Dukes, E.Y. Young
(1903–1969), (1896–1981)
arr. by Ernie Wilkins

April in Paris

J.J. Johnson
(1924–2001)
arr. by Gordon Brisker

Lament

Bob Florence
(1932–2009)

Tenors, Anyone?

Duke Ellington
(1899–1974)

It Don't Mean A Thing (If It Ain't Got That Swing)

Donald Cunningham

Jerry Bock, George Weiss, Lawrence Holofcener
(1928–2010), (1921–2010), (b. 1926)
Ronnie Rose

Too Close For Comfort

Ray Charles
(1930–2004)

Mary Ann

Ronnie Rose

Ray Henderson, Mort Dixon
(1896–1970), (1892–1956)

Bye, Bye, Blackbird

Ronnie Rose

Phil Roy
(b. 1959)
arr. by Bill Cunliffe

Hope in a Hopeless World

Marlena Shaw

Burton Lane, Alan Jay Lerner
(1912–1997), (1918–1986)

Marlena Shaw

On A Clear Day

Milton DeLugg, Willie Stein
(b. 1918), (1917–2009)
arr. by Jeffrey Neiman

Clint Holmes

Orange Colored Sky

Leonard Cohen
(b. 1934)
arr. by Jeffrey Neiman

Clint Holmes

Hallelujah

Tuesday, February 12, 2013

7:30 p.m.

**Black Box Theatre
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas**

About the UNLV Jazz Studies Program

The UNLV Jazz Studies Program has been active for more than 40 years. The Jazz Studies Program offers degrees in instrumental or vocal jazz performance and composition at both the undergraduate and graduate levels. Currently, the UNLV Jazz Studies Program has three big bands and several combos including the Contemporary and Latin jazz ensembles. Since its inception, the jazz program has nothing but outstanding reviews from critics including a five-star rating from the premier jazz publication, *Downbeat Magazine*.

UNLV Jazz Ensemble I performed recently at the prestigious *Midwest Clinic* in Chicago and won “outstanding performance” in the graduate division of the Student Music Awards from a leading jazz industry publication, *Downbeat Magazine*. UNLV Jazz Studies students were also recognized as outstanding soloists at the Reno and Monterey Next Generation Jazz Festivals.

With over 20 recordings to its credit, the UNLV Jazz Ensemble received critical acclaim from *Jazz Times* and *Downbeat Magazine*. The UNLV Jazz Ensemble I has toured internationally and performed at legendary venues and major festivals including the Hawaii International Jazz Festival, Telluride Jazz Festival, the Kennedy Center, the Jazz Bakery in Los Angeles, and the Village Vanguard in New York City.

Marlena Shaw

Marlena Shaw is among the most versatile and charismatic jazz vocalists on the scene today. Her performances are marked by an artful blend of pop standards and straight-ahead jazz tunes. Her extroverted stage presence gives her an edge over other vocalists, and clearly, singing live before an audience is where she feels most comfortable. Through her accountant, she was brought to the attention of bandleader Count Basie, and she ended up singing with the Basie band for four years.

In 1972, after leaving the Basie Orchestra, Shaw was the first female vocalist signed to Blue Note Records, and she toured for a while with the late Sammy Davis Jr. Shaw recorded five albums and several singles for Blue Note, and critics likened her singing style to Dinah Washington and Sarah Vaughan. At her club shows, Shaw dazzled audiences with her intoxicating blend of straight-ahead jazz, soul, pop, and classic R&B, but her recordings will also satisfy fans of traditional jazz who have no prejudices about blues and R&B.

Clint Holmes

Having spent more than 20 years performing, Holmes has served as Joan Rivers' sidekick and announcer on “The Late Show”, as the musical feature and event correspondent for “Entertainment Tonight”, and as the host of his own Emmy award-winning talk/variety show. Holmes freely admits, though, that he loves nothing more than performing before a live audience. He released a DVD of his live performance at the Clint Holmes Theater at Harrah's, which debuted nationwide via IN DEMAND on July 7, 2001. In 2006, his PBS special of his Las Vegas act was aired nationwide. PBS filmed three acts in Las Vegas for airing recently and along with Barry Manilow and Andrea Bocelli, Mr. Holmes found himself in great company.

In the world of theater, Clint is a seasoned performer and writer. Along with Nelson Cole, he created the book, music, and lyrics for the musical, “Comfortable Shoes”. Clint starred in the world premiere of this musical at the legendary Papermill Playhouse. The musical had another successful run at the Royal George Theatre in Chicago. Clint recently starred as Simon Zealotes in the Youth Theatre America one-night-only benefit production of “Jesus Christ Superstar” with Ted Neeley, Yvonne Elliman, Barry Dennen, Ben Vereen, and Jack Black. Mr. Holmes was honored to assume the mantle of Artist-In-Residence at Cabaret Jazz at the newly opened Smith Center For the Performing Arts, a world-class performing arts center that rivals any such venue anywhere in the country. Mr. Holmes performs a new show there each month to sell-out crowds.

Donald Cunningham

After playing alto saxophone and a variety of percussion instruments, Don Cunningham spent time in the US Army where he played in military bands. After army service, he joined the orchestra for the touring Johnny Mathis show as percussionist. After a few years, he decided to form his own group, a quartet, in which he also began to feature his singing. The quartet played mostly in and around St. Louis but in the early 70s he moved to Los Angeles, where he met and married a young vocalist. Alicia Cunningham was classically trained as a singer and pianist and had worked in studios and as a teacher. The combination of Don's jazz-influenced energetic singing style and Alicia's fluid clear and lyrical sound proved exciting and interesting and they began to develop a solid reputation in Los Angeles.

For several years, the Cunninghams built their act upon a wide range of music, attempting to please all kinds of audiences without necessarily satisfying their own musical needs. In the early 80s, they concentrated on singing only what they wanted to sing and soon built a substantial, if still parochial, following on the west coast. Occasional engagements in the Caribbean and the Orient helped to expand their horizons but the big international breakthrough proved elusive. Towards the end of the decade they were a big hit at the UK Hayfield Jazz Festival. Their records were played on the radio and organizers of such major festivals as Cork and Edinburgh expressed an interest in them. Their disparate singing styles provide an attractive musical mix, thanks in no small part to Alicia's intricate and melodic harmonizing and to her arranging skills. The Cunninghams' stage presentation, honed to perfection after their many years in the business, has enormous panache. They perform with skill, gusto and great attack.

UNLV JAZZ ENSEMBLE I

Saxes

John Summers- Alto 1

Patrick Garcia- Alto 2

Julian Tanaka- Tenor 1

Carlos Mata-Alvarez- Tenor 2

Gizmo Hall- Bari

Trumpets

Richard Paugh- Trumpet 1

Hazen Mayo- Trumpet 2

Jorge Machain- Trumpet 3

Phil Parsons- Trumpet 4

Trombones

Nick Veslany- Trombone 1

Stephen Anongthep- Trombone 2

Max Acree- Trombone 3

Paul Olesuk- Bass Trombone

Rhythm Section

Jarret Myers- Guitar

Alec Bart/Jason Corpuz- Piano

Nick Schmitt- Bass

Austin Pooley/Larry Aberman- Drums