Celebrating 50 Years of Jazz at BYU

BYU Synthesis
Ray Smith, director

The 50th Anniversary Synthesis Alumni Band
Newell Dayley and Bob Campbell, directors

7:30 p.m.
16-17 November 2018
de Jong Concert Hall
Harris Fine Arts Center
PROGRAM

Strike Up the Band  George Gershwin  
arr. Sammy Nestico  
Alex Thomson, tenor saxophone

Better Late  Lyle Durland  
Jorge Murcia, guitar; Curtis Woodbury, tenor sax

Synthesis  
Ray Smith, director

Too Close for Comfort  Bock, Holofcener, & Weiss  
arr. Gordon Goodwin  
Beth Campbell, vocals

Wide Open Spaces  Bob Florence  
Sam Cardon, piano; Bob Taylor, trumpet; Nathan Campbell, trombone

In Orbit  Ray Brown  
Tevis Laukat, tenor saxophone; Bob Taylor, trumpet

Angel Eyes  Matt Dennis  
arr. Ray Brown  
Austie Robinson, trumpet; Ryan Lillywhite, tenor saxophone

Utilities Paid  Steve Erickson  
Steve Erickson, piano; Ray Smith, alto saxophone

The 50th Anniversary Synthesis Alumni Band  
Directed by founders Newell Dayley and Bob Campbell
Ray’s Idea
Ray Brown and Gil Fuller
arr. Joseph Palmer

Joseph Palmer, trumpet; Josh Palmer, trombone; Jorge Murcia, guitar; Nelsen Campbell, bass trombone

INTERMISSION

Hello Young Lovers
Rodgers and Hammerstein
arr. Kim Richmond
Brigitta Teuscher, vocal; Nathan Campbell, trombone

Jalousie
Jacob Gade
arr. Kevin Jenson
Curtis Woodbury, violin; Steve Erickson, piano

All the Way
Sammy Cahn & Jimmy Van Heusen
arr. Alan Baylock
Tom Clark, tenor saxophone

Downtime
Corey Christiansen
arr. Vern Sielert
Amaya Bickmore, alto saxophone; Parker Speirs, guitar

Tico Tico
Abreu and Oliveira
arr. Bill Holman
Steven Hardy, alto saxophone; Nelsen Campbell, trombone; Spencer Walgren, tenor saxophone; Joseph Palmer, trumpet; Mitch Romney and Grant Taylor, percussion and drums

Eye of the Hurricane
Herbie Hancock
arr. Bob Mintzer
Josh Palmer, trombone; Andrew Foutz, baritone saxophone; Alex Thomson, tenor saxophone; Joseph Sandholtz, trumpet; Grant Taylor, drums

Synthesis
Ray Smith, director
BYU SYNTHESIS

Ray Smith, director

Vocalists
Beth Campbell
Brigitta Teuscher

Saxophones
Steven Hardy
Amaya Bickmore
Alex Thomson
Spencer Walgren
Andrew Foutz

Trumpets
Joseph Palmer
Joseph Sandholtz
Harrison Oyler
Kate Gabbitas
Cliff Little

Trombones
Nathan Campbell
Joshua Palmer
Gavin Speakman
Nelsen Campbell

Rhythm Section
Sam Herrera, piano
Jorge Murcia, guitar
Edward Reid, bass
Grant Taylor, drums
Mitch Romney, percussion

50th ANNIVERSARY SYNTHESIS ALUMNI BAND

Saxophones
Nathan Hofheins
JoEllen Turley Foutz
Tevis Laukat
Ryan Lillywhite
Derek Crane
Peter Reschke

Trumpets
Austie Robinson
Celeste Robinson
Bob Taylor
Dave Jackman
Dave Faires

Trombones
Bryan Hofheins
Dave Cashdollar
Lou Campbell
Matt West
Jay Roberts, bass

Rhythm Section
Steve Erickson,
Sam Cardon, piano
Kristen Bromley, guitar
Jeff Campbell, bass
Jay Lawrence,
Todd Sorensen, drums
IN THE BEGINNING
PRELUDE (1953–1968)

A variety of American Jazz-oriented dance bands performed at dances on the BYU campus during the 1940s and ’50s. Some were led by students, such as Dick Ballou and Wes Barry, who wanted to learn jazz, popular styles of music and the art of improvisation. Dance bands provided performers with money to finance their education. In 1953 Dick Ballou, a young member of the music faculty and director of the marching band, formed the Y’s Men, an auditioned 15-member big band that represented BYU in productions and tours of the Program Bureau. The band played almost weekly for campus dances. Two LP records of the band were produced and sold commercially by Century Records, the first (Young Rhythm) in 1955 and the second (The Y’s Men) in 1958; the second featured compositions and arrangements by Earl Holt, a graduate student in library science and a former member of the trombone section of the Tommy Dorsey Orchestra. In 1958 another slightly larger big band was organized at BYU by Gary Madsen. It included student musicians selected from both BYU and the University of Utah and performed for dances and concerts at BYU and several other colleges and performance venues. Gary’s book included arrangements copied from the best professional jazz bands of that era. Many students, such as Wilson Brown, who was both a jazz pianist and bass trombonist, contributed significantly to the growth of Gary’s book that year. During a two-day performance of the Stan Kenton Orchestra in February 1959, Stan gave permission for Gary to borrow his book overnight and copy arrangement for study, which added a rich component to big band music on the BYU campus.

In late 1961, a jazz concert featuring student musicians from BYU and the U of U, was organized by Lars Yorgason, a gifted music student and bass player. The concert included a big band and small jazz ensembles. A concert was presented in the Joseph Smith Building Auditorium during January 1962 with Wes Bowen, host of a nightly jazz program on KUER, as the MC. A shorter version of that program was presented to the BYU music faculty a few days later in the same location. Its purpose was to make a case for adding jazz studies to the music curriculum. During the discussion that followed the presentation some faculty expressed support, while others expressed deep concerns about teaching anything related to popular culture. Nevertheless, permission was granted for an improvisation class to be taught by Lars Yorgason as a student assistant to Dick Ballou during the 1962–63 academic year. Unfortunately, the improvisation class did not continue beyond that year, but a seed had been planted. Dick Ballou’s student assistants, among them jazz pianists Preston Keyes and Larry Jackstein, managed a descendant of the Y’s Men, primarily in its role as a dance band.

ACADEMIC INCLUSION (1968)

In March 1968 Bob Campbell and Newell Dayley, then part-time faculty at BYU, attended the Reno Jazz Festival to evaluate the quality of high school and college
jazz programs on the West Coast. Bob and Newell first became acquainted with one another while playing in the 1956 Summer Music Clinic jazz band and subsequently played at various times with the Y’s Men Band and the Gary Madsen Orchestra. They returned from the Reno Jazz Festival with a proposal to add two new “chamber music” ensembles, Jazz Ensemble I and II, to the music curriculum of BYU. Jazz Ensemble I would be for those with previous jazz experience and Jazz Ensemble II for those in need of fundamentals. Bob and Newell’s proposal was accepted by music department chair A. Harold (Hal) Goodman and instruction began in the fall of 1968. They team-taught both bands, combining Bob’s expertise in developing the rhythm section with Newell’s pedagogical skill with wind instruments. This was the beginning of a serious study of “America’s Classical Music” at BYU.

Jazz Ensemble I competed in the 1969 Intercollegiate Jazz Festival its first year, and thereafter for a number of years. In 1970, the ensemble competed in the Reno Jazz Festival and received a positive and encouraging adjudication. In the beginning, jazz performances on campus were confined to the Madsen Recital Hall. However, over-flow crowds at performances of Jazz Ensemble I caused the fire marshall to discontinue its performances in that venue. Jazz Ensemble I concerts were moved to the de Jong Concert Hall beginning fall semester 1970. Jazz Ensemble II concerts remained in the Madsen Recital Hall. At the end of the 1970-71 academic year, Bob Campbell accepted a teaching position in Bountiful, UT while Newell Dayley continued on the BYU faculty, where he taught the jazz ensembles with the help of student assistants.

GROWTH AND DEVELOPMENT (1971–1982)

In 1971 Newell Dayley invited Jamey Aebersold to teach jazz improvisation at the BYU Summer Music Clinic. During the following four years the program thrived with the addition of such jazz education luminaries as David Baker, Jerry Coker, Rufus Reid, and Dan Hearle. It enabled Jamey to develop his highly successful summer jazz workshops, which have thrived at various locations in the U.S. and abroad for more than 40 years. The BYU summer clinic program enabled some BYU jazz students to develop greater improvisational skill and helped to recruit talented high school students to BYU’s jazz program. Unfortunately, the jazz improvisation emphasis was removed from the Summer Music Clinic in 1975, perhaps because it had become too large and threatened to overshadow other offerings. Jazz instruction was reduced to a large ensemble once again, limiting instruction in jazz improvisation.

During the academic year, jazz improvisation, composition, and arranging were taught in small instructional settings and student efforts were showcased in public concerts and recordings. In 1971, the name of the Jazz Ensemble I was changed to the Jazz/Rock Ensemble to suggest its broader stylistic inclusions. But they soon discovered that this name was too limiting. The name was changed to Synthesis at the beginning of the 1973–74 academic year to suggest a greater breadth of jazz-related musical styles that students needed to understand and master if they expected to participate in the “synthesis” of future improvisational styles.
It was not uncommon for jazz concerts during the 1970s to be scheduled on two consecutive nights to meet audience demand. Synthesis became a favorite campus performing group as it also grew in stature and reputation among jazz programs in the western states. An annual BYU High School Jazz Festival began in February 1980, managed by students in the jazz program. Its purpose was to encourage and recognize superior accomplishment and draw talented high school jazz performers to BYU.

Travel away from campus for public and festival performances provided essential developmental experiences for jazz students and led to Synthesis tours becoming a regular part of the CES touring program. Early tours included locations around the West Coast, and a notable tour of Romania and Hungary in July 1977. Synthesis made many recordings during this time on tapes and LP records, the majority of which have been transferred to CDs and are available through the BYU library.

In early 1982, a new BYU faculty position was approved for jazz and woodwind instruction that was intended to assist Newell Dayley in the jazz program. Ray Smith, who had completed graduate degrees at Indiana University and had experience as a faculty member at Murray State University, was chosen. While a student at BYU (1972-75) Ray had been one of those involved with the Summer Music Clinic improvisation program. Through that experience he became acquainted with David Baker, who taught at Indiana University. David recognized Ray’s excellence and helped him enter the graduate program there. Unfortunately, Newell became chair of the Department of Music a few months before Ray arrived and his efforts turned toward administration. However, they were able to work together to advance Synthesis, further develop the jazz program, increase the jazz faculty, and initiate a wide-ranging touring program. Ray’s superb musicianship, inspiration and leadership in time justified the addition of an official jazz studies program at BYU.

CONTINUED GROWTH (1982–1987)

Under the direction of Ray Smith, the jazz program continued to expand and mature. There was a transitional phase in 1982–1984 while Ray tried to grow into what Newell had accomplished in such a grand way through the ’70s, but in 1985 the band went to the Pacific Coast Collegiate Jazz Festival and won first place! In 1986, Synthesis was selected as the university band to perform at the National Jazz Educator’s Conference in Anaheim, California, with Ernie Watts as guest soloist. In 1987 the band did well at the Downbeat MusicFest USA Finals in Chicago.

In 1983, the Faculty Jazz Quartet was organized, and Lars Yorgason and student, John Donner, joined Steve Call and Ray Smith to create an exemplary ensemble. Part-time faculty member Steve Call took over the second band, which is still called the Jazz Ensemble. Ron Brough joined the faculty and was able to help out in various ways with the jazz program, which included taking over the drum chair in the Faculty Jazz Quartet. Students Jeff Campbell, Steve Erickson and Brian Harker also helped out with the Faculty Jazz Quartet at various times.
The academic program expanded with additional jazz combos, two new jazz improvisation classes, and a jazz history class. During this time period three new album recordings were made by Synthesis: *Distinctly Definitely* (1984), *Shapin’ Up* (1985) and *Synthesis ’86-’87*.


Some events in 1988 heralded the modern era for Synthesis and for the jazz program. The National Association of Jazz Educators and Disney sponsored a jazz competition in which the winners would perform at DisneyWorld Epcot Center. Six bands were selected, but only the top three went with all expenses paid by Disney, of which Synthesis was one.

Although Synthesis did an international tour to Romania and Hungary in 1977, the ensemble did not become part of the regular BYU touring program until 1988. That year Synthesis toured Western Europe with visits to the Netherlands, where they performed at the North Sea Jazz Festival; France, where they participated in the Antibes Jazz Festival in the French Riviera; and Switzerland where they performed at the prestigious Montreux International Jazz Festival on Big Band Night with guest artist, Randy Brecker. A live recording was made of the Swiss concert and became the group’s next album, *Synthesis Live at the Montreux Jazz Festival ’88*. This tour marked the beginning of touring every other year.

1988 was also the year of the first Faculty Jazz Quartet-Quintet recording, and the group was called FJQ as was the album (the Q was versatile for either quartet or quintet). Much of the growth that the jazz program experienced was due to efforts of Newell Dayley in his administrative position as the Music Department Chair.

**The ’90s**

Synthesis performed several tours in the ’90s, including:

- The Soviet Union in 1990, with notable performances in St. Petersburg, Moscow, Kazan, Cheboksary, The Riga Jazz Festival in Latvia, the Parnu Jazz Festival, and Tallin in Estonia. Newell Dayley, tour leader
- Scandinavia in 1992 with notable performances at the Kongsberg Jazz Festival in Norway, the Lysekil Jazz Festival in Sweden, the Pori Jazz Festival in Finland, and the Sibelius Museum in Turku, Finland.
- Japan and China in 1994 with notable performances in Beijing, Tianjin, Tokyo, Kyoto, Numazu, Nagashima, Gifu, and Toyota City.
- Western Europe in 1996 with return performances at the Montreux, Antibes, and North Sea Jazz Festivals and notable performances in Hanover, Germany.
- Russia, Siberia, and Finland in 1998 with notable performances in Moscow, Yekatiburg, Novosibirsk, Tomsk, Tampera, Turku, and return performances at the Pori International Jazz Festival in Finland.
Synthesis also recorded new albums during this decade:

- Eye of the Hurricane (1993)
- Time After Time (1994)
- Live at the Montreux Jazz Festival ’96 record in Switzerland

In 1997, a jazz sampler from the entire BYU jazz program was created called The Jazz Banquet which featured recordings of Synthesis, The Dixieland Jazz Band, Jazz Combos, FJQ, and the vocal jazz ensemble, known as Syncopation.

During the ’80s a fledgling vocal jazz ensemble was operated under student assistants, but the vocal jazz program started growing during the ’90s when Ron Brough took control of it for two years in 1990–1992. In 1993, Lars Yorgason came back on board to continue the growth of the vocal jazz program. It was then that the name Syncopation was adopted. Kristie Arnold (formerly Bates) helped a great deal as a student assistant.

During the ’90s, the Faculty Jazz Quintet (FJQ) continued to flourish and record more albums. A better name was needed; and finally, using the Q, the name became Q’d Up. Jay Lawrence had joined the group, and it was exciting to have two percussionists in the quintet. Steve Call retired as pianist and for a little while the piano chair was held by Dan Waldis, Craig Larson and Ken Green. But when Steve Lindeman joined the theory faculty in 1996, he became a perfect fit.

The Jazz Legacy Dixieland Band, under Steve Call’s loving mentorship, flourished and even won national and regional recognition.

The Jazz Combo program grew to 8 small groups besides the Dixieland band. Some were dedicated to Salsa and Fusion and others to mainstream BeBop. Academic jazz courses were expanded to include Jazz Styles and Analysis, Jazz Keyboard, and Jazz Arranging, and Jazz History became a general education elective that could be taken by all students at the university.

2000s First Decade

In the beginning of the decade, the jazz program came to adulthood with the formation of a Bachelor of Music Degree in Jazz Studies. Synthesis and Syncopation and the Jazz Legacy Dixieland Band did performances at international conferences of the International Association for Jazz Education on multiple occasions, and Synthesis continued to win at jazz festivals, such as the Lionel Hampton Jazz Festival. The Jazz Legacy Dixieland won extensive awards year after year at the Sacramento Traditional Youth Band Festival. Lars Yorgason left the BYU faculty in 2002, and Kelly Eisenhour took over the vocal jazz instruction. Late in the decade Kelly left and Kristie Arnold was again very helpful in keeping it going.

Synthesis did the following tours during this decade:

- Western Europe (France, Belgium, Germany, Italy, Holland, Switzerland) in 2000 with notable performances at the Nice Jazz Festival and the Antibes Jazz Festival in
France, the World Expo in Germany, the Montreux Jazz Festival in Switzerland, the Umbria Jazz Festival in Italy, and more.


Nauvoo in 2004 performing nightly on the stage of the Joseph Smith Auditorium and in surrounding cities in Illinois, including Carthage.

Spain and Portugal in 2006 with notable performances on national television in both Spain and Portugal and at the Loule Jazz Festival in Portugal and the Ezcaray, San Sebastian, and Oviedo Jazz Festivals in Spain.

England and Scotland in 2008 with notable performances at the Birmingham, Marlboro, Durham, and Wigan Jazz Festivals in England and the Edinburgh Jazz Festival in Scotland.

Norway and Denmark in 2010 with notable performances in Aarhus, Odense, Oslo, and the Copenhagen and Kongsberg Jazz Festivals.

Synthesis recorded more albums during the first decade:

- **Time Flies** (2003)
- **Synthesis Most Requested Tunes: Live at Nauvoo** in 2004 (released 2006)
- **Synthesis Original Compositions** (2006)
- **High Road** (2008)

Q’d Up also recorded during this decade:

- **Q’d Up** (2000)
- **SQ’d Horizons**, with Kelly Eisenhour (2002)
- **Q’d Up 3**, with Andy Martin and Kelly Eisenhour (2006)
- **Quintessence**, with Kelly Eisenhour (2009)

**2000s Second Decade**

In the current decade, the BYU Jazz program has continued to flourish. Although now under the auspices of the Commercial Music Degree, the academic jazz offerings are better than ever, and with the addition of part-time guitar faculty member, Kristen Bromley, greater growth has come in the guitar area as well as the jazz combo area. Kristen also currently teaches the jazz arranging class (which was taught in the past by Lyle Durland and Jay Lawrence). With the retirement of Steve Call, Kristen has also taken over the Jazz Legacy Dixieland Band. Ron Saltmarsh came on board as the new director of the Commercial Music Program of which jazz became a part. Ron became a member of Q’d Up shortly after coming to BYU in 2011. The Commercial Music Degree has given the students opportunities to take all the jazz offerings that were available in the past, as well as to learn song writing, recording, music business, and the like.

Allen Matthews took over the BYU Jazz Voices, as they were called in the early part of the decade. Emily Merrell became the director in 2015 and the group has recently returned to its original name of Syncopation. They have just released a great new album, **Bright Lights**.

Synthesis was named the top university jazz big band in the country in the *Downbeat* Student Music Awards in 2013 and received another shout out for Outstanding Performance in the *Downbeat* Student Music Awards in 2018. The Jazz Legacy Dixieland band has continued to sweep awards in the Sacramento Traditional Youth Band Festival. The band did a trip of performances in New Orleans in 2016, which included performances at Preservation Hall, and a documentary film of the trip was created: “New Orleans Pilgrimage”. In earlier 2018, they took a second trip to New Orleans, which included notable performances at the Creole Tomato Festival, the Jazz National Park, and Steamboat Natchez.

Synthesis has done the following tours this decade:

- Nauvoo 2011 performances on the main stage most nights but also notable performances in Carthage, Springfield, Illinois, Missouri, and Iowa.
- Nauvoo 2014 with performances on the main stage most nights but also notable performances in Iowa, Illinois, and Missouri.
- Finland, Sweden, Estonia, Lithuania, and Latvia 2016 with notable performances at the Vosu Jazz Festival in Estonia, the Saulkrasti Jazz Festival in Latvia, and Festinord in Sweden.
- Cuba, Puerto Rico, and Dominican Republic coming in 2019.

Synthesis recordings this decade:

- *Flyin’ High* (2011)
- *The Day After Yesterday* (2013), the music of Steve Lindeman
- *A Kenton Celebration* (2015), a double CD set with an original Stan Kenton Band Concert in Provo February 7, 1959 (Disc 1) and 20 tunes from the late ’40s never before recorded or released by the Kenton Band but recorded by Synthesis (Disc 2).
- *Downtime* (2016) recorded in Finland, Sweden, Latvia, and Estonia.

A huge shout out to Michael Chadbourne and Jeff Carter, without whose help we would not have been able to record, edit, or produce most of our albums through the years.

Thank you for your devoted support of the BYU Jazz Program!

And the beat goes on...
This musical event is the 30th performance sponsored by the BYU School of Music for the 2018–2019 season.