

# Woody Herman Orchestra

"If as I suspected there was rock 'n' roll spirit in the Herd, a good share of it came from Janice Friedman...." *William R. Macklin*

## CARNEGIE HALL

### Woody Herman's Thundering Herd

Saturday Evening, February 13, 1988, at 8:00

CARNEGIE HALL presents

#### WOODY HERMAN'S THUNDERING HERD

Directed by Frank Tiberi

with Guest Artist

RICHARD STOLTZMAN

in

## A TRIBUTE TO WOODY

### Youth no handicap for jazz musicians

My mother loved jazz. So as a kid I got a lot of lectures about how superior her music was to rock 'n' roll. But sometimes the conversations would break down and an all-out music war would ensue.

I'd crank up the James Brown; mother would retaliate with Duke Ellington. I'd blast away with Fats Domino; mom fired back with Sarah Vaughn. I'd fill the house with Little Richard; she'd air Thelonious Monk.

One Saturday morning, between the Isley Brother's "Shout" and Jackie Wilson's "Lonely Tear-drops," mom managed to wedge in a very healthy slice of Monk's "Round Midnight."

I couldn't believe what I heard. Under all that intellectual romance and complex lyric color was rock 'n' roll. It didn't sound a thing like Little Richard, but the music's spirit, its desperation, isolation and longing for freedom as much to do with rock 'n' roll as anything I'd ever felt before.

I had that same feeling as I listened to the Woody Herman Orchestra perform Friday during the first of two shows at Grand Valley State University's Louis Armstrong Theater.

WILLIAM R. MACKLIN



MUSIC

The Herman band, affectionately known as the Thundering Herd, continues to be the training ground for young musicians. The band leader and clarinetist died last October.

Bill Byrne, the Herd's music director, says that means its members are average establishment.

And they so many rock bands. The Herd's coming local numbers was

The band's first tenor saxophonist Frank Tiberi, worked out a marvelous arrangement of the masterful nam-

ber. The piece should and did evoke a kind of after-hours sentimentality. But with trombonist John Allred weaving the smoky melody, the piece also became an anthem of personal tenacity, affirming the importance of jazz as an individual statement.

The band followed with "Four Brothers," a wonderful sax quartet utilizing the talents of Tiberi, tenor sax players Charlie Pillow and John Nugent, and baritone saxophonist Mike Brignola.

I'm a sucker for a big band sax section, and the quartet, especially Brignola, was really fine.

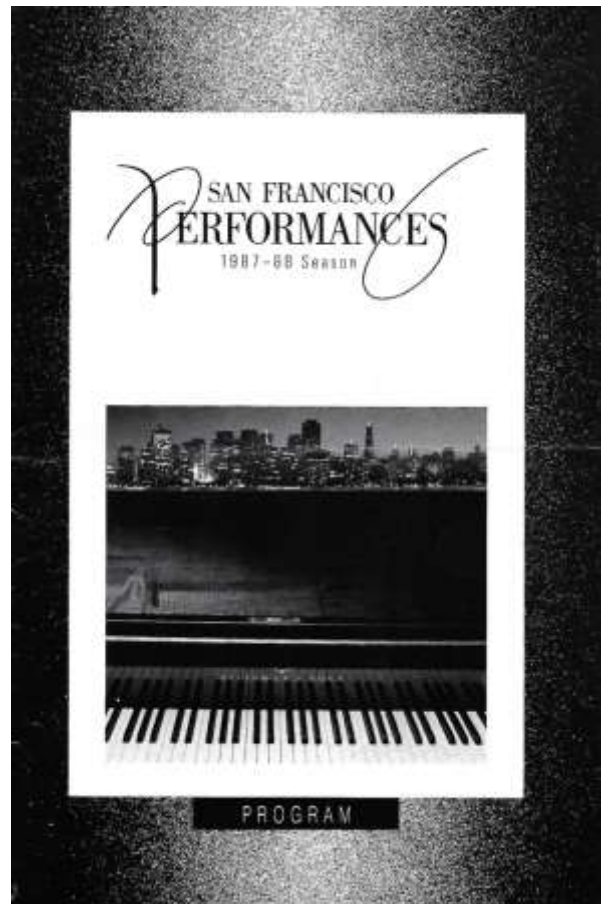
of trumpet (whose alumni include Dizzy Gillespie, Freddie Hubbard, and Doc Severinsen), didn't hold back a scream, shout, or blast. While most modern trumpet players are content to dazzle with the subtlety of their technique, Miyashiro chooses to blast audiences to life.

Tony Scarr seemed to have a ball on bass. Thumping and gliding along the strings of his instrument, he, more than any other member of the Herd, seemed to carry the spirit of those very young (Stan Getz was 19 when he recorded "Early Autumn" in the '40s) jazz musicians who pioneered big band music in the '30s and '40s. He was big band rock 'n' roll.

As I joined the small (just 250 people) first-show audience in a second standing ovation, I wondered why more kids didn't get into big band jazz. The finale of Herman's steamy theme song, "Blue Flame," and their bawling, dance hall encore of "Apple Honey," left my pulse racing just the way rock 'n' roll does.

I was excited. For that I'll credit the youth of the Herd and its ability to capture the musical impulses I'll credit mom, too.

"Friedman, the only female in the band, seemed to touch on every musical resource in the jazz book. *William R. Macklin Macklin*



"She offered blues riffs, apreggioed in swing, left large airy silences like a new jazz pro and walked the keyboard like a bebopper...."

*William R. Macklin*

## Woody Herman's Original Young Thundering Herd

Under the Direction of  
FRANK TIBERI

### WOODY HERMAN'S THUNDERING HERD

**Trumpets**  
Eric Miyashiro  
Dave Ballou  
Greg Gisbert  
Ron Stout  
Bill Byrne

**Trombones**  
John Allred  
Jerry Edwards  
Joe Barati

**Saxophones**  
Frank Tiberi  
Charlie Pillow  
John Nugent  
Mike Brignola

**Drums**  
Matt Wilson

**Bass**  
Tony Scherr

**Piano**  
Janice Friedman

**Harp**  
Sarah Voinow

**Guitar**  
Paul Meyers

**Clarinet**  
Keith Karabell

**French Horn**  
Alex Brofsky

