

Children of the Night

THE UNITED STATES AIR FORCE AIRMEN OF NOTE ♦ WASHINGTON, D.C.

Chief Master Sergeant Peter C. BarenBregge, Director

SELECTIONS

- | | | | |
|---|---|----|---|
| 1 | CHILDREN OF THE NIGHT
Wayne Shorter (9:49) | 7 | NAIMA
John Coltrane (5:20) |
| 2 | OLEO
Sonny Rollins (5:03) | 8 | WELL YOU NEEDN'T
Thelonious Monk (3:48) |
| 3 | GOD BLESS THE CHILD
Arthur Herzog/Billie Holiday (6:27) | 9 | NARDIS
Miles Davis (5:37) |
| 4 | FOUR
Miles Davis (6:42) | 10 | JOY SPRING
Clifford Brown (8:01) |
| 5 | PANNONICA
Thelonious Monk (5:51) | 11 | CON ALMA
Dizzy Gillespie (5:30) |
| 6 | BLOOMDIDO
Charlie Parker (4:55) | | |

COMPACT
disc
DIGITAL AUDIO

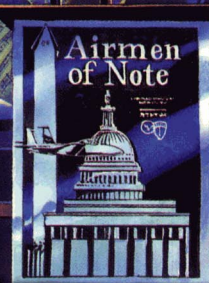
TOTAL TIME (67:03)

All selections arranged by SMSgt Mike Crotty, member of The U.S. Air Force Band.

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Throughout the history of Western music, composers have discovered certain musical formations so right, so balanced, that they have become permanent fixtures. One of these is the string quartet; another is the symphony orchestra. In the 1920's, arrangers and composers such as Bill Challis, Fletcher Henderson, Duke Ellington, and Don Redman developed ways of writing for saxes, brass and rhythm section that transformed the dance bands of the time into instruments of art. The latter rose to prominence during what is now known as the swing era, when hundreds of bands toured North America. Then, with changed economic conditions, the era ended and most of the bands went out of business.

But the kind of orchestra that had evolved — usually five saxes, three or four trumpets, three or four trombones and rhythm — would not go away. Musicians loved to play in such groups; composers and arrangers loved to write for them; and a significant element of the public loved to hear them. So-called rehearsal bands sprang up, the musicians coming together to play occasional concerts or nightclub engagements. But they were rarely full-time bands.

An unexpected refuge for the big band came into being: the military. All branches of the American armed services developed such bands, including the remarkable orchestra called the Airmen of Note, founded in 1950. These were indeed full-time bands, which is one reason for the crackling ensemble playing you'll hear in this orchestra.

Because so much emphasis is put on improvisation in jazz, an idea has grown up that jazz *is* improvisation. It is generally forgotten that it has roots in ragtime, a written music, and in Jelly Roll Morton, who tightly controlled its ensembles. With the death in early 1993 of Dizzy Gillespie, it has been widely

agreed that an era has truly ended. The founding fathers are almost all gone. It is increasingly clear that a considerable body of composition has been left by the jazz musician, from Morton's *King Porter Stomp* to Wayne Shorter's *Children of the Night*, which opens this set, and more. Repertoire orchestras have been formed to play the written jazz of the past. For this album, Chief Master Sergeant Pete BarenBregge, director of the Airmen of Note, and arranger Senior Master Sergeant Mike Crotty have concentrated on works of some of the composers of the bebop and post-bebop period.

Pete was born in Pittsburgh, January 21, 1949, and earned a music education degree at Westchester University. For a time he taught secondary school music until enlisting in the Air Force in 1979. In addition to playing saxophone with the Airmen of Note, he became the band's leader in January, 1989.

Mike Crotty, whom Pete calls "a resource beyond compare," was born in Putnam, Connecticut in 1950 — on April 29, which, he will quickly point out, was Duke Ellington's birthday. As a child he studied both piano and trumpet. He graduated from Boston's Berklee College of Music in 1972, and went immediately into the Air Force, where he has worked for the last 21 years. During that time, he has also written for the Mel Lewis big band and for Dizzy Gillespie. Indeed, he did a lot of Dizzy's big-band writing in the late years of the latter's life.

Following are the pieces that make up the album. Two of the pieces feature vocals by gospel and rhythm-and-blues singer Senior Master Sergeant Nita DeShazor, who has been the band's singer for the last three years.

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