LAWRENCE UNIVERSITY JAZZ BAND & JAZZ ENSEMBLE
Saturday, November 7, 2026 • 1:30 p.m.
Lawrence Memorial Chapel

Celebrating Miles Davis Centenary

LAWRENCE UNIVERSITY JAZZ BAND
José Encarnación, director

Les Hooper	*Miles Back*	6'
	Nathan Sutton, alto saxophone Charlie Ament, trombone Rupert Jay Shackleton, trumpet Jacob Hanekamp, vibes	
Marcus Miller **arr. Fred Sturm**	*Splatch*	7'
	Amber Church, guitar	

LAWRENCE UNIVERSITY JAZZ ENSEMBLE
Paul Dietrich, director

Miles Ahead

Johnny Carisi **arr. Gil Evans**	*Springsville*	4'
	Kirby Barnhill, flugelhorn Rowan McJimsey, piano	
Léo Delibes **arr. Gil Evans**	*The Maids of Cadiz*	4'
	Noah Ament, flugelhorn	
Dave Brubeck **arr. Gil Evans**	*The Duke*	4'
	Joseph Seaman, flugelhorn	
Kurt Weill / Ira Gershwin **arr. Gil Evans**	*My Ship*	4'
	Adam Martin, flugelhorn	
Miles Davis / Gil Evans **arr. Gil Evans**	*Miles Ahead*	4'
	Noah Ament, flugelhorn	

Gil Evans	*Blues for Pablo*	5'
	Christopher Olson, flugelhorn	
Ahmad Jamal **arr. Gil Evans**	*New Rhumba*	5'
	Kirby Barnhill, flugelhorn Daniel Vizin-Esquivel, bass	

PROGRAM NOTES: MILES AHEAD

Miles Davis's *Miles Ahead*, recorded and released in 1957, was a landmark album not just in Davis's singular career but in the history of large ensemble jazz. For the second time in his career, Davis worked with the composer Gil Evans, with whom he shared one of the great performer-composer collaborations in the history of jazz; in 1949, Davis recorded what would be later released as *Birth of the Cool*, one of the catalysts for the Cool Jazz movement of the 1950s, and Davis and Evans would work together on three more large ensemble projects after *Miles Ahead*: 1959's adaptation of the George Gershwin opera *Porgy and Bess*, 1960's *Sketches of Spain*, and 1963's *Quiet Nights*. Their last collaboration came in 1983, when Evans was an uncredited arranger on Davis's *Star People*.

Evans' writing for this large ensemble is atypical. Instead of using a more traditional jazz big band, Evans wrote for a woodwind section consisting of just one saxophone (instead of the usual five), plus three other woodwind parts that switched between flute, alto flute, clarinet, bass clarinet, and oboe. The ensemble also added two horns and a tuba to its brass section (instruments that had both been used on *Birth of the Cool*). Stylistically, Evans was incorporating not just jazz elements, but also aspects of European classical music (most obviously via the inclusion of Léo Delibes' 19th century French art song, *Les filles de Cadix*) and the Latin American influence that was present in modern jazz at the time, making it one of the more well-known projects included in the "Third Stream" movement.

For Davis, the album was one of the crucial stepping stones in his rise to the top of the jazz world. In the mid-1950s, he was emerging from several years of drug abuse and, by 1957, looking for new projects. *Miles Ahead* was an immediate success both commercially and critically, and kicked off arguably the most important artistic phase of his vaunted career; within two years, he'd recorded what many consider the most important jazz album ever made, *Kind of Blue*, as well as several other classic albums (including his ensuing projects with Evans).

The music on the album *Miles Ahead* is loosely organized into two suites. The first of those two suites, which is being performed today, consists of the first seven tracks. The music is through-composed, so the band will not stop between pieces.

—Paul Dietrich

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SAXOPHONES
Nathan Sutton, alto
Heriberto Velez, alto
Ryan Keller, tenor
Dylan Diaz, tenor
Gus Fesemyer, baritone

TRUMPETS
Matthew Vross
Rupert Jay Shackleton
Alex Paster-Zwiebach
Lilia Kyles

TROMBONES
Charlie Ament
Finley Barron
Timothy Eyring-Green
James Haigh

RHYTHM SECTION
Jacob Hanekamp, vibes
Amber Church, guitar
Ngoc Anh Quan Nguyen, piano
Hien Ngo, bass
Tess Henneger, drums

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WOODWINDS
Rowan Mendoza, flute and alto flute
Ezra Pergakes, clarinet and bass clarinet
Justin Rydberg, alto saxophone
Miles Silverman, oboe
Yaleni Sotelo, bass clarinet
Jonah White, clarinet and bass clarinet
Ellen Yeary, flute

TRUMPETS
Noah Ament
Kirby Barnhill
Adam Martin
Christopher Olson
Joseph Seaman
Ada Tuszynski

TROMBONES
Wesley Brux
Will Lewis
Ian Mackey
Bella Walker

HORNS
MJ Madison
Matthew Zochowski

TUBA
Cadin DeLaney

RHYTHM SECTION
Rowan McJimsey, piano
Daniel Vizin-Esquivel, bass
Jonah Rondeau, drums