

Birdland
Presents

ANITA BROWN JAZZ ORCHESTRA

**A Triple Celebration
of
Father's Day, Anita's Birthday &
the 20th Anniversary of the release of
27 EAST**

Anita Brown, Composer/Conductor



Sunday, June 18, 2023
5:30-7:00 pm
Birdland Jazz Club
315 W. 44th St.
New York, NY 10036

Please help us commemorate this event:
Post your photos online using
#anitabrownjazzorchestra
and on our page
www.facebook.com/anitabrownjazzorchestra

Soloists will be announced from the stage

Dig It

Ted Brown, composer/arr. Anita Brown

Add Venom, Shake Well

27 EAST

The Lighthouse

*Winner of the ASCAP New Music for Big Band Award at
The Inaugural ISJAC Jazz Composers Symposium*

Greg Gisbert, Trumpet feature

Shifting Tides of Montauk+

Remembrance

Dave Pietro, Alto Sax feature

Dedicated to our dear friend & colleague,
the late Ed Xiques, who we lost to COVID-19 in 2021.
You can listen to him on Baritone Sax and Bass Clarinet
on our CD, *27 EAST*.

Hart Island Suite: III. Julie's Second Line

2019 NYSCA Individual Artist Composer Commission

This composition and its performances are dedicated to my late mother,
pianist Phyllis Brown, my father, tenor saxophonist Ted Brown and
the posthumously-named sister that my brother and I could never know. ~AB

All original compositions © Anita Brown, Anita Brown Publishing, BMI

Who's in the BAND?

Reeds: 1. Dave Pietro, 2. Todd Bashore, 3. Tim Armacost, 4. Dave Riekenberg, 5. Kenny Berger
Trumpets: 1. Jon Owens*, 2. Tony Kadleck*, 3. Jami Dauber, 4. Greg Gisbert (*Sharing lead trpt)
Trombones: 1. Mark Patterson, 2. Jason Jackson, 3. Bruce Eidem, 4. Jeff Nelson
Rhythm: Henry Hey, piano; Leo Huppert, bass; Ray Marchica, drums; Lee Finkelstein, drums+

Band Seating

Rhythm Section	Trumpet 4	Trumpet 1	Trumpet 2	Trumpet 3
	Trombone 2	Trombone 1	Trombone 3	Trombone 4
	Reed 3	Reed 2	Reed 1	Reed 4
				Reed 5

Composer/Conductor: Anita Brown – Anita is an award-winning composer and an eight-year Fellow of the prestigious BMI Jazz Composers Workshop under the tutelage of Manny Albam, Jim McNeely and Mike Abene. She is the recipient of an ASCAP Award for New Big Band Music awarded by a stellar panel of Bob Brookmeyer, Dave Douglas and John Clayton for *The Lighthouse*, of which Brookmeyer stated, “You had my attention in the first two measures.” She was bestowed a Legislative Proclamation from The Rockland County Legislature for her large-scale work, *Stand: A Symphony for Jazz Orchestra*, commemorating and depicting our national tragedy on 9/11 on its tenth anniversary, into which she wrote The USMC *Silent Drill Platoon* as an integral facet of the story line. Brown was a participant in American Composers Orchestras’ *Jazz Composers Orchestra Institute* at UCLA and was subsequently one of five composers invited to write for The Buffalo Philharmonic Orchestra. BPO premiered *Disarming The Tempest* in April 2013.

Brown was awarded a *NYSCA Individual Artist Composer Commission* in 2019 and 2022 for *Hart Island Suite* and *Red Moon Rising*, respectively, as well as 2020 Project Grants from *NYFA* and *NewMusicUSA*. Today’s performance will feature the final movement of *Hart Island Suite*. The piece is tied to NYC history through a poignant family story and offers a wide embrace for healing grief with its New Orleans-style second line jazz funeral in its finale. Its New York City premiere-in-full is forthcoming so watch the calendar at www.anitabrownmusic.com for news!

Brown has also been commissioned by The Count Basie Orchestra, Jon Faddis Jazz Orchestra, Westchester Jazz Orchestra, The Center for Jazz Composition, The Frank Wess Nonet, vocalists Judi Silvano, Nnenna Freelon, Roseanna Vitro and Bobby Short. She has premiered original works with The Vanguard Jazz Orchestra under her baton at NYC’s iconic jazz venue, The Village Vanguard.

Anita is the daughter of Phyllis and Ted Brown (now 95), who met while studying with Lennie Tristano alongside their iconic contemporaries, Warne Marsh and Lee Konitz. The final movement of the suite, *Julie's Second Line*, provides her parents' first and stillborn daughter the funeral she was never afforded, as per common practices during that era. Anita and her mother posthumously named this child *Julie*, for Phyllis' close friend, the late sculptress Julie McDonald, whose minimalist iconic sculpture of Charlie Parker appeared on the cover of Metronome Magazine. While this entire composition serves to lift the life-long burden of grief from her parents' shoulders, Brown's purpose in composing this piece is two-fold: 1) to shift the public opinion of Hart Island as a dark, foreboding place to one of beauty and serenity, and 2) for Julie's New Orleans-style jazz funeral to offer a broad enough embrace to bring solace to the families and friends of all one million souls who rest on Hart Island, including those souls who fell victim to the pandemic, far and wide. Phyllis, her mother, was consulted in the beginning stages of its composition and was able to hear preliminary reading session recordings prior to her death.

www.anitabrownmusic.com www.facebook.com/anitabrownjazzorchestra
www.youtube.com/anitabrownjazz [@anitabrownmusic](https://www.instagram.com/anitabrownmusic)

BroadwayWorld: https://www.broadwayworld.com/rockland/article/BWW-Previews-HART-ISLAND-SUITE-BY-ANITA-BROWN-at-Lyndhurst-Mansion-Tarrytown-20210818?fbclid=IwAR3efJy4lqUX4bWEPWQUOHipL4an0O9GqDQGm5sjI_zb0rjRIFRyIPV1d9k

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