

The NAXOS logo is a blue square with the word "NAXOS" in white, bold, sans-serif capital letters. Above the text is a small graphic of a musical staff with notes.The background of the album cover is a vibrant, abstract composition of musical staves and notes. The colors transition from a warm yellow at the top to a deep red at the bottom. The notes are stylized and appear to be floating or moving across the staves, creating a sense of dynamic energy and musical movement.

IT DON'T MEAN
A THING

STRING FEVER
MARIN AISOP, LEADER

IT DON'T MEAN A THING

1 It Don't Mean a Thing (If It Ain't Got That Swing) (1931) (Duke Ellington/Irving Mills, arr. Gary Anderson) (ASCAP)	3:29	7 Come Rain or Come Shine (from <i>St Louis Woman</i>) (1946) (Harold Arlen/Johnny Mercer, arr. Gary Anderson) (ASCAP)	4:55
2 Mood Indigo (1930) (Duke Ellington/Barney Bigard/Irving Mills, arr. George Bogatko) (ASCAP)	5:47	8 In the Mood (1938) (Joe Garland/Andy Razaf, arr. Richard Fiocca) (ASCAP)	3:43
3 My Heart Belongs To Daddy (from <i>Leave It To Me</i>) (1938) (Cole Porter, arr. George Bogatko) (Chappell & Co.) (ASCAP)	3:29	9 Four Brothers (1948) (Jimmy Giuffre, arr. Gary Anderson) (ASCAP)	3:49
4 Liberated Brother (1972) (Horace Silver, arr. Chris Hewes) (Weldon Irvine, Nodlew Publishing. Used by permission. All rights reserved.)	4:52	10 Manhattan Medley	12:21
5 Blue Rondo à la Turk (1959) (Dave Brubeck, arr. Bill Whited) (Derry Music Company) (BMI)	3:51	Manhattan (from <i>Garrick Gaieties</i>) (1925) – (Richard Rodgers/Lorenz Hart, arr. Gary Anderson) (ASCAP)	
6 Stompin' at the Savoy (1934) (Benny Goodman/Edgar Sampson/Chick Webb/Andy Razaf, arr. Gary Anderson) (© Copyright 1936 (renewed) EMI Robbins Catalog, Inc., Ragbag Music Publishing Corp., Rytvoc, Inc. Used by permission. International copyright secured. All rights reserved.) (ASCAP)	3:22	Lullaby of Broadway (from <i>42nd Street</i>) (1933) – (Harry Warren/Al Dubin, arr. Gary Anderson) (WB Music Corp.) (ASCAP)	
		42nd Street (from <i>42nd Street</i>) (1933) (Harry Warren/Al Dubin, arr. Gary Anderson) (WB Music Corp.) (ASCAP)	

It Don't Mean A Thing

This album reflects our foray into the standards, recorded over a period of 15 years. Enormous thanks to all of the wonderful musicians who played in String Fever over the years. We had many adventures over our 20 year career together and String Fever will remain a source of great memories and musical achievement for all of us.

Marin Alsop

1 *It Don't Mean A Thing (If It Ain't Got That Swing)* is a 1931 composition by Duke Ellington, with lyrics by Irving Mills. Probably the first song to use the phrase "swing" in the title, it introduced the term into everyday language and presaged the swing era by three years. This arrangement by Gary Anderson is based on a solo by one of our idols, jazz violinist Stephane Grappelli, and features close harmony writing.

2 *Mood Indigo* is a 1930 composition by Duke Ellington and Barney Bigard with lyrics by Irving Mills. The tune was composed for a radio broadcast in October 1930 and was originally titled *Dreamy Blues*. It was "the first tune I ever wrote specially for microphone transmission," Ellington recalled. "The next day wads of mail came in raving about the new tune, so Irving Mills put a lyric to it." and it was renamed "Mood Indigo." This arrangement by George Bogatko focuses on the tune's harmonic complexities and highlights the melancholy character of the song, featuring an extended group rubato section.

3 *My Heart Belongs to Daddy* was written by Cole Porter, for the 1938 musical *Leave It to Me!* which premiered on Nov 9, 1938. This rousing arrangement by George Bogatko became one of our signature tunes, especially with so many women in String Fever!

4 *Liberated Brother* was written by Horace Silver and arranged for String Fever by Chris Hewes. *Liberated Brother* let us embrace Latin rhythms, playing a variety of

percussion instruments ourselves, and work out extended solos for violin and viola.

5 *Blue Rondo à la Turk* was written by Dave Brubeck and first appeared on the album *Time Out* in 1959. It is written in 9/8 and swing 4/4. Brubeck heard the unusual "1-2/1-2/1-2/1-2-3" rhythm performed by Turkish musicians on the street. Upon asking the musicians where they got the rhythm, one replied "This rhythm is to us, what the blues is to you." Hence the title *Blue Rondo à la Turk*.

6 *Stompin' at the Savoy* is a 1934 jazz standard composed by Edgar Sampson. It is named after the Savoy Ballroom. Although the song is credited to Benny Goodman, Chick Webb, and Edgar Sampson, and the lyrics to Andy Razaf, in reality the music was written and arranged for Chick Webb's band by Sampson, who was the band's alto saxophonist. This arrangement by Gary Anderson, former member of Woody Herman's band, is one of the first ever done for String Fever. Gary's belief in me and the band were critical in our evolution and success.

7 *Come Rain or Come Shine* was written by Harold Arlen with lyrics by Johnny Mercer. The song was written for the musical *St. Louis Woman*, and was published in 1946. This arrangement, by Gary Anderson, is a special favorite of mine, as it offered me the opportunity to solo on a very special tune with wonderful lyrics: "I'm gonna' love you, like nobody loves you / Come rain or come shine."

8 *In the Mood* is one of the best-known arrangements of the big band era, a song popularized by the American bandleader Glenn Miller in 1939. It was composed by Joe Garland and Andy Razaf and arranged by Miller, although the main theme had been previously heard. Miller's rendition topped the charts in 1940 and one year later was featured in the movie *Sun Valley*. As string players we always got a charge out of the whoops and hollers as we

launched into *In the Mood!* Many thanks to Richard Fiocca for his arrangement.

⑨ *Four Brothers*: Woody Herman (May 16, 1913-October 29, 1987) was an American jazz clarinetist, alto and soprano saxophonist, singer, and big band leader. Leading various groups called "The Herd," Herman was one of the most popular of the 1930s and '40s bandleaders. In 1947, Herman organized the Second Herd. This band was also known as "The Four Brothers Band". This derives from the song recorded December 27, 1947 for Columbia records, *Four Brothers*, written by Jimmy Giuffre. "The 'Four Brothers' chart is based on the chord changes of *Jeepers Creepers*, and features the three-tenor, one-baritone saxophone section. This high energy arrangement is by Gary Anderson, a former member of Woody's Herd and features a string quartet in the role of the saxes.

⑩ *Manhattan Medley*: This is the first set of arrangements written for String Fever. Gary Anderson took a leap of faith in writing for my new band, and I will always be grateful for his support, talent and generosity. We wanted the first music we played to represent us in every way possible and, the theme of Manhattan seemed the obvious connecting and identifying point. *Manhattan* was written by Richard Rodgers with words by Lorenz Hart for the 1925 revue *Garrick Gaieties*. The song describes, in several choruses, the simple delights of Manhattan for a young couple. One of Rodgers and Hart's earliest hits, Rodgers later maintained it was the song that "made" them as a songwriting team. *Lullaby of Broadway* and *42nd Street* are from the show *42nd Street*, a 1933 musical with book by Michael Stewart and Mark Bramble, lyrics by Al Dubin, and music by Harry Warren.

String Fever

The virtuoso musicians of this unique band have forged one of the most exciting musical concepts in years, "... crossing musical boundaries in all directions" (*New York Post*).

Founded by violinist Marin Alsop in 1981, String Fever has a distinctive blend of swing, pop, jazz and classical repertoire which has taken audiences and critics by storm. Hailed for its incredible versatility, String Fever has performed through the U.S. in a wide variety of venues, from an eight month run at one of New York City's top jazz clubs to a series of concerts for 8,500 Atlanta schoolchildren. Much in demand by many top solo artists from Billy Joel to the late Sir Yehudi Menuhin, String Fever is featured on two of Billy Joel's albums, *Nylon Curtain* and *Innocent Man*. String Fever has collaborated with vocalist Mel Tormé, top dance great Honi Coles, and appeared as featured soloists with the Colorado Symphony Orchestra and the Eugene Symphony Orchestra. Collectively the members of String Fever hold degrees from The Juilliard, Eastman, and Manhattan Schools of Music, Yale University, Indiana University and Oberlin Conservatory. As individuals they are the most sought-after musicians on the New York scene, performing regularly with the New York Philharmonic, New York City Opera and New York City Ballet Orchestras, the American Symphony Orchestra, American Composers Orchestra, and have featured in numerous Broadway shows and commercial recordings.

STRING FEVER

Violin

Marin Alsop, Leader
Mary Rowell
Laura Seaton
Mary Whitaker
Lesia Terry*
Joyce Hammon*

Viola

Lois Martin
Ruth Siegler
LaMar Alsop*

Cello

Christine Gummere
Evan Richey
Ruth Alsop*

Double bass

Rich Sosinsky*

Drums

Chris Adams

*Special guest

Special thanks to all of the members of String Fever, past and present.

Information on String Fever music is available at www.marinalso.com

Marin Alsop

Hailed as one of the world's leading conductors for her artistic vision and commitment to accessibility in classical music, Marin Alsop made history with her appointment as the twelfth music director of the Baltimore Symphony Orchestra. With her inaugural concerts in September 2007, she became the first woman to head a major American orchestra. She also holds the title of conductor emeritus at the Bournemouth Symphony in the United Kingdom, where she served as the principal conductor from 2002-2008, and is music director of the Cabrillo Festival of Contemporary Music in California. Her most recent appointment as principal conductor of the São Paulo State Symphony Orchestra (OSESP), starting in 2012, marks another historic appointment for her. In 2005, Marin Alsop was named a MacArthur Fellow, the first conductor ever to receive this prestigious award. In 2007 she was honoured with a European Women of Achievement Award, in 2008 she was inducted as a fellow into the American Academy of Arts and Sciences and in 2009 *Musical America* named her Conductor of the Year. In November 2010 she was inducted into the Classical Music Hall of Fame. Marin Alsop is a frequent guest conductor with the most distinguished orchestras around the world, including the New York Philharmonic, the Philadelphia Orchestra, the London Symphony, London Philharmonic, and the Los Angeles Philharmonic, the Concertgebouw Orchestra, the orchestra of La Scala, the Tonhalle Orchestra and many others. In addition to her performance activities, she is an active recording artist with award-winning cycles of Brahms, Barber and Dvořák.

Marin Alsop attended Yale University and received her master's degree from The Juilliard School. In 1989 her conducting career was launched when she won the Koussevitzky Conducting Prize at Tanglewood where she studied with Leonard Bernstein. Along with several friends and musician colleagues, she started String Fever in 1981 in an effort to break through the rigidity of the classical music boundaries and have some fun as string players. There were several people critical to the launching of String Fever: composer and saxophonist Gary Anderson, violist Jill Jaffe, composers George Bogatko and David Rimelis, long-standing members Christine Gummere, cello, Chris Adams, drums, Lois Martin and Ruth Siegler, violas, Mary Rowell, Nancy McAlhane, Mary Whitaker, Laura Seaton, violins.

Described as a 'conductor who makes a difference' (*Daily Telegraph*), and acclaimed for her artistic vision and commitment to accessibility in classical music, Marin Alsop founded String Fever in 1981. Its pioneering blend of jazz, pop and classical repertoire took critics and audiences by storm, breaking the boundaries between musical genres through remarkable versatility and a palpable sense of fun. This album reflects String Fever's forays into standards ranging from Rogers and Hart's early hit *Manhattan* to Dave Brubeck's famously rhythmic *Blue Rondo à la Turk*.

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STRING FEVER

MARIN ALSOP, LEADER

A detailed track list can be found inside the booklet.
Tracks 1-3, 6 and 8 recorded in 1997 by Evan Richey
Mixing, editing and mastering producer: Karen Chester
Mixing engineer: Cynthia Daniels • Assistant engineer: Greg Thompson
Mixed at Kampo Audio/Video • Mastered at Classic Sound Inc., New York City
Tracks 4, 5, 7, 9 and 10 recorded in 1983 at Soundmixers, New York City • Producer: Gary Anderson
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