



PROGRAM NOTES

STUDIO JAZZ BIG BAND CONCERT
David Scott, director

Monday April 7th, 2014 - 8 p.m.
CASA LOMA ROOM

Love for Sale	Cole Porter (1891-1964) Arr. Pete Meyers (b. 1963)
A Quiet Friday “a tone poem”	Hank Levy (1927-2001)
In a Mello Tone	“Duke” Ellington (1899-1974) Arr. Frank Foster (1928-2011)
Blues to Grab You	Ladd McIntosh (b. 1941)
Jackhammer	Bob Curnow (b. 1941)
‘Round Midnight	Thelonious Monk (1917-1982) Arr. Robert Washut
Greetings and Salutations	Thad Jones (1923–1986)

Love for Sale

“Love For Sale” was originally written by Cole Porter for the 1930 musical *The New Yorkers*. The raunchy subject matter - a prostitute touting her wares - hindered the popularity of the tune for a couple decades, though in the 40’s and 50’s it became a staple for instrumentalists, notably Cannonball Adderley, Miles Davis and Charlie Parker. Porter’s compositional style caters to a variety of adaptations, from hard bop to Latin to funk, and the major-minor chord progression offers innumerable possibilities for the improviser. This swingin’ arrangement was written for and recorded by the Buddy Rich Band on the album *Big Swing Face* during a live session at the Chez Club in Hollywood on February 22, 1967.

A Quiet Friday “a tone poem”

Saxophonist Hank Levy enjoyed a brief stint with the Stan Kenton Orchestra in 1953, though later returned to arrange for the band. His compositions are notable for his infatuation with odd meters, particularly in 5/4, 9/4 and 13/8, as he enjoyed giving the average jazz musician (who was so used to counting to four every bar) ‘a swift kick in the rear end.’ “A Quiet Friday” features a trumpet soloist, contrasting a luscious ballad with grooving rock chase-scene music.

In a Mello Tone

Frank Foster’s 1959 arrangement of Duke Ellington’s “In a Mellotone” defines the shift the jazz orchestra, including Count Basie’s, took at the turn of the 60’s. The big swing band as a medium had depended on the prowess and spontaneity of their soloists (a la Ellington), yet by the end of the 1950’s public interest began to shift away from the dance halls towards clubs and the concert stage, where the jazz combo thrived. Foster’s numerous adaptations, including Ellington’s informal and solo oriented 1939 standard “Mellotone,” displayed the power, discipline and precision of Basie’s re-formatted orchestra, which looked almost identical to the group performing in front of you tonight. While the soloist was still a key component of the ensemble, virtuosic soli sections juxtaposed with moments of raw power now reigned supreme.

Blues to Grab You

Celebrated jazz educator and saxophonist Ladd McInstosh’s pen touched paper in the 1960’s and hasn’t lifted since - he has orchestrated over 115 film scores for the likes of Hans Zimmer and composed

numerous original works for various jazz ensembles. His original compositions can be heard on the 2004 albums *Temptation* and *Ride the Night Beast* by his Southern California-based Ladd McInstosh Big Band. “Blues to Grab You” is a laid-back, gritty blues chart that threatens to take you by the scruff of your neck at any moment.

Jackhammer

Bob Curnow first got his start in 1963 as a trombonist for the Stan Kenton Orchestra, eventually assuming the role as chief composer, arranger and producer for the group until his departure from the group in the mid-1970s. Since that time, Curnow has educated and adjudicated ensembles throughout the world, as well as compose, record and arrange hundreds of tunes in a multitude of styles. “Jackhammer” gives a nod to the big band fusion rock greats such as Chicago, The Yellowjackets and Blood, Sweat and Tears. Listen for the raucous main theme as it reappears throughout the piece over the straight-ahead hard-rock groove.

‘Round Midnight

“‘Round Midnight” is one of Thelonious Monk’s most recorded tunes, as it is one of his few compositions that allows the soloist the opportunity to infuse their own personality over the pianist’s unique idiosyncrasies. Perhaps the most famous performance was by Miles Davis at the 1955 Newport Jazz Festival and subsequently the cover song on his 1957 album *‘Round About Midnight.*’ Robert Washut’s arrangement exemplifies Monk’s disjunctive style, replete with jarring transitions from a sultry ballad feel to double time jazz-pop and a chromatic shout chorus. This arrangement was recorded by the Northern Iowa Jazz Band One on the album *Skittish.*

Greetings and Salutations

In 1965, former U.S. Army and Count Basie trumpeter Thad Jones formed an impromptu jazz orchestra with the drummer Mel Lewis, piecing together late-night jam sessions at the Village Vanguard with New York’s top jazz musicians. The group was a hit, and soon became the Village Vanguard Orchestra in 1966, performing every Monday night until 1990 with Thad Jones at the helm. Jones’ experience arranging and writing for Basie’s band proved invaluable as the trumpeter found his talents increasingly in demand in Europe. “Greetings and Salutations” can be heard on the 1975 album of the same name, recorded by the Swedish Radio Jazz Group and featuring Mel Lewis on drums and Jon Faddis on lead trumpet. The chart features Jones’ unique chord voicing, tightly packed together and chock full of non-chord tones.

STUDIO JAZZ BIG BAND

Saxophones

Kelsey Broersma, lead alto
Austin Davis
David Moreland, lead tenor
Nicolai Gervasi
Manuel Perez, bari

Horns

Kerrie Pitts
Greg Reust

Trombones

Eric Davies
Joel Rangel
Brian Hotchkiss
Andrew Will, bass trombone

Trumpets

Matthew Busch
Brandon Hansen
Ubaldo Batiz
Tyler Neill
Michael McGill-Davis

Rhythm Section

Anthony Ribaya, piano
Michael Bacarella, guitar
Juan Anecito, bass
Zach Lindh, drum set

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