



STUDIO BIG BAND
Dr. David Scott, director

Wednesday, October 18, 2017 - 8 p.m.
CASA LOMA ROOM

Captain Marvel	Chick Corea (b. 1941) Arr. Mike Tomaro
Don't Get Around Much Anymore	Words by Bob Russell (1914-1970) Music by Duke Ellington (1899-1974) Arr. Sammy Nestico
Tiare	Ken Hanna (1921-1982)
String of Pearls	Jerry Gray (1915-1976) Trans. Myles Collins
Eleanor Rigby	John Lennon & Paul McCartney (1940-1980) & (b. 1942) Arr. Eric Richards
Alternatives for a Rainy Day	Isamu McGregor (b. 1989)

Invitation

Bronislau Kaper
(1902-1983)
Arr. Frank Mantooth

Winds out of the East

Michael Philip Mossman
(b. 1959)

PROGRAM NOTES

Captain Marvel

Chick Corea, Arr. Mike Tomaro

This tune first appeared as the title track on Stan Getz's album released March of 1972, and was later released in October of the same year on the album *Light as a Feather*, which was recorded by Chick Corea's group Return to Forever. As a jazz fusion work, the piece combines the Latin samba's rhythmic profile, which can be heard in the material presented by the rhythm section and some of figures played by the winds, along with a very rich and colorful palette of harmonies to create a light but enjoyable sonic experience.

Don't Get Around Much Anymore

Words by Bob Russell
Music by Duke Ellington, Arr. Sammy Nestico

A memorable piece among many by the great pianist/composer/arranger/bandleader Duke Ellington. The origins of this work reside in a previous instrumental work of Ellington by the name of *Never No Lament*, which Ellington wrote as a feature for saxophonist Johnny Hodges and released in 1940. It wasn't until around 1943 that Bob Russell's lyrics were incorporated into the instrumental piece, and the hit we all now know was born. This arrangement stays true to the moderate shuffle, with the nice medium groove in the rhythm section, and displays a contrast between the mellow bits of melody from the piano against some of the edgy and tightly scored lines in the winds.

Missed the Saturday dance....

heard they crowded the floor
I couldn't bear it without you
Don't get around much anymore

Went to visit the club....

I got as far as the door
They'd've asked me about you
Don't get around much anymore

Well darling, I guess my mind's more at ease
But never the less, why stir up memories

I've been invited on dates....

should have gone but what for
It's awfully different without you
Don't get around much anymore....

Tiare

Ken Hanna

While Ken Hanna was a trumpeter/composers/arranger, he was more well known for his work with Stan Kenton. This connection between the two led to many of Hanna's works being played and recorded by Stan Kenton and his orchestra. Coincidentally, this piece was recorded live by Stan Kenton and his orchestra at the Memorial Chapel at the University of Redlands on August of 1970, which is on the album *Live at Redlands University*. The piece itself is a ballad that draws upon exotic and quasi-Latin flavors, allowing the ensemble to fawn over the listener's ear with romantic gestures while hinting at something mysterious and far off.

String of Pearls

Jerry Gray, Trans. Myles Collins

Written at the height of the big band swing era for one of the biggest stars of this music, this work was an original written for Glenn Miller and his orchestra and was recorded in the fall of 1941. Jerry Gray was a composer/arranger and a violinist, who had a unique knack for writing big band tunes. Aside from this work, other originals he composed for Glenn Miller included *Pennsylvania 6-5000* and *I Dreamt I Dwelt in Harlem*. This specific arrangement is the reworking of the same tune by Mel Powell recorded by another big name of the swing era, Benny Goodman and his orchestra, in 1942.

Eleanor Rigby

John Lennon and Paul McCartney
Arr. Eric Richards

Being part of the Beatles, John Lennon's and Paul McCartney's cultural dominance makes this tune easy to recognize. Eric Richards has taken the original classic rock tune and infused it with a Brazilian groove that just seems to float along, giving the piece a relaxed feel. While the piece maintains an overall smooth quality in the winds throughout the opening, closer to the end some of the typical, but restrained, big band shout choruses emerge to create some contrast.

Alternatives for a Rainy Day

Isamu McGregor

One of the youngest composers on the program, this piece showcases Isamu McGregor's eclectic compositional style well. With experience as a jazz pianist and keyboardist, he has collaborated with artists across many genres, from pop and soulful house music to progressive jazz fusion. This piece demonstrates his versatility and diversity by hinting at different styles within certain sections of the work. It starts with creating soundscapes that draw upon world music, that then leads into a smooth R&B/jazz fusion shuffle, and at one point a quasi-funk groove emerges that helps drive the piece to its conclusion.

Invitation

Bronislau Kaper, Arr. Frank Mantooth

This work had been originally written as part of the score for the 1950 film *A Life of Her Own*, which starred Lana Turner and Ray Milland. The score was then used again in the 1952 film *Invitation*, which featured Dorothy Maguire and Van Johnson. In this version, lyricist Paul Francis Webster added lyrics to the main theme, which was then titled *Invitation*:

Wherever I go you're the glow of temptation,
Glancing my way in the grey of the dawn
And always your smile holds that strange invitation
Then you are gone
Where oh where have you gone?

In this arrangement, the tune is given an upbeat Latin groove with harmonies that flirt with some of the mystique present in the lyrics and actions of the film. This tune has become a standard within the repertoire thanks in part to the many recordings that emerged after its conception, including a famed recording by John Coltrane in 1958.

Winds Out of the East

Michael Philip Mossman

As a trumpet player, Michael Mossman has played or recorded with Tito Puente, Dizzy Gillespie, Art Blakey, Paquito D'Rivera, Joe Henderson, Bebo Valdez, Gerry Mulligan, and the Charles Mingus, Gil Evans, Lionel Hampton, and Count Basie Orchestras, just to name a few. This tune is written in a standard mambo style, which particularly showcases the sax section and the ensemble's ability to lock in some tricky syncopated rhythms and accent patterns. An exciting work, it makes for a great closer.

STUDIO BIG BAND

Saxophones

Jeffrey Boehl, alto
Trueman Gibson, alto
Michael Kalb, tenor
Connor Edmundson, tenor
Manuel Perez, bari

Trombones

Jonathan Heruty
Marcelo Aguinaga
Ihab Hamideh
Todd Thorsen, bass

Trumpets

Jacob Ferntheil
Jorge Araujo-Felix
Matthew Richards
Andrew Priester

Rhythm Section

Thandiwe Sukuta, piano
Marcel Valenzuela, guitar
Fatima Baeza, bass
Collin Tarr, aux. percussion and vibes
Tate Kinsella, drum set

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