



**STUDIO BIG BAND**

Dr. David Scott, director

Tuesday, February 13, 2018 - 8 p.m.

CASA LOMA ROOM

Isfahan Duke Ellington & Billy Strayhorn  
Arr. Frank Mantooth  
(1899-1974) & (1939-1967)

Bodysnatchers Radiohead  
Arr. Fred Sturm

March Sublime Alan Ferber  
(b. 1975)

Dark Matter Nathan Smith  
(b. 1974)

Souvenir Benny Carter  
Arr. Eric Richards  
(1907-2003)

Minuano (Six Eight) Pat Metheny & Lyle Mays  
Arr. Robert Curnow  
(b. 1954) & (b.1953)

The Blues Machine Sammy Nestico  
(b. 1924)

**PROGRAM NOTES**

Isfahan Duke Ellington & Billy Strayhorn, Arr. Frank Mantooth

Written by the great duo, Ellington and Strayhorn, this work appeared on the 1967 album *The Duke Ellington's Far East Suite*, which was also one of the last major projects they worked on together before Strayhorn's death that same year. Originally written as a soulful ballad that featured Johnny Hodges on alto saxophone, this arrangement drives the tempo up to a medium swing and places the melodic tune in the alto saxophone and flugelhorn parts with the rest of the band providing rich harmonic textures and interjections in the background. The title of the chart comes from an ancient Persian city, now located in central Iran.

Bodysnatchers Radiohead, Arr. Fred Sturm

A work that emerged from a collaborative project between an international group of jazz arrangers, this is one of 12 tunes from the famous group, Radiohead, that were turned into jazz charts. The original work appeared on the 2007 album *In Rainbows*, and features some odd and slightly disturbing lyrics, such as:

“...I am trapped in this body and can't get out...  
...Has the light gone out for you? Because the light's gone out for me...”

This arrangement makes use of small motifs and material, but creatively uses a textural layering process to slowly stack this material on itself to build up to high points before restarting again. This unfolds a few times in the work, along with the occasional big band hits and swells; all the while, the rhythm section maintains a steady rock groove in the background.

## March Sublime

Alan Ferber

As a trombonist, Alan Ferber, has played under the direction of greats such as Les Brown, John Hollenbeck, and Esperanza Spalding. As a composer, this work represents his desire to “modernize” the traditional big band, appearing as the title track on his 2013 album. The piece starts with a march-like rhythm on the snare drum that becomes an ostinato as it becomes the basic musical idea that is repeated in various forms throughout the work, appearing and shuffling around in the piano and horn parts. The idea of “sublime” appears with trying to keep track of where the ostinato has gone, in some cases, completely slipping into the background of the musical landscape. Along with this is a rich and contemporary harmonic language that seems to hint back at traditional big band ballads, but with a groovy beat and an ethereal scoring.

## Dark Matter

Nathan Smith

Appearing on the 2014 album *Not Dark Yet*, it is the work of Nathan Parker Smith and his Large Ensemble. A warning, this album has been described as “this isn’t Grandpa’s big band, nor your Dad’s,” by critic S. Victor Aaron. While the idea of fusion in jazz can conjure up the idea of some of the works by Chick Corea or Herbie Hancock, this fusion is not of that nature; this is just a brutal demonstration of energy and creativity. The composer has fused elements of the big band with heavy metal to create a work that chugs along with raw power, a dark and harsh harmonic language, and a jabbing and sharp rhythmic profile.

## Souvenir

Benny Carter, Arr. Eric Richards

This tune was written by famed saxophonist Benny Carter “to his departed colleagues...Johnny Hodges, Hilton Jefferson, Willie Smith, Ben Webster, Coleman Hawkins, and Charlie Parker.” Originally written as a straight forward ballad that featured Carter,

this arrangement was done for the US Army’s Jazz Ambassadors and appeared on the 2004 album *The Legacy of Benny Carter*. It features the pianist as the soloist and maintains the bitter-sweetness of the original tune with reserved and somewhat sparse scoring. Instead, the piece centers around the twinkling of the piano, the plucking of the bass, and brushes of the percussion, with the occasional texturing of instrumental harmonies in the background.

## Minuano (Six Eight)

Pat Metheny & Lyle Mays, Arr. Robert Curnow

Appearing on the album *Still Life* in 1987 with the Pat Metheny group, this has become one of the group’s most well-known tunes. This arrangement appears on the 1994 album *Bob Curnow’s L.A. Big Band – The Music of Pat Metheny and Lyle Mays* and retains much of the original style and material. The piece starts somewhat subdued, with gentle instrumental textures and swells, but the rhythm section lays down a moving Latin groove in the background that serves as the platform from which the rest of the band’s energy evolves towards. This begins when the soft harmonies clear out and a more prominent Latin shuffle emerges from the percussion. The excitement continues to build after the solo section leading to a big finale.

## The Blues Machine

Sammy Nestico

A standard blues shuffle tune that first appeared on Count Basie’s 1983 album, *88 Basie Street*, was revised by Sammy Nestico for his 2002 album *This Is The Moment*. As in the original version, this arrangement opens with a piano feature while the bass walks and the drummer, using brushes, solidifies the feel. The rest of the band enters a little while after with some hard swinging lines and hits, before opening up for some solos, and an extended sax soli. This chart ends in a typical Basie style with a shout chorus to take the tune out.

## **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**

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

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