

STUDIO BIG BAND
Dr. David Scott, director

Wednesday, February 12, 2020 - 8 p.m.
CASA LOMA ROOM

Between the Devil and the Deep Blue Sea Ted Koehler & Harold Arlen
(1894-1973) & (1905-1986)
Arr. Lennie Niehaus

The Doomsday Machine Meets Mr. Gelato Ellen Rowe
(b. 1958)

Main Stem Duke Ellington
(1899-1974)
Trans. Dave Berger

Count Bubba Gordon Goodwin
(b. 1954)

Cellar Dweller John Fedchock
(b. 1957)

All Blues Miles Davis
(1926-1991)
Arr. Dave Barduhn

Artistry in Percussion Pete Rugolo
(1915-2011)

Come What May Matt Harris
(b. 1959)

Proof Positive Jeff Jarvis
(b. 1952)

PROGRAM NOTES

Between the Devil and the Deep Blue Sea Ted Koehler & Harold Arlen

Between the Devil and the Deep Blue Sea is an energetic up-tempo swing arrangement based on the Stan Kenton version of the piece. It features several soloists, loud brass punctuations, polyrhythmic horn figures and is a classic in jazz orchestra scoring.

The Doomsday Machine Meets Mr. Gelato Ellen Rowe

This is a wild, modern sounding tune from composer Ellen Rowe. This piece is fast and exciting, featuring many technical challenges for the musicians and interesting musical choices. It seamlessly moves back and forth between an Afro-Cuban feel and a hard-hitting swing.

Main Stem Duke Ellington

Main Stem is a classic Duke Ellington composition transcribed for jazz orchestra by Dave Berger. It features a sort of soloist “musical chairs,” with improvised solos being passed around the horn section rapidly. This piece also makes use of some extended techniques and interesting timbres through the use of horn mutes.

Count Bubba Gordon Goodwin

This hard-swinging tune is from Gordon Goodwin’s Grammy-nominated CD *Big Phat Band - Swingin’ For The Fences*. This song features a bluesy melody with multiple sections for soloists. There is also an extended soli segment for each section of the band without rhythm-section accompaniment.

Cellar Dweller John Fedchock

This tune was written to showcase an often overlooked member of the band: the bass trombone. This piece utilizes the range of this instrument to its capacity, with a musical and technical solo part. The rest of the band acts to support the soloist in a steady medium swing feel. This piece was originally written to showcase well-known New York trombonist named Jennifer Wharton.

All Blues

Miles Davis

All Blues is the classic jazz standard by Miles Davis, arranged with a modern twist for jazz orchestra by Dave Barduhn. It features improvised solos from the horns and piano, as well as beautiful harmonies from the use of the full orchestration.

Artistry in Percussion

Pete Rugolo

This is a conceptual piece based around a drum set soloist. The drums carry the melody throughout the song, with the rest of the band utilizing “percussion-like” themes and rhythms. It was originally written for the Stan Kenton orchestra to feature the legendary Shelley Manne on drums. This updated version was premiered under Bob Curnow with studio great Peter Erskine on drums.

Come What May

Matt Harris

Come What May is a modern jazz samba composition written by Matt Harris. This piece features a soft, free-floating samba feel, with lush harmonies from the horns and an open palette for improvisation. Members of the rhythm section are heavily featured in this samba.

Proof Positive

Jeff Jarvis

Proof Positive starts with an introspective solo from the pianist before transitioning into a laid-back funk tune. This piece features a funky rhythm section groove with a singable melody from the horn section. Solos for the saxophones and vibraphone are also present.

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SAXOPHONES

Emanuel Esparza, alto
Connor Edmundson, alto
Chris Sacha, tenor
Sarah Martinez, tenor
Jack Tarleton, bari

TROMBONES

Marcelo Aguinaga
Esmeralda Gilman
Steven Medina
Luke Loader (bass)

TRUMPETS

Jorge Araujo-Felix
Hannah Gaugush
Angel Rivas
Giovanni Camarena
Mark Perez

RHYTHM SECTION

Rebecca Cunningham, piano
Jeremey Napier, guitar
Noah Castillo, guitar
Jezreel Sanchez, bass
Eric Sittner, bass
Curtis Pettygrove, drum set and vibraphone

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

LAND ACKNOWLEDGMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

For a complete calendar of School of Music events visit

www.redlands.edu/music