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

Cellar Dweller  John Fedchock

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 solo segment for each section of the band without rhythm-section accompaniment.

Come What May  Matt Harris

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.

**STUDIO BIG BAND**

**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