

Ice-Nine

Ice-Nine was a Grammy-nominated composition as recorded by the University of North Texas' 1 o'clock band. The name Ice-Nine is a fictional solid polymorph of water from Kurt Vonnegut's Cat's Cradle. This piece takes some unusual turns in its development, and at its incredibly fast tempo is a challenge for any big band to perform.

Saxophone

Sean Edwards
Troy Rausch
Kelsey Broersma
Cameron Nabhan
Hope Watts

Trumpet

Jason Nam
James Sharp
Nathan Bujanda-Cupul
Ubaldo Batiz

Trombone

Bill Saulnier
Elisabeth Mandel
Kevin Throne
Jordan Robison
Ben Solis

Rhythm Section

Daniel Pendergrass
Leah Oubre
Alyssa Adamson
Barry Lawrence
Sam McAdam



STUDIO JAZZ BAND

David Scott, Director

Monday, April 4th, 8 p.m.

GLENN WALLICHS THEATER

Groove...Knot	Matt Harris
Never No Lament (Don't Get Around Much Anymore)	Duke Ellington (1899-1974) arr. David Berger
Shiny Stockings	Frank Foster (b.1928)
Hangin' Loose	Toshiki Akiyoshi (b. 1929)
Tiare	Ken Hanna (1921-1982)
Bruiser	Alan Yankee
Interlude	Pete Rugolo (b. 1915)
Ice Nine	Steve Wiest

Groove...Knot

Matt Harris graduated from the University of Miami with a bachelor's degree and from the Eastman School of Music with a Master's Degree in Jazz Composition. Matt moved to Los Angeles after touring with jazz greats Maynard Ferguson and Buddy Rich. In addition to his devotion to jazz education, Matt's versatility as a writer, arranger and performer keep him very busy in the L.A. studio scene. His music can be heard on numerous jingles, film scores, CDs and live productions. Groove...Knot is reminiscent of the tune "Stolen Moments" by Oliver Nelson.

Never No Lament (Don't Get Around Much Anymore)

Edward Kennedy "Duke" Ellington was an American composer, pianist, and big band leader. Ellington wrote over 1,000 compositions. In the words of Bob Blumenthal of The Boston Globe "In the century since his birth, there has been no greater composer, American or otherwise, than Edward Kennedy Ellington."

As a young student of jazz composing and arranging, David Berger initially attended Berklee College of Music in Boston, subsequently going on to study at Ithaca College, Eastman School of Music, and Manhattan School of Music, where he was one of the leading members of the jazz composition and arranging faculty until 1999. In 1988, Berger took up post as the conductor and arranger for the Lincoln Center Jazz Orchestra, which he held until 1994, transcribing and arranging countless scores of Duke Ellington and Billy Strayhorn for the LCO's performances.

Shiny Stockings

Originally written for the Count Basie Big Band by Frank Foster, this Shiny Stockings is in the "laid back style of Count Basie. This style that the Count invented is what naturally happens when the horns deliberately play "behind the beat" while the rhythm section stays "in the pocket" of the tempo. This piece is part of the standard repertoire for big bands today.

Hangin' Loose

Toshiko Akiyoshi has received 14 Grammy nominations, and she was the first woman to win the Best Arranger and Composer awards in Down Beat magazine's Readers Poll. In 1984, she was the subject of a documentary film titled Jazz Is My Native Language. In 1996, she published her autobiography, Life With Jazz and in 2007 she was named an NEA Jazz Master by the U.S. National Endowment for the Arts.

Tiare

Kenneth L. Hanna was an American jazz trumpeter, arranger, composer and bandleader best known for his work with Stan Kenton. Hanna played in the trumpet section of the Stan Kenton Orchestra in the early 1940s and arranged many of Kenton's significant charts. Tiare is a challenging piece because there is a composite meter that occurs throughout of 4/4 plus 3/4.

Bruiser

Bruiser is a minor blues in F. It begins with an intro for four bars, followed by the melody in the trombone and tenor sax. The saxophone break after the solo section is signature of Yankee's compositional style. This piece is aptly named for the amount of high notes in the brass section.

Interlude

Pete Rugolo was born in San Piero Patti, Sicily. His family immigrated to the United States in 1920 and settled in Santa Rosa, California. He started his musical career playing the baritone, like his father, but he quickly branched out into other instruments, notably the French horn and the piano. He received a bachelor's degree from San Francisco State College, and then went on to study composition with Darius Milhaud at Mills College in Oakland, California and earn his master's degree. Interlude features piano with trombone section accompaniment, and is being performed in recognition of International Trombone Week.