

UNIVERSITY OF
R Redlands
SCHOOL OF MUSIC

STUDIO JAZZ BAND
David Scott, Director

Wednesday, October 24th, 2012 - 8 p.m.
CASA LOMA ROOM

Bolivia	Cedar Walton arr. Eric Richards
Mofongo	Bob Mintzer
Everything In It's Right Place	Radiohead arr. James Miley
Samantha	Sammy Nestico
It's Not Polite To Point	Gordon Goodwin
Little Ole Softy	Richard Matteson
Gig For A Ghost	Richard Maltby
Footprints	Wayne Shorter arr. Matt Harri
St. Thomas	Sonny Rollins arr. Mark Taylor

Saxophones

Kyle Byquist, lead alto
Nicolai Gervasi
Wyatt Maggard, lead tenor
Roberto Ronquillo
Michael Taylor, bari

Trombones

Eric Davies
Lorenzo Williams
Alex Mummery
Kevin Enriquez, bass

Trumpets

Dan Adams
Matthew Busch
Brandon Hansen
Ubaldo Batiz
Caitlin Curran

Rhythm Section

Anthony Ribaya, piano
Steven Jablonski, guitar
Spencer Baldwin, bass
Barry Lawrence, drum set
Chase Nissen, auxiliary percussion

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PROGRAM NOTES

Bolivia

Cedar Walton is an American Jazz Pianist who first came to prominence as a composer with Art Blakey's Jazz Messengers. While holding this position he flourished as an arranger for the group, penning multiple standards. His most well known composition to date is Bolivia, which fosters a wide range of styles from Latin to swing. Containing sections for modal and bebop playing, this tune makes an interesting vehicle for soloists.

Mofongo

As a composer, Bob Mintzer has written over 200 Big Band arrangements spanning a 34 year career. He is most notably associated with the Grammy award winning Yellowjackets. Mofongo, recorded on the Yellowjackets live album Mint Jam, is named after a Puerto Rican stew. It is set to a relaxed Latin derived groove with some intriguing melodic and harmonic twists.

Everything In Its Right Place

Radiohead released Everything In Its Right Place on their Kid A album in 2000. Written by lead singer Thomas Yorke, this arrangement was commissioned in 2009 by Paul Lucckesi and the Buchanan High School Jazz Band. The Fender-Rhodes keyboard is a unifying timbral component of this chart. As the ensemble patiently and gradually builds a warm, rich metallic blend a morphing groove with a heavy backbeat interjects. The result is a shimmering blur of voices to create a haunting, yet beautiful chart.

Samantha

Samantha is a Big Band ballad chart originally written for and played by Bud Shank. As a showpiece for alto saxophone, this composition contains rich colors and subtle sonorities. It was first recorded on Sammy Nestico's album entitled Dark Orchid in 1982.

It's Not Polite To Point

Recorded in 2011 onto the Big Phat Band studio album entitled That's How We Roll, this chart showcases the "middle row" -otherwise known as the trombone section. Gordon's writing provides a certain vitality to Big Band music and this piece is a reflection of that. His meticulous treatment of jazz voicings in the trombone feature are a standout in this straight ahead Basie-era swing feel.

Little Ole Softy

It is not very often that one can associate Jazz with the Euphonium instrument, but in the case of composer, educator, and performer Rich Matteson, there is always the exception. As co-leader and arranger of the Matteson-Phillips Tubajazz Consort (1976-1994), Little Ole Softy was recorded onto the album Superhorns to feature the instrument. Adapted from Matteson arrangement for stage band, and it can be certain that he maintained the sweetly voiced, subdued characteristic of the Euphonium. While this piece does not feature Euphonium, and is the original stage band arrangement, it does feature a laid-back slow Basie feel.

Gig For A Ghost

Richard Maltby was a composer of a variety of styles. Having found favor in the late 1940s as a conductor, composer, and arranger for T.V. and Radio, it is no surprise to see his first love of Big Band Jazz reach modern audiences with the same consistency. Maltby is known for his charming, yet playful contrapuntal compositional style. Gig For a Ghost highlights the transparent contrast of a dependent contrapuntal trumpet feature provided by an initial independent melody.

Footprints

First appearing in the 1966 album entitled Adam's Apple, Footprints gained authority as a Jazz standard with Wayne Shorter. While it is written in three its shifts from simple to compound meter, taking the form of a 24-bar C minor blues. Interspersed are melodic tags that hint at a small combo sound furnishing dense, yet satisfying voicings.

St. Thomas

St. Thomas was released on Sonny Rollins 1956 album Saxophone Colossus. As a calypso-inspired piece named after Saint Thomas in the Virgin Islands, the song had previously been adapted from an English folk song. It was first recorded by Randy Weston in 1955 under the title "Fire Down There", however, Sonny Rollins is credited with solidifying the tune into the standard American Jazz repertoire.