

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

SYMPHONIC BAND
STUDIO JAZZ BAND
David Scott, Director

Thursday, October 17th, 2013 - 8 p.m.
MEMORIAL CHAPEL

Concert Overture in g minor	Clifford Lillya (1910-1998) Merle J. Isaac (1898-1996)
Chant and Jubilo	W. Francis McBeth (1933-2012)
The Seal Lullaby	Eric Whitacre (b. 1970)
Celebration Fanfare from Stepping Stones	Joan Tower (b. 1938)
March of the Cute Little Wood Sprites	S. Onesy Twosy P. D. Q. Bach (1742-1807) Peter Schickele (b. 1934)
Porgy and Bess, An Overture on Themes <i>from the American Musical Masterpiece</i>	George Gershwin Du Bose (1898-1937) Ira Gershwin arr. James Barnes (b. 1949)

Whispering	John Schoberger Richard Coburn Vincent Rose arr. Paul R. Cox
Hello Dolly	Jerry Herman arr. Paul Severson
St. James Infirmary	Joe Primrose arr. Paul Severson
That's a Plenty	Ray Gilbert Lew Pollack arr. Paul Severson
Black Bottom Stomp	"Jelly Roll" Morton Robert Curnow arr. Jaxon Stock
Makin' Whoopee	Gus Kahn Walter Donaldson arr. Dave Barduhn
15 Minutes Late	John Clayton
Blues for Stan	John B. Allison
All Of Me	Gerald Marks Seymour Simon arr. Billy Byers

INTERMISSION

SYMPHONIC BAND

Flute

Stacie Lindenbaum, Co-Principal
Valerie McGlasson, Co-Principal
Hope Watts
Sofia Gomez
Courtney Otis, piccolo

Megan Thudium, Principal 2nd
Justine Morales
Tanner Shimkus
Cheyenne Hernandez
Tanya Camper

Oboe

Selena Yates

Clarinet

Matt Dearie, Principal
Rebecca Holzer
Maureen Montoya, Principal 2nd
Sasha Parades
Taylor Vandervoort, Principal 3rd
Jessica Nunez
Tyeisha Lee
Melissa Sobolik

Bassoon

Larry Dang, Principal
Rachel Darney-Lane

Alto Saxophone

Michael Taylor, Principal
Bradley Witter

Tenor Saxophone

Austin Davis
Thomas Wilson

Bari Saxophone

Manuel Perez

Horn

Enrique Macias, Principal
Diana Lopez
Zackary Schrimpf

Cornet

Dan Adams, Principal
Tyler Neill
Katie Fiorito
Anne Thorson

Trumpet

Michael McGill-Davis
Ubaldo Batiz

Trombone

Kevin Throne, Principal
Amanda Weinland
Andrew Will, bass trombone

Euphonium

Gustavo Chino, Principal
Rebecca Montes
John Brownfield

Tuba

Victor Mortson, Principal
Chris Dell'Acqua
Brian Hotchkiss
Hava Young

Percussion

Chase Nissen, Principal
Quentin Jones
Dylan Lopez
Lilibeth Alverado
Andrew Jelsma
Marley Crean
Juan Anecito

STUDIO JAZZ BAND

Saxophones

Kelsey Broersma, Lead Alto
Austin Davis
David Moreland, Lead Tenor
Nicolai Gervasi
Manuel Perez, Bari

Taylor Heap, Clarinet

Trombones

Eric Davies
Joel Rangel
Brian Hotchkiss
Andrew Will, bass trombone
Victor Mortson, tuba

Trumpets

Matthew Busch
Dan Adams
Brandon Hansen
Ubaldo Batiz

Rhythm Section

Anthony Ribaya, Piano
Michael Bacarella, Guitar
Juan Anecito, Bass
Chase Nissen, Zach Lindh, Drum Set

Whispering

by John Schonberger
Richard Coburn
Vincent Rose
arr. Paul R. Cox

The most popular recording of “Whispering” was recorded by “The King of Jazz,” Paul Whiteman and his Ambassador Orchestra in 1920. At the height of its popularity, Whiteman’s recording of “Whispering” was a smashing success that enjoyed 11 weeks at number one and sold well over twenty million copies. Artists from Miles Davis and Benny Goodman to Frank Sinatra and Oscar Peterson have all put their own spin to this tune over the years.

Hello Dolly

Jerry Herman
arr. Paul Severson

The next three tunes in the program are arranged by Colorado native Paul Severson (1929 - May 20, 2007), or “the most famous arranger you’ve never heard of.” Paul is responsible for the Doublemint gum jingle and performed, arranged and composed for the likes of Dizzy Gillespie, Ella Fitzgerald, Louis Armstrong and Stan Getz through the 1960’s. “Hello Dolly” was the main act of the smashing Broadway musical success in 1964. Perhaps the most famous rendition of the Dixieland tune belongs to Louis Armstrong, who at 63 became the oldest main to top the pop charts with this classic tune.

St. James Infirmary

Joe Primrose
arr. Paul Severson

“St. James Infirmary” is another Louis Armstrong staple, recorded in 1929 by His Savoy Ballroom Five. The original meaning of the piece has shifted over the years but the original lyrics describe a sailor who has stumbled across the corpse of his lover at the infirmary. This tune captures the essence of a New Orleans funeral march: a poignant and lamenting yet heavily swung Dixieland procession that laments the loss of a loved one.

That’s A Plenty

Ray Gilbert
Music by Lew Pollack
arr. Paul Severson

This Dixieland standard was originally composed by Lew Pollack in 1914 as a piano rag, but eventually evolved into a vocal rendition by the 1940’s. Today it is mostly performed as an instrumental as it’s upbeat nature provides a perfect backdrop for the improvisatory nature of the Dixieland style.

Blues For Stan

John B. Allison

This in-your-face big band blues chart is dedicated by Toronto native John Allison to his greatest idol, Stan Kenton. John Allison is an accomplished composer and arranger in styles ranging from pop to movie soundtracks and rock and roll. This piece captures Kenton’s swinging, boisterous big band sound.

Black Bottom Stomp

“Jelly Roll” Morton
arr. Jaxon Stock

The ragtime pianist “Jelly Roll” Morton (October 20, 1890 – July 10, 1941) was the first to prove that the sound of improvised jazz could be set to notation (infamously, he boasted that he invented jazz in 1902). “Black Bottom Stomp” was written in 1925 and exudes Morton’s famed “Spanish Tinge” to the New Orleans style - exotic rhythmic backbeats, dramatic planned ensemble breaks and melodic variations passed from one solo instrument to another.

Making Whoopee

Gus Kahn
Music by Walter Donaldson
arr. by Dave Barduhn

“Making Whoopee” was written in 1928 for the musical Whoopee! and as could be imagined, is a euphemism for sexual intimacy. The lyrics warn men against finding a wife, settling down and having children - this horrific combination of responsibilities could only result in unhappiness and divorce. Despite it’s somber message, this swinging tune has been become a standard in jazz repertoire. Dave Barduhn’s arrangement features a sultry tuba solo and an intense but laid-back ensemble shout chorus.

15 Minutes Late

John Clayton

American born bassist John Clayton (August 20th, 1952) is an accomplished composer and arranger for the likes of Diana Krall, The Tonight Show Band, The Count Basie Orchestra and Quincy Jones, for whom this composition was modeled after. Keep your ears out for extremes in dynamics and texture that build from muted solo instruments to all out swingin’ ensemble hits. 15 Minutes Late was originally recorded by the Clayton-Hamilton Jazz Orchestra on the album “Heart and Soul.”

All Of Me

Gerald Marks and Seymour Simon
arr. Billy Byers

“All of Me” was originally dedicated by Gerald Marks and Seymour Simon to Vaudeville star Belle Baker in 1931. Baker had recently lost her husband, and was so moved by the lyrics that she collapsed into tears during the live radio performance. The American jazz trombonist and prolific arranger Billy Byers (May 1, 1927 - May 1, 1996) produced this upbeat swing version of the tune for Frank Sinatra and the Count Basie Orchestra in 1963. The chord changes to “All of Me” have inspired countless jazz musicians to write their own improvisations and compositions over the tantalizing progression over the circle of fifths.

Concert Overture in G Minor

Clifford Lillya and Merle Isaac

Merle J. Isaac began directing the orchestra at Marshall High School in Chicago, Illinois in 1929. His program received many first division ratings in state and national contests.

Clifford P. Lillya was a distinguished American conductor and music educator. He had outstanding success with the Marshall High School Bands in Chicago, Illinois.

The Overture in G Minor, written in 1942, is based upon three short themes. The first theme is a brass fanfare. The second theme is introduced three measures later by the clarinets and horns. The third melody is a contrasting one, introduced by the flutes and oboes.

Chant and Jubilo McBeth

William Francis

William Francis McBeth (March 9, 1933, Ropesville, Texas – January 6, 2012, Arkadelphia, Arkansas) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas, from 1957 until his retirement in 1996. He was appointed Composer Laureate of the state of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States.

Chant and Jubilo is a work in two connected contrasting movements. The melodic material in the Chant is derived from a ninth century Greek hymn of rogation. It is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion.

Seal Lullaby

Eric Whitacre

Eric Whitacre is one of the most popular and performed composers of our time, a distinguished conductor, broadcaster and public speaker. A versatile musician, he has also worked with legendary film composer, Hans Zimmer, co-writing the Mermaid Theme for Pirates of the Caribbean: On Stranger Tides.

Seal Lullaby was originally written for an animated film based on Kipling's The White Seal. The beautiful imagery of the poem lent itself to an inspirational work which Whitacre wrote and recorded in record time. After weeks of waiting, he called the studio, begging to know the reason they had rejected his tender little song. "Oh," said the exec, "we decided to make Kung Fu Panda instead." In 2011 Whitacre transcribed the piece for concert band.

Celebration Fanfare

Joan Tower

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. In 1990 she became the first woman to win the prestigious Grawemeyer Award for Silver Ladders, a piece she wrote for the St. Louis Symphony.

Celebration Fanfare is the first of her two concert band/wind ensemble works. Composed in 1993, it was arranged by Jack Stamp.

March of the Cute Little Wood Sprites

P.D.Q. Bach

a.k.a. Peter Schickele

P.D.Q. Bach, a.k.a. Professor Peter Schickele has made a career out of poking fun at classical music and musicians. Born in 1934, Schickele graduated from Swarthmore in 1957 having the distinction of being the only music major! Subsequently he studied composition with Roy Harris and Darius Milhaud, and with Vincent Persichetti and William Bergsma at The Juilliard School of Music. Composer, musician, author, satirist—Peter Schickele is internationally recognized as one of the most versatile artists in the field of music. His works, now well in excess of 100 for symphony orchestras, choral groups, chamber ensembles, voice, movies and television, are some of the most interesting and many times the funniest you will ever hear.

Porgy and Bess

George Gershwin

arr. Barnes

James Charles Barnes is an American composer. He was born in 1949 in Hobart, Oklahoma. He studied conducting privately with Zuohuang Chen. Barnes is also a tubist and has performed with numerous professional organizations in the United States. The Japanese concert band Tokyo Kosei Wind Orchestra has produced 3 CDs to date with works of James Barnes. He has twice received the American Bandmasters Association Ostwald Award for contemporary wind band music.

On Oct. 10, 1935, "Porgy and Bess" - America's first great opera - opened on Broadway. Adapted from DuBose Heyward's novel "Porgy," George Gershwin, his brother Ira, and the novelist collaborated almost entirely by mail. "Porgy and Bess" was nothing short of revolutionary when it first hit the stage in the 1930s. Many of the songs - which include "Summertime," "I Got Plenty O' Nuttin'," "It Ain't Necessarily So" and "Bess, You Is My Woman Now" - are considered classics of theater. This setting features the great hits from this great American classic skillfully arranged for the modern symphonic band.