



STUDIO BIG BAND
Dr. David Scott, director

Wednesday, December 6, 2017 - 8 p.m.
CASA LOMA ROOM

Southside Swinger	Howard Rowe (b. 1942)
Red Clay	Freddie Hubbard (1938-2008) Arr. Mike Crotty
Southeast Sixstep	Eric Richards
Granada Smoothie	Mark Taylor (b. 1963)
Everything In It's Right Place	Radiohead Arr. James Miley
Mirage	Rick Hirsch (b. 1970)
Hunting Wabbits	Gordon Goodwin (b. 1954)
Here's That Rainy Day	Dee Barton (1937-2001)

Moanin' Charles Mingus
(1922-1979)
Arr. Sy Johnson

Spain Chick Corea
(b. 1941)
Arr. Paul Jennings

PROGRAM NOTES

Southside Swinger Howard Rowe

This tune is a standard blues shuffle, with some nicely scored writing that positions the instrumentalists within small combo and big band settings. The interesting thing about the work is the way it manages to mix both the blues elements, such as the simple harmonic progression and walking bass lines, with the colors of a big band. It harkens back to the days and style of Louis Armstrong blended with Glenn Miller aesthetics.

Red Clay Freddie Hubbard, Arr. Mike Crotty

Composed by trumpeter Freddie Hubbard, this was the title track for Hubbard's 1970 album. Emerging from the hard bop era, this work combines blues influences with jazz fusion elements, particularly with the use of modalism. While the melody grooves along the top, the harmonies underneath are subdued but colorful, and the rhythm section lays out a traditional cha-cha feel.

Southeast Sixstep Eric Richards

While listening to this work, you may have an inherent sense that something may seem a little jilted. That's because this tune is in 6/4, and also switches between a Latin feel and swing groove. The opening is rather creative, requiring the whole ensemble to clap what seems like clave-like rhythms, which leads into members of the rhythm section coming in, and we eventually arrive to a duet

between alto saxophone and trumpet presenting the melody before the rest of the band joins in.

Granada Smoothie

Mark Taylor

This tune has its origins in the Stan Kenton library, appearing on the 1976 album *Journey into Capricorn*, which featured soloists Jeff Uusitalo on trombone and Tim Hagans on flugelhorn. This piece opens with the whole band in unison with a driving melodic line, one that resembles a piece of a solo feature. The rest of the work centers on a duet between trombone and trumpet with occasional chorus hits and swells from the rest of the instrumentalists, all carried over a danceable samba backdrop from the rhythm section.

Everything In Its Right Place

Radiohead, Arr. James Miley

Somehow, even though the material presented is rather limited, the piece manages to hold onto your attention by placing you in an entranced state. An arrangement of one of the group's many popular songs, Radiohead is one of the most recognizable alternative rock bands of our time. The piece works in layers, with the opening material presented on keyboard which repeats throughout the rest of the piece. All the other components work together to create a sonic landscape from which occasional dynamic undulations and subtle shifts in tonal centers occur.

Mirage

Rick Hirsch

As the title suggests, this work is a narrative, best described by the notes in the score: "Its musical narrative portrays a lonesome caravan aimlessly plodding through the desert. They happen upon an Eden-in-the-Sahara and party in ecstasy—until their Eden vanishes suddenly." This imagery is achieved with the use of extended techniques at the opening, which then leads into a slow development of musical material, as if trudging through sun and heat. The auxiliary percussion comes in and drives the tempo towards the entrance of the whole group. After the solo sections, we hear some

of the traditional shout choruses that end up winding down towards the end of the work. And just as the piece started, it dissolves into the wind, just like a mirage.

Hunting Wabbits

Gordon Goodwin

If you were asked how a piece of music can be "cheeky," this would be the one. Appearing on *Gordon Goodwin's Big Phat Band XXL* album in 2003, this work is an homage to those classic cartoons of the 40's and 50's. Great animations in their own right, but also elevated by the brilliant musical writing that accompanied many of the whimsical actions on the screen. This piece features the saxophone sections, highlighting them right at the beginning and throughout with tightly scored parts. One can only imagine what action this music would accompany.

Here's That Rainy Day J Van Huesen & J. Burke, Arr. Dee Barton

Another tune from the Stan Kenton library, this appeared in the 1970 album *Live at Redlands*. As the title suggests, this has a connection to the University of Redlands with the album being recorded on the grounds that summer of '70. This is another tune taken from Broadway, specifically *Carnival in Flanders* (1953). The majority of the work is mellow and rather melancholy, with drawn out phrases and occasional swells that are not exciting but more like bursts of saddened cries. This, while the rhythm section provides a slow ballad feel in the background. This reflects the work's original lyrics:

Maybe

I should have saved

Those leftover dreams

Funny

But here's that rainy day

Here's that rainy day

They told me about

And I laughed at the thought
That it might turn out this way
Where is that worn out wish
That I threw aside
After it brought my love so near

Funny how love becomes
A cold rainy day
Funny
That rainy day is here

It's funny
How love becomes
A cold rainy day

Funny
That rainy day is here

Moanin' Charles Mingus, Arr. Sy Johnson

If you find yourself making some sort of “oomph” vocalization or shaking your head at the opening solo, you are not alone. The star of this work is the very often neglected member of the saxophone section, the baritone saxophone. This tune originally appeared on bassist Charles Mingus's 1959 album *Blues & Roots*. The solo transcription which will be presented however, comes from the 1993 album *Nostalgia in Times Square* which featured Ronnie Cuber on baritone saxophone. The baritone also leads the rest of the work, which is a traditional fast swing tune with some richly scored harmonies and melodies that shift from a heavy texture to lighter ones.

Spain Chick Corea, Arr. Paul Jennings

A tune that has become a classic in the jazz world, this piece appeared on Chick Corea's 1973 album with Return to Forever called *Light as a Feather*. Opening with a slow and romantic Spanish-like fanfare,

the piece quickly morphs into a fast Latin groove. The saxophones introduce the work's main theme which features sharp and pointed rhythms, in contrast to the lyrical response from the trombones. The rhythm section creates a samba groove on which the melodic material dances, and the overall feel of the piece is exciting yet casual.

STUDIO BIG BAND

Saxophones

Jeffrey Boehl, alto
Trueman Gibson, alto
Michael Kalb, tenor
Connor Edmundson, tenor
Manuel Perez, bari
Gerardo Lopez, flute

Trombones

Jonathan Heruty
Marcelo Aguinaga
Ihab Hamideh
Todd Thorsen, bass

Trumpets

Jacob Ferntheil
Jorge Araujo-Felix
Matthew Richards
Andrew Priester

Rhythm Section

Thandiwe Sukuta, piano
Marcel Valenzuela, guitar
Fatima Baeza, bass
Collin Tarr, aux. percussion and vibes
Tate Kinsella, drum set

For a complete calendar of School of Music events visit
www.redlands.edu/music