



CONSERVATORY OF MUSIC

STUDIO BIG BAND
Dr. David Scott, director

Wednesday, March 27, 2024 at 8 p.m.
CASA LOMA ROOM

Invitation	Bronislau Kaper (1902-1983) arr. Frank Mantooth
Blues in Hoss Flat	Frank Foster (1928-2011) Count Basie (1904-1984) arr. Mark Taylor
Luck Be A Lady	James Van Heusen (1913-1990) Sammy Cahn (1913-1993) arr. Jon Harpin
Street Scene	Alfred Newman (1900-1970) arr. Gene Roland
Computer	Bob Mintzer (b. 1953)
Cheek to Cheek	Irving Berlin (1888-1989) Paul Weston (1912-1996) arr. Myles Collins
Black Hole Sun	Chris Cornell (1964-2017) arr. James Miley
Bernie's Tune	Bernie Miller (1919-1945) arr. Gene Rolano

PROGRAM NOTES

Invitation

Bronislau Kaper (1902-1983), arr. Frank Mantooth

This tune was originally featured in the 1950 film *A Life of Her Own* and was nominated for the Golden Globe for Best Score. Surprisingly, it only became a jazz standard after being used in a second film, 1952's *Invitation*. This version, arranged by Frank Mantooth, takes a departure from its American Songbook roots, and gives the song some Latin flair.

Blues in Hoss Flat

Frank Foster (1928-2011), Count Basie (1904-1984), arr. Mark Taylor

Count Basie and Frank Foster were known to have collaborated frequently. In fact, Basie taught Foster most of what he knew about creating big band arrangements and simplifying them enough to leave room for the music to swing. Foster would end up arranging and composing many tunes for Basie's band, including his most well-known composition *Shiny Stockings*. In June of 1986, Foster would succeed Thad Jones as the leader of the Count Basie Orchestra and would go on to receive two Grammy Awards while leading the group.

Luck Be A Lady

James Van Heusen (1913-1990), Sammy Cahn (1913-1993), arr. Jon Harpin

Luck be a Lady was premiered in the musical *Guys and Dolls*, and was first sung by Robert Alda. The lyrics are said by character Sky Masterson who's in the middle of a bet he's hoping to win. The outcome of this bet will decide whether or not he's able to save a relationship with the girl of his dreams. Our arrangement of this tune was popularized by Frank Sinatra and opens featuring dramatic hits from the band.

Street Scene

Alfred Newman (1900-1970), arr. Gene Roland

Street Scene comes from the score of a 1931 film of the same name produced by Samuel Goldwyn and directed by King Vidor. The score was written by Alfred Newman and was his first complete film score. *Street Scene* was specifically inspired by the style of George Gershwin's *Rhapsody in Blue*. The story of *Street Scene* takes place in a short amount of time, only from one evening until the following afternoon. It follows the story of a New York family and the strange happenings of a day in their life.

Computer

Bob Mintzer (b. 1953)

Bob Mintzer is a jazz saxophonist, arranger, and educator who lives in Los Angeles, California. He currently holds the Barbara and Buzz McCoy endowed chair at the USC Thornton School of Music and is a 30-year band member of the Yellowjackets. He's written over 500 pieces and arrangements and has played on over 1,000 recordings. *Computer* is featured on the album *Incredible Journey* as the fourth track.

Cheek to Cheek

Irving Berlin (1888-1989), Paul Weston (1912-1996), arr. Myles Collins

Cheek to Cheek was initially written by Irving Berlin for singer Fred Astaire, who would be featured as the lead in his new musical *Top Hat*. Astaire sings this song to co-star, Ginger Rogers, as they dance together. This tune was named the #1 song of 1935, and a year later it was nominated for the Best Song Oscar. This tune proves to be popular, having been recorded by over 400 artists, including Frank Sinatra, Ella Fitzgerald and Louis Armstrong, Guy Lombardo, and Tony Bennett and Lady Gaga.

Black Hole Sun

Chris Cornell (1964-2017), arr. James Miley

Black Hole Sun was written by Soundgarden frontman Chris Cornell on his way home from Bear Creek Studio in Woodinville. Talking about the inspiration for the song, he says, "I heard 'blah blah blah black hole sun blah blah blah.' I thought that would make an amazing song title, but what would it sound like?" He says the song was written in about 15 minutes and was worried the band wouldn't like it - ironically, it then became a massive summer hit.

Bernie's Tune

Bernie Miller (1919-1945), arr. Gene Rolano

Contrary to most musical works of the modern day, *Bernie's Tune* is theorized to not have been discovered until after its composer, Bernie Miller, was deceased. Popularized by the Gerry Mulligan Quartet featuring Chet Baker on the trumpet, this tune helped to bring attention to the West Coast Jazz movement of the 1950s. This was a popular tune to play during jam sessions, even though very little was known about Miller, other than that he was a piano player from Washington D.C.

STUDIO BIG BAND

SAXOPHONES

Rowan Glover, lead alto
Emma Boyd, alto
Madelyn Olsen, lead tenor
Anyssa Penalosa, tenor
Jonathan Lopez, bari

TROMBONES

Jase Gooden
Justin Pompa
Paige Neuenswander
Ernest Lopez, bass
Brian Linares, tuba

TRUMPETS

Angel Rivas, lead trumpet
Ivan Rivas
Paul Dempsey
Denny Duran-Flores

RHYTHM SECTION

Alejandro Ruiz, piano
Juliana Williams, guitar
Ethan Lotrario, bass
Kaitlin Schaubmayer, drum set

VOCALS

Macy Ritchie
Ethan Hebel

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC LAND ACKNOWLEDGEMENT

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 Conservatory 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.