

Saxophone
Sean Edwards
Kelsey Broersma
Ryan Garigliano
Nicholas DeMartini
Hope Watts

Trombone
Bill Saulnier
Elisabeth Mandel
Leah Rubinstein
Gustavo Chino
Ben Solis

Trumpet
Miles McAllister
Steven Morics
John Tribelhorn
Mark Omiliak

Rhythm Section
Daniel Pendergrass, guitar
Travis Halachis, guitar
Leah Oubre, piano
Susana Quinteros, bass
Sam McAdam, drums
Pete Gibson, drums



STUDIO BIG BAND

David L. Scott, Director

Wednesday, October 27th, 8 p.m.
CASA LOMA ROOM

Isfahan

Duke Ellington (1899-1974)
Billy Strayhorn (1915-1967)
Arr. Frank Mantooth

The African Waltz

Galt Macdermot (b. 1928)
Mel Mitchell (b. 1979)
Norman Sachs (1925-2010)

Good Morning Irene

James Dale
Arr. Rob McConnell

The Southeast Sixstep

Eric Richards (b. 1959)

Let It Be Me (Je T'Appartiens)

Gilbert Becaud (1927-2001)
Arr. Bob Lowden

Pernod

Nick Ayoub (1926-1991)

High Maintenance

Gordon Goodwin (b. 1954)

Giant Steps

John Coltrane (1926-1967)
Arr. Mark Taylor

SCHOOL OF MUSIC UPCOMING EVENTS

10/29/10 Madrigal Singers at 8 pm in Memorial Chapel
11/06/10 Redlands Symphony at 8 pm in Memorial Chapel
11/07/10 Madrigal Singers at 10 am in Memorial Chapel
11/11/10 UofR Orchestra at 8 pm in Memorial Chapel
11/12/10 Composition Studio Recital at 7 pm in
Frederick Loewe Performance Hall
11/13/10 Faculty Recital with Pave Farkas, violin, at
2 pm in Frederick Loewe Performance Hall
11/13/10 Graduate Recital – Michael Stairs, voice at
7 pm in Frederick Loewe Performance Hall
11/13/10 Silent Movie Concert featuring Robert Salisbury
At 7:30 pm in Memorial Chapel
11/14/10 Feast of Lights Vigil at 7:30 pm in Memorial Chapel
11/15/10 2010 Solo/Concerto Competition Finals beginning
at 1 pm in Memorial Chapel
11/16/10 Wind Ensemble Concert at 8 pm in Memorial Chapel

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

Isfahan

By Duke Ellington and Billy Strayhorn; Arranged by Frank Mantooth

Formerly known as “Elf”, Isfahan was recorded on Duke Ellington’s album the Far East Suite and had in fact been written months prior to his 1963 world tour. Isfahan is a city located about 340 km south of Tehran and is the capital of Isfahan Province and Iran’s second largest city (after Tehran).

The African Waltz

By Galt MacDermot, Mel Mitchell and Norman Sachs

The African Waltz is a track on the album African Waltz by jazz saxophonist Cannonball Adderley. This album was released on the Riverside label and performed by Adderley with an orchestra conducted by Ernie Wilkins

Good Morning Irene

By James Dale; Arranged by Rob McConnell; Edited by Bob Lowden

Jimmy Dale is a Canadian arranger, composer, conductor, organist, and pianist of English birth. He was active as a music director for both Canadian and United States television during the 1970s and 1980s. He has also composed several film and television scores and written a number of television theme songs and jingles. He has also worked as an arranger and pianist for both performances and recordings with several notable artists including Rob McConnell and the Boss Brass.

The Southeast Sixstep

By Eric Richards

Eric Richards—composer, arranger, conductor, trombonist, and educator—is active in a wide range of musical media. His works have been heard worldwide in performances and recordings by numerous ensembles, including the U.S. Army Field Band and Jazz Ambassadors, USAF Airmen of Note, University of Northern Colorado Jazz Lab Band I, Oregon Jazz Ensemble (University of Oregon), National Symphony Orchestra, Boston Pops Orchestra, Dallas Wind Symphony, Millikin University Wind Ensemble, A La Carte Brass and Percussion, Tommy Lepson and the Lazy Boys, and Sunrise String Quartet.

Let It Be Me (Je T’Appartiens)

English Words by Mann Curtis; French Words by Pierre de Lance;
Music by Gilbert Becalud; Arranged by Bob Lowden

Let It Be Me is a popular song originally published in 1955 as “Je t’appartiens” with music by Gilbert Bécaud, who was also the first to record it, and lyrics in

French by Pierre Delanoë. The English language version, with lyrics by Mann Curtis, was introduced by Jill Corey when she performed it on the television series Climax! in 1957. Corey’s version, with orchestration by Jimmy Carroll, was released as a single and met with modest success. The most popular version of “Let It Be Me” was released by The Everly Brothers in 1960. It became a top ten hit on the Billboard Hot 100, reaching number seven. The harmony arrangement of this version was often emulated in subsequent remakes.

Pernod

Composed and Arranged by Nick Ayoub

Ayoub began his professional career in 1943, soon playing tenor saxophone in the dance or jazz bands of Johnny Holmes, Maynard Ferguson, the saxophonist Freddie Nichols, and the trombonist Jiro ‘Butch’ Watanabe. Though a leading studio musician in Montreal by the early 1950s, and occasionally an oboist (and less frequently a saxophonist) with the MSO, he remained active in jazz. An Ayoub quintet performed at the 1963 Montreal Jazz Festival and other Ayoub bands (usually with trumpeter Alan Penfold and pianist Art Roberts) appeared in Montreal clubs, in concert and on various CBC radio jazz programs through the 1970s. His jazz work was more sporadic thereafter - eg, at the 1988 FIJM with Skip Bey (bass) and Nelson Symonds (guitar).

High Maintenance

By Gordon Goodwin (ASCAP)

Gordon Goodwin is a Grammy award-winning American studio pianist, saxophonist, composer, arranger and conductor. High Maintenance is from the album XXL as recorded by the Big Phat Band.

Giant Steps

By John Coltrane; Arranged by Mark Taylor

Giant Steps was composed and recorded in 1960 on the album “Giant Steps”. This was the second album to be recorded by the Atlantic label, and marked the first time that all of the pieces on a recording had been composed by John Coltrane. The recording exemplifies Coltrane’s melodic phrasing that came to be known as sheets of sound, and features the use of a new harmonic concept now referred to as Coltrane changes. Jazz musicians continue to use the “Giant Steps” chord progression as a practice piece and as a gateway into modern jazz improvisation. The ability to play over the “Giant Steps”/Coltrane cycle remains to this day one of the benchmark standards by which a jazz musician’s improvising skill is measured.