

UNIVERSITY OF

Redlands
 SCHOOL OF MUSIC

STUDIO JAZZ BAND
 David Scott, Director

Wednesday, December 7th, 2011 - 8 p.m.
 GLENN WALLICHS THEATER

Life with Thilo	Bob Mintzer (b. 1953)
Another Life	Pat Metheny (b. 1954) arr. Bob Curnow
I Hope in Time a Change Will Come	Oliver Nelson (1932-1975)
2+2=5 (The Lukewarm)	Radiohead arr. Florian Ross
Paranoid Android	Radiohead arr. by Ken Schaphorst
Souvenir	Benny Carter (1907-2003) arr. Eric Richards
That Mean Loach!	Michael A. Garman (b. 1988)
Pegasus	Hank Levy (1927-2001)
Donna Lee	Charlie Parker (1920-1955) arr. Rick Lawn

Life with Thilo

Tenor saxophonist, Bob Mintzer, composed this work while working in Germany with Thilo Berg. Thilo Berg is a percussionist and big band leader in Germany that Mintzer worked with in the late 1980's. The chart is written a calypso-jazz style with several fat ensemble sections and dueling sax solos.

Another Life

Another Life was originally recorded by The Pat Metheny group on the 2002 album *Speaking of Now*. On this album Metheny, a talented jazz guitarist, wanted to capitalize on the strengths of various members of his ensemble. Metheny opens the chart with a vocal chorale, sung by his percussionists, replaced with the brass section for this arrangement. Curnow retained the guitar solo, filling out the tune with additional voices available from the big band.

I Hope in Time a Change Will Come

I Hope in Time a Change Will Come was recorded by the Oliver Nelson Jazz Orchestra on *Black, Brown, and Beautiful* and re-issues on *A Dream Deferred*. *Black, Brown, and Beautiful* is a stirring album dedicated to Martin Luther King. This chart features soprano saxophone on one of the most heart-rending, beautiful melodies that Oliver Nelson composed.

2+2=5 (The Lukewarm)

“This tune is about guitar. Guitar, guitar and more guitar. So what do you do with it for a big band? I decided to stick with the original as much as I could, not trying to imitate the guitar excessively with the ensemble. For the head in, I tried to keep it as simple as the original, using just two-voice harmony plus the guitar accompaniment. I really like the impact Radiohead's bass had when it finally entered in their version, so I also kept the bass out of my arrangement until well into the tune. I think the original's form is well constructed, so I felt no need to change that, but in this jazz context I wanted some space for improvisation. In order to make it clear to the listener that the improvised part is an added feature, I decided not to use harmonic progression or groove that had been used in the original. Instead, I constructed something entirely new and appended it to the end of the arrangement. The piano arpeggios serving as the basis for the improvised part appears briefly at the beginning of the arrangement, giving the listener the chance to remember.” – Florian Ross

Paranoid Android

“I like Radiohead's *Paranoid Android*. I like its ambitiousness, stitching together three radically contrasting musical ideas. So one of my goals was to communicate what I admire about the piece as directly as possible. I decided early on to feature the piano, an instrument that is not featured on the original recording. This started after orchestrating Radiohead's opening guitar accompaniment figure for piano, saving the big band's guitar part for the lead guitar figures. The role of the piano reaches its climax with the arrangement of the opening of the slow theme as a solo (“Rain down, Rain down over me”). This piano solo had two associations for me, reminding me of Chopin, while at the same time recalling Brad Meldau, whose

cover of *Paranoid Android* was always on my mind. (Interestingly, Brad arranged this part for brass.) One of the biggest challenges was in handling the transitions between sections. As much as I love Radiohead's recording, I wanted to try to make the transition into the slow theme less jarring, with a slightly different harmonic path coupled with the addition of a piano cadenza. Also, I never quite bought into Radiohead's ending. Initially, I considered ending the piece in the slower tempo. But in the end, I went with a more abbreviated return to the initial groove." – Ken Schaphorst

Souvenir

This arrangement of Benny Carter's ballad was recorded on a tribute album, *The Legacy of Benny Carter*, by the Army's Jazz Ambassadors. *Souvenir* has been recorded and arranged by many jazz artists. This particular arrangement features the pianist and includes a double time ensemble soli section in the middle of the chart. Benny Carter had one of the longest and most productive careers in jazz history.

That Mean Loach!

"Rare for perhaps most composers, the title was conceived before I began this work. *THAT MEAN LOACH!* refers to my in-laws' fish, which terrorizes all of the other fish in the tank. It darts around and jabs the fish unexpectedly, and moves unpredictably in sharp, contrasting directions. Originally, I had sought to mold the work much more traditionally, with a catchy, blues-oriented melodic head, and filled with solos. However, the inspiration to go with something much more angular struck, and I saw an opportunity to make the melody a 12-tone row. I had never composed an entire work in strict 12-tone technique before, and this seemed a great avenue to explore the disjunct dissonances. Consequently, the work is void of chord changes, solos, and most discerning elements that make jazz, "jazz". However, I have always found the jazz band medium appealing, regardless of the pitches, and considering the available harmonies associated with extended chromatic tertian chords, jazz has its own history of dissonance. Simply building on that, I only organized the pitches in a slightly different manner."

–Michael Garman

Pegasus

Pegasus was composed for the Stan Kenton big band and recorded on *Journey into Capricorn*. This is one of Levy's most popular charts that he did for Kenton's big band. Levy was known as a saxophonist and jazz composer who frequently composed in usual time signatures. This chart is no exception; composed entirely in 6/8.

Donna Lee

Donna Lee was first recorded in May of 1947 by Charlie Parker's All Stars which included Miles Davis on trumpet, Bud Powell on piano, Tommy Potter on bass, and Max Roach on drums. Some say the tune is named for bassist Curly Russell's daughter. Charlie 'Bird' Parker began playing in Kansas City and is well known for spearheading the bebop movement in New York City.

Saxophones

Sean Edwards, lead alto
Troy Rausch
Jeff Osarczuk, lead tenor
Michael Taylor
Austin Davis, bari

Trombones

Elisabeth Mandel, lead
Alex Mummery
Lorenzo Williams
Ben Solis, bass trombone

Trumpets

Jason Nam, lead
James Sharp
Nathan Bujanda-Cupul
Caitlin Curran
Ubaldo Batiz

Rhythm Section

John Tribelhorn, piano
Leah Oubre, piano
Tyler Nuffer, guitar, bongos
Alyssa Adamson, bass
David Mantle, drums

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