

UNIVERSITY OF  
**R**Redlands  
SCHOOL OF MUSIC

STUDIO JAZZ BAND  
David Scott, Director

Friday, October 28<sup>th</sup>, 2011, 12 p.m.  
HUNSAKER PLAZA

Thaditude	Steve Wiest
23° North 82° West	William Russo (1928-2003) Arr. Bob Curnow
Moten Swing	Buster (1877-1956) Benny Molten (1894-1935)
Emancipation Blues	Oliver Nelson (1932-1975)
Another Life	Pat Metheny (b. 1954) Arr. Bob Curnow
Sugar	Stanley Turrentine (1934-2000) Arr. Mark Taylor
Meeting of the Minds	Bob Mintzer (b.1953)
Licked Clean	David Metzger
Chet's Call	Pat Metheny (b.1954) Lyle Mays (b. 1953) Arr. Bob Curnow
Between the Devil and the Deep Blue Sea	Ted Koehler (1894-1973) Harold Arlen (1905-1986) Arr. Lennie Niehaus

**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, trombone

**Trumpets**

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

**Rhythm Section**

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

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### **Thaditude**

Composer, arranger, and trombonist Steve Wiest wrote *Thaditude* as a tribute to Thad Jones – one of the greatest jazz composers. Thad Jones was a trumpeter and composer who spent nine years playing with and arranging for Count Basie. His style evolved from his interaction with Basie and his time spent composing for the Thad Jones – Mel Lewis Orchestra. Steve Wiest used two Thad Jones charts, “Big Dipper” and “Don’t Git Sassy”, as inspiration for this work. *Thaditude* is written with exacting dynamics and articulations to emulate the playing style of the Thad Jones – Mel Lewis Orchestra.

### **23° North, 82° West**

*23° North, 82° West* was first recorded in 1952 on Stan Kenton’s album *New Concepts of Artistry in Rhythm*. After the sax solo Russo changes the meter to 7/4 (quite unusual for jazz musicians) which changes back to 4/4 after two measures. However, he has written rhythmic figures that continue in the trombones that are still in 7, creating a layering between the 4/4 time and 7/4 time feel. The title represents the coordinates for Havana, Cuba.

### **Moten Swing**

*Moten Swing* was composed by cousins Buster and Bennie Moten, and was first recorded in 1932. They performed in Kansas City, MO during the 1920’s and 30’s defining what became known as the “Kansas City Style”, a hard-swinging bluesy jazz. Their ensemble later formed the core of Count Basie’s big band. *Moten Swing* is a thirty-two bar AABA form based on the chord progression to “You’re Driving Me Crazy” (not by Brittney Spears). *Moten Swing* has been recorded by many artists including vibraphonist Cal Tjader, pianist Oscar Peterson, and guitarist Kenny Burrell.

### **Emancipation Blues**

*Emancipation Blues* was recorded on *Afro-American Sketches* by the Oliver Nelson Orchestra in 1961. The album pays tribute to the history of African Americans in the United States beginning with the conflicts between African natives and slave traders and ending in Nelsons’ own era. The *Jazz Suite of Afro-American Sketches* contains seven parts; *Emancipation Blues* is the third and its features include Gospel style chorale writing and a New Orleans style march.

### **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, and maintaining the interplay between the chorale and Latin sections.

### **Sugar**

*Sugar* acted as the title track for Stanley Turrentines 1970 album *Sugar*. Both the album and the hit chart helped Turrentine to break in with a mainstream audience. Frequently called “The Sugar Man” Turrentine was known for his distinctive big, warm tenor sax sound. This particular version of *Sugar* was arranged for big band by Mark Taylor. *Sugar* is a relaxed swing chart with a laid back feel. As seen on the original album cover, it is toe lickin’ good!

### **Meeting of the Minds**

*Meeting of the Minds* is composed and arranged for big band by tenor saxophonist Bob Mintzer. Mintzer describes the work as a contemporary afro-latin-funk piece using polyrhythms and over the bar-line phrasing. Mintzer pulls from many cultures to create this chart layering African rhythms, Latin influenced melody, and funk bass lines.

### **Licked Clean**

*Licked Clean* is an original chart composed by David Metzger. The chart opens with an up-tempo swing shuffle which changes to a half-time funk-shuffle for the middle, and a return of the swing feel for the shout chorus. The funk-shuffle section features a unison line in the trombones and bari-sax. This piece really cooks!

### **Chet’s Call**

*Chet’s Call* Pat Metheny said that this piece was written for a gig that never happened with bassist Charlie Haden, drummer Billy Higgins, and the famous trumpeter Chet Baker. It was never recorded by the Pat Metheny Group and was “lost” until 1985 when it was discovered on a radio transcription. Ironically *Chet’s Call* does not feature a trumpet solo but more appropriately a guitar solo as performed by Metheny on the radio show.

### **Between the Devil and the Deep Blue Sea**

This Koehler-Arlen tune was first performed in the Cotton Club during the height of the Harlem Renaissance in 1931. Unlike many of the other songs from this collaboration it continues to be a hit and has been recorded by many artists including Ella Fitzgerald, Benny Goodman, and Thelonious Monk. The lyrics, like the title, discuss making a choice between two undesirable situations.