

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

JAZZ IMPROVISATION ENSEMBLES

Dan Murphy, Director

STUDIO JAZZ BAND

David Scott, Director

Wednesday, February 23rd, 8 p.m.
GLENN WALLICHS THEATER

THE ONE O’CLOCK JAZZ IMPROVISATION ENSEMBLE

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| Minha Saudade | Joao Donato Joao Gilberto |
| Keep Me In Mind | John Scofield |
| Sophisticated Lady | Duke Ellington Irving Mills Mitchell Parish |
| Southern Pacific | John Scofield |

THE ELEVEN O’CLOCK JAZZ IMPROVISATION ENSEMBLE

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|---------------|-----------------|
| Split Kick | Horace Silver |
| Metamorphosis | Bruce Gertz |
| Pools | Donald Grolnick |
| Inner Urge | Joe Henderson |

STUDIO JAZZ BAND

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| Robbin’s Nest | Sir Charles Thompson (b. 1918) “Illinois” Jacquet (1922-2004) arr. Sammy Nestico (b. 1924) |
| Jumpin’ in the Future | Gunther Schuller (b. 1925) |
| All Blues | Miles Davis (1926-1991) arr. Dave Barduhn |
| All Set | Milton Babbitt (1916-2011) |
| Blues and the Abstract Truth | Oliver Nelson (1932-1975) |

STUDIO JAZZ BAND PROGRAM NOTES

Robbin’s Nest

Robbin’s Nest was composed in 1947 by Sir Charles Thompson and Illinois Jacquet and is arranged by Sammy Nestico. Charles Phillip Thompson (b. 1918), is a swing and bebop pianist, organist and arranger. He was dubbed Sir Charles Thompson by saxophonist Lester Young. Jean-Baptiste Illinois Jacquet (1922–2004) was a jazz tenor saxophonist critically recognized as one of the first R&B saxophonists. Jacquet also doubled on the bassoon, one of only a few jazz musicians to use the instrument. Samuel “Sammy” Louis Nestico (b. 1924) is a prolific and well known composer and arranger of big band music. Nestico is most known for his arrangements for the Count Basie orchestra.

Jumpin’ in the Future

Written in 1948, Jumpin’ in the Future is a work showcasing Gunther Schuller’s “Third Stream” approach, combining chromatic harmony and contemporary classical music with the swing of jazz. Schuller’s realizations and orchestrations of music by composers from Tallis and Monteverdi to John Knowles Paine and Charles Ives coexist with his concert ensemble arrangements of classic jazz, standards, and ragtime music by Jelly Roll Morton, Dizzy Gillespie, Duke Ellington, and many others.

All Blues

All Blues is a composition from the influential 1959 album Kind of Blue by the famous jazz trumpeter/composer Miles Davis. This tune is a twelve bar blues in 6/8, and the piece is distinctive by the bass ostinato that reoccurs throughout the duration of the piece. This is arguably one of the most significant tracks from this album as it brought forth the new style called “cool” jazz.

All Set

In Milton Babbitt went to New York University, where he studied music with Philip James and Marion Bauer. There he became interested in the music of the composers of the Second Viennese School, and went on to write a number of articles on twelve tone music including the first description of combinatoriality and a serial “time-point” technique. After receiving his bachelors degree in 1935 with Phi Beta Kappa honors, he studied under Roger Sessions, first privately and then later at Princeton University. At the Princeton he joined the music faculty in 1938 and received one of the University’s first Master of Fine Arts degrees in 1942. In 1948, Babbitt joined Princeton University’s music faculty and in 1973, became a member of the faculty at the Juilliard School in New York

Blues and the Abstract Truth

The song Blues and the Abstract Truth is the title track from the 1964 album More Blues and the Abstract Truth, which Oliver Nelson composed and arranged as a sequel to his original 1961 album Blues and the Abstract Truth. These albums made his name as a composer and arranger, and he went on to record a number of big band albums, as well as working as an arranger for Cannonball Adderley, Sonny Rollins, Eddie Davis, Johnny Hodges, Wes Montgomery, Buddy Rich, Jimmy Smith, Billy Taylor, Stanley Turrentine, and many others. He also led all-star big bands in various live performances between 1966 and 1975. Nelson continued to perform as a soloist during this period, though increasingly on soprano saxophone.

THE ONE O’CLOCK JAZZ IMPROV ENSEMBLE

Shannon Canchola, flute
Kelsey Broersma, saxophone
Sean Murphy, guitar
Tyler Nuffer, guitar
Bill Saulnier, trombone/percussion
Dan Murphy, piano
Alyssa Adamson, bass
Peter Gibson, drums
Nina Fernando, vocals

THE ELEVEN O’CLOCK JAZZ IMPROV ENSEMBLE

Sean Edwards, saxophone
Bill Saulnier, trombone/percussion
Daniel Pendergrass, guitar
Susana Quinteros, bass
Dan Murphy, piano
Barry Lawrence, drums

STUDIO JAZZ BAND

Oboe

Yinchi Chang

Saxophone

Sean Edwards
Troy Rausch
Cameron Nabhan
Kelsey Broersma
Hope Watts

Horn

Olivier Huebscher
Ashley Schmidt

Trumpet

Jason Nam
James Sharp
Nathan Bujanda-Cupul
Ubaldo Batiz

Trombone

Bill Saulnier
Elisabeth Mandel
Kevin Throne
Gavin Thrasher

Tuba

Garrett Karlin

Rhythm Section

Daniel Pendergrass, guitar
Leah Oubre, piano
Lara Urrutia, piano
Alyssa Adamson, bass
Sam McAdam, drums
Barry Lawrence, drums
Christian Lopez, vibes