



STUDIO JAZZ BAND  
David Scott, Director

Tuesday, April 2<sup>nd</sup>, 2013 - 8 p.m.  
CASA LOMA ROOM

STUDIO JAZZ BAND PERSONNEL

Saxophone

Wyatt Maggard, Lead Alto  
David Moreland  
Roberto Ronquillo, Lead Tenor  
Kyle Byquist  
Nicolai Gervasi, Bari

Trumpet

Matthew Busch  
Dan Adams  
Brandon Hansen  
Ubaldo Batiz

Trombones

Eric Davies  
Zach Krug  
Lorenzo Williams  
Alex Mummery  
Kevin Enriquez, Bass Trombone

Rhythm Section

Anthony Ribaya, piano  
Steven Jablonski, guitar  
Spencer Baldwin, bass  
Barry Lawrence, drum set  
Chase Nissen, auxiliary  
percussion, drum set  
David Mantle, vibes

Cabeza De Carne

Matt Harris

Vinifera

Ayn Inserto

On Green Dolphin Street

Bronislau Kaper  
(1902-1983)  
Ned Washington  
(1901-1976)

The Shoes of the Fisherman's Wife are  
Some Jive-Ass Slippers

Charles Mingus  
(1922-1979)

Stick With It

Mark Taylor

Mama Llama Samba

Gordon Goodwin  
(b. 1954)

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## PROGRAM NOTES

### **Cabeza De Carne**

Lightly translated as “Meathead”, Cabeza de Carne is an original composition by Matt Harris. A graduate of the University of Miami and Eastman School of Music, Matt is co-director of Jazz Studies at California State University Northridge, and is a current faculty member at Yellowstone and Idyllwild Arts summer jazz camps. He is currently the VP for California Alliance for Jazz (CAJ) and is a National Panelist for Young Arts based in Miami. On top of his commitment to jazz education, he is also noted for having performed and composed for some of the most notable Jazz musicians the world over. As an exciting salsa chart, Cabeza de Carne is driven by a plethora of Latin rhythms and is most recognizably heard on Bill O’Connel’s CD entitled “That Toddlin’ Town” recorded by the Chicago Skyliners Big Band in 1998.

### **Vinifera**

Composer Ayn Inserto is an energetic creative force on the horizon. She is the winner of two ASCAP Young Jazz Composers’ Awards, and has received various honors including Best Original Composition at the Billy Higgin’s Jazz Festival and the Concord Pavilion Associates Marian McPartland award. In 2008 she was commissioned by the ASCAP to honor the life and work of legendary saxophonist, composer, and former leader of the Count Basie Band, Frank Foster. The result was a multi-layered work called Vinifera, which reflects very well the many facets of Foster’s established career. Beginning with a long-form approach to composition that builds into a broad ensemble sound, Vinifera subtly captures the characteristics that Frank Foster was known for.

### **On Green Dolphin Street**

On Green Dolphin Street was introduced as the main theme to the 1947 MGM film “Green Dolphin Street”. It was based on a novel written by Elizabeth Goudge which tells the story of a young man in 1800s New Zealand who sends to the British Isles for the woman he loves. In an act of carelessness, he addressed his letter to her sister with whom he also shares a past. The story centers on the trials of the young man and his new bride as they attempt to make the marriage work. In 1947, with a string of successful songs and movie scores behind him, Bronislau Kaper was enlisted to write the soundtrack for the production. Surprisingly the theme was not a hit, even with Ned Washington’s lyrics. It would be a decade later that Mile Davis’ recording on 1958 Sessions would establish the composition as a jazz classic and forever imprint the bittersweet tale of lost love.

### **The Shoes of the Fisherman’s Wife are Some Jive-Ass Slippers**

To understand the art of double bass player Charles Mingus it is essential to know that it is rooted in the same general rediscovery of the blues and gospel as any other. However, Mingus stands out as a proud jazz intellectual whose studies on group improvisation and jazz composition really set him and his music apart. As a young musician who cut his teeth with the likes of Louis Armstrong, Mingus had an affinity for “conversational” New Orleans jazz at the outset of his career. Realizing that there is an important dialogue that takes place between a composer and performer which keeps all art forms alive and well, it would soon become his main artistic purpose to highlight the integrity of musical meaning through the use of this subliminal dialogue. This is first noticed by Mingus in a 1956 quintet recording of Pithecanthropus Erectus which is essentially a tone poem in partial free form that influenced the birth of free jazz. The quality in musical conversation from opposite sides of the spectrum, much the same way classical music elicits its artistic value, is just as recognizable in The Shoes of the Fisherman’s Wife... (1972). Essentially an exercise in color, Mingus juxtaposes groups of differing instruments to maximize the contrast of tones, while using shifting dynamics, meter, and tempi on the surface to lure ever-changing textures out of subdued counterpoint. Beneath the surface this composition is one of Mingus’ most daring attempts at fusing the essence of antithetical art forms such as jazz and classical by placing an emphasis on the nature of compositional intent versus the freedom of improvisation. Historically, if one were to follow along the jazz narrative this tune is not far removed from the reaction to the commercialized Swing era that is known as Bop. However, more importantly it should be recognized as an artistic synthesis yielded by one of the first great post-modern artists of jazz.

### **Mama Llama Samba**

Gordon Goodwin is most known as the modern standard-bearer of big band arranging and composing. The eight time GRAMMY nominee first cut into the world of Jazz as a saxophonist and keyboardist early on in his career, appearing on albums by Louie Belson and Gil Scott-Heron in the late 1970s. Shortly after he released his debut solo album entitled, Close to The Edge, on Nova in 1983. It was on this album that Gordon began to seriously showcase his talents as a composer and arranger on tracks such as Mama Llama Samba. With a backbeat of infectious funk-like rhythms on top of a driving samba with sneaky modulations, the tune is representative of Goodwin’s eclectic style as a composer. Following the release he continued to work as a sideman, and gained increasing notoriety as an arranger and orchestrator throughout the 80s, 90s, and 2000s. Today he carries the Big band tradition forward into the new millennium with one of the most exciting jazz ensembles on the planet, Gordon Goodwin’s Big Phat Band.

-Program Notes by Dan Adams