



STUDIO BIG BAND
Dr. David Scott, director

Wednesday, April 5, 2017 - 8 p.m.
CASA LOMA ROOM

Chet's Call	Pat Metheny & Lyle Mays (b. 1954) & (b. 1953) Arr. Bob Curnow
Music from <i>Chicago</i> All That Jazz Cell Block Tango Roxie	Music by John Kander (b. 1927) Lyrics by Fred Ebb Arr. Roger Holmes
Oblivion	Astor Piazzolla (1921-1992) Arr. Bob Curnow
The 4,679,385th Blues in Bb	Rob McConnell (1935-2010)
PEnnsylvania 6-5000	Jerry Gray (1915-1976) Arr. Jeff Hest
Little Brown Jug	Bill Finegan (1917-2008) Arr. Jeff Hest
Sing, Sing, Sing	Louis Prima (1910-1978) Transcribed by Myles Collins

Sing, Sang, Sung	Gordon Goodwin (b. 1954)
Moonlight Serenade	Glenn Miller (1904-1944) Lyrics by Mitchell Parish Arr. Bob Mintzer
Moonlight Serenade	Glenn Miller (1904-1944)

PROGRAM NOTES

Chet's Call Pat Metheny & Lyle Mays

This chart has had an interesting life. It was written by Pat Metheny and Lyle Mays for collaboration between bassist Charlie Haden, drummer Billy Higgins and trumpeter Chet Baker – but the performance never actually took place and it wasn't recorded. The music was "lost in history" for a time, until it was rediscovered in 1985 on a radio transcription. It is a fun swing tune with plenty of solo space and a catchy melody.

Music from *Chicago* Music by John Kander, Lyrics by Fred Ebb

Chicago (1975) is an American musical set in Prohibition-era Chicago. The story is a satire based on real cases and corruptions found in the justice system during the 20's in Chicago. It is based on a 1926 play of the same name by reporter Maurine Dallas Watkins.

Opening in 1975 at the 46th Street Theatre, *Chicago* ran until 1977. Following a London debut at the West End Theatre in 1979 was its Broadway revival in 1996. The Broadway revival holds the record as the longest-running musical revival and the longest-running American musical in Broadway history. It is the second longest-running show in Broadway history, behind only *The Phantom of the Opera*. The West End revival ran for nearly 15 years, becoming the longest-running American musical in West End history. A film version of the musical won an Academy Award in 2002 for Best Picture.

Oblivion Astor Piazzolla

An Argentinian bandoneon player and composer, Piazzolla is known for extensive contributions to the tango. He is credited with a new style of the tango (nuevo

tango) which incorporated jazz and classical elements into the traditional dance music. During Piazzolla's study in Paris with Nadia Boulanger, he was inspired to start his own jazz octet after hearing the great Jerry Mulligan octet during its 1953 European tour. This arrangement of Piazzolla's beautiful melody featuring flugelhorn was written for big band by Robert Curnow; the result of an immersion period of study of the Argentinian master.

The 4,679,385th Blues in Bb

Rob McConnell

Rob McConnell was an extraordinarily talented arranger, a lyrical trombonist and a bandleader with a reputation for perfection and artistic drive that made The Boss Brass the renowned band it became after its debut in the late 60's. In 1988, Rob took a teaching position at the Dick Grove School of Music in California, but gave up his position and returned to Canada a year later. In 1997, McConnell was inducted into the Canadian Music Hall of Fame, and in 1998 was appointed an Officer of the Order of Canada. www.thebossbrass.com

Pennsylvania 6-5000

Jerry Gray

A popular place for big bands to play (and stay) in New York City was the Café Rouge at the Hotel Pennsylvania. This arrangement for Glenn Miller was released in 1940 and was a Billboard top 5 hit for more than four months. The arrangement included vocals by the band from the lyrics written by Carl Sigman.

Little Brown Jug

Bill Finegan

The song composed originally in 1869 by Joseph Winner remained a popular folk tune for many years. During the Prohibition, many "drinking" songs were again popularized. Bill Finegan's arrangement for the Glenn Miller Orchestra in 1939 was a huge hit. These are the lyrics penned by Winner.

My wife and I live all alone,
In a little log hut, we called our own
She loved gin, and I loved rum
I tell you what we'd lots of fun

"Ha ha ha, You and me, Little Brown Jug, Don't I love Thee"

Sing, Sing, Sing

Louis Prima

Louis Prima wrote the tune in 1936 known as *Sing, Sing, Sing* (With a Swing). The Big Bands of the era played many arrangements of the piece, none more popular than the one performed by the Benny Goodman Orchestra. Goodman is quoted in

the book *Hear Me Talkin' To Ya: The Story Of Jazz As Told By The Men Who Made It*, (Shapiro and Hentoff) in this way, "'Sing, Sing, Sing' (which we started doing back at the Palomar on our second trip there in 1936) was a big thing, and no one-nighter was complete without it."

Sing, Sang, Sung

Gordon Goodwin

"Sing, Sang, Sung" mimics the well-known "Sing, Sing, Sing (with a Swing)," originally written by Louis Prima in 1936 and covered by Fletcher Henderson and most famously by Benny Goodman, which became synonymous with the 1930's swing era. "Sing, Sang, Sung" cleverly interprets and re-invents the famous tune. Gordon Goodwin's Big Phat Band is based locally in Los Angeles, and many of their arrangements hark back to classic jazz standards as this one does. Gordon's ability to combine jazz excellence with any musical style makes his writing appealing to fans across the spectrum. Established in 2000, the Big Phat Band's debut recording "Swingin' For The Fences" (Silverline Records) featured guests such as Arturo Sandoval, Eddie Daniels and made history as the first commercially available DVD audio title ever released and the first DVD audio title to receive two Grammy nomination

Moonlight Serenade

Glenn Miller, Arr. Bob Mintzer

Inspired by the 1939 tune of the same name this arrangement in Samba style was scored by Mintzer in 1994. In the jazz world Bob Mintzer is a household name, usually associated with being a saxophonist, bass clarinetist, composer, arranger, leader of a Grammy winning big band, member of the Yellowjackets, and educator. Bob has written over 200 big band arrangements spanning a 34-year career, many of which are performed all over the world by both student and pro bands. His own big band has been nominated for 4 Grammy awards and won a Grammy for best large jazz ensemble recording in 2001 with *Homage to Count Basie* on the DMP label.

Moonlight Serenade

Glenn Miller

Miller's arrangement of Moonlight Serenade became his signature tune or theme song even before its recording and release in 1939. The ballad is often credited with the identifying "Miller sound" which uses the clarinet lead in the saxophone section. The selection was written during a period of study with Joseph Schillinger and is thought to have been most influential in creating this sound.

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STUDIO BIG BAND

Saxophones

Connor Edmundson, alto
Sebastian Gallardo-Hernandez, alto
Michael Kalb, tenor
Sarah Martinez, tenor
Austin Davis, bari
Matthew Dearie, clarinet

Trombones

Jonathan Heruty
Michelle Reygoza
Brian Hotchkiss
Todd Thorsen (bass)

Trumpets

Brandon Hansen
Jacob Ferntheil
Katrina Smith
Matthew Richards
Andrew Priester
Jorge Araujo-Felix

Rhythm Section

Greg Reust, piano
Marcel Valenzuela, guitar
Aidan Coon, guitar, percussion
Benjamin Purper, bass
Tate Kinsella, drumset