

UNIVERSITY OF
RRedlands
SCHOOL OF MUSIC

STUDIO BIG BAND
Dr. David Scott, director

Monday, December 6, 2021 - 8 p.m.
CASA LOMA ROOM

The Deacon	Thad Jones (1923-1986)
Two Cultures	Johnny Richards (1911-1968)
Hyper-Ballad	Björk (b. 1965) Arr. Alan Ferber
Ladybird	Tadd Dameron (1917-1965) Arr. Maria Schneider
New Mambo	Bob Mintzer (b. 1953)
Paranoid Android	Radiohead (1985-present) Arr. Ken Schaphorst
Apollo's Reel	Tom Molter

PROGRAM NOTES

The Deacon

Thad Jones

In many ways *The Deacon* serves as a preview of what was to come from the pen of Thad Jones in the 1960s. Several devices he employs here (e.g. some crunchy voicings, syncopated brass breaks, and sustained tones underneath a shout section) would all go on to pop-up in some of his most famous works of that decade, but made their first appearance in this 1959 arrangement for the Count Basie Orchestra. (Notes by the publisher)

Two Cultures

Johnny Richards

He was a pivotal arranger for some of the more adventurous performances by Stan Kenton's big band in the 1950s and early 1960, such as *Cuban Fire!* and Kenton's *West Side Story*. Richards, born Juan Manuel Cascales, was born in Toluca, Mexico before moving to Los Angeles with his family when he was eight years old. In 1930 Richards enrolled at Fullerton College where he received formal training in music. By the end of the 1930s, he began writing film scores as Victor Young's assistant at Paramount while studying composition with Arnold Schoenberg. Phil Gilbert, trumpeter for Stan Kenton's Big Band, said regarding Richards, "Richards was a highly educated musician with great orchestrating skills, but he was also very disturbed and drank heavily. Cuban Fire was his best, and he wrote some nice ballads like *The Nearness of You* and *The Way You Look Tonight* with no explosions or head-on collisions. We did not enjoy his Back to Balboa charts at all. I hated them. Too hard, and to what end? Uniting those tunes with Latin rhythms was no help at all."

Hyper-ballad

Björk, arr. Alan Ferber

Hyper-Ballad by Alan Ferber was written by Björk and was first released by Björk in 1995. Alan Ferber released it on the album *March Sublime* in 2013. Grammy-nominated trombonist-composer Alan Ferber has been called "one of the jazz world's premier composers and arrangers for larger groups" by *All About Jazz NY*. *Jazz Times* magazine describes Ferber's compositions as "inspired and meticulous" and the *L.A. Weekly* deems him "one of the premier modern jazz arrangers of our time." For the last six years, he has been recognized as one of the leading trombonists of his generation in *Down Beat* magazine's International Critics' Poll and Readers' Poll. His recent composer-arranger commissions include *Kopi Luwak* (2013) and *Luteous Pangolin* (Ben Monder) written for the Atlantic Brass; *Lost In The Hours* for the saxophonist

Paul McCandless for a performance with the NYU Jazz Orchestra at the Blue Note Jazz Club in New York; *I Sing For You* (N King) and *I Get Along Without You Very Well* (H Carmichael) for Sara and Rachel Caswell with the JazzMn Orchestra.

Lady Bird

Tadd Dameron, arr. Maria Schneider

Maria Schneider's music has been hailed by critics as "evocative, majestic, magical, heart-stoppingly gorgeous, imaginative, revelatory, riveting, daring, and beyond categorization." Blurring the lines between genres, her varied commissions stretch from Jazz at Lincoln Center, to The Saint Paul Chamber Orchestra, to the American Dance Festival, and include collaboration with David Bowie. She is among a small few to receive GRAMMYS in multiple genres. Tadd Dameron was one of the most influential, prolific arrangers during the Bebop era, writing for such artists, Dizzy Gillespie, Artie Shaw, Count Basie, Billy Eckstine, Sarah Vaughn, and more. Ladybird features the Tadd Dameron turnaround, which is a cadential tool used at the end of the head.

New Mambo

Bob Mintzer

Bob Mintzer is a saxophonist/arranger/educator who resides in Los Angeles. He is currently holds the Barbara and Buzz McCoy endowed chair at the USC Thornton School of Music. Bob is a 30 year member as saxophonist with the Yellowjackets. He is also the chief conductor of the WDR Big Band in Cologne Germany. Bob has written over 500 big band arrangements, several jazz study books, orchestral and chamber works. He has played on over 1000 recordings and has performed with Tito Puente, Buddy Rich, Thad Jones Mel Lewis Big Band, Eddie Palmieri, Jaco Pastorius, Mike Manieri, Randy Brecker, and the New York Philharmonic.

Paranoid

Radiohead, arr. Ken Schaphorst

Radiohead released their third studio album, "OK Computer" in May 1997. The album depicts a world fraught with rampant consumerism, social alienation, emotional isolation and political malaise; in this capacity, OK Computer has been said to have prescient insight into the mood of 21st-century life. Radiohead chose "Paranoid Android" as the lead single, despite its unusually long running time and lack of a catchy chorus. Colin Greenwood said the song was "hardly the radio-friendly, breakthrough, buzz bin unit shifter [radio stations] can have been expecting", but that Capitol supported the choice. Ken Schaphorst is the chair of Jazz Studies at New England Conservatory.

STUDIO BIG BAND

Saxophones

Connor Edmundson, lead alto
Rowan Glover, alto
Emanuel Esparza, lead tenor
Paige Scalise, tenor
Travis Woliung, bari

Trumpets

Hannah Gaugush, lead trumpet
Angel Rivas
Mark Perez
Jonathan Hathaway
Derrick Ball

Trombones

Steven Medina
Timothy Ruzon
Michael Medina
Justin Pompa
Matthew Nakafuji (bass)

Rhythm Section

Nicholas Slaughter, piano
Ben Davis, guitar
Will Torres, electric bass
Aidan Conley, drum set

UNIVERSITY OF REDLANDS SCHOOL OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

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