



CONSERVATORY OF MUSIC

STUDIO BIG BAND

Dr. David Scott, director

Wednesday, October 19, 2022 at 8 p.m.

CASA LOMA ROOM

In a Mello Tone	Duke Ellington (1907-2003) Arr. Frank Foster
Emancipation Blues	Oliver Nelson (1932-1975)
Over the Rainbow	Harold Nelson (1905-1986) Lyrics by Yip Harburg (1896-1981) Arr. David Wolpe
Summertime	George Gershwin (1898-1937) Arr. Eric Richards
Pennies from Heaven	John Burke (1908-1964) Arthur Johnson(1898-1954) Arr. Alan Baylock
Send in the Clowns	Stephen Sondheim (1930-2021) Arr. Jerry Nowack
Nemesis	Paul Clark
Lil' Darlin	Neal Hefti (1922-2008)
Cabeza de Carne	Matt Harris (b. 1956)

CONSERVATORY 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 Conservatory 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.

PROGRAM NOTES

In A Mellow Tone

Duke Ellington wrote “In a Mellow Tone” (1939) as a variation on “Rose Room” (1917) by Art Hickman, using the same chord changes with an added riff and a number of solos. Also known as “In a Mellotone”, musicians responded with enthusiasm to the changes and went on to make many notable recordings. Duke Ellington was one of the best known and best loved band directors, composers and musicians of the twentieth century. His compositions and arrangements were tailored to highlight and celebrate the talents of the musicians he gathered in his band, and he was known to prefer arranging music to performing it.

Emancipation Blues

“Emancipation Blues” was first released on Nelson’s debut album as a bandleader, Afro/American Sketches, in 1962. Regarding this album, Nelson wrote “I didn’t know a lot about Africa, African people and culture and most important, nothing about African music and rhythm.” Embarking on intense study of those subjects, Nelson spanned his musical portrayals from conflicts between African natives and slave traders to the contemporary civil-rights Freedom Riders of 1961. “I have at last realized the importance of my African and Negro heritage and through this enlightenment I was able to compose 40 minutes of original music which is a true extension of my musical soul.” Other tracks on this album include “Message,” “Jungleaire,” “Disillusioned,” and “Freedom Dance.”

Over The Rainbow

“Over The Rainbow” was written for the 1939 film, The Wizard of Oz. Harold Arlen and Yip Harburg often composed together. Harburg would suggest an idea or title, then Arlen would begin writing music based on that inspiration, which would then inspire Harburg to begin writing lyrics. For their work together on The Wizard of Oz, Harburg claimed his inspiration was “a ballad for a little girl who... was in trouble and... wanted to get away from... Kansas. A dry, arid, colorless place. She had never seen anything colorful in her life except the rainbow”. Arlen decided the idea needed “a melody with a long broad line.”

Summertime

The first half of the twentieth century saw American popular music flourish and take the world by storm. Access to records and record-players allowed worldwide listeners to hear the latest hits, ushering in an era dominated by the great songwriters and lyricists from the 1920s in Tin Pan Alley through the Broadway and Hollywood musicals of the 1950s. The brightest stars of this era (George Gershwin, Harold Arlen, Duke Ellington, Cole Porter, and Irving Berlin, among several others) are credited with creating and contributing to the Great American Songbook – a generally agreed-upon collection of the most popular and memorable songs of the era. Today, jazz and popular musicians simply call these songs “standards.”

George and his older brother, Ira, were known as a dynamic and highly intelligent duo that worked symbiotically. Ira was known as an expressive lyricist and George was known for his musical offerings. Eric Richards reimagines “Summertime” into a funky, Tower of Power rendition.

Pennies From Heaven

“Pennies from Heaven” was written by Johnny Burke and Arthur Johnston for a 1936 movie by the same name. This was the first of many hit lyrics that Johnny Burke wrote for Bing Crosby. This song was one of the biggest hits of the 1930s and reflects the history of that period. It starts with a reminiscence of when the best things were free (the Roaring Twenties) and ends with encouragement to not give up but to wait out the storm (the Great Depression) because good things will follow. Pennies from heaven is a sign of serendipity. In this song, no matter how much it rains, it will all turn out OK in the end. However, this arrangement features our bassist, Josh Grothem, and will have no lyrics.

Send In the Clowns

One of the most important figures in twentieth-century musical theater, Sondheim was credited for having “reinvented the American musical” with shows that tackled “unexpected themes that range far beyond the genre’s traditional subjects” with “music and lyrics of unprecedented complexity and sophistication”. His shows addressed “darker, more harrowing elements of the human experience”, with songs often tinged with “ambivalence” about various aspects of life. “Send In the Clowns” is a song written by Stephen Sondheim for the 1973 musical A Little Night Music, an adaptation of Ingmar Bergman’s 1955 film Smiles of a Summer Night. It is a ballad from Act Two, in which the character Desirée reflects on the ironies and disappointments of her life. Among other things, she looks back on an affair years earlier with the lawyer Fredrik, who was deeply in love with her, but whose marriage proposals she had rejected. Meeting him after so long, she realizes she is in love with him and finally ready to marry him, but now it is he who rejects her: He is in an unconsummated marriage with a much younger woman. Desirée proposes marriage to rescue him from this situation, but he declines, citing his dedication to his bride. Reacting to his rejection, Desirée sings this song.

Nemesis

As a performer on both piano and trumpet, Paul has appeared with Buddy Rich, Steve Allen, Bob Hope, John Davidson, and many others. He has also performed with numerous musical productions and has arranged music for literally hundreds of music organizations, including the Louisville Symphony and the Texas Tenors. In 2011, Paul was inducted into the Jazz Educators Of Iowa Hall Of Fame. Paul Clark retired after teaching instrumental music in Iowa public schools for 32 years. He holds a B.A. in music education from the University of Northern Iowa, where he gained valuable experience in that school’s distinguished jazz program. He is a member of ASCAP and is in frequent demand as an adjudicator and clinician.

Lil’ Darlin

Hefti was an American jazz trumpeter, composer, and arranger. He wrote music for The Odd Couple movie and TV series and for the Batman TV series. He began arranging professionally in his teens, when he wrote charts for Nat Towles. He composed and arranged while working as a trumpeter for Woody Herman providing the bandleader with versions of “Woodchopper’s Ball” and “Blowin’ Up a Storm” and composing “The Good Earth” and “Wild Root.”

Cabeza de Carne

Matt Harris graduated with a BM from the University of Miami and a MM from the Eastman School of Music. He moved to Los Angeles after touring, writing, and recording with jazz legends, Maynard Ferguson and Buddy Rich. He 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. Harris has played with jazz legends including Bobby Shew, Lanny Morgan, Bob Sheppard, Bob McChesney, Howie Shear, Matt Finders, Rob Lockart, Carl Saunders, Chuck Findley, Tim Ries, Bob Summers, John Pisano, Gregg Bissonette, Dan Higgins to name a few. Harris played with drum legends Neal Peart, Chad Smith, Terry Bozzio, and Peter Erskine for the eleventh Buddy Rich tribute concert in New York.

STUDIO BIG BAND

SAXOPHONES

Nathan King, lead alto
Nick Gomez, alto
Steve Alaniz, lead tenor
Jonathan Lopez, tenor
Kayla Rios, bari

TROMBONES

Ernest Lopez
Jase Gooden
Michael Medina
Steven Medina (bass)

TRUMPETS

Angel Rivas, lead trumpet
Paul Dempsey
Justin Pompa
Shant Kalanjian

RHYTHM SECTION

Alejandro Ruiz, piano
Ben Davis, guitar
Joshua Grothem, bass
Aidan Conley, Quentin Jones, drum set

VOCALS

Macy Ritchie