

Title: Constant Deprivation of Monetary Funds (The Beast)

Year of composition: 2014

Duration: 9:40

Year and place of recording: May 1st 2014, Los Angeles, CA, USA.

Interpreters and Instrumentation:

#### Brass

1. Mike Stever Trumpet/Piccolo Trumpet/Flugelhorn 1
2. Daniel Rosenboom Trumpet/ Flugelhorn 2
3. Allen Fogle French Horn
4. Peter Connell Trombone 2
5. Blake Cooper Tuba in C/Tuba in F/Cimbasso

#### Woodwinds

1. Christine Tivolacci Alto Flute/Flute #1
2. Daniel Weidlein Flute #2/ Soprano Sax/Tenor Saxophone
3. Justo Almario Flute#3/Clarinet/ Tenor Saxophone
4. Gavin Templeton Flute/Alto Saxophone/Bass Clarinet/Baritone Sax #1
5. Brian Walsh Clarinet/Bass Clarinet/Baritone Sax #2
6. John Stehney Bassoon/Contrabassoon

#### Rhythm Section

1. Daniel Szabo Piano
2. Alexander Noice Electric Guitar
3. José Gurría-Cárdenas Drumset

#### String Section

1. Tylana Renga Violin 1
2. Eric KM Clark Violin 2
3. Lauren Baba Viola 1
4. April Guthrie Violoncello 1
5. Aniela Perry Violoncello 2
6. Dave Tranchina Doublebass

Marc Lowenstein Conductor

Program Note:

This tune originally featured texts by my late grandmother Esperanza. My grandma's writing is epic and very passionate, a true testament to how she lived her life. Along those lines, I have been very influenced by the vitality and grandiose aspect of musicians within my orchestra like trumpet player Daniel Rosenboom and woodwind player Gavin Templeton, two artists that have set the bar very high on what a consummate musician should aspire to be. I wanted to write some high-octane-string section playing to provide an environment in which Dan's trumpet and Gavin's sax could flourish weaving in and out of the arrangement.

## José Gurría-Cárdenas

With a professional career that spans more than 25 years, Mexican composer Jose Gurría-Cardenas, a.k.a. Gurri, holds a BM from *Berklee College of Music*, and an MM and a DMA in Jazz Studies from the *Thornton School of Music* at the *University of Southern California* (USC) where he studied drums with Peter Erskine, and composition with Vince Mendoza, Bob Mintzer, John Clayton, and National Medal of the Arts recipient Morten Lauridsen. Gurri's many projects have taken him to China, Singapore, Indonesia, Brazil, Holland, Germany, Peru, Cuba, USA, Mexico, Colombia, Puerto Rico, Paraguay, and Guatemala. As drummer/percussionist, Jose Gurría-Cardenas has played with Abraham Laboriel, Howard Alden, Putter Smith, Bill Watrous, Martha González (*Quetzal*), Peter Erskine, Robert Gupta (*L.A. Philharmonic*), She-e-Wu, Daniel Rosenboom, Ciaramella Consort, Debra Nagy, Victor Goines, and Justo Almario. With the USC Thornton Jazz Orchestra he has played with *The Yellowjackets*, and Maria Schneider.

In 2013, José Gurria- Cardenas was recognized as a *Composer of Note* by the *Jazz Education Network*. In 2016, José Gurria- Cardenas has been commissioned by the *Los Angeles Jazz Society* to compose a large-format, multi-movement piece to be performed in the world-prestigious *Angel City Jazz Festival* in the fall of 2016.

Sabian cymbals, Remo drumheads are sponsors of Gurri's career.

Jose Gurría-Cardenas is an adjunct professor at the *National School of Music* (UNAM) in México City teaching a graduate-level theory of music and composition seminar, and runs a private studio of composition for advanced composers from all over the world.

*Three Kids Music*, *Gurrisonic Orchestra's* debut album, Gurri's primary project, was released in the spring of 2016 to wide acceptance from the specialized press.

### José Gurría-Cárdenas/Gurrisonic Orchestra reviews:

"*Gurrisonic Orchestra* projects a sort of hugeness and importance whose portent is completely fulfilled by the quality of the music therein." **AllAboutJazz.com**

"Gurria is a superb, forward-leaning composer." **Jazziz**

"An important voice in Jazz Composition." **LA Weekly**

"Everything about *Gurrisonic Orchestra* exudes majesty. Even at its most minimal, José Gurría's compositions and the musicians' immaculate execution of the countless twists and leaps, lulls and bursts project a certain indefinable eminence. These musicians, as they go through their paces, exude an enormous amount of warmth, inviting you without hesitation to join them on their thrilling ride. You'll want to accept that invitation—again and again." Jeff Tamarkin, **Jazz Times** associate editor.

"Anyone who thinks that the only hugely ambitious jazz orchestras successfully mixing jazz and classical music are located in Europe needs to know about this phenomenal bunch from California and their composer and leader Jose Gurria. This is music that stays fresh no matter how many times you hear it." **The Buffalo News**