

# WESTERN UNIVERSITY JAZZ ENSEMBLE

Dr. Kevin Watson, Artistic Director

## EXTENSIONS

Tuesday, November 26, 2019  
7:30 p.m., Paul Davenport Theatre

### PROGRAM

*O.W.* Mary Lou Williams  
Ed. Rob Duboff & Jeffrey Sultanof

*Extensions* Patty Darling

*I Ain't Gonna Ask No More* Toshiko Akiyoshi

*Ambiance* Marian McPartland  
Arr. Jerry Dodgion

*Struttin' with Some Barbecue* Lillian Hardin Armstrong  
Arr. Mike Tomaro

Intermission

*Seafever* Christine Jensen

*Willow Weep for Me* Ann Ronnell  
Arr. Kris Berg

*If You Could See Me Now* Tadd Dameron & Carl Sigman  
Arr. Melba Liston

*Bird Count* Maria Schneider

### UPCOMING PERFORMANCES

Western University Jazz Ensemble

#### COMMUNITY

Thursday, January 30, 2020, 7:30 p.m.  
Wolf Performance Hall, 251 Dundas St. London

#### CONNECTIONS

Thursday, February 13, 12:30 p.m.  
Paul Davenport Theatre, Talbot College, Western University

#### TRADITIONS

Sunday, March 8, 2:00 p.m.  
London Jazz Society, Mocha Shrine  
Centre, 468 Colborne St., London  
(ticket purchase required)

#### HONOURS

Thursday, March 26, 7:30 p.m.  
Paul Davenport Theatre, Talbot College, Western University

[MUSIC.UWO.CA/ENSEMBLES/JAZZ-ENSEMBLE](http://MUSIC.UWO.CA/ENSEMBLES/JAZZ-ENSEMBLE)

On your way out, please consider recycling your program cover  
using the boxes provided at each exit. Thank you!

## Program Notes

Mary Lou Williams was born Mary Alfrieda Scruggs in Atlanta in 1910. Her family moved to Pittsburgh when she was five, and by the age of eight she was already known in the neighbourhood for her piano skills. She first experienced life on the road as a member of a travelling musical group when she was twelve. Williams later joined a band known as the Clouds of Joy, which was eventually taken over by bassist Andy Kirk and headquartered in Kansas City. For many years Kirk's was the only major big band with a woman instrumentalist. Williams eventually became Kirk's musical director, and by the early 1940s she was providing arrangements not only for the Clouds of Joy, but also for bands led by Jimmie Lunceford, Louis Armstrong, Earl Hines, Tommy Dorsey, Benny Goodman, and Duke Ellington. In the 1940s, Williams' apartment became a salon for the leaders of the bebop movement, including Dizzy Gillespie, Tadd Dameron, Bud Powell, and particularly Thelonious Monk, whose own creativity blossomed under her influence and encouragement. **O.W.** was originally written in 1953 and was named for saxophonist Orlando Wright who was a friend of Mary Lou's. This big band arrangement was written in 1967 for the Duke Ellington Orchestra. Mary Lou would later adapt the tune for chorus, recording it in 1970 as part of Mary Lou's Mass.

[Sources: <https://www.britannica.com/biography/Mary-Lou-Williams>;  
Score notes]

Patty Darling is an Instructor of Music at Lawrence University in Appleton, WI, where she directs the award-winning Lawrence University Jazz Ensemble and also teaches classes in jazz composition and arranging. Considered a leading contemporary composer/arranger for wind and orchestral ensembles, Darling has received awards for her compositions and arrangements from Down Beat Magazine, the Presser Foundation, and the Eastman School of Music. **Extensions** is a funky, hip-hop fusion chart that makes extensive use of counterpoint, layering of tone colors, and part independence.

[Sources: [https://www.lawrence.edu/conservatory/faculty/patty\\_darling](https://www.lawrence.edu/conservatory/faculty/patty_darling)]

Toshiko Akiyoshi is a world-renowned jazz pianist and the only Japanese musician to have received the National Endowment for the Arts Jazz Master Award, considered the most prestigious accolade

## Western University Jazz Ensemble

**Dr. Kevin Watson, Artistic Director**

### TRUMPET

Jazzmine Van Veld\*  
Samantha Lanooy  
Anna Temple  
Eric Tremblay  
Dylan Wright

### TROMBONE

Luke Roussy\*  
Thomas Dewar  
Ashlyn Olson

### REEDS

Devin Howe\*  
Sara Villa  
Joshua Williams  
Adam Lamoureux  
Samantha Johnston  
Chaitravi Kulkarni  
Colin Steinmetz

### GUITAR

Logan Mangano

### BASS

Andrew Kosty  
Michael Ippolito

### DRUMS/ PERCUSSION

Josh Milligan\*  
Evan Chambers  
Rohan Sampy

### PIANO

Henry Cobb Howes

### VOCALS

Carinna Sabetti

*\*Section Leader*

## Young Winds Program

(January - April 2020)

*Instruction for concert band instrumental students in grades 6-9*

Western's Young Winds Program provides students from the local community with instrumental music education supplementary to that provided by the students' school bands. The program focuses on small group lessons as well as a full band experience. Primary teachers are a select group of students from the Western University instrumental music teacher program.

More information and online registration available online. 2020 program begins on Saturday, January 18.

**[music.uwo.ca/youngwinds](https://music.uwo.ca/youngwinds)**

her, “Mischievous Lady.” Liston joined Dizzy Gillespie’s bebop big band in 1950, and again for two of Gillespie’s State Department tours in 1956 and 1957. Liston later became a staff arranger for the Motown label and eventually took up residence in Jamaica, where she taught at the University of the West Indies and was director of Popular Music Studies at the Jamaica Institute of Music.

[Sources: Score notes; <https://www.arts.gov/honors/jazz/melba-liston>]

Maria Schneider is a multiple GRAMMY award winning composer and is among a small few to have received GRAMMYS in multiple genres, having received the award in both jazz and classical categories, as well as for her work with David Bowie. She was born in Minnesota and studied at the University of Minnesota, the University of Miami and the Eastman School of Music. In 2012, she was awarded an honorary doctorate by the University of Minnesota, and in 2019 the National Endowment for the Arts bestowed on Schneider the nation’s highest honor in jazz, naming her an NEA Jazz Master. In 1993 she formed the Maria Schneider Jazz Orchestra which had a standing Monday night gig at Visiones in Greenwich Village for many years. Almost every night the band closed with Schneider’s composition **Bird Count**, a piece she originally wrote for her graduate recital at Eastman. The work was recorded on the live album, “Days of Wine and Roses – Live at the Jazz Standard.”

[Sources: <https://www.mariaschneider.com/>]

in jazz. Born in 1929 in Manchuria, Akiyoshi took up the piano while in the first grade. At the end of World War II she repatriated to Japan with her family and at age 16 began performing professionally as a jazz pianist at a US military base. Akiyoshi’s big break came in 1953 when pianist Oscar Peterson discovered her while he was on a Jazz at the Philharmonic tour of Japan and recommended that producer Norman Granz record her. The record, Toshiko’s Piano, was released in the United States and led to an invitation for Akiyoshi to study at the Berklee College of Music on a full scholarship. Another major turning point in her career came in 1973, when she and her husband Lew Tabackin formed the Toshiko Akiyoshi–Lew Tabackin Big Band. Akiyoshi decided that the big band would play only her own compositions. Her first big band record, Kogun, won various awards, and led to invitations to play major venues around the world. **I Ain’t Gonna Ask No More** was recorded by the Toshiko Akiyoshi-Lew Tabackin Big Band on their Tales Of A Courtesan album. The chart is a slow, bluesy swing feature for our bass trombonist Luke Roussy.

[Sources: <https://www.nippon.com/en/features/c03708/a-mosaic-of-music-jazz-pianist-composer-and-arranger-akiyoshi-toshiko.html>]

Marian McPartland was born in Slough, England in 1918. In 1938, she left the prestigious Guildhall School of Music where she was studying classical piano, composition, and theory, to join a vaudeville show. She began to absorb what she heard on recordings by Teddy Wilson, Art Tatum, and Duke Ellington. In 1944, she and her husband Jimmy McPartland, a well-known jazz cornetist, settled in the United States where Marian became absorbed in the harmonies and mannerisms of the bebop movement. McPartland became widely known through her long-running radio show, Piano Jazz. On each show she would have a conversation with a famous guest pianist who then would perform a solo piece or two. Then, McPartland would join in for an impromptu, two-piano duet. The format revealed her skills as a supremely accomplished musician and a masterful improviser. **Ambiance** was originally recorded by McPartland for her own Halcyon record label. The work was subsequently arranged for big band by Jerry Dodgion and featured on the 1974 album Potpourri by the Thad Jones/Mel Lewis Jazz Orchestra. The album was nominated for a 1975 GRAMMY award in the category of Best Jazz Performance-Big Band.

[Sources: <https://artsfuse.org/90549/fuse-news-the-late-jazz-pianist-marian-mcpartland-a-powerhouse-musician-and-educator/>]

Lillian Hardin is noteworthy as one of the most prominent women in early jazz. In the jazz world of the 1920s women were relegated to singing or dancing in the chorus line, but Hardin had a serious career as a respected jazz composer, pianist and bandleader long before her marriage to Louis Armstrong. Hardin was born in 1898 in Memphis, TN. A classically trained musician who had studied at Fisk University, Hardin moved with her family to Chicago in 1918. She soon found a job at a music store where she met Chicago's top jazz bandleader King Oliver. It was as a member of Oliver's band that Hardin met Armstrong. Authorship of Armstrong's famous **Struttin' with Some Barbecue** is credited to Hardin, although the two argued over the rights to the composition and engaged in something of a legal custody battle over the tune. With more than 600 recordings to its credit, the song has certainly proven that it was worth the battle. Arranger Mike Tomaro (b. 1958) has been the director of jazz studies at Duquesne University in Pittsburg, PA since 1997. Prior to his appointment at Duquesne, he served for 17 years as a saxophonist and arranger for the Army Blues Jazz Ensemble based in Washington DC.

[Sources: Gioia, T. (2012). *The Jazz Standards*. New York: Oxford University Press; <https://riverwalkjazz.stanford.edu/program/my-heart-story-lil-hardin-armstrong/>]

Montreal-based saxophonist and composer Christine Jensen has been described as, "one of Canada's most compelling composers," by Mark Miller of the *Globe and Mail*. Jensen was born in Sechelt, British Columbia, in 1970, and grew up in Nanaimo. She received her first degree from McGill University in jazz performance in 1994, and followed this up by completing her Master's in Jazz Performance in 2006. Jensen composed *Seafever* in 2002 while in residence at the Studio du Québec, in Paris' La Cité internationale des Arts. The work is intended to evoke the ocean of her west coast home. **Seafever** was recorded on the album *Treelines* by The Christine Jensen Jazz Orchestra. The recording won her the 2011 Juno Award for Contemporary Jazz Album of the Year, along with Quebec's Opus Award for jazz recording of the year. Jensen is currently on the faculty at McGill University, where she teaches composition and serves as the Director of the McGill Jazz Orchestra I.

[Sources: <http://www.christinejensenmusic.com/>]

Ann Ronell was born Ann Rosenblatt in Omaha, Nebraska in 1905. While an undergraduate at Radcliffe College, Ronell interviewed George Gershwin for a student publication and confessed her own songwriting aspirations to the composer. After her graduation Gershwin connected her with some of his contacts in the music business and she was soon working as a coach and rehearsal pianist for Broadway shows. Yet her attempts to sell her own songs met with resistance, no doubt aggravated by Ronell status as a woman in a male-dominated sector of the entertainment industry. During her first year at Radcliffe, Ronell was struck by the loveliness of the willow trees on campus, and this simple observation became the subject of **Willow Weep for Me**. In 1932 Ronell expressed her gratitude for Gershwin's efforts on her behalf by dedicating the song to him. Ronell took the song to Irving Berlin's publishing company, but one of Berlin's associates expressed criticism of the piece's rhythmic complexity and its dedication to George Gershwin. But when Irving Berlin himself heard the song he was enthusiastic and helped get the song on the radio. Stan Kenton's recording from 1946 helped to establish the work as a jazz standard. Other well known versions of the song include recordings by Frank Sinatra, Art Tatum, Red Garland, and Oscar Peterson. Arranger Kris Berg was born in St. Louis, Missouri on April 21, 1961. Berg earned Bachelors and Masters degrees in jazz studies at the University of North Texas. He is currently director of jazz studies at Collin County Community College in Texas.

[Sources: Gioia, T. (2012). *The Jazz Standards*. New York: Oxford University Press; <http://www.krisbergjazz.com/>]

Tadd Dameron (1917-65) wrote some of the most melodic tunes of the bebop era, and was a master arranger for bands of all sizes. Dameron's small group recordings for the Blue Note label in the late 1940s that feature trumpeter Fats Navarro are among the most important and influential of the era. This version of **If You Could See Me Now** was arranged by trombonist Melba Liston for the 1956 Dizzy Gillespie big band. Melba Liston was born in 1926 in Kansas City, MO. She moved with her family to Los Angeles in 1937, where she played in a youth bands in high school before beginning her professional career working as a trombonist in a pit band in 1942. Some of her early professional work came during the 1940s with bandleader Gerald Wilson and tenor saxophonist Dexter Gordon. In Gordon's small combos, she began to blossom as a trombone soloist, and Gordon wrote a song as a tribute to