

Western Music

Don Wright Faculty of Music

 **Manulife Financial**

| **For your future[®]**

Music changes lives. So do our donors.

Charitable gifts from music lovers, like you, provide critical support for the Don Wright Faculty of Music's concert performances and educational programming. To help us to continue to enrich our community through the power of music, donations can be made by phone at 519-661-2111 x85695, online at www.music.uwo.ca, or by mail to Kim Malcolm, Alumni and Development Officer, Talbot College, Western University.

Western University JAZZ ENSEMBLE



November 28, 2014
Paul Davenport Theatre

Western  Music

Don Wright Faculty of Music

Western University Jazz Ensemble

Dr Kevin Watson, Artistic Director

Friday, November 28, 2014

8 p.m. Paul Davenport Theatre

New Mambo Bob Mintzer

Squatty Roo Johnny Hodges
arr. John Clayton

Little Big Gumbo Victor López

Spring Can Really Hang You Up the Most..... Tommy Wolf & Fran Landesman
arr. Frank Mantooth

Perdido Juan Tizol, Ervin Drake & Harry Lenk
arr. Gerald Wilson

Isfahan Bill Strayhorn

The Chicken Kris Berg

- Intermission -

Kinda Dukish/Rockin' in Rhythm.. Duke Ellington, Harry Carney & Irving Mills
trans. David Berger

Oclupaca Duke Ellington

Miss Fine Oliver Nelson

Mood Indigo Duke Ellington, Albany Bigard & Irving Mills
trans. David Berger

The Jazz Police Gordon Goodwin

Western University Jazz Ensemble

Dr Kevin Watson, Artistic Director

TRUMPET

Katie Clark*
Chad Buisman
Andrew Gill
Jerry Gu
Brandon McMackin
Jerry Zhong

REEDS

Sarah Robertson*
Jonathan Bouchard
Lauren Fernandes
Samantha Hotte
Isaac Kwiatkowski
Emma Roe
Emily Rouse

BASS

Tara Sampson
Marko Rozic

DRUMS/ PERCUSSION

Mark Swan
Dave Fair

TROMBONE

Nick Harris*
Thomas Garrick
Jonathan Olandi
Alex Strelley
Brian Tan

GUITAR

Peter Karle*
Mitch Bennett

PIANO

Anna Chowattanakul
Jake Kim

**Section Leader*

UPCOMING PERFORMANCES

Friday February 13, 2015

Paul Davenport Theatre

12:30 p.m.

Thursday March 5, 2015

Wolfe Hall, London Public Library

With special guests, TVDSB Honour Jazz Band

7:00 p.m.

Sunday March 8, 2015

Mocha Shrine Center, 468 Colborne Street, London

Advance ticket purchase recommended

2:00 pm

Thursday, March 26, 2015

Paul Davenport Theatre

8:00 p.m.

Alfred "Pee Wee" Ellis (b. 1941) is an American saxophonist, composer and arranger. He was an important member of James Brown's band in the 1960s and appeared on many of Brown's most notable recordings. His composition, *The Chicken*, was made famous by bassist Jaco Pastorius, who made it his signature song. Arranger Kris Berg has been the Director of Jazz Studies at Collin College near Dallas for 20 years, where he teaches jazz studies, directs ensembles and is the founder of both the Collin Jazz Fest and the Texas All-Star Jazz Camp. Under his direction, Collin jazz ensembles have performed multiple times at the Montreux Jazz Festival in Switzerland.

First recorded in 1931, it is most likely that *Rockin' in Rhythm* actually dates from 1930. This was a head chart and kept changing over the years, thus Al Cohn's description of the piece as "the greatest chart never written." In 1946 Ellington wrote a new introduction and ending for the chart, and those parts remained in use for the rest of his career. The middle section of the piece is a development of a piece Ellington recorded in 1933 entitled *Dallas Doings* or *Blue Eagle Stomp*. When he performed it live, Ellington always preceded *Rockin' in Rhythm* with a piano solo of at least a few eights of Rhythm changes. As the years went by this solo developed shape, adding a bridge and an interlude in the relative minor. In 1953, he recorded this introduction on his seminal piano trio album, *Piano Reflections*, and titled it *Kinda Dukish*.

Oclupaca is the first piece of Duke Ellington's Latin American Suite, which was composed and performed in 1968. In that same year the Duke Ellington Orchestra toured the South America countries of Brazil, Chile, and Uruguay. The hospitality, culture, and music of South America during this tour had a deep impact on Ellington and the indigenous music of these countries and the wonderful travel experiences moved him to create this suite.

Oliver Nelson played in territory bands around Saint Louis, before joining the Louis Jordan big band in 1950, playing alto saxophone and serving as an arranger. During the time period of 1962-1963, about a year or so after recording the landmark small group album *Blues and the Abstract Truth*, Nelson's big band recorded the album *Full Nelson*, including the tune *Miss Fine*. Tragically, Nelson died of a heart attack in 1975 at the age of forty-three.

Composed in 1930, *Mood Indigo* was one of Ellington's early masterpieces and his first popular song. He played this tune every night until his death in 1974, sprucing it up every few years with a new arrangement.

The Jazz Police composer Gordon Goodwin (b. 1954) is a three-time EMMY award winner and GRAMMY winner. He wrote his first big band chart, called *Hang Loose*, when he was the seventh grade. After completing his degree at California State University, Northridge, Goodwin performed in the Louie Bellson Big Band, and also worked with Pete Christlieb and Don Menza. Goodwin has risen to prominence in the jazz scene with his own big band, the Big Phat Band, an eighteen-piece ensemble that celebrates and personifies the best of the big band tradition with a very contemporary sound.

PROGRAM NOTES

Bob Mintzer's composition ***New Mambo*** was originally commissioned by Bob Lark for the DePaul University Jazz Ensemble, and was recorded by the Bob Mintzer Big Band on their CD *Latin From Manhattan*. Mintzer has stated that this chart could also have been titled 'James Brown Meets Tito Puente.'

Squatty Roo was one of more than 150 small-group recordings between 1935 and 1941 which Duke Ellington organized for members of his orchestra. These sessions were an opportunity for some of Ellington's most notable soloists to perform extended improvisations in a combo setting. *Squatty Roo* comes from one of the Johnny Hodges-led sessions. John Clayton's arrangement of ***Squatty Roo*** uses the melody from the Hodges composition (note that Hodges' original spelling differs from Clayton's). Clayton's arrangement was written in 2005 and first recorded on the Clayton-Hamilton Orchestra recording, *Live at MCG*.

Little Big Gumbo was commissioned by Caleb Chapman's Little Big Band for the 2011 Jazz Educators Network Conference in New Orleans. Written in the spirit of Mardi Gras, the chart highlights traditional rhythms and sounds of New Orleans. Victor Lopez is an acclaimed composer, arranger, and educator. He has served as a director of bands at the middle and high school levels, and as an administrator in the Miami-Dade County Public Schools.

Frank Mantooth arranged Tommy Wolf's jazz standard, ***Spring Can Really Hang You Up The Most***, in 1981 while Mantooth was a member of the Ashley Alexander Big Band. Mantooth, a pianist, composer, arranger and educator, was a member of the Air Force Academy Falconaires (1969-73) serving as pianist and arranger to the group. Upon relocating to Austria in 1974, he studied piano in Vienna and began producing and arranging for Austrian national radio. In 1981 he moved back to the United States, recording with the Ashley Alexander Big Band, and composing commissioned works for the Kansas City Symphony, Louis Bellson, the United States Air Force Airmen of Note, and numerous colleges throughout the world.

Duke Ellington recorded both ***Perdido*** and *C-Jam Blues* at the same Victor recording session in the early 1940s. The song reached #21 on the charts during the spring of 1943, and the tune remains a jam session staple among musicians. The Juan Tizol's tune received a new arrangement from Gerald Wilson in the early 1960's. Wilson, a bandleader, composer, and educator, contributed a number of charts to the Ellington library over a twenty-year period, but strangely Ellington never credited him. Wilson passed away September 8, 2014.

When Duke Ellington and Billy Strayhorn put together "Impressions of the Far East," one of Duke's most adventurous and unique suites, they included a little-known ballad named *Elf*, written to feature Johnny Hodges. Upon inclusion in the suite, the piece was re-titled ***Isfahan***, after the city in Iran. "Impressions of the Far East," or "The Far East Suite," as it is sometimes known, is actually mostly about the Middle East.