

2008—2009 Season

Impressions in Jazz Orchestra

a critically acclaimed ensemble of jazz and symphony orchestra musicians performing innovative, educational and highly entertaining programmes of jazz-centric music

Adrian Cho

Artistic Director

Masterpieces: Ellington + Peaslee

April 16, 2009

Dominion-Chalmers United Church

Three great masterpieces performed by thirty-five of Ottawa's finest jazz and symphony musicians with featured soloists:

Mike Tremblay, *baritone saxophone*

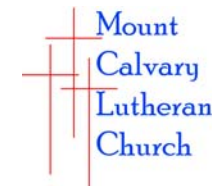
Rick Rangno, *trumpet*

This concert is dedicated to the memory of **David T. Smith**,
long-time friend of the Ottawa jazz community

This programme is made by possible with the generous financial support of the City of Ottawa



Just Like Being There



<http://www.impressionsinjazz.ca>

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Welcome

Would you believe that this is the twenty-fifth event to be presented in Ottawa under the *Impressions in Jazz* banner? It all began in February 2005 when I presented *The Magic of Miles Davis*. My goals from the beginning were to make the music of jazz more accessible to a wider audience, to share the music I love and the stories behind it, to showcase the great artistic talent we have in Ottawa and to give artists opportunities to perform unique and challenging material. When we received a great response to that debut performance and John Kelman wrote in *All About Jazz* that “*Cho’s intentions were clearly to educate as much as entertain, and he succeeded on both fronts,*” I knew that I had achieved some considerable measure of success towards those goals.

That debut performance was followed by an invitation to perform a subset of the programme at the Ottawa International Jazz Festival in the prestigious *Connoisseur Series*. In 2006, I presented the first “large-scale” concert with *Suite Freedom* featuring twenty-five musicians. At that stage I had no intention of establishing a permanent ensemble, but like many things worth pursuing, it took on a life of its own. In 2007-2008, with the help of a small team of volunteers, we presented an astounding ten performances including many Ottawa premieres. We performed a diverse array of music including Gil Evan’s *Sketches of Spain* and *Miles Ahead* suites featuring the fabulous Lina Allemano, and Duke Ellington’s *Such Sweet Thunder (Shakespearean Suite)* presented in collaboration with Shakespearean actors and the Ottawa Baroque Consort. *The Canuckracker* was a uniquely Canadian and very swinging Nutcracker that featured actors, contemporary and swing dancers, computer animation and, of course, Ellington and Billy Strayhorn’s delightful reinterpretation of Tchaikovsky’s music.

In 2008-2009 we again presented ten events ranging from the pre-jazz of the 1850s to an extremely well-received evening of entirely improvised music. In these programme notes you’ll find a preview of the twelve scheduled performances in our forthcoming season. We look forward to seeing you at one or more of these events.

If this your first IJO experience, we invite you to read programme notes from our previous concerts. These are available at our website (impressionsinjazz.ca) and include in-depth musical analyses and historical background.

Thank you joining us this evening. Please enjoy the show and feel to introduce yourself during the break or after the performance. We’d love to meet you.

Have a great summer!

Adrian Cho

Founder and Artistic Director
Impressions in Jazz Orchestra

Based in Ottawa, the IJO brings together many of Ottawa's finest professional jazz and symphony orchestra musicians. This unique ensemble has garnered widespread acclaim from both critics and audiences for its highly entertaining, innovative and educational presentations of seminal jazz-centric music. No mere "big band," the IJO is a dynamic musical organisation with a wide range of ensembles including small chamber jazz groups, repertory orchestras, neophonic orchestras and a full symphonic jazz orchestra. The IJO's broad repertoire of music includes original compositions; the gamut of jazz and pre-jazz repertory from as far back as 1850; and jazz-influenced neoclassical works. In the past the IJO has given special focus to the music of Duke Ellington, Gil Evans, Stan Kenton, Charles Mingus and Johnny Richards. Each season, the IJO presents an exciting and innovative array of performances. During the summer months, the orchestra frequently performs at the invitation of organizations such as the National Capital Commission, the City of Ottawa and various festivals. The IJO has appeared in three of the most prestigious series of the Ottawa International Jazz Festival.

Adrian Cho, *Artistic Director*

www.adriancho.com

Dubbed "a cool guide to hot jazz" by Alex Hutchinson of the *Ottawa Citizen*, Adrian has worked in symphonic, jazz, wind band and chamber music ensembles as an arranger, bandleader, conductor, pianist, trumpeter and double bassist. Adrian is originally from Sydney, Australia. Since moving Ottawa in 2000, he has demonstrated leadership in the arts with innovative and exciting projects. Doug Fischer of the *Ottawa Citizen* labeled him "a musical missionary" while Melanie Scott of *WHERE Ottawa* described him as "one of our city's most adventurous musical renaissance men."

Mike Tremblay, *baritone saxophone*

Mike Tremblay has been playing and teaching saxophone for more than twenty years. He holds a BA Mus from Carleton University where he has been teaching saxophone for seven years. His performance and recording credits include: Natalie Cole, Red Skelton, Alanis Morissette, The National Arts Centre Orchestra, John Pizzarelli, Lou Rawls, Petula Clark, Bob Newhart, Holly Larocque and the Mark Ferguson Orchestra, Al Martino, and The Stevens and Kennedy Band. Mike is currently studying saxophone in New York with George Garzone.

Rick Rangno, *trumpet*

www.rickrangno.com

Rick Rangno is one of Ottawa's most in-demand trumpet players. Recently retired from the Central Band of the Canadian Forces, Rick now works full-time as a freelance trumpet player and teacher. Born in Winnipeg, Rick spent his teen years in Kelowna, BC. He graduated from the University of British Columbia in Vancouver with a Bachelor of Music degree before joining the Canadian Forces as a trumpet player. Since settling in Ottawa he has been very active in the local music scene as a member of various groups including The Jivewires, Superband and the IJO in which he holds the solo trumpet chair and is also a member of the orchestra's artistic planning team.

Musicians

FIRST VIOLINS

Janice Mah
Laura Nerenberg
Sylvie Rocheleau
Katie Stevens

VIOLAS

Caren Abramoff
Emmanuel Beaudet
Sarah Ross

WOODWINDS

Sandy Gordon
alto saxophone, clarinet
Tyler Harris
alto & tenor saxophones, flute & alto flute
Brian Asselin
tenor & alto saxophones, clarinet
David Renaud
tenor saxophone, clarinet, bass clarinet
Mike Tremblay
baritone saxophone

RHYTHM SECTION

Art Lawless
piano
Garry Elliott
guitar
Gergely Horvath
double bass
Adrian Cho
double bass
Mark Rehder
drums

SECOND VIOLINS

Brigitte Amyot
Michael Fry
Alla Perevalova
Alma Thrift

CELLI

Joan Harrison
Olivier Henchiri
Steven Smith
Kirk Starkey

HARP

Caroline Léonardelli

TRUMPETS

Nick Dyson
Rick Rangno
Frederic Paci
Don Paterson

TROMBONES

Moe Wozniak
Steve Berndt
Dean Tronsgard
Dave Arthur
Murray Cuthbert
(bass trombone)

Concert Programme

NIGHTSONGS

Composed by Richard Peaslee (1973)
Soloist: Rick Rangno, *flugelhorn*

GOODBYE PORK PIE HAT

Composed by Charles Mingus (1959)
Lyrics by Joni Mitchell (1979)
Arrangement by Adrian Cho (2009)
Soloist: Christine Fagan, *voice*

JUNGLE NIGHTS IN HARLEM

Composed by Duke Ellington (1930)

CHICAGO CONCERTO

Composed by Richard Peaslee (1967)
Soloist: Mike Tremblay, *baritone saxophone*

I - OPENER

II - BALLAD

III - BLUES

IV - STOMP

INTERMISSION

THE SHEPHERD

(WHO WATCHES OVER THE NIGHT FLOCK)

Composed by Duke Ellington (1968)

Soloist: Don Paterson, *trumpet*

Dedicated to the memory of David T. Smith

FAR EAST SUITE

Composed by Duke Ellington and Billy Strayhorn (1966)

I - TOURIST POINT OF VIEW

II - BLUEBIRD OF DELHI (MYNAH)

III - ISFAHAN

IV - DEPK

V - MOUNT HARISSA

VI - BLUE PEPPER (FAR EAST OF THE BLUES)

VII - AGRA

VIII - AMAD

IX - AD LIB ON NIPPON

Richard Peaslee (b. 1930)

Seattle based Richard Peaslee is an accomplished and amazingly diverse composer who is as much at home writing classical scores as he is jazz and anything else in between. In jazz, his numerous works for big band have been played by William Russo's London Jazz Orchestra, the Chicago Jazz Ensemble, the Stan Kenton and Ted Heath Orchestras and by soloists that include Gerry Mulligan, for whom he wrote *Chicago Concerto*.

Peaslee was born in New York City and received his undergraduate degree in Music Composition from Yale University, graduating Phi Beta Kappa. After serving two years in the U.S. Army, he received both a diploma and a Master of Science degree from The Juilliard School, in addition to studying privately with Nadia Boulanger in Paris and William Russo in New York and London. Peaslee has served on the faculty of the Lincoln Center Institute and New York University's Music Theatre Program and is a former board member of The American Composers Orchestra and Jobs For Youth. He serves on the board of American Opera Projects and SCAN New York. A retrospective on his career was presented by Lincoln Center's Composers' Showcase at Alice Tully Hall.

Peaslee has written extensively for the theatre in New York, London and Paris. Among his Broadway credits are *Marat/Sade* and *Midsummer Nights Dream* as well as scores for *Indians*, *Teibele and Her Demon*, *Frankenstein* and *Boccaccio*. He has also worked extensively with Joe Chaikin and The Open Theatre. His musicals for family audiences include *The Snow Queen* (NYS Theatre Institute), *The Children's Crusade*, *Tanglewood Tales* and an opera, *Sir Gawain and the Green Knight* (Lincoln Center Institute, American Opera Projects commissions). His latest work, *Moby-Dick*, a music drama based on Melville's novel was recently produced in London.

In dance, Peaslee composed the score for *Touch*, commissioned and performed by the New York City Ballet with choreography by David Parsons, and *The Four Humours*, commissioned and performed by Pilobolus. His music for Elisa Monte's *Feu Follet*, *A Cajun Tale* has toured Europe and America. Peaslee has also worked with choreographers Twyla Tharp, Lar Lubovitch, Kathryn Posin, Grethe Holby and Elizabeth Keen.

His concert works have been performed by orchestras, chamber ensembles and soloists, most notably the Philadelphia, Detroit, Seattle, Milwaukee, Indianapolis, and Buffalo Symphony Orchestras. His concerto for trombone, *Arrows of Time*, was premiered by the Seattle Symphony.

Peaslee's scores for film and television include the Joseph Campbell/Bill Moyer series *The Power of Myth* for which his music was nominated for an Emmy, Claudia Shear's *Blown Sideways Through Life* (American Playhouse) and Time/Life's *Wild, Wild World of Animals*.

Richard Peaslee's awards include The American Academy of Arts and Letters Marc Blitzstein Award; Obie, Drama Desk, and Villager Awards; as well as NEA and NYFA Fellowships.

Duke Ellington (1899-1974)

The first love of seven year old piano student, Edward Kennedy (Duke) Ellington, was not music, but baseball. Ellington would recall in later years that U.S. president, Teddy Roosevelt, out for a ride on his horse, would pause to watch as he and his friends played sandlot ball. By the time of the president's death in 1919, Ellington had discovered a passion for ragtime, committed wholeheartedly to the piano, written his first composition (*Soda Fountain Rag*) at the age of 14, been mentored by Washington bandleader "Doc" Perry and launched his own career as a professional musician, working as a commercial painter by day and gigging at night.

The child of middle class African American parents, Ellington was born on April 29, 1899 and raised in Washington D.C. on the city's northwest side. From the start, Daisy and James Edward Ellington instilled in their son an appreciation for the arts, a refined and dignified comportment, a deep sense of racial pride and the expectation that he reflect that pride in his daily life. The Ellington children were raised to succeed and expected by their parents to put their best foot forward in anything they strove to do. Edward's refined manners and dress would soon earn him the moniker by which history would record his legacy.

"The Duke" left Washington for New York in 1923 to forge his artistic destiny amid the backdrop of the Harlem Renaissance. His sextet, *The Washingtonians*, soon grew to a ten piece band featuring drummer Sonny Greer, trumpeter, Bubber Miley and trombonist, "Tricky Sam" Nanton. Miley and Nanton, with their distinctive plunger mute "wah- wah" and growls contributed strongly to Ellington's early "Jungle Music" as heard in classics such as *East St. Louis Toodle-oo* and *Black and Tan Fantasy*.

Ellington's big break came in 1927 when band leader King Oliver turned down an offer from New York's Cotton Club. Ellington was second choice. The budding band leader and composer would surge to national stardom via the Cotton Club's weekly radio broadcast and throughout the Great Depression, would tour his band at home and in Europe while recording and composing such hits as *In a Sentimental Mood* (1935), *Mood Indigo* (1930), and *It Don't Mean a Thing If It Ain't Got That Swing* (1932). Contributing to Ellington's success was a line up of exceptional talent including Cootie Williams, replacing Miley on trumpet, Rex Stewart on cornet, Lawrence Brown on trombone, Harry Carney on baritone saxophone, Johnny Hodges on alto saxophone and Barney Bigard on clarinet. A number of band members remained with the Ellington orchestra for decades, with Carney logging a record 47 years.

The Duke's prolific achievements as an arranger and composer struck a golden chord when, following a concert in Pittsburgh in 1938, he met the young and talented Billy Strayhorn and hired him on the spot. The classically trained Strayhorn refined Ellington's work and contributed significantly to the Duke's larger symphonic works, including *Black, Brown and Beige* performed at Carnegie Hall in 1943, *Such Sweet Thunder* (1957), *The Queens Suite* (1958), and adaptations of Tchaikovsky's *Nutcracker Suite* (1960) and Edvard Grieg's *Peer Gynt* (1962).

In a career that spanned five decades, Ellington toured his orchestra in Europe, Asia, West Africa, South America, Australia, and of course, Canada and the United States. Except for *Ad Lib on Nippon*, an Ellington composition inspired by the orchestra's 1964 tour of Japan, Ellington and Strayhorn's *Far East Suite* draws its inspiration from a 1963 State Department sponsored tour cut short by news of the assassination of John F. Kennedy. Before the president's tragic death, the Ellington orchestra had performed in Damascus, Amman, Kabul, New Delhi, Ceylon, Tehran, Madras, Baghdad and Ankara. The nine movements of *The Far East Suite* were deeply influenced by the animal life, landscape, culture and music Ellington and Strayhorn encountered in their travels. *The Far East Suite* was recorded in December of 1966, just six months before Strayhorn's death from esophageal cancer.

Ellington would continue as band leader and composer until shortly before his own death in 1974. The senior statesman of jazz completed the first of his Sacred Concerts in September of 1965 followed by the Second and Third Sacred Concerts in 1968 and 1973 respectively. *The New Orleans Suite* (1970) and *The Afro-Eurasian Suite* (1971) were also inspired by the Ellington Orchestra's world tours.

Ellington's accolades include the French Legion of Honor and the U.S. Presidential Medal of Freedom, the highest civilian honor bestowed in both countries, the NAACP Spingarn Medal, thirteen Grammy Awards and the Grammy Lifetime Achievement Award.

He died of lung cancer on May 24th, 1974 at the age of seventy-five.

Remembering David T. Smith (1943-2009)

A lifelong jazz enthusiast, Dave Smith was born in Sioux Lookout, Ontario and died in Ottawa on Sunday, April 5th, 2009. He earned his Bachelor of Arts degree in Political Science from Bishops University in 1964.

David had a diverse and accomplished career, beginning as a reporter with the Montreal Gazette, where he later rose to the position of Financial Editor. Subsequently, he held senior roles in corporate communications for Arctic Gas Canada, and Eldorado Mining and Refining Limited. Never one to be idle, David achieved his Executive MBA from Concordia University, Class of '90. David then forayed into entrepreneurship, and finished his career as a Financial Advisor, a role he so enjoyed due to the personal interaction. Balancing his career were his passions for jazz and fine single malt scotch. David served on the Ottawa International Jazz Festival Board of Directors and was a proud member of "Owls" (Ottawa Whisky Lovers Society). One of his many acts of generosity is the donation of his extensive collection of jazz recordings to the IJO. We will be making these recordings available for educational use to Ottawa music teachers and students in the months to come.

Dave's passion and generous support of the Ottawa Jazz community is deeply appreciated by his friends in the *Impressions in Jazz* Orchestra. His kind, competent voice will be sadly missed. It is with gratitude and appreciation that we dedicate this evening's concert to his memory.

Acknowledgements

There are so many people to thank. Our supporters:

Patrons

Adrian Cho

Benefactors

Duncan Baird

Fiona Gilfillan

Deborah Mackie

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Our sponsors: especially Andrew Abraham at **Musicare**, Bill O'Hara and Adrian Butts at **Tetra Speakers** and the City of Ottawa whose financial support made this concert possible. All of these individuals and organisations contribute financial and in-kind support that enables us to continue our mission and stage concerts such as this one. Special thanks to **Mt. Calvary Lutheran Church** for the use of their space for rehearsals.

A huge thank you to all our volunteers including the members of our Board of Directors, Advisory Board, and production teams. Your passion and hard work help make this a reality. Congratulations on being part of a great team!

Spreading the word without a big advertising budget is hard to do and therefore we are greatly indebted to the many people that helped with promotion.

And finally on behalf of the *Impressions in Jazz* Orchestra, thank you for your interest and support in what we are doing. If you enjoyed yourself, please spread the word.



A Preview of the IJO's 2009-2010 Season

Summer Concerts

Concert by Candlelight

Sunday, July 19, 2009, 7—9 PM, Billings Estate Museum

The IJO's 14-piece repertory orchestra performs music of the 1930s at the invitation of the City of Ottawa.

Ticket prices TBA

Jazz in the Park

Saturday and Sunday, August 15—16, 2009, 1—3:30 PM
Mackenzie King Estate, Gatineau Park

The IJO's 14-piece repertory orchestra performs music from 1930–1950 at the invitation of the National Capital Commission.

Admission Free

Dances

Swing Explosion Gala

Saturday, September 12, 2009, 9 PM—midnight, 151 Chapel Street

The IJO's 13-piece repertory orchestra plays the hottest swing dance event of the year.

Admission: \$25 at the door, \$20 in advance, packages available

Canadian Shag Dance Championships

Saturday, January 9, 2010, 9 PM—midnight, 151 Chapel Street

The IJO's 13-piece repertory orchestra gets it on with the shag dancers!

Admission: \$25 at the door, \$20 in advance, packages available

Jazz Vespers

Fifth Sunday Jazz Vespers

Sundays, November 29, 2009, January 31, 2010, and May 30, 2010, 7 PM
Mount Calvary Lutheran Church, 933 Smyth Rd

Months with five Sundays (excluding August) feature jazz arrangements of sacred music in a service of vespers at Mount Calvary Lutheran Church.

Admission Free

Season Concerts

Ellington: From Cotton Club to Concert Hall

Friday, September 4, 2009, Harold Shenkman Hall @ Shenkman Arts Centre

The IJO's 15-piece repertory orchestra chronicles the musical career of one of the greatest composers of the 20th century whose musical output can only be described as "beyond category."

Admission: \$25 for adults, \$15 for students

When Joni Met Mingus

Friday, October 30, 2009, Dominion-Chalmers United Church

Guest soloist: **Christine Fagan**, *voice*

A tribute to the careers of Joni Mitchell and Charles Mingus. 2009 is the 30th anniversary of their collaboration, *Mingus*, which was released after the death of Charles Mingus. A unique chamber orchestra will perform arrangements of Mitchell and Mingus' music specially written for this concert.

Admission: \$25 for adults, \$15 for students

Mystery Concert

Friday, January 22, 2010, Harold Shenkman Hall @ Shenkman Arts Centre

Let's just say that you won't want to miss it! Further details to be announced.

Admission: \$25 for adults, \$15 for students

Ellington: The Sacred Concerts

Saturday, March 27, 2010, Dominion-Chalmers United Church

Featuring: **Doreen Taylor-Claxton**, *soprano*

Elise Letourneau, *alto*

Marcus Nance, *bass-baritone*

Capital Vox, *jazz choir*

Other guest soloists to be announced

The IJO's 15-piece repertory orchestra performs selections from the three sacred concerts hailed by Ellington as "*the most important thing I've ever done or am ever likely to do.*" Incorporating elements of classical, jazz and gospel music, this season finale will bring together almost fifty singers and instrumentalists for an Ottawa premiere that should not be missed.

Admission: \$25 for adults, \$15 for students

Remember to check the IJO website at impressionsinjazz.ca for updates and further information.

How Supporters Help the IJO

The IJO is an exciting initiative that is taking place right here in Canada's capital. Until the formation of the IJO, Ottawa did not have a professional jazz repertory ensemble. While other cities (very few in Canada, more in the United States) have jazz repertory orchestras, none are quite like the IJO.

The IJO is far more than just a jazz repertory orchestra. It's a symphonic jazz orchestra with multiple performing ensembles comprised of some of the finest professional jazz and symphony orchestra musicians in the capital region. The mission of this ensemble is to entertain and inform audiences with not just performances but unique and innovative presentations of jazz-centric music in all its forms.

Furthermore, this is an ensemble and an organisation that is founded on a simple but very important set of ideals. We are all about being accessible, approachable, having fun and making friends, even while we deliver performances of the highest standards for which we've received critical acclaim.

Your support of the IJO:

- Helps us preserve some of the most significant music of the 20th century. This is music that is supremely entertaining yet has been rarely or never performed in Canada. Our unique and innovative presentations keep this music alive.
- Helps us educate audiences about the rich and diverse cultural heritage of jazz. Using programme notes, listening parties, pre-concert talks, in-concert narratives and other methods of delivery, we're telling all the wonderful stories behind the music we perform.
- Helps us stage presentations that are approachable, affordable and accessible. Both artists and audiences enjoy our fun and down-to-earth approach.
- Helps us build artistic collaborations. Collaborations with other music ensembles, and dance, theatre, literary and visual artists are a key element of our programming. Through these partnerships, we are helping other artists to reach a new audience while we each grow creatively in the process.
- Helps us expand the audience for jazz and live music in Ottawa.

Our supporters receive a great set of benefits to help them get more from their IJO experience.

We hope you will be inspired to support this very worthwhile and exciting endeavour. By doing so, you'll be joining a group of people who are sharing in a vision that is bringing great music and a whole lot more to Ottawa.

Support the IJO

Benefits of Being a Supporter	Supporter \$50+	Contributor \$250+	Benefactor \$500+	Patron \$1,500+
1. Acknowledgement of your support	•	•	•	•
2. Attend Listening Parties for free	•	•	•	•
3. Preferred Seating	•	•	•	•
4. Early Admission		•	•	•
5. Bring a Guest		1 event	2 events	All events
6. Complimentary Passes			2	4
7. Invitations to Meet Guest Artists			•	•
8. Invitation to Appreciation Dinner				•
9. Invitation to Annual Planning Session				•

You can become a supporter in one of three easy ways:

1. **ONLINE**—Visit <http://www.impressionsinjazz.ca/SupporterSignup.html>
2. **POST**—Mail the completed form and a cheque to:
Impressions in Jazz Orchestra, P.O. Box 370, Woodlawn, ON, K0A 3M0
3. **IN PERSON**—At an IJO event, give the completed form and a cheque or cash to our volunteers at the supporter's table.

Pledge of support: \$ _____

Title: _____ First name: _____

Last name: _____

Mailing address: _____

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I agree to my name appearing in listings of IJO supporters including those on the IJO website and in concert programme notes: