

2009—2010 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

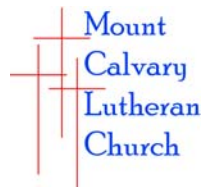
Ellington: From Cotton Club to Concert Hall

September 4, 2009
**Harold Shenkman Hall
Shenkman Arts Centre**

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



Just Like Being There



<http://www.impressionsinjazz.ca>

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Welcome

Thank you for joining us tonight. This is a very exciting time for the IJO. We've just finished another series of summer concerts for the City of Ottawa and National Capital Commission and we're beginning our fifth season at a new venue.

In our 2009-2010 season, the music of Duke Ellington features prominently. We are bookending our season with two concerts of Ellington's music. This comes after we performed his much celebrated *Far East Suite* in April this year. For any jazz orchestra, Ellington is the one composer who simply cannot be ignored. The sheer volume of his work, over four thousand pieces of music spanning five decades, dwarfs that of any other jazz composer. The variety in his music is incredible and features so many unique sounds and styles that he pioneered and made his own.

You may notice that these programme notes are not as long as our usual 28 or 32-page booklets featuring in-depth musical analysis. We'll be giving more specific attention to Ellington's music when we pay tribute to his *Sacred Concerts* in March 2010. I will also be attempting to keep my spoken words to a minimum this evening simply because we have so much wonderful music that I want you to experience. This will be challenging because it is very difficult to stay quiet about Ellington's music! I encourage you to please come and speak to us after the show. In addition to myself, our drummer, Mark Rehder, and trumpeter, Rick Rangno, are both avid enthusiasts of Ellington's compositions and we all take great joy in discussing his music.

The band will likely celebrate our season opener with post-concert libations and snacks at a nearby restaurant. Check in with us after the show for details and please feel free to join us.

Finally, while our full season is listed in these programme notes, I have to point out that our final concert will be a "best of" Ellington's *Sacred Concerts*, featuring a full repertory orchestra, choir, and incredible vocal soloists. So many of our presentations over the years have been once-only opportunities to hear unique and rarely performed works, but the *Sacred Concerts* are truly the cream of the crop, even if you have no interest in religious music. Ellington's interpretation of liturgy is truly unique and we'd expect nothing less from him.

I hope you have a great time tonight. If we don't get a chance to chat, please feel free to send me an e-mail after the show: acho@impressionsinjazz.ca.

Cheers

Adrian Cho

Founder and Artistic Director
Impressions in Jazz Orchestra

Impressions in Jazz Orchestra

www.impressionsinjazz.ca

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.

Since bursting onto the Ottawa arts scene in 2005, the IJO has thrilled audiences with its highly entertaining and educational presentations of jazz-centric music. In just four years, the IJO has presented over 25 concerts and premiered over 12 extended works and countless shorter pieces while featuring a dazzling array of Ottawa's finest jazz and symphony musicians with guest musicians, dancers and actors from across Canada and the US. Each season the IJO presents a full programme of concerts in addition to performing for Ottawa's hottest swing dance events and at the request of event organizers such as the Ottawa International Jazz Festival, the City of Ottawa and the National Capital Commission.

IJO concert programmes consistently earn high praise for their content, programming and presentation. Most programmes include rarely performed works. The IJO has presented Ottawa or Canadian premieres of many seminal jazz repertory works including *Miles Ahead* and *Sketches of Spain* by Gil Evans, *Such Sweet Thunder* (*Shakespearean Suite*), *Liberian Suite*, *The Nutcracker Suite* and *Far East Suite* by Duke Ellington, *My Fair Lady* by Johnny Richards and *Nightsongs* and *Chicago Concerto* by Richard Peaslee.

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."

As a leader and manager in the software industry, Adrian has worked for over twenty years in consulting, engineering and business roles. He combines his artistic and business experience as a speaker on topics including jazz performance, history, leadership, teamwork and innovation. Alex Hutchinson of the *Ottawa Citizen* dubbed him "a cool guide to hot jazz" and added: "you couldn't have asked for a better guide to the music" while John Kelman of *All About Jazz* wrote that "Cho's intentions were clearly to educate as much as entertain, and he succeeded on both fronts."

The IJO's Repertory Orchestra

Just one of many IJO ensembles, the repertory orchestra is employed in many different forms to present the classic music of jazz from 1910 to the 1960s.

SAXOPHONES

Sandy Gordon	<i>alto saxophone, clarinet</i>
Zakari Frantz	<i>alto, soprano and tenor saxophones</i>
Mike Tremblay	<i>tenor saxophone, clarinet</i>
David Renaud	<i>tenor & alto saxophones, clarinet</i>
Brian Asselin	<i>baritone & alto saxophones, clarinet</i>

TRUMPETS

Nicholas Dyson
Rick Rangno
Chris Lane
Craig Pederson

TROMBONES

Moe Wozniak
Dean Tronsgard
Murray Cuthbert

RHYTHM SECTION

Adam Daudrich	<i>piano</i>
Craig Kennedy	<i>guitar</i>
Adrian Cho	<i>double bass</i>
Mark Rehder	<i>drums</i>

Duke Ellington (1899-1974)

By Deborah Ann Taylor

If one were to grow up Black and American during the first decades of the twentieth century, Washington DC was a better place to do so than most. Washington had long been home to a sizable African American population, and prior to emancipation, to a considerable number of free Blacks. Constituting nearly 30% of D.C.'s inhabitants, the African American community was well established with its own social institutions, businesses, concert and dance halls, a newspaper, churches and schools; including Howard University. For Ellington, growing up in the Black community in Washington inspired both his strong sense of racial pride and the expectation that he reflect that pride in his everyday life. These lessons were as integral a part of his schooling as were science, math, or his early studies of music. The lessons learned at school reinforced those already imparted in the home of Daisy and James Ellington.

Raised in middle class African American neighborhoods on the city's northwest side, Edward Kennedy Ellington grew up in an atmosphere of affection, kindness, refinement and dignity. A Washington native, Daisy Ellington was a high school graduate, an accomplishment rare among her contemporaries. Daisy adored her children and sought to instill in them a sense of security and self respect. James Ellington hailed from North Carolina and worked at a number of jobs upon his arrival in the nation's capital. Like Daisy, he emphasized good manners and decorum in the upbringing of his children. Echoed in their son, these attributes soon earned him the nickname, "Duke."

As did most middle class citizens of Black society, Daisy and James raised their children to achieve. The expectation was that they put their best foot forward and strive to do their best at any endeavor. In an era obsessed with the enforcement of what Black people could "not" do, the Ellingtons encouraged their son to believe that he "could" do anything to which he set his mind. Amid a nation determined to define Black people as less than competent, Daisy and James inspired in Edward a strong sense of self confidence that would propel him toward his amazing life achievements.

Duke Ellington arrived in New York in 1923 where he forged 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 lineup 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. Inspired by the people, wild life, culture and music encountered on his world tours, the prolific composer recorded *The Far East Suite* (1966), *The New Orleans Suite* (1970) and *The Afro-Eurasian Suite* (1971). Ellington completed the first of his Sacred Concerts in September of 1965 followed by the Second and Third Sacred Concerts in 1968 and 1973 respectively, calling them "...the most important thing I have ever done."

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.

About this Concert

Tonight's programme will feature music performed by Duke Ellington's orchestras from 1927—1970. Ellington was an incredibly prolific composer, writing at least four thousand pieces of music. The diversity of his compositions is also incredible even though many of his compositions were based on the simple 12-bar blues form. The individual pieces will be selected while we are on-stage and may include music from:

- Ellington's first group, *The Washingtonians*
- The "Cotton Club Era" including the *Jungle Band* and *Cotton Club Orchestra*
- The "Blanton-Webster" band featuring bassist, Jimmy Blanton, and tenor saxophonist, Ben Webster, which recorded between 1939 and 1942
- Ellington's "rebirth" after his famous appearance at the *Newport Jazz Festival* in 1956 including music from his many suites including *Such Sweet Thunder* (*Shakespearean Suite*), *Nutcracker Suite*, *Peer Gynt Suite*, *Far East Suite*, *Deep South Suite*, *Suite Thursday*, *Afro-Bossa*, *New Orleans Suite*
- Films such as *Anatomy of a Murder* and *The Asphalt Jungle*
- *Sacred Concerts*

A Preview of the IJO's 2009-2010 Season

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 at Mount Calvary

Mount Calvary Lutheran Church, 933 Smyth Rd

Three unique jazz vespers services featuring jazz arrangements of sacred music in a service of vespers at Mount Calvary Lutheran Church. Each service usually features six or seven musicians from the IJO along with a guest vocalist. ADMISSION FREE.

Jazz Vespers: Advent

Sunday, November 29, 2009, 7 PM

Theme: *Hope, expectation and anticipation*

Special guest: **Doreen Taylor-Claxton, soprano**

Jazz Vespers: Epiphany

Sunday, January 31, 2010, 7 PM

Theme: *Revelation, manifestation and light shining in darkness*

Special guest: **Elise Letourneau, jazz vocalist**

Jazz Vespers: Pentecost

Sunday, May 30, 2010, 7 PM

Theme: *Cultural diversity and new life*

Special guest: **TBA**

Season Concerts

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 jazz orchestra will perform arrangements of Mitchell and Mingus' music written especially for this concert.

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

Whose Solo Is It This Time?

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

The sequel to the hugely successful *Whose Solo Is It Anyway?* Explorations in audience-directed improvisation. Chamber music meets improv theatre meets free jazz. Featuring nine musicians from the IJO. Audiences raved about the first show. Don't miss this one! A night of wild and wacky musical fun and surprises.

Admission: \$20 for adults, \$10 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.

Acknowledgements

There are so many people to thank. Our supporters:

Patrons

Adrian Cho

Benefactors

RTS

Contributors

Ian Farthing

Deborah Ann Taylor

Supporters

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Brett Delmage

Hayes Family

Helen Glover

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Ted Gray

Ginny Haysom

John Haysom

Judith Lyons

Karen Oxorn

Rod Paterson

Bob Reid

John Wiseman

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Thank you to our sponsors including **Musicare** and **Tetra Speakers** and **Mount 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 to promote this concert.

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.



