



Western
Music

Don Wright Faculty of Music

WESTERN UNIVERSITY JAZZ ENSEMBLE

Thursday, November 21, 2024
7:30 p.m., Paul Davenport Theatre
Dr. Kevin Watson, *artistic director*

Program will include selections from the following:

Fancy Pants

Sammy Nestico

Addi

Duke Ellington
Transcribed by Christopher Crenshaw

I Mean You

Thelonious Monk, Coleman Hawkins
Arr. Brian Swartz

Can't We Be Friends

Kay Swift
Arr. Thad Jones

Twists & Turns

Patty Darling

Sassy

Bill Byers

On a Clear Day (You Can See Forever)

Alan Jay Lerner, Burton Lane
Arr. Darmon Meader

The Nearness of You

Hoagy Carmichael, Ned Washington
Arr. John Clayton

Señor Mouse

Chick Corea
Arr. Mike Tomaro

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ENSEMBLE PERSONNEL

REEDS

Shauna Bailey*, Liam Bird, Ricky Chee,
Evan Cheng, Shahrizal Kamal, Paolo Radam,
Alexandre Rozenberg

TRUMPETS

Toshi Kawabe*, Michael Meilleur,
Colin Spencer, Richard Wang

TROMBONES

Will Cavanagh*, Caitlin Dalziel, Duru Demir,
John Lau, Max Polsky

RHYTHM SECTION

Piano: Rayne Dias*, Kevin Tran
Guitar: Cameron Gorski
Bass: Adela Montgomery, Remi Phillips
Percussion: Joseph Cantarutti,
Quinn Jamieson, Kiran Steele

**Section Leader*

SPECIAL GUESTS

Flute: Sophia Brawn

Vocals: Denzel Benitez-Ortega, Emrys Bourdeau, Julia Brotto, Owen Gariepy, Aldo Randy Ginting,
Iris Janssen, Grant Li, Richard Li, Rabekah Wiseman, Dr. Tracy Wong

Special thanks to Dr. Tracy Wong for vocal coaching!

PROGRAM NOTES

Sammy Nestico was an omnipresence in big band arranging and composing, best known for his close association with the Count Basie Orchestra. Over a career that began near the end of the swing era and ran through bebop, cool jazz and well into the rock 'n' roll era, Nestico wrote some 600 published arrangements, many of them his own compositions. Nestico's composition **Fancy Pants** appeared on the 1983 studio album of the same name by Count Basie and his Orchestra, the last recording that Basie made with his big band.

Edward Kennedy "Duke" Ellington was born April 29, 1899. Early on, Duke demonstrated leadership, playing in small groups and bands under the name of Duke Ellington's Serenaders. He moved to New York in 1923 and led a band called the Washingtonians, enabling him to hone his own compositional style and personal sound. A significant break came for Duke and his orchestra in 1927 when they were offered a steady gig at the Cotton Club in Harlem, providing Duke the opportunity to perform regularly with his band and collaborate with New York's most well-known composers and performers. Duke's recordings display an unprecedented mastery of mood, timbre, and harmony that even today sounds fresh. His recorded legacy spans 50 years (1924-1974) and he made brilliant albums at every stage of his career. This transcription of Duke's composition **Addi** was completed by trombonist Christopher Crenshaw.

Thelonious Sphere Monk (1917 – 1982) is the second-most recorded jazz composer after Duke Ellington, an amazing feat given that Monk composed about 100 songs and Ellington wrote more than a thousand pieces. In 1993, Monk was posthumously awarded the Grammy Lifetime Achievement Award, and in 2006 was awarded a special Pulitzer Prize for a body of distinguished and innovative musical compositions that have had a significant and enduring impact on the evolution of jazz. **I Mean You**, composed by Monk and Coleman Hawkins, was first recorded by Hawkins in December 1946. Monk made his first recording of the song on July 2, 1948, for the *Wizard of the Vibes* sessions featuring Milt Jackson on vibraphone.

Katharine Faulkner "Kay" Swift (1897 – 1993) was an American composer of popular and classical music and the first woman to score a hit musical. Written in 1930, the Broadway musical *Fine and Dandy* includes some of Swift's best-known songs. **Can't We Be Friends?** was her biggest hit song. Arranger Thad Jones was born in Pontiac, Michigan, on March 28, 1923, into a family that is considered to be among America's greatest jazz families. After spending time in the military, Thad joined the Count Basie Orchestra in 1954, becoming a featured soloist and arranger for the group, writing about two dozen arrangements in his near decade with Basie. This arrangement of *Can't We Be Friends?* was written for the 1959 Count Basie album *Dance Along with Basie*.

Patty Darling directs the Lawrence University Jazz Ensemble and teaches classes in jazz composition, arranging, electronic music and jazz piano. She has composed music for a wide variety of mediums, including works for orchestra, wind ensemble, chamber groups, jazz ensembles, and numerous instrumental soloists. Her composition **Twists and Turns** was dedicated to Lawrence University for the 2022 Fred Sturm Jazz Celebration Weekend.

William Mitchell Byers (1927 – 1996) was an American jazz trombonist and arranger. He arranged and played trombone for Georgie Auld, Buddy Rich, Benny Goodman, Charlie Ventura, and Teddy Powell, as well as arranging for film. In the 1950s, he joined the staff of WMGM in New York, writing music for radio and television. In the 1960s, he became Quincy Jones' assistant at Mercury Records and arranged music for a number of Count Basie Orchestra albums. His composition **Sassy** appears on the Count Basie Orchestra album *Basie Land*.

On a Clear Day You Can See Forever is a composition written for the musical of the same name, with music by Burton Lane and a book and lyrics by Alan Jay Lerner. More than 20 different jazz versions were recorded in 1966, and the song has retained its popularity among improvisers such as Bud Freeman, Sonny Stitt, Barney Kessel, Red Garland, Jay McShann, Stanley Turrentine, and Bill Evans. For this performance of an arrangement by Darmon Meader, we are honoured to be joined by a group of talented vocalists from Western's choral program under the direction of Dr. Tracy Wong.

Composed by Indiana native Hoagy Carmichael, **The Nearness of You** conveys a sense of intimacy and heartache. Originally a top 10 hit for Glenn Miller in 1940, the tune has been covered by artists such as Nancy Wilson, Woody Herman, Louis Armstrong, Nora Jones, James Taylor, Herbie Hancock and Pat Metheny. This arrangement was written by John Clayton for the Clayton-Hamilton Jazz Orchestra album *Explosive*, featuring Milt Jackson.

Chick Corea was a Grammy-winning pianist and keyboardist whose work at the intersections of jazz, experimental music, funk, progressive rock and classical music with his band Return to Forever helped define the sound of jazz fusion in the 1970s. Known for his work with artists including Miles Davis, Gary Burton and longtime collaborator Stanley Clarke, Corea was responsible for essential jazz albums, including *The Song of Singing* and *Return to Forever*, as well as dozens of band recordings. Corea won 23 Grammy awards and was nominated 67 times. In 2006 he was named a National Endowment for the Arts Jazz Master, considered the highest honour available to an American jazz musician. The composition **Señor Mouse** appears on *Hymn of the Seventh Galaxy* (1973), Return to Forever's third studio album.