

Off the Charts!

WINNIPEG JAZZ ORCHESTRA



ALLIANCE

NOVEMBER 17, 2019 | 2 PM
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The creation of new music for big band is at the very heart of our mission as an organization.

Of course we love to play the classic big band works, and will continue to do that, but future “classics” need to be discovered and encouraged. Thanks to the Canada Council, we have been able to put together a unique project involving two of Canada’s finest writers.

Award winning composer David Braid is at the peak of his writing and performing career. He has been involved in three previous WJO concerts, and we are grateful to be working with him again.

Philippe Côte is new to the WJO, but has been writing big band works for our sister organization, Orchestre National de Jazz de Montréal, as well as music for many other professional organizations in Canada.

Other than the Ellington-Strayhorn collaboration on the *Far East* and *Such Sweet Thunder Suites*, I am not aware of original works that have been produced through the collaboration of two composers.

One of the Winnipeg Jazz Orchestra’s goals is to bring together jazz musicians from across Canada for big band projects, and this weekend’s event is a perfect fulfillment of that.

Aside from producing this new creative work and performing it at today’s concert, we also have the opportunity to record the work later this evening!

... And check out the remaining events of the WJO’s 2019/2020 season. Each concert has a very different flavour, and will showcase a variety of styles and themes.

Thank you to all those that have season’s tickets and will be with us for all our performances this year. If you don’t yet have tickets, please consider joining us!

A handwritten signature in black ink that reads "Richard Hillis". The signature is written in a cursive, flowing style with a small flourish at the end.

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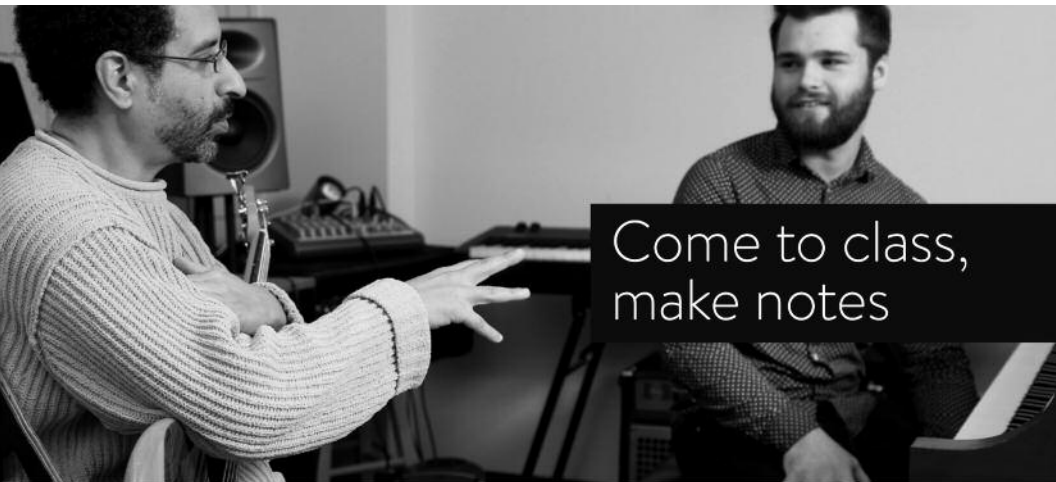
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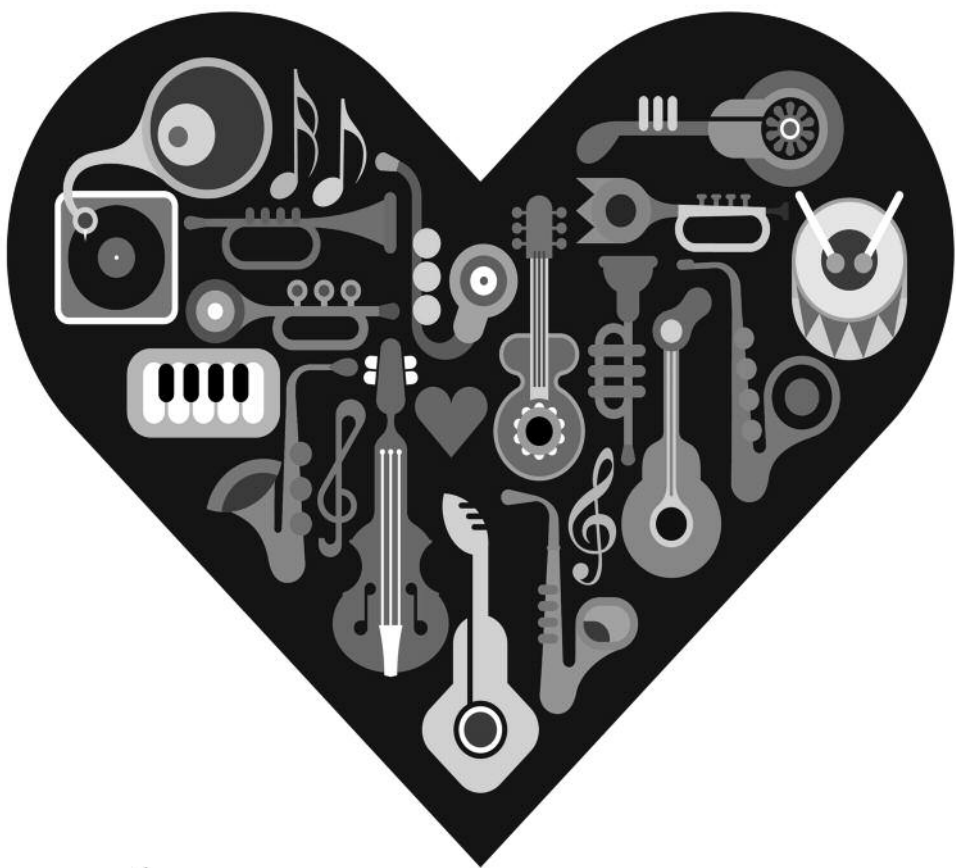
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ALLIANCE

SUNDAY, NOVEMBER 17 | 2 PM | SEVEN OAKS PERFORMING ARTS CENTRE

Philippe Côté, *conductor, saxophone*David Braid, *guest artist, piano*

Bag's Groove	<i>Milt Jackson, arr. John Clayton</i>
Seraphim	<i>David Braid</i>
A Tiny Prayer to Father Time	<i>Philippe Côté</i>
La Fleur et la roche	<i>Philippe Côté</i>
Since I Fell For You	<i>Buddy Johnson, arr. John Clayton</i>

15 minute intermission

Alliance *David Braid, Philippe Côté; lyrics by Lee Tsang*
World premiere performance, commissioned by the Winnipeg Jazz Orchestra with the assistance of the Canada Council for the Arts

What A Little Moonlight Can Do	<i>Harry M. Woods, arr. Billy May</i>
Born to Be Blue	<i>David Braid</i>
I'm in The Mood for Love	<i>Jimmy McHugh & Dorothy Fields, arr Rick Wilkins</i>
S'Wonderful	<i>George Gershwin, Brian Wray & John MacLeod</i>


PRE-CONCERT PERFORMANCE – 20 minutes prior to curtain

1:40 pm Canadian Mennonite University Jazz Band, director Brady Gill

PERSONNEL**Sax** Neil Watson, Sean Irvine, Jonathan Stevens, Lauren Teterenko, Ken Gold**Trumpet** Jeff Johnson, Shane Hicks, Richard Gillis, Richard Boughton**Trombone** Joel Green, Jeff Presslaff, François Godère, D'Arcy McLean**Rhythm** Eric Platz (drum set), Karl Kohut (bass), Stefan Bauer (vibraphone)**Vocals** Karly Epp

Thank you to the Canada Council for the Arts for a grant to commission the writing, production and recording of a new composition by David Braid and Philippe Côté.

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DAVID BRAID

“Braid’s tone, touch, chord voicings and imagination make him one of the most interesting new pianists I’ve encountered in a long time.” — Doug Ramsey, recipient of Jazz Journalists Association’s Lifetime Achievement Award.

Hailed in the Canadian press as “a jazz genius to call our own” (Maclean’s Magazine), multi-Juno Award-winning pianist David Braid has performed concerts of his original music and improvisations across Europe, Scandinavia, Asia, Australia, Brazil, the United States, and Canada. Combining principles fundamental to European classical music and the spontaneity of American jazz, Braid’s fusion of art music engages audiences with a style described as “refreshingly uncategorizable” (Paris Transatlantic), “brilliant” (Montreal Gazette), “wide-ranging, exploratory” (South China Morning Post), “une force poétique” (Le Soleil) and “hauntingly beautiful” (The Globe & Mail).

Recently, Braid’s arrangements and compositions were an integral part of the Chet Baker-inspired film *Born to Be Blue* (IFC Films) starring Ethan Hawke; his jazz score received praise for its “contemporary patina without sacrificing period authenticity” (The Times, UK).

Braid has released 10 recordings, garnering six Juno nominations and two Juno awards. He is also a multi-National Jazz Award Winner and a recipient of the Canada Council for the Arts’ JazzID Award.

David Braid is a Steinway Artist, Artist-in-Residence at the University of Toronto, and a Special Associate Artist of Sinfonia UK Collective.



PHILIPPE CÔTÉ

Composer, saxophonist, multi-instrumentalist and improviser, Montreal-based Philippe Côté is a musical explorer at the crossroads of jazz and classical.

Lungta, his first album of original compositions for jazz quintet and wind orchestra, was produced by world-acclaimed American saxophonist David Binney. Philippe Côté spent many years crafting the album’s intriguing jazz and classical perspective, culminating in a body of work earning critical appraisal:

Master of Music (M.Mus.), Philippe studied classical orchestration under the supervision of respected Canadian composer John Rea at McGill University. Recipient

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of numerous awards, notably grants from the Canada Council for the Arts and the Conseil des arts et des lettres du Québec, Philippe's work was shaped by his time spent in Banff with trumpeter and composer Dave Douglas, as well as his studies at the Brooklyn School of Improvisational Music. New York was also the scene of two seminal moments for the composer: his encounter with long-time mentor David Binney, and his first experience with Lennie Tristano's teaching method, learned from one of the most prolific jazz pianists of the last decades, Marc Copland. Back in Montreal, Philippe composed for various orchestras and chamber music ensembles like Orchestre national de Jazz de Montréal and Ensemble Paramirabo. He has also been coordinating and teaching the Jazz section of the McGill Conservatory.

The 2019-2020 season will bring various new projects: the album release of an exciting collaboration between Philippe, Marc Copland, and Quatuor Saguenay as well as the first album by Philippe Côté Chamber 5tet, a group that features pianist François Bourassa and trumpeter Jacques Kuba Séguin. Philippe will also work on the composition of a long-form jazz orchestra piece featuring NYC saxophonist Donny McCaslin as a soloist commissioned by Orchestre national de Jazz de Montréal and on another commission by the Winnipeg Jazz Orchestra.

ALLIANCE – The Hand / Hope Shadow

I always try to start the process of composing a piece with a new angle. When Richard Gillis suggested that I collaborate with David Braid for this commission from WJO with the theme of "alliance," I was very excited to do so as I have never co-composed a jazz orchestra piece before. I am also a big fan of David's work. The concept I wanted to try was for us to each come up with a composition without any guidelines and then write something based on the other's music. That process leaves a lot of room for anything to happen as it is very open and without much constraint. I like the feeling of the unexpected. I knew David wanted to use a vocal piece, so I wrote a melodic piece without listening to his. They ended up being different but in a promising way. We asked Lee Tsang, the lyricist of David's song, to add words to mine. He came up with beautiful lyrics that are unifying the two songs in one universe.

Throughout the composing process, a funny situation kept happening over and over. I would share with a fellow musician what I was working on, and then I would get the same comment: You know, it would be a lot easier if ... I would then interrupt and continue the sentence for them ... you would both write your movement of the piece and play them one after the other. I know – more simple, but I've been known to enjoy a little danger! I mean, what could go wrong? David and I hardly know each other. I live in Montreal, and his home is in Toronto – actually not that much as he's been touring the world extensively over the last year! Well ... I am happy to say that nothing went wrong, and it has been an incredible ride! I hope you enjoy the piece.

Philippe

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SEARCHING FOR THE RIGHT NOTE

CHRIS SMITH



I was listening recently to the Christian McBride Trio recording *Live at the Village Vanguard*, as is my wont, and it set me to thinking about the more than 100 classic jazz sets recorded at the legendary New York club.

This recording, released in 2015 on Mack Avenue Records, showcases bassist McBride, pianist Christian Sands and drummer Ulysses Owens Jr. in their natural habitat, a jazz club stage where they can perform superbly to an appreciative audience and just have some fun at the same time.

To be doing that at the Vanguard is especially rewarding when you consider the number of jazz legends who have graced that stage, and recorded there, over the club's lengthy history; luminaries such as Sonny Rollins, John Coltrane, Joe Henderson, Bill Evans, Elvin Jones, Art Pepper, Joe Lovano, Gerry Mulligan, Lee Konitz, Art Blakey, Wynton Marsalis, Fred Hersch, and younger stars such as Jon Batiste and Ambrose Akinmusire (enough already) – and of course, Thad Jones and Mel Lewis, originators of the Vanguard Jazz Orchestra, which has held a Monday night spot for decades.

My apologies if I missed your favourite, but the list above is designed to give a sense of the magnitude of a Vanguard recording and not be a historical record.

McBride explained in an interview with National Public Radio:

“As a jazz musician, it hits you. [John] Coltrane walked down these steps. Miles Davis walked down these steps. Dexter Gordon, Bill Evans, all of these legends walked down these stairs. I think any musician, when they record a live record there at the Vanguard – it really is all about the legacy.

“You get a true sense of what that artist was feeling at that particular moment – mistakes, warts and all. I love hearing those things,” adds McBride, who has hosted shows on NPR.

“There’s no other place on the planet where so many greats played for so many years, and that’s one of those statements that seems like hyperbole, but it’s not,” Loren Schoenberg, artistic director of the National Jazz Museum in Harlem, said in 2015 as the club turned 80. “It’s really the only quote unquote holy place left in jazz – period.”

“It was sort of home, and we all got pretty familiar,” said tenor saxophonist Rollins, who recorded the first full-length, live album in the club. “There used to be a guy there named Elton – I remember him, he made the greatest hamburgers in the world.”

continued on page 15

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The club doesn't serve food anymore, but it serves up some of the best in jazz in Tuesday through Sunday bookings and the regular Monday-night spot for the Vanguard Jazz Orchestra.

"It's the most magical jazz room in the world," said longtime jazz critic for *The Village Voice* Gary Giddins, who began frequenting the Vanguard in 1964, with a fake ID. "It's basically a concert hall with bourbon, and what could be better than that?"

I have been to the Vanguard only once, to hear a band led by pianist Fred Hersch, and our seats in its distinct, wedge-shaped room gave me a direct line to watch the wonderful drummer Nasheet Waits at work.

Hersch's then-trio with bassist Drew Gress and Waits was augmented by tenor saxophonist Tony Malaby and trumpeter Ralph Alessi for an engaging, sometimes exhilarating, set by a time-tested trio with two superb additions. But the best part of the night was sitting in the hallowed club with my eyes trained on one of my favourite jazz drummers.

If you can't get to the Village Vanguard, there is a wealth of jazz recordings, of jazz history, available to give you a sense of the club and its history.

Let's give McBride the last word. The bass titan of his generation has been playing the Vanguard in various capacities since 1990. However, he admits that he felt the pressure for his first time recording there as a bandleader.

"All of a sudden, when those microphones went up, I had this sense of, 'We'd better bring it harder than we've brought it anywhere else before'," he said. "This is going down as a document at the world's most legendary jazz club. We gotta come with it, and come with it hard'."

Chris Smith is a Winnipeg writer and jazz lover.



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Wow! Sherrie Maricle, David Braid, Philippe Côté, Kiko Frietas, John Stetch – we love bringing you entrancing, inspiring guests. We have a great time getting to know them, too! The music moves us, but your attendance and donations keep us going. The WJO exists to promote big band music in performance, through commissioning new works, and by teaching the emerging generation. The Winnipeg Jazz Orchestra has a busy 2019-20 season doing just that.

Sherrie Maricle drove the WJO from the drum set for two shows in October. Her solos were reminiscent of Buddy Rich's flamboyant swing and yet with a fresh harmonic sound. Counting today, we have 11 wonderful performances to come, most in places new to us. We will travel out to Carmen, Winkler and Souris, and travel around to various venues in Winnipeg.

We are so pleased to have David Braid and Philippe Côté with us today. The work they have composed is adventurous, melodic, and challenging to perform. It is a prime example of why it is important to expand the big band repertoire in new directions. You will almost always hear a new composition or a few new arrangements on our programs. We have performed over 150 original scores throughout our 22 seasons.

Our education program has started with a bang this fall; we have already taught two days of workshops to 17 bands, with around 300 students attending. There will be at least two more workshop days this spring. We distribute free or highly discounted tickets to various student groups because we believe in the value of listening to live music and seeing a role model or mentor perform. We also organize and run three honour jazz bands in June. Through all our education programs we easily reach over 500 students each year.

As I am sure you know, the cost of your tickets does not cover the expenses of the performances, let alone the educational programs we offer. Our thanks goes out to granting organizations, sponsors and our much appreciated donors who keep us going in more ways than one! We appreciate every dollar you give and are very careful to make it stretch far.

If you are planning your donations this fall, please remember the Winnipeg Jazz Orchestra. Donations can be easily made on our website www.winnipegjazzorchestra.com or by phoning our box office at 204-632-5299. If you have already given, we thank you for the support.

Donations over \$20 receive a tax receipt and donations over \$75 are listed in our concert programs as an acknowledgement of the investment you make toward big band jazz in Manitoba.

Thank you!

*Joan Gillis,
General Manager*



WINNIPEG JAZZ ORCHESTRA



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My Personal Christmas Miracle

As an actor, a writer, and a comedian in Winnipeg, it can be a struggle to find a forum to create a fulfilling body of work. It is extremely rare to encounter an opportunity that resonates so profoundly with all of your creative goals. When I was approached in 2018 by the Winnipeg Jazz Orchestra to perform as the narrator of their Music From *A Charlie Brown Christmas* performance, I didn't know how deeply I would fall in love with this role. Working closely with all of the raw, whimsical talent of so many world class musicians. Cartoonishly embodying characters I grew up loving. Feeling the warmth and laughter of packed audiences and, most importantly, dancing with reckless abandon to some of the greatest jazz music ever written. I don't use the term "dream come true" lightly. But that is how I feel when I am on stage at this performance. Sharing the endearing and timeless charm of this classic story with all who attend this show is my dream job. A personal Christmas miracle even glum ol' Charlie Brown could conjure a sheepish grin to. Please join us again this December for even more of Charlie, Snoopy, and the whole gang!

Quinn Greene



CONCERT 3 MORE CHARLIE BROWN CHRISTMAS

Back by popular demand, the Winnipeg Jazz Orchestra, with actor Quinn Greene, revisits *A Charlie Brown Christmas*, this time with extra locations. We will also revisit "Twas the Night Before Christmas and feature seasonal songs with vocalist Jayme Giesbrecht.

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