

Concordia Jazz Choir

Directed by Robin Chemtov

Accompanist: Chad Linsley

Sopranos:

Gabriella Galasso
Victoria Malenfant
Ebony-Jada Pierre
Monique Talbot

Tenors:

Jonathan Di Lalla
Alexandre Ginella
Jimmy Karamanis
Sébastien Parent

Altos:

Christina Beaudry-Cardenas
Jasmine Paradis
Stephanie Tremblay-Leduc
Nori Vaillancourt
Dana Williams

Baritones/Basses:

Gabriel Bégin-Larocque
Isael Bourgier
Jackson Champagne
Bryan Li
Kaloyan Mihaylov

I'm A-Waiting and A-Watching

Our opener is based on a poem by Joseph Seamon Cotter, Jr., (1895-1919), who was at the forefront of the early 1900's African-American cultural renaissance. This accomplished young author and playwright succumbed to tuberculosis five years after his younger sister suffered the same fate. The text expresses a longing for the peace that comes with death, and Greg Gilpin's rousing gospel arrangement evokes the hope infused in the poem's message.

What's Going On?

This popular song was inspired by a police brutality incident witnessed by "Obie" Benson, a member of the Four Tops. Written by Benson and Al Cleveland, it was presented to the Four Tops, but the group didn't want to record what they considered a protest song, despite Cleveland's insistence that it was a love song. Marvin Gaye added his name to the authorship when he transformed the melody and lyrics for his classic 1971 recording, which is faithfully captured by Rollo Dilworth's arrangement. Given recent events, and with its message of "war is not the answer", this song is just as relevant fifty years later.

Blues in a Jiff

The blues is fundamental to jazz. This slinky minor blues gem was penned by prolific hard-bop pianist, Sonny Clark, for a 1962 Jackie McLean session for Blue Note Records. Unfortunately, it wasn't heard until its release on McLean's 1978 record, "Hypnosis". Robin Chemtov's adaptation stays close to the composer's vision and features improvised solos, another fundamental element of jazz performance.

Words

The nature of words is wittily explored by Anders Edenroth, a member of the Swedish a cappella super-group, "The Real Group". This arrangement features various textures, from beat boxing to classical choral to rousing big band shout!

Voice on the Wind

Sarah Quartel is an internationally renowned Canadian composer that has developed a fresh choral sound. This piece was originally commissioned for Angusta Mixed Choir, from Sapporo City, Japan. Her text and music convey the power of singing, with a lively arrangement that includes some groovy percussion.

I'm All Alone

This classic song was written by Jack Coale and Frank Anderson, and was first recorded as an instrumental fox trot by Falcone's Metronome Orchestra in 1922. Arranger Floyd Connett is an icon in the barbershop world. In the 1940's, he was an actual barber from Peoria, Illinois, but was also leading men's and women's choral groups in the area. His work extended through a period of evolution of the barbershop idiom and many of his arrangements are considered masterpieces of the style. The boys are featured here, and no explanation of the text is needed; the title says it all.

Je t'aime toi Coco

This arrangement was recorded by the Belgian group, Zap Mama, led by composer Marie Daulne. Her influential ensemble mixes African and hip-hop elements and extolls the virtues of the most soulful instrument, the human voice. In this song, the girls treat us to some infectious grooves and floating melodies. And more beat boxing.

Tribute to Duke Ellington

Caravan

Written by band member Juan Tizol and first recorded in 1936 by an ensemble drawn from Duke's orchestra, this piece has become a mega-classic that has since been recorded thousands of times. This arrangement is based on a version recorded by the Mills Brothers in 1938. The energetic and fun setting features human voices trying to sound like brass instruments.

An Ellington Jazz Trio (Satin Doll, In My Solitude, It Don't Mean a Thing)

This suite delivers a sampling of three masterpieces, with composer credits going to Johnny Mercer, Duke Ellington and Billy Strayhorn. Arranger Jay Althouse has made it easy to enjoy these timeless classics.

Sir Duke

Okay, not a Duke Ellington composition, but certainly a fitting tribute by Stevland Hardaway Morris, aka. Stevie Wonder. The song was composed in 1976, two years after Duke's passing. The lyrics speak of the joy of music, and honour some of the jazz's great pioneers. Paul Langford's arrangement does the song justice and will be a good earworm for your trip home.

Thank you to the Stage and Sound Crew.

Oscar Peterson Concert Hall Personnel

Jen Strahl, Director of Performance Production

John Davis, Stage Supervisor

Pietro Cerone, Assistant Director Production - Sound

Music Department Administration

Mark Corwin, Chair, Department of Music

Maud David-Lerebours, Department Administrator

Nicoletta Pasquino - Department of Music Assistant

Brooklyn Melnyk - Performing Arts Receptionist

Centre for Digital Arts (CDA) and the MB Depot

Chris Ready, Systems Consultant Fine Arts

Kevin Moon, Depot Technician Fine Arts

Pina Sblendorio, Depot Technician Fine Arts

Upcoming Events

April 21, 2022

Jazz Composition

Directed by Robin Chemtov

OPCH – Free admission

April 22, 2022

Chamber Ensembles

Directed by Anna Szpilberg

OPCH – Free admission

April 25, 2022

Composition Class Concert

Directed by Sandeep Bhagwati

& Georges Dimitrov

OPCH – Free admission

April 26, 2022

Chamber Jazz Ensemble

Directed by Simon Sloutsker

OPCH – Free admission

April 27, 2022

Jazz Improvisation

Directed by Josh Rager

OPCH – Free admission

**MAKING THINGS
HAPPEN
THAT MATTER.**

**CONCORDIA
FINE ARTS**



Jazz Choir
Directed by Robin Chemtov

April 6, 2022

7:30 pm

Oscar Peterson Concert Hall

