

**Jazzical!**

**Sunday, January 21 – 2 pm**

**William Eddins**, conductor

**David Dias da Silva**, clarinet

**P.J. Perry**, saxophone

**Chris Andrew**, piano

Sunday Prelude, 1:15 pm on the Upper Circle (Third Level) Lobby with D.T. Baker

Sunday Encore, post-performance in the Main Lobby with P.J. Perry & David Dias da Silva

**TCHAIKOVSKY**

***The Nutcracker Suite*** (arr. Ellington/Strayhorn / orch. Tyzik)

Overture

Toot, Toot, Tootie Toot (Dance of the Reed Pipes)

Dance of the Floreadors (Waltz of the Flowers)

Sugar Rum Cherry (Dance of the Sugar-Plum Fairy)

Peanut Brittle Brigade (March)

**HILLBORG**

***Clarinet Concerto "Peacock Tales"*** (Millennium Version)

**INTERMISSION** (20 minutes)

**BERNSTEIN**

***On the Town: Three Dance Episodes***

The great lover (Allegro pesante)

Lonely Town: Pas de deux (Andante sostenuto)

Times Square, 1944 (Allegro)

**GILLILAND**

***Dreaming of the Masters IV*** (2018 ESO commission)

**HART**

***Cartoon***

program subject to change

\*indicates approximate performance duration

***The Nutcracker Suite*** (arr. Ellington/Strayhorn / orch. Tyzik)

**Piotr Ilyich Tchaikovsky**

(b. Kamsko-Votinsk, 1840 / d. St. Petersburg, 1893)

First performance of the ballet: December 17, 1892 in St. Petersburg

First performance of the suite arranged by Duke Ellington & Billy Strayhorn: Columbia recording sessions  
May 26 & 31, June 3, 21 & 22, 1960

Last ESO performance of the Ellington/Strayhorn arrangement: February 2008

Billy Strayhorn (1915-1967) collaborated with Duke Ellington for two decades, and was an established composer and arranger in his own right. For Ellington's orchestra, Strayhorn had written the classic *Take the "A" Train* in 1941.

The great Edward Kennedy "Duke" Ellington (1899-1974) was a musical sponge. Good music was good music, and there was nothing he did not hear and like that was beyond either his desire or ability to fashion into his own. He did not even refer to himself as a jazz musician, as that was too limited for him. He played "American music," he said.

For two separate recordings made with his band in 1960, Duke Ellington chose two popular pieces of classical music to be given the Ellington spin – Grieg's *Peer Gynt Suite*, and Tchaikovsky's *Nutcracker Suite*. Rife with riffs, the five-movement version of Tchaikovsky's well-known music is meant to be jazzed-up and filled with good spirits, though always with respect to the original. Four of the movements are given tongue-in-cheek new titles. "He didn't get to perform the extended suites much because people wanted to hear the popular standards," says Mercedes Ellington, the Duke's granddaughter. "But his interest in classics never ended – you can hear it in some of his other extended pieces. That was where he got to do the things that he really wanted."

***Clarinet Concerto- (Peacock Tales) Millennium version***

**Anders Hillborg**

(b. Stockholm, 1954)

Original version of the concerto first performed: October 1998 in Stockholm

The ESO has performed both the original version of the concerto (February 2001), and the Millennium version (September 2001)

Program note by the composer:

The clarinet has always had an important role in my music. In *Lamento* (1982) for clarinet and strings, the soloist is faced with extreme shifts regarding emotional content and expression. In a number of pieces I've focused on the clarinet's ability to embody a grotesque and sometimes demonic character; for instance in the orchestral piece *Liquid Marble*, the tango/varieté-song *En gul böjd banan*, and

especially in *Paulinesian Procession*, where 11 clarinets in an extremely high register produce a quite incredible sound...

*Peacock Tales* - written during 3 intense months in 1998, and premiered in October the same year by Martin Fröst with Leif Segerstam conducting the Swedish Radio Orchestra - is preceded by a number of smaller pieces, all written for Martin Fröst, such as: *Close Up* (1990) for clarinet (or other instrument ad lib.), *Tampere Raw* (1991) for clarinet and piano, *Nursery Rhymes* (1996), and *The Peacock Moment* (1997) for clarinet and piano/tape.

The original version of *Peacock Tales* is about 35 minutes, scored for solo clarinet and large orchestra. The Millennium version for clarinet and orchestra is approximately 12 minutes.

That mime/dance should be an integral part of the work was suggested by Martin from the outset, hence an important aspect of the composition was to make use of his unique combination of instrumentalist and mimer/dancer. After the introductory very soft solo clarinet music, the strings gradually come in and the clarinet explodes in shrieks and wild glissandos.

Here starts a journey through many different musical and emotional "stations", where the soloist sometimes appears masked, sometimes unmasked.

*Peacock Tales* exists in different versions: the Original version (ca 35'), Millennium version (ca 12'), Chamber version for clarinet, piano and strings (ca 20'), and 2 versions for clarinet and prerecorded track.

### ***On the Town: Three Dance Episodes***

**Leonard Bernstein**

(b. Lawrence, Massachusetts, 1918 / d. New York, 1990)

*On the Town* opened on Broadway December 28, 1944

Last ESO performance of the Three Dance Episodes: March 2016

Here is what Bill Eddins has to say about ***On the Town***: "1943 saw the beginning of the career of young Leonard Bernstein. (That's when) he made his now famous last-minute conducting debut, and he also wrote the ballet *Fancy Free* for Jerome Robbins. Oliver Smith, set designer for the ballet, suggested that the plot be expanded into a full-length show. In the fall of 1944, Bernstein, Robbins, and writers Betty Comden and Adolphe Green presented their very first show together – *On the Town*. It was an instant smash. The plot is simple – three sailors on leave in New York for 24 hours. The genius of Bernstein is immediately self-evident – the sophistication of the music is unlike anything else from that period of Broadway...The **Three Dance Episodes** from *On the Town* are miniature reflections of the star of the musical – New York City."

***Dreaming of the Masters IV*** (2018 ESO commission)

**Allan Gilliland**

(b. Darvel, Scotland, 1965)

This work received its world premiere two nights ago in the Robbins Pops series

Program note by the composer:

My *Dreaming of the Masters* series arose from a desire to combine my experience as an orchestral composer with my background as a jazz composer and performer. I wanted to write a series of concertos for soloists who were comfortable in both classical and jazz idioms. Each concerto would find inspiration in the jazz greats of the instrument for which I was writing, and though fully notated, would allow the player the option to improvise. *Dreaming of the Masters I* was a clarinet concerto written for James Campbell, *Dreaming of the Masters II* was a piano concerto written for William Eddins, and *Dreaming of the Masters III* was a trumpet concert written for Jens Lindeman.

My approach to *Dreaming of the Masters IV* was quite different from the previous three concertos because rather than looking for inspiration from past jazz masters, I'm working with one, the great PJ Perry. Where the previous concertos had optional sections of improvisation, this concerto has numerous sections that let PJ be the jazz master that he is.

The work is in three movements. Movement I, subtitled *Perryscope*, is an up-tempo showcase for PJ's virtuosic playing and improvising. Movement II, subtitled *Reminiscence*, is based on a melody I wrote for a production of *Sense and Sensibility* for the Citadel Theatre. It has a late romantic feel to it with a 5/4 section in the middle for solos. The last movement, subtitled *Second Line*, is blues based and has an infectious groove that jazz players call a "New Orleans Street Beat".

***Cartoon***

**Paul Hart**

(b. Ilford, Essex, 1945)

Last ESO performance: February 2015

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It's all here. The big opening credits, the cat and mouse tease and chase, the strutting swagger, and of course, the big finale! Best of all, it can happen in the imagination of the audience, not on the film screen.

Paul Hart has been acclaimed as one of Europe's foremost contemporary musician/composer/arrangers; probably best known as a regular featured musician with Cleo Laine and John Dankworth, John Williams, and Sky.

Whilst being one of the country's most prolific jingle writers with partner Joe Campbell, he has also scored the theme music for numerous television programs, including *Tomorrow's World* and *Rockliffe's*

*Babies*. He also wrote the music for the feature film *May We Borrow Your Husband*, starring Dirk Bogarde. His works include a large scale work for cathedral organ and jazz orchestra, commissioned by St. Alban's Festival, a concerto for classical guitarist John Williams, and concert band commissions for the Royal Tournament Series, including this work, *Cartoon*.

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