



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Tuesday, November 12, 2024 • 8:00 PM

**IMPROVISING CHICAGO:
JAZZ ENSEMBLE AND
ENSEMBLE 20+**

**WITH GUEST ARTISTS, PROFESSOR DANA
HALL AND HÉLÈNE LABARRIÈRE**

**Mary Patricia Gannon Concert Hall
2330 North Halsted Street • Chicago**

Tuesday, November 12, 2024 • 8:00 PM

Gannon Concert Hall

IMPROVISING CHICAGO: JAZZ ENSEMBLE AND ENSEMBLE 20+

WITH GUEST ARTISTS, PROFESSOR DANA HALL AND HÉLÈNE LABARRIÈRE

PROGRAM

Thomas Matta

Migizi gii-pimaashi (An eagle soared by)

Quincy Jones, Jr.

Jessica's Day

DePaul Jazz Ensemble

Katinka Kleijn

Forward Echo

George Lewis

Artificial Life 2007

DePaul Ensemble 20+

Improvised music

Dana Hall, drum set

Hélène Labarrière (bass)

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

BIOGRAPHIES

Thomas Matta boasts a body of work as a musician that spans an impressive spectrum of genres, styles, and disciplines. An active performer, Thomas has performed extensively across North America, Europe, and New Zealand, and is one of the most sought-after bass trombonists in Chicago's recording studios, concert halls, theater pits and other live-music venues. Thomas has performed and recorded with a diverse array of talents including the Woody Herman Orchestra, the Frank Mantooth Jazz Orchestra, the Rob Parton Big Band, the Chicago Jazz Orchestra, the Chicago Jazz Ensemble, the Mulligan Mosaics, Ray Charles, Natalie Cole, Aretha Franklin, Art Garfunkel, Jimmy Heath, Frank Sinatra, Jr., Seth MacFarlane, The Who, Micheal Feinstein, Fulcrum Point, The Colorado Symphony, Concertante di Chicago, the Ravinia Festival Orchestra, the Chicago Philharmonic Orchestra and many others.

His compositions and arrangements of have been performed and recorded by premier orchestras, big bands and chamber ensembles worldwide – many of which are published by Kendor Music, Doug Beach Music, Anadel Editions, and the UNC Jazz Press. He is proud to have contributed scores to the repertoire of jazz luminaries such as Phil Woods, Randy Brecker, Bill Reichenbach, Jon Faddis, Jeff Hamilton and Clark Terry, to name a few. Thomas has been a part of the full-time faculty in the School of Music since 2005, where he previously taught as an adjunct faculty member since 1995. He teaches courses in Jazz Composition & Arranging, Tenor and Bass Trombone, coordinates the Jazz Combo program, and conducts the Jazz Ensemble.

Born in Brooklyn, New York, drummer **Dana Hall** has been an important musician on the international music scene since 1992. After completing his education in aerospace engineering at Iowa State University, he received his Bachelor of Music degree from William Paterson College in Wayne, New Jersey and, in 1999, his Masters degree in composition and arranging from DePaul University in Chicago, Illinois. He is presently a distinguished Special Trustees Fellow completing his PhD in ethnomusicology at the University of Chicago. Mr. Hall previously taught at the University of Illinois at Urbana-Champaign before joining DePaul University as Associate Professor of Jazz Studies and Ethnomusicology in 2012.

The list of exceptional artists that Mr. Hall has performed, toured, and/or recorded with directly reflects the diverse and varied approaches of his music-making in the fields of jazz and popular music and include Branford Marsalis, Ray Charles, Roy Hargrove, Joshua Redman, Horace Silver, Michael Brecker, Nicolas Payton, Kurt Elling, Benny Green, Frank Wess, Ken Peplowski, Wycliffe Gordon, Russell Malone, Frank Foster, George

Coleman, Lin Holliday, Betty Carter, Jimmy Heath, Benny Golson, Bobby Hutcherson, Wallace Roney, Diana Krall, Harold Mabern, Renee Rosnes, Clark Terry, the Mingus Big Band, Malachi Thompson, Steve Lacy, Muhal Richard Abrams, Jim Snidero, Eric Alexander, James Spaulding, Buster Williams, Gary Bartz, Dick Oatts, Melvin Rhyne, Ira Sullivan, David Murray, Bobby Broom, Lester Bowie, Slide Hampton, Charles Davis, James Moody, David Hazeltine, Henry Butler, Shirley Scott, Sonny Fortune, Joe Williams, Dr. Lonnie Smith, Billy Harper, Patricia Barber, Brian Lynch, Roscoe Mitchell, George Lewis, Rick Margitza, Tim Hagans, John Swana, Ralph Bowen, Orrin Evans, Bud Shank, Phil Woods, Von Freeman, Ron Bridgewater, Kenny Barron, Maria Schneider, Jackie McLean, Mulgrew Miller, Marcus Belgrave, Hamiet Blueitt, the Woody Herman Orchestra, Patricia Barber, Joe Henderson, Curtis Fuller, Charles McPherson, Oliver Lake, and Steve Wilson, among others. For the past eleven years, Mr. Hall has been a member of the Terrell Stafford Quintet, and formerly served as a permanent member of The Carnegie Hall Jazz Band under the musical and artistic direction of Jon Faddis, participating in performances internationally and at Carnegie Hall. Mr. Hall has also served as an extra in the percussion sections of the Des Moines and the Cedar Rapids Symphonies.

In November 2009, Mr. Hall celebrated the release of his debut recording as a leader, *Into the Light*. Immediately upon its release, *Into the Light* was the most added and highest debuting new CD on the mainstream and college jazz charts and within a month was #8 on the JazzWeek Top 50 and #3 on the College Music Journal Top-40 Jazz charts. It also landed on the Best of 2009 lists of many major newspapers and magazines nationwide, including the Chicago Tribune, Detroit Free Press, and others. At the conclusion of 2009, Mr. Hall was recognized by the Chicago Tribune as a 2009 Chicagoan of the Year, acknowledging his outstanding achievements in the arts.

From June 2011 through June 2012, Mr. Hall served as the Artistic Director of the Chicago Jazz Ensemble, a position he held concurrently with his previous position as Music Director of the ensemble. In this role, Mr. Hall curated the ensembles series of concerts, which included hosting artists as varied and diverse as Miguel Zenon, Sonia Sanchez, Etienne Charles, and MeShell Ndegeocello.

In addition to his active schedule as a full-time student and freelance musician with several jazz, popular, and world music ensembles, Professor Hall is also an active clinician and educator. He has served as a faculty member of the undergraduate college at the University of Chicago teaching courses in world music and was a member of the faculty at Columbia

College Chicago, teaching a select number of private students. Mr. Hall is also a member of the Jazz at Lincoln Center Band Directors Academy and Essentially Ellington faculty, under the musical and artistic directorship of Grammy and Pulitzer Prize winner Wynton Marsalis, providing jazz fundamentals, advanced pedagogical techniques, mentoring, musical resources, and practical tools for high school and college band directors. Additionally, Mr. Hall served a four-year residency with the prestigious Ravinia Festivals Jazz in the Schools Mentoring Program, where he, working in close association with band directors and other professional musicians in Chicago, educated Chicago Public School students on music fundamentals and their associated applications within jazz music. In the summer of 2000, Mr. Hall joined the faculty of the distinguished musicians and educators at the Merit School of Music, continuing his mission to assist in bringing quality education to music and arts students in the city of Chicago. Mr. Hall is also a member of the Thelonious Monk Institute of Jazz's Jazz in America Program and the Jazz Institute of Chicago's Artists Residency Program. In each, Mr. Hall teaches and mentors middle and high school students in the fundamentals of jazz, Latin, and popular musics. Mr. Hall also teaches students privately in studio on drums, percussion, and general music fundamentals, including theory and harmony.

Concurrent with his national and international recording and touring projects, Mr. Hall can also be regularly seen and heard in Chicago and its surrounding area performing and recording with his own groups including his quartet, spring, an ensemble featuring two multi-instrumentalist woodwinds, acoustic bass, and his own drums and cymbals and as an in-demand artist with the groups of others. Mr. Hall uses and endorses Yamaha Drums, Zildjian Cymbals, Vic Firth Drumsticks and Remo Drumheads.

Nurtured on swing, double bassist **Hélène Labarrière** has forged a versatility over four decades that makes her just as legitimate in contemporary music as in traditional and world music, as well as in even the most improvised jazz.

SWING ABOVE ALL ELSE

Hélène Labarrière was born on October 23, 1963, in Neuilly-sur-Seine. The last of a family of musicians, she says she chose the double bass because the piano was always busy. The school of life is stronger than academicism. She studied for four years at the Conservatoire, first in Boulogne-Billancourt and then in Gennevilliers, but she admits that she developed her rhythmic faculties as a self-taught musician, spending nights in the clubs, observing relentlessly. Few women played this role in the 1970s. She first came to

prominence with guitarist Pierre Brunel, with whom she shared a love of swing, standards and American bebop. For Labarrière, music is rhythm.

MENTORS

In 1983, with Ladies First, an all-female quartet, she set out to conquer jazz clubs, opening a parallel path with improvised music. She formed another quartet with Eric Barret (saxophone), Marc Ducret (guitar), and Peter Gritz (drums), and the discovery of Charlie Haden changed her view of the role of her instrument: it could be something other than rhythmic. American musicians color the music and, without frenetic tempos, takes the time to choose timbres and harmonies. During this period of questioning, she met another mentor, drummer Daniel Humair, who engaged her and made her aware of sound matter.

COLLECTIVE SPIRIT AND PERSONAL CREATION

After a recording with Lee Konitz, the international scene opened for her, even if her alter egos were the French Jean-Marc Padovani, Sylvain Kassap and Franck Tortiller. The latter pushed her towards composition. They were all part of the Incidences collective in Montreux, which gave Labarrière the support she needed to experiment and improvise. It was here that she found a new equilibrium. She was thirty when her first project as a leader was born: Machination. The title is a tribute to Robert Wyatt's Soft Machine, which she has always admired. The group's album was released in 1995.

Labarrière says she has a strong, empirical attachment, a "physical" link, to the music and musicians with whom she plays and who enrich her playing. In this way, she was able to discover new modes of expression when she met double bassists "J.F." Jenny-Clark, Henri Texier, Paul Rogers and Peter Kowald. She is a firm believer in a collective style of playing that makes room for differences, to find her place of expression, a place where she feels at home, everywhere.

PROGRAM NOTES

Tonight's program explores different facets of connection and improvisation in Chicago and features students from two School of Music ensembles, Jazz Ensemble and Ensemble 20+, that include students from many of the School of Music's academic programs. The Jazz Ensemble will perform a new work by director Tom Matta that explores Ojibwe culture in the context of jazz, linking two musical traditions with roots in Chicago and the Great Lakes region. Ensemble 20+ will perform improvisatory works composed by native Chicagoan George Lewis, a member of the Association for the Advancement of Creative Musicians, and Katinka Kleijn, a cellist, composer, and improviser active in Chicago's new music and classical scenes. Drummer Dana Hall and bassist H el ene Labarri ere come together to highlight the kinds of creative connections forged through improvisation. Labarri ere is participating in The Bridge, a transatlantic network for jazz and creative music that brings together musicians from Chicago and France.

This concert opens the symposium Chicago Music: History, People, and Scenes. This free event takes place tomorrow, Wednesday, November 13, 2024, in Holtschneider Performance Center. The symposium is free and open to the public. To read more about the program, please visit the conference website.

Thomas Matta

Migizi gii-pimaashi

Supported by a Faculty Leave opportunity in the autumn of 2022, *Migizi gii-pimaashi* is one of several pieces I completed while immersing myself in my Ojibwe roots. "An eagle soared by" came to be at first after observing how frequently the eagle is represented in Ojibwe song and dance; then how frequently I started spotting the eagle in the wild of Northern Wisconsin and Minnesota during my sabbatical. As is the case with my entire suite of Ojibwe songs, my intent was to implement elements of the Ojibwa drum, dance, and song into my otherwise jazz-informed compositional style. My hope is for a joyful, musical allusion to an eagle's flight, using a blend of Ojibwe and jazz elements.

Notes by Thomas Matta

Quincy Jones, Jr.

Jessica's Day

The DePaul Jazz Ensemble honors Quincy Jones with a performance of his wonderful big band composition "Jessica's Day." Quincy Jones was born on the South Side of Chicago in 1933. Jones's family later relocated

to Seattle, Washington, where Jones attended high school. Throughout his seven-decade career in music, Jones worked as a composer and arranger, songwriter, record producer, and film and television producer. Jones composed “Jessica’s Day” for jazz critic Nat Hentoff’s daughter, Jessica, in 1956, and the Count Basie Orchestra recorded the song for the 1959 album, *Basie, One More Time*.

Katinka Kleijn
Forward Echo

Forward Echo was written for 11 improvisers at The Instigation Festival in Chicago. Situation-based and site-specific, the work acts as a generative score that makes itself. Inspired by civil war drum commands, sent far over the battlefields by under aged drummer boys for each respective army, it researches sound as means of communication and instigation, providing in-real-time observation of how information is received and processed. It explores how humans react, imagine and act, as individuals and in groups—often posing a fantastic challenge, requiring individual time-based choices. The piece intends to serve as the 12th member of the ensemble.

Notes by Katinka Kleijn

George Lewis
Artificial Life 2007

Artificial Life 2007 is designed to realize a model of group improvisation as an emergent phenomenon based on negotiation and local intelligence. The moment of execution and the kind of sounds and silences produced are chosen according to the improvisors’ considered judgment unless an instruction indicates otherwise; structural components and sonic gestures are designed to proceed from the use of intuition and snap judgment, obviating any need on the part of the performers to articulate or impose global form or spurious teleologies. As with all improvisations, including our everyday-life human efforts, the performance is achieved through negotiation and consensus, and its success will be less a question of individual freedom than of the assumption of personal responsibility for the sonic environment. The work was created for the Glasgow Improvisers Orchestra under a commission from the Scottish Arts Council and received its premiere in December 2007 at the Institute of Contemporary Arts, Glasgow.

Notes by George Lewis

PERSONNEL

DePaul Jazz Ensemble

Ryan Reid, alto saxophone
Casey Stern, alto saxophone
Seamus Moore, tenor saxophone
Gustavo Astudillo, tenor saxophone
Leo Fontane, baritone saxophone

Justin Williams, trumpet
Marco Villela, trumpet
Miguel Guzman, trumpet
Jacob Mendez, trumpet

Nick Ellington, trombone
Jessica Kesler, trombone
John Wambach, trombone
Tim Fay, bass trombone

Sam Frampton, guitar
Eddie Nicholson, piano
Connor Sullivan, bass
James Kardos, drums

DePaul Ensemble 20+

Elena Rubin, flute
Rachel Beil, clarinet

Eli Hoffmann, horn
Ryan Saladin, trombone
Caden Morton, tuba

Lydea King, percussion
Milo Paperman, percussion

David Phetmanysay, viola
Julianna Bray, cello
Anthony D'Agostino, bass

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No Smoking: All public spaces in HPC are smoke-free.

Phones and Paging Devices: All electronic devices—including cellular phones, pagers and wristwatch alarms—should be on silent while in any concert or recital hall.

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