Canada’s National Arts Centre Orchestra presents

The Outstanding
OSCAR PETERSON
Tommy Banks, Conductor

Teacher Study Guide
Grade 7—12
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This program is made possible by the National Youth and Education Trust supported by Founding Partner TELUS, Sun Life Financial, Michael Potter and Véronique Dhieux, supporters and patrons of the annual National Arts Centre Gala and the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.
Dear Teacher,

I am pleased that I once again have this opportunity to personally invite you and your students to the National Arts Centre to hear great music performed by your national Orchestra. I believe music is both a window to the world and one of the greatest gifts we can offer our children. Developing an appreciation of music is an invaluable learning and growing experience that can last a lifetime. The value we place as a society on the Arts and Arts Education will be severely tested during the economic uncertainty of the months ahead. I cannot emphasize enough how strongly I feel that music and music education has a fundamental role to play in the development of our youth, and ultimately our Canadian society. I can assure you we will continue to hold ourselves to the highest standards in the creation of educational programming that we hope you find is as entertaining as it is enriching.

Sincerely,

Pinchas Zukerman
Music Director, National Arts Centre Orchestra

About this guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- Program notes about the music you will hear at the concert
- Biographical information about the conductor, the performers and the NAC Orchestra
- Classroom activities for you to share with your students

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach. If you have any comments about the study guide or the performance please write to us at mused@nac-cna.ca.

See you at the NAC!
Concert Dates:
Thursday, November 26, 2009
11 a.m. – 12 p.m. (Bilingual)
Friday, November 27, 2009
11 a.m. – 12 p.m. (Bilingual)

Location for all concerts:
Southam Hall, National Arts Centre

Running time for all concerts:
60 minutes without intermission

The Outstanding Oscar Peterson
The National Arts Centre Orchestra
Tommy Banks, conductor and piano

FEATURING:
Katie Malloch, host
Oliver Jones, piano
Ranee Lee, vocalist
Nikki Yanofsky, vocalist
Jonathan Challoner, trumpet
Dave Young, bass
Terry Clarke, drums

In this Student Matinee, students will hear excerpts from:

KERN / BANKS
The Way You Look Tonight
Tommy Banks, piano

JONES
I Remember O.P.
Oliver Jones, piano
Dave Young, bass
Terry Clarke, drums

GROSS / LAWRENCE / GERSHWIN /
HEYMAN / SOUR / EYTON / GREEN
MEDLEY: Tenderly / The Man I Love / Body and Soul
Oliver Jones, piano
Ranee Lee, vocalist

GREER / KLAGES
Just You Just Me
Ranee Lee, vocalist
Oliver Jones, piano / Dave Young, bass / Terry Clarke, drums

BANKS
Err on a G-String
Tommy Banks, piano

ELLINGTON
Take the “A” Train
Nikki Yanofsky, vocalist
Oliver Jones, piano / Dave Young, bass / Terry Clarke, drums

BOTOS / YANOFSKY
First Lady
Nikki Yanofsky, vocalist
Jonathan Challoner, trumpet
Oliver Jones, piano / Dave Young, bass / Terry Clarke, drums

WASHINGTON / HARLINE
When You Wish Upon A Star
Nikki Yanofsky, vocalist
Oliver Jones, piano / Dave Young, bass / Terry Clarke, drums

PETE RSON
Hymn to Freedom
Oliver Jones, piano / Ranee Lee, vocalist /
Nikki Yanofsky, vocalist / Jonathan Challoner, trumpet
Canada’s National Arts Centre  

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill, the **National Arts Centre** is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government.

Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre.

Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC’s French Theatre Department (1977-1983), "it would need a heart that beats."

A programme to incorporate visual arts into the fabric of the building has resulted in the creation of one of the country's most unique permanent art collections of international and Canadian contemporary art. Pieces include special commissions such as *Homage to RFK* (mural) by internationally acclaimed Canadian contemporary artist William Ronald, *The Three Graces* by Ossip Zadkine and a large free standing untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

**Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.

The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works - classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programs for young and emerging artists and programs for young audiences, and producing resources and study materials for teachers.
The National Arts Centre Orchestra

Consistent praise has followed this vibrant orchestra throughout its history of touring both nationally and internationally, recording, and commissioning Canadian works. Canada’s National Arts Centre Orchestra, now under the direction of renowned conductor/violinist/violaist Pinchas Zukerman, continues to draw accolades both abroad and at its home in Ottawa where it gives over 100 performances a year.

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beaudet as Music Director and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982 to 1987), Gabriel Chmura (1987 to 1990), and Trevor Pinnock (1991-1997). In April 1998, Pinchas Zukerman was named Music Director of the NAC Orchestra.

In addition to a full series of subscription concerts at the National Arts Centre each season, tours are undertaken to regions throughout Canada and around the world. Since the arrival of Pinchas Zukerman, education has been an extremely important component of these tours. Teacher Resource Kits have been developed for distribution to elementary schools in the regions toured and across Canada, and the public has been able to follow each tour through fully interactive websites which are now archived on the NAC’s Performing Arts Education Website at www.ArtsAlive.ca. The Orchestra’s tour of Western Canada in October and November 2008 included over 100 education events.


The NAC Orchestra has 40 recordings to its name, six with Pinchas Zukerman: Haydn, Vivaldi, Beethoven, Schubert and two of Mozart (a CD of flute quartets, and a CD of orchestral music and string quintets). The commissioning of original Canadian works has always been an important part of the National Arts Centre’s mandate with over 90 works commissioned to date.

The NAC Orchestra offers a number of programmes dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Canada Trust Family Adventures with the NAC Orchestra, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees, and Open Rehearsals to allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programmes including ensemble performances and instrument sectionals take the music to the students in their schools.
Tommy Banks
Conductor and Piano

Since his 1950 professional debut, Tommy Banks has, as the Toronto Star pointed out, “…..done everything a musician could wish for.” MacLean’s Magazine observed that “it would be easier to list the things he doesn’t do.”

He is the recipient of the Juno Award, the Gemini Award, the Grand Prix du Disques-Canada, several ARIA Awards, and is a member of the Edmonton Cultural Hall of Fame.

Musical touring has taken him to the farthest reaches of China, to the Eastern Europe that used to be referred to as “behind the iron curtain”, and to most points in between.

He was musical director for the ceremonies of the XI Commonwealth Games, EXPO ‘86, The World University Games, the XV Olympic Winter Games, and for countless television shows. He has produced and/or conducted command performances for Her Majesty the Queen and the Royal Family, and for President Ronald Reagan.

He was the founding chairman of the Alberta Foundation for the Performing Arts, a member of the Canada Council from 1989-95 and a policy consultant to the Council from 1996-98. He was chairman of the Edmonton Concert Hall Foundation from 1989-91. He is the recipient of an honorary Doctorate of Law from the University of Alberta, of the Sir Frederick Haultain Prize, the Alberta Order of Excellence, and is an Officer of the Order of Canada.

He has conducted symphony orchestras throughout North America and in Europe. His recordings are on Century II Records, distributed by Royalty Records.

He is a member of the A.F. of M., ACTRA, the National Academy of Recording Arts & Sciences (U.S.), the Canadian Academy of Recording Arts & Sciences, and of the Academy of Canadian Cinema & Television.
Katie Malloch has been a jazz fan since her early childhood, thanks to the eclectic musical tastes of her parents. "We always seemed to have music playing in the house, and from the time I was about five or six, I recall hearing Charlie Christian, Joe Williams, Lester Young, Sarah Vaughan and Duke," says Katie.

Later, at McGill University, she began listening to more contemporary jazz, and took in numerous concerts on Montreal's then-thriving jazz-club scene. "There was a great little club called the Esquire Show Bar, that used to bring in major acts every week: I remember seeing Stan Getz, Pharoah Sanders, Herbie Hancock, Freddie Hubbard there was never a dry spell!"

Katie began freelancing at CBC in 1972, and became a staff announcer at CBC Montreal in 1975. She hosted the local afternoon radio show until 1980, as well as doing That Midnight Jazz, a program she still remembers fondly. "It was total freedom; I could play whatever I wanted, and I got the most wonderful letters from listeners. It was my first inkling about how enthusiastic jazz audiences could be."

From 1980 to 1983, Katie Malloch hosted Radioactive, a program of francophone music for CBC's English network, and did local television work in Montreal. But the jazz bug was firmly implanted in her system, and in 1983, she and producer Alain de Grosbois teamed up to create Jazz Beat, a network show that combined discs and live recordings, both concert dates and studio sessions. Katie's passion for jazz continues to be heard as the weekday host of Tonic on CBC Radio 2. But in addition, Tonic gives Katie the chance to mingle jazz with some of her other favourite types of music. "The show will also feature latin, soul, movie music, world sounds, everything from Tony Bennett to film noir themes, from Erykah Badu to Dexter Gordon. It can be boppish or funky or very romantic, but it MUST have heart and soul."
Oliver Jones
Piano

Pianist Oliver Jones is one of Canada’s finest musicians. His career also intertwines with the proud history of jazz in his native Montreal, the thriving city that in its heyday also produced Oscar Peterson, Oliver’s lifelong friend and continuing inspiration.

Oliver was born and raised in Saint Henri, a predominantly working class area of Montreal, several blocks from Peterson, and young Oliver would sit on the Peterson porch, listening to the older boy practice. Oscar’s sister, Daisy Peterson Sweeney, became his first piano teacher, with lessons continuing for the next twelve years. These lessons solidified young Jones’ skills, which were already considerable; Oliver was performing publicly at age five, and by the time he had his first nightclub appearance, he was nine.

Oliver Jones’ six-decade musical career has been rich and varied. His classical music education was followed by stints at Montreal’s Café St-Michel, enthralling patrons with his acrobatic piano stunts. From his teens to his early twenties, Jones could play anything from swing to rock-n-roll; in those days playing jazz was not considered a viable career.

This diverse training proved invaluable when, in 1964, the opportunity to become musical director and pianist for Jamaican singer Kenny Hamilton presented itself. Jones, with his wife and young son in tow, moved to Puerto Rico and continued with the Hamilton band for the next sixteen years. While popular music may have taken care of his practical needs, it did not satisfy his artistic cravings. While touring with Hamilton, Jones would take every opportunity to check out local jazz clubs and to participate with other like-minded musicians.

In 1980, Oliver Jones returned to Montreal, determined to pursue jazz professionally. He started by working regularly at Biddle’s, the now-closed downtown jazz club run by bassist Charlie Biddle. Three years later, after a fortuitous meeting with Justin Time Records founder Jim West, Jones’ dream came true.

Oliver Jones’ inspiration is not confined to the artistic community. He’s also the proud recipient of the Martin Luther King Jr. award, celebrating his contributions to the Black Community in Canada and in his native Montreal. In 1993 he received the Order of Québec, the province’s highest honour, and the next year he was awarded the Order of Canada, for “outstanding achievement in the arts.” That same year, at the invitation of the Government of Canada, Jones toured several cities in China with bassist Dave Young and drummer Barry Elmes.

A regular performer at the Festival International de Jazz de Montréal, Oliver has frequently been asked to officially open the festival and has on more than one occasion been part of the closing gala. “I think the exposure I had at the Montreal Jazz Festival was really the key to the world hearing Oliver Jones,” says the artist who made his most recent appearance at the Festival together with Oscar Peterson, the two duetting publicly for the first time, in front of a sold-out audience at Montreal’s Place Des Arts.
**Ranee Lee**

**Vocalist**

Ranee Lee, one of Canada’s greatest jazz vocalists, began her professional stage career as a dancer. From there she moved on to playing drums and tenor saxophone with various touring groups in the United States and Canada. In early ‘70s, Ranee settled in Montreal and her singing took over from past musical endeavours. Since then, she has become one of Canada’s most popular jazz vocalists and recording artists, astounding audiences with her amazing range, flawless phrasing, powerful scatting and profound sensitivity. Miss Lee’s natural flare for dancing and acting makes each performance a dynamic, theatre-like experience.

A Dora Mavor Moore Award winning actress, Ranee starred in “Lady Day at Emerson’s Bar and Grill”, Canada’s first production of the musical portrayal of Billie Holiday, which enjoyed extended runs in both Toronto and Montreal. Her subsequent recording, Deep Song, released on Justin Time Records, was met with critical acclaim, and brought Ranee’s great vocal talent to the attention of jazz fans and concert producers throughout North America and Europe. The summer of 1995 saw Ranee enjoying a successful tour of Western Canadian jazz festivals, as well as a tour of the United States. In June 1996, a month-long South African tour featured Ranee as part of “The Canadian Jazz Giants.”

Ranee Lee’s latest recording “Just You, Just Me” sees her teamed up with pianist Oliver Jones, also one of Canada’s finest jazz musicians, and has already been singled out for several important awards. In 2006 the album was nominated for an INDIE AWARD, and it also won the Toronto Urban Music Award for Best Jazz Recording in November 2005.

Throughout her career, Ranee has performed with many jazz notables, including Clark Terry, Terry Clarke, Bill Mays, Herb Ellis, Red Mitchell, Milt Hinton, Oliver Jones, John Bunch and George Arvanitas. No stranger to the road, Ms. Lee has toured with her own group throughout the world and has played at many prestigious jazz festivals, most recently headlining the Festival International de Jazz de Montreal and the Capital festival in Sao Paulo, Brazil. Her participation in the 2001 edition of Montreal’s festival saw Ranee as host of an eight-episode series, as well as in 2002 as a performer and once again host of this series.

Ms. Lee is also an excellent and respected teacher. For outstanding service to jazz education, at the twenty-first IAJE conference in January 1994, Ranee received the International Association of Jazz Educators award. As an educator, Ranee has been on the faculty of the University of Laval in Quebec City for five years, and with McGill University’s Music faculty for twenty years.

On August 31, 2005 it was announced that Ranee Lee would be designated as a Member To The Order Of Canada, the Country’s highest civilian honour, and she was subsequently invested on February 17th 2006.
Nikki Yanofsky
Vocalist

Nikki Yanofsky is a 15-year-old musical prodigy. Since her debut at the 2006 Montreal International Jazz Festival where she won the hearts of the 100,000+ audience, Nikki has never looked back. She was the youngest singer ever on a Verve Records release when she recorded “Airmail Special” for the Ella Fitzgerald tribute album, We All Love Ella: Celebrating the First Lady of Song, alongside such musical luminaries as Etta James, Linda Ronstadt, Diana Krall and Natalie Cole. She has also recorded the swing-era classic, “Stompin’ at the Savoy” with Grammy Award-winning artists Herbie Hancock and Will.i.am for Kareem Abdul-Jabbar’s audio book, On the Shoulders of Giants. Also, in the realm of popular music, Nikki was asked to record “Gotta Go My Own Way” for Disney’s smash hit High School Musical 2. The song was included in French and English on the Canadian release of the soundtrack as well as in the bonus features of the DVD which was released worldwide. Most recently, Nikki can be seen singing and performing with renowned hip-hop artist Wyclef Jean on PBS Kids for the title sequence of the 2009 version of The Electric Company.

Along with playing to sold-out crowds at jazz festivals in Montreal, Ottawa, Toronto and Montego Bay, Nikki has been on a multi-city tour with renowned composer and conductor Marvin Hamlisch including performances with the New York Pops, The National Symphony, The New York Philharmonic, The Seattle, San Diego and Milwaukee Symphonies and even in her hometown of Montreal. Nikki has shared the stage with many musical luminaries including Liza Minnelli, Celine Dion, John Mayer, Sarah McLachlan, Lionel Richie, Shakira and Avril Lavigne as well as appearing with entertainment industry icons such as Matt Damon and William Shatner. She has been broadcast internationally on PBS’s youth talent showcase From the Top and was seen as a feature artist on YTV’s The Next Star.

Nikki has used her budding fame to help the underprivileged as well, becoming an ambassador for both the Montreal Children’s Hospital and oneXone, a non-profit foundation that is committed to supporting, preserving and improving the lives of children in Canada and around the world. To date, Nikki has been involved in events that have raised over ten-million dollars for local, national and international charities.

In anticipation of Nikki’s first studio album, which she is currently recording with 14-time Grammy Award-winning producer Phil Ramone, she released Ella... of Thee I Swing, a live CD and DVD, in September 2008. This album has garnered critical acclaim from many notable publications, won Nikki Favorite Jazz Artist at the 2009 Canadian Independent Music Awards and earned her two Juno nominations: New Artist of the Year and Vocal Jazz Album of the Year. Nikki has recently completed a Canadian Jazz Festival tour including a special free concert for the 30th Anniversary of the Montreal International Jazz Festival. Later this summer, she will be touring in Japan including dates in Tokyo, Sapporo, Nagoya and Obihiro.
Jonathan Challoner
Trumpet

Jonathan Challoner is a 22-year old trumpet player, composer and teacher originally from Vancouver Island, British Columbia, now based in Toronto Ontario, where he has become a rising star on the Canadian jazz scene.

After taking up the trumpet at age 11, Jonathan earned national and international recognition in high school, including the Hnatyshyn Foundation “Oscar Peterson Grant,” the Fraser MacPherson scholarship and chairs in the Monterey Jazz Festival’s “Next Generation” band and the “Gibson/Baldwin Grammy Jazz Ensemble”. He has studied at the Banff Centre’s Jazz and Creative Music program and has a Bachelor of Music from Humber College where he received the Oscar Peterson Prize.

He was the winner of the 2008 International Trumpet Guild’s Jazz Improvisation Competition, was the 2007 recipient of the Galaxie Rising Star Award at the Canadian National Jazz Awards and was a top five finalist for Universal Records’ 'Project Jazz' competition. He is also dedicated to teaching, and is a faculty member at the Phil Dwyer Academy of Musical and Culinary Arts in Qualicum Beach BC.

He has performed with some of the most influential artists around the world, including Dave Douglas, Ingrid Jensen, Don Thompson, Randy Brecker, Dave Liebman and Phil Dwyer. Currently he is a member of numerous original projects in Toronto and has recently formed two groups to feature his own compositions.
There is no doubt that Winnipeg born bassist and composer, Dave Young possesses artistic soul, and musical skill in abundance. His exceptional career has made him a much sought-after jazz bassist who regularly performs internationally with an array of jazz (and classical) luminaries, as well as with his own performing units. In recognition of his remarkable career in jazz, Dave Young was honoured at "The 2003 National Jazz Awards" as "Jazz Bassist of the Year". The award was richly deserved, and is a tribute to Dave's chops, highly developed musical sensibility, versatility and life-long commitment to Jazz and Jazz Education.

Dave first began studying the guitar and violin at age ten, but a turn of events at his first gig (a university dance band) compelled him to pick up the bass. Equally comfortable with symphonic work and acoustic jazz, Dave is a multiple threat. As classical artist, he was the principal Double Bassist for a number of years with the Edmonton and Winnipeg Symphonies as well as with the Hamilton Philharmonic Orchestra. As a jazz artist, he is a chameleon-like bassist, who often shines brightest in collaborative efforts with other musicians. Because of his technical skill (no doubt a direct result of his extensive classical disciplines) Dave regularly brings jazz bass playing to a new level. Few bassists (jazz or otherwise) are able to dig in, swing hard and still render a lyrical and beautiful arco solo.

Dave Young’s elegant, moving and symbiotic performances with the late guitarist Lenny Breau are legendary. Dave worked with Lenny Breau’s Quartet from 1961-66. Recently a "live" CD has been made available by Randy Bachman's "Guitar Archives" label. The CD is a recording of a 1983 performance of the duo at the former Toronto jazz hot-spot, "Bourbon Street" (also the title of the CD).

The list of artists with whom Dave Young has shared the stage and/or recording studio, is a veritable "Who's Who" of international jazz including the venerable jazz giant Oscar Peterson (with whom Dave has had a twenty-five year professional relationship), Clark Terry, Harry "Sweets" Edison, Zoot Simms, Joe Williams, Oliver Jones, Rob McConnell, Kenny Burrell, Cedar Walton, Hank Jones, Nat Adderly, Peter Appleyard, Gary Burton, Barney Kessel, Ed Bickert, Ranee Lee, Marcus Belgrave, Don Thompson, Kenny Burrell and James Moody.
Terry Clarke
Drums

Terry Clarke was born August 20, 1944 in Vancouver, British Columbia, Canada. He began displaying rhythmic aptitude at a very early age, and was just 12 twelve years old when he began studying formally with noted drum teacher and author, Jim Blackley. Blackley was, and remains, a primary figure in Clarke’s continuing development as a musician.

In 1965, Clarke moved to San Francisco to work with legendary saxophonist, John Handy III. He performed with Handy for the next two and a half years, during which time the GRAMMY nominated recording, Live at The Monterey Jazz Festival (Columbia – 1966) was made. Following the John Handy experience (which included Terry’s long-time musical collaborator and friend, Don Thompson), Clarke began building his reputation for versatility by joining the world-famous pop vocal group, “The Fifth Dimension” at the height of their popularity, travelling and performed extensively with them throughout the U.S.A., Canada and Europe.

Clarke left “The Fifth Dimension” in 1970, subsequently re-locating to Toronto where, for the next 15 years, he played an abundance of jazz in all styles, and established himself as a major figure in Toronto’s then-considerable studio scene. Countless television shows, jingles and recording dates were his mainstay, as well performances in legendary Toronto jazz clubs including “George’s Spaghetti House”, “Bourbon Street”, and “Basin Street”, often working with international jazz figures including Frank Rossolino and Lenny Breau. During the same period, he also toured extensively in Japan and Europe with jazz guitar legend Jim Hall and piano great, Oscar Peterson.

Terry Clarke is an original member of the, “Rob McConnell and the Boss Brass” jazz big band, recording and touring with the world-acclaimed ensemble for 25 years. In 1985, seeking greater musical challenges, Clarke moved to New York City to pursue an exclusively jazz-oriented career. During his tenure there, he worked and recorded with The Toshiko Akiyoshi Jazz Orchestra, Helen Merrill, Toots Theilemans, Ann Hampton Callaway, Red Mitchell, Marvin Stamm, Jim Hall, Bill Mays, Roger Kellaway, and Joe Roccisano, to list just a few.

Having recorded over 300 albums with various jazz artists, Terry Clarke is a familiar face at jazz festivals, concert halls, and venues throughout the world. In August of 1999, he returned to Toronto, reuniting with Rob to join his exciting new ensemble, “The Rob McConnell Tentet”. Terry Clarke’s most recent CD release is ‘Bick’s Bag’ (Triplet Records) featuring the trio of Bill Mays, Neil Swainson, and Terry Clarke, in tribute to Canadian jazz guitar legend, Ed Bickert.

Terry Clarke continues to perform and record with a number of international artists, including Nancy Wilson, Bill Mays, Renee Rosnes, Jim Hall, and Helen Merrill, as well as with an exciting line-up of Canadian musicians, among them David Braid, Jake Langley, Don Thompson, Nancy Walker, Neil Swainson, and David Occhipinti. Clarke is also an enthusiastic jazz educator, and for the past several years has been a member of the Faculty of Music at the University of Toronto.
Oscar Peterson (1925-2007)

When Oscar Emmanuel Peterson died in December of 2007, two days before Christmas at the age of 82, Canada – and the world – lost one of the greatest icons in jazz history. Over the course of a 65-year career, Peterson performed thousands of concerts on six continents and made over two hundred recordings. He rose from living in a poor working-class neighborhood in Montreal to playing at Carnegie Hall in New York, and from high school dropout to university chancellor (York University, 1991-1994). Oscar Peterson was not only a supremely talented musician, he served as a superb role model of what sheer hard work and determination can bring.

In the Beginning

He was born on August 15, 1925 in a small limestone house in Montreal’s “Little Burgundy,” a short distance from where the Place-Saint-Henri Metro station now stands. At the time, the St. Henri district was a predominantly black neighborhood where jazz flourished; Oliver Jones, his lifelong friend and colleague, ten years his junior, was also born here.

Peterson’s early training incorporated rigorous classical training and included practicing four to six hours a day. Hence, he developed an exceptionally high level of keyboard technique which, combined with influences acquired from such jazz giants as Nat King Cole, James P. Johnson and Art Tatum, served to make him into what Duke Ellington called “the Maharaja of the keyboard.”

Oscar’s Family and Musical Talent

Oscar was the fourth of five children, all of whom received a musical education. Their father Daniel worked as a sleeping-car porter for the Canadian Pacific Railroad. It was grueling, almost inhumanly demanding work (a detailed account can be read in Gene Lees’ fascinating memoir Oscar Peterson: The Will to Swing) and Daniel resolved that none of his children would have to endure this life style. But opportunities for blacks in early-twentieth-century Montreal were limited. Daniel was convinced that music was his children’s only way out of the rut. He bought the family a piano, sacrificing food and clothing to do so. He taught his wife and all his children to play. (All but one, who died of tuberculosis as a child, went on to careers in music.) And how had Daniel himself learned? He taught himself on a portable collapsible organ while working as a seaman in the merchant marine. “All folded up it looked just like a suitcase,“ he said.
Oscar revealed his special gifts early. In addition to studies with his older sister Daisy, who sustained a long and distinguished career as a piano teacher in Montreal, Oscar continued to develop under the guidance of two influential men, jazz pianist Lou Hooper and Hungarian-born classical pianist Paul de Marky, who had studied with a pupil of Franz Liszt. In 1940, at the age of fourteen, Oscar won the national music competition organized by the CBC. This served as a major catalyst that spurred him on to a career as a professional musician.

Oscar was now in his element. At school he was a hit. He had a radio show. He was an inspiration to everyone around him. “Oscar determined at a very young age that he was going to be the No. 1 jazz pianist in the world,” says Oliver Jones. “He was always very confident about what he was doing. For many of us, he was a role model. He gave us the opportunity to see what could be done with a lot of hard work. He was a very disciplined person.” But Oscar was getting just a bit too smug about his accomplishments. At least his father Daniel thought so, and decided it was time to teach his son a valuable lesson.

**Oscar’s Dejection**

Here’s how Oscar tells it in his autobiography, *A Jazz Odyssey*:

“One afternoon Pop walked in, called me as he wound up his gramophone and said, ‘Tell me what you think of this piano player.’ I later found out it was Art Tatum playing the *Tiger Rag*. My first reaction was to laugh, because here was my Dad trying to fool me with a recording of two piano players. He asked me what I was laughing at and I replied that I was on to his joke and that I knew it was two pianists. He seemed to take a lot of pleasure informing me that this was one man – and blind at that! A total sense of frustration came over me. First, it was unbelievable to me that this man could play that way. Second, it was obvious that, though blind, he had accomplished pianistically worlds more than I had been able to do with my sight. I sank into a morass of dejection and would not go near a piano for a month.

“I had a friend at the time by the name of George Sealy, who was Montreal’s best tenor saxophonist, and had happened to be present that day when I first heard Tatum. It was his continued taunting (coupled with encouragement) that made me return to the piano. ‘You’re not going to let Tatum stop you from playing as good as you can play,’ he said once. ‘You are just going to have to find some other way to go, that’s all.’ To George it was very simple. ‘He went that way, you go this way.’ … This fuelled a new resolve not to let anyone or anything deter me from my goal. No matter who stood in my way, I firmly resolved to become the best jazz pianist in the world.”

Years later, Peterson met Tatum and they became friends. Peterson called the older man “the greatest pianist I have ever heard, classical or jazz.” Tatum told Peterson: “I’ve had my day. You’re next.”
Oscar and Jazz Piano

In 1942, at the age of seventeen, Oscar quit high school to devote himself to jazz piano, working for a weekly radio show and playing at hotels and music halls. He became the only black member of Montreal’s well-known big band, the Johnny Holmes Orchestra, which he stayed with for five years. In 1949 he met Norman Granz, the most influential jazz producer and promoter of the day. Granz had heard the buzz about Peterson and came up to Montreal to check him out. Granz signed him up for a date in Carnegie Hall but, due to union restrictions, Oscar couldn’t officially be listed as a performer. So Granz had him sit out in the audience, then called him up on stage at an appropriate moment as a surprise guest. Peterson was a sensation. According to a report in Down Beat magazine, Peterson “stopped the concert dead cold in its tracks.” The date was September 18, 1949. Oscar was off to the big time.

The association with Granz was one of the longest and most successful in the history of jazz. Granz remained Peterson’s manager until 1988 – nearly four decades – and his friend for the rest of Granz’s life (he died in 2001). Granz produced the great majority of Peterson’s recordings (including all those on Verve), helped Peterson make important career decisions and managed his increasingly lengthy tours all over the world.

Facing Discrimination

According to Leonard Feather, writing in Esquire magazine, “Granz often stated that his objectives were, in order of importance, to make money, to combat racial prejudice and to present good jazz.” He did all three supremely well. As Peterson was black, the pianist encountered his share of racial slurs and discrimination, starting right at home in Montreal. But touring in the American South during the 1950’s and ‘60s brought him face to face with a whole new level of racism. On any number of occasions he and Granz confronted racism at its ugliest: whites-only hotels, whites-only restaurants, whites-only bars. But Granz stood up to the rednecks. Once in Houston, as Oscar was about to step into a “whites only” taxi, a burly police officer threatened to shoot Granz if he allowed Oscar to do so. Granz stood his ground and the officer ambled away, mumbling obscenities. (The incident is described at length on the CBC documentary video Music in the Key of Oscar.)
Oscar’s Performing Partners

Over the years, Peterson’s recording and performing partners included jazz greats like Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Louis Armstrong, Duke Ellington, Stéphane Grappelli, Anita O’Day, Count Basie, Nat King Cole and Stan Getz. As a collaborator he was best known for his Oscar Peterson Trio, which began in the early 1950s and lasted for over twenty years with various changes of personnel (Peterson himself being the only permanent fixture). He also performed as a soloist, in a duo (notably with guitarist Joe Pass), in a quartet, and with various bands big and small.

The Oscar Peterson Trio

There have been many outstanding jazz combos over the years, but what made Peterson’s groups so special was the extent to which each member was forced to play on Peterson’s own incredibly high level. In performance he fostered a competitive atmosphere, one that encouraged surprises and adrenalin rushes. “The minute we get to the sections where [another musician] is featured,” he once said, “I take no prisoners! I like to take liberties, and he’s got to be right there to hear where I’m going. We open doors in the improvisation for one another to develop.” Drummer Thigpen said: “He wants it perfect ...not good ... perfect. He demands the same thing of himself, which you can tolerate if he’s going to put the same restrictions on himself. What he’s done for me is make a better musician out of me.”

Oscar Peterson, Composer

As a composer, Peterson wrote for solo piano, trio, quartet, big band and voice. His best-known compositions are probably two works from the 1960s, Canadiana Suite and Hymn to Freedom. Each track of the Canadiana Suite evokes a different city or region of the country, moving from east to west: “Ballad to the East,” “Laurentides Waltz,” “Blues of the Prairies,” etc. Peterson called it “my musical portrait of the Canada I love.” In 1979 it was arranged for a 37-piece orchestra and performed with scenic footage. Hymn to Freedom was inspired by the American Civil Rights Movement. Set to words by Harriette Hamilton, the work took on a life of its own as the Movement’s unofficial anthem. Other important works include an African Suite (1979), A Royal Wedding Suite (1981) and an Easter Suite (1984). For Les Ballets Jazz of Montreal he wrote City Lights and for the Bach 300 Festival he wrote works for jazz trio and orchestra, premiered by the NAC Orchestra at Roy Thomson Hall in Toronto in 1984. The 1972 Woody Allen film Play it Again, Sam includes his Blues for Allan Felix, and the feature film The Silent Partner and the documentaries Big North and Fields of Endless Days are set to Oscar Peterson sound tracks.

DID YOU KNOW?

In addition to countless performances all over the world, Hymn to Freedom was performed at a Gala Tribute Concert for Her Majesty Queen Elizabeth II celebrating her Golden Jubilee in 2002 and at the inaugural ceremonies for President Barack Obama on January 20, 2009.
Oscar Peterson, Teacher

In between spells of life on the road, Peterson taught piano and improvisation, mainly in Toronto. Oliver Jones was one who benefited from Oscar’s teaching. In 1960, Peterson, bassist Ray Brown, drummer Ed Thigpen, trombonist Butch Watanabe and composer Phil Nimmons opened the Advanced School of Contemporary Music in Toronto. There already existed numerous programs in other schools for the teaching of jazz, including several full degree programs but, as Gene Lees notes, “no school offered to the same extent as the ASCM the stimulation of practical regular contact with several professionals of such stature.” Unfortunately, financial difficulties forced the doors to close after only three years of operation.

What they say about Oscar Peterson

“I was always taken with his improvisation – you knew he had a classical training because it was so incredibly beautiful.” – Maureen Forrester, famous Canadian contralto

“You know how you meet some people and you never forget them? Well, you just had to hear Oscar once and you could remember the notes.”
– Gretta Chambers, former Chancellor of McGill University

“I come down in the morning and I play Bach and I play Oscar. I love what he does.”
– Dudley Moore, actor

“He’s up there so far that you can’t say what he is because he does all the things – the touch he has makes you want to sing.” – Ella Fitzgerald, jazz singer

“One of the greatest musicians on the planet.” – Quincy Jones, conductor, composer and arranger

“Apart from perhaps Art Tatum, there has been no one in the history of jazz that has come close to his performance level and his dedication to the music.” – Joe Sealy, composer and pianist

“I don’t think we’ll ever see another jazz musician get the amount of credit that he received over the years. He was a wonderful inspiration to me and to so many other young pianists.”
– Oliver Jones, pianist

“He broke out of Canada. ...We talk of Céline Dion and Shania Twain and Alanis Morissette and Bryan Adams. Oscar Peterson did what they did years ago as a black person. So what he’s done is incredible.” – Tracy Biddle, daughter of Montreal jazz icon Charlie Biddle
**Honours, Awards and Tributes**

The list of awards and honors Peterson garnered over the years runs to dozens and dozens. Since the early 1970s, scarcely a year passed when he didn’t receive some kind of major official recognition. As far back as 1972 he was made an Officer of the Order of Canada. In 1984 he was promoted to its highest rank, Companion. He won eight Grammy Awards, including one for Lifetime Achievement in 1997. Between 1972 and 1999 he received no fewer than thirteen honorary doctorates including Doctor of Laws from the University of Toronto, Doctor of Music from the University of Laval and Doctor of Fine Arts from Northwestern University in Illinois. On January 21, 2008, a Roy Thomson Hall Tribute was held in Toronto, an event that included participation from hostess Valerie Pringle, Quincy Jones, Gregory Charles, Stevie Wonder (in an audio message), Governor General Michaëlle Jean and classical soprano Measha Brueggergosman, who sang gospel songs. Even more recently, on April 8, Peterson was honored at the 2008 National Jazz Awards in Toronto. In a word, Peterson was, and remains, a legend.

<table>
<thead>
<tr>
<th>Year</th>
<th>Event or Recognition</th>
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<tr>
<td>1993</td>
<td>Former Prime Minister Jean Chrétien asked Peterson to accept the post of Lieutenant-Governor of Ontario. (Peterson declined, owing to health issues.) Peterson wins the Glenn Gould Prize, the only non-classical musician to date to achieve this honor.</td>
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<td>1999</td>
<td>The concert hall at Concordia University’s Loyola campus in Montreal was renamed “Oscar Peterson Hall.”</td>
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<td>2003</td>
<td>A street in Mississauga (where Peterson lived) was named after him.</td>
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<td>2004</td>
<td>The City of Toronto named the courtyard of the Toronto-Dominion Centre “Oscar Peterson Square.”</td>
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<tr>
<td>2005</td>
<td>The Peel District School Board in suburban Toronto opened the Oscar Peterson school in Mississauga, two miles from Peterson’s last home. Canada Post issued a postage stamp on the occasion of Peterson’s 80th birthday, the first time a living person other than a reigning monarch had appeared on a Canadian commemorative stamp.</td>
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<tr>
<td>2008</td>
<td>The University of Toronto Mississauga opened a major student residence called “Oscar Peterson Hall.” Legislation is pending on a petition to have Montreal’s Lionel-Groulx Metro station renamed “Oscar Peterson.”</td>
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All about the Orchestra

What is an orchestra?

An orchestra is a group of musicians playing different musical instruments under the direction of a conductor. It can be large or small, depending on the pieces that are performed. Orchestras are comprised of instruments from four different families (also known as sections):

🎶 Strings 🎶 Woodwinds 🎶 Brass 🎶 Percussion

Strings: Violin, viola, cello, and double bass

All string instruments of the orchestra have four strings. The vibration of the strings produces the sound. A string player either draws a bow made of horsehair across the strings, or plucks the strings with his or her fingers to produce sound. The larger the instrument, the lower the sound – violins make the highest sounds and double basses the lowest. Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.

Woodwinds: Flute, oboe, clarinet, and bassoon

Woodwind instruments are simply tubes pierced with holes. The musician blows through or across the tube while covering some holes to produce different notes. Many wind instruments are played with reeds. A reed is a thin piece of cane that is set in motion as the musician blows across it. The oboe and bassoon use a double reed while the clarinet uses a single reed. Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver. Flutes create the highest notes, bassoons create the lowest.

Brass: Trumpet, French horn, trombone, and tuba

The Brass Section has the most resounding instruments in the orchestra. They are metallic loops of tubing of different lengths, with a mouthpiece at one end and a bell shape at the other. The longer the length of tube, the lower the sound of the instrument will be. The vibration of the musician’s lips produces the sound as air is blown in the mouthpiece. Most brass instruments have valves that the players press and release in order to change and produce different notes. The trombone has a slide that moves to change notes.

Percussion: Timpani, bass drum, cymbals, triangle

Percussion instruments are made of naturally resonant materials like skin, wood, and metal. The sound is produced when the instrument is struck. The percussion provides rhythm and character to the orchestra. Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Visit the Instrument Lab on ArtsAlive.ca Music to tweak, tinker and listen to all your favourite instruments of the orchestra!
Map of the NAC Orchestra Sections

- conductor
- first violin
- second violin
- harp
- percussion & timpani
- flute
- clarinet
- bassoon
- tuba
- horn
- bass
- trombone
- trumpet
Performance Hall Etiquette

Teachers:
Help us ensure that everyone enjoys the performance!

As a teacher bringing your students to a performance at the National Arts Centre, please keep in mind that you are responsible for the behaviour of your students. It is up to you to ensure that the students behave in a respectful and attentive manner towards the performers on stage as well as NAC staff and fellow audience members. Use the guidelines below to brief your students about behaviour in the performance hall before you attend your NAC performance.

✓ Performers on stage rely on the audience for the energy to perform: audiences need to be attentive, quiet and respectful in order to help create the magic of live performance.

✓ Performers can see and hear everything that you do, just as you can see and hear everything that they do, so:

- Please save your snacks, drinks, candies and gum for another time - the performance hall is no place for eating and drinking.
- Please discuss what you like and dislike about a performance - but definitely do it after you leave the hall, not during the performance.
- It is important that you be comfortable in your seat in the hall - but please don’t leave your seat once the performance has started. It’s distracting to those on stage.
- Be sure to turn off cell phones, pagers and anything that beeps before you enter the hall.

✓ Musicians love to have their performance acknowledged by your applause, but remember to wait until the whole piece is over. Some composers choose to write music in several movements. It may seem like the end of the piece when the performers come to the end of a movement, but often a piece of music is made up of several movements. If you get confused about when a piece of music is finished, watch the performers on stage—you’ll be sure to know when the piece is over when the conductor turns and faces the audience.

✓ Remember that there are a lot of people who work very hard to put on a performance: not just actors, dancers and musicians, but administrators, front-of-house and technical staff. Everyone will have a different opinion of what they see on stage, but consider that constructive criticism is always appreciated more than purely negative criticism.

✓ Through the performing arts we can explore other points of view, learn new and different things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in
Classroom Activities

by Jane Wamsley

Listening Analytically
Listen to several of the selections from the concert program. Think about how the music makes you feel (mood) and how the elements of music combine to create that response for you. Complete the listening log (see page 25). After each selection compare and contrast your ideas with a different learning partner. You might add ideas to your listening log. Write an individual response about the selection you found the most interesting and why. Share these ideas with a small group.

Oscar Peterson Jigsaw
- Make a “Home” group of four, and number off 1, 2, 3 and 4.
- Make new “Expert” groups by number (all the ones together, all the twos together...). Read the corresponding section of the guide individually, highlighting or making notes of five of the most important ideas in the reading. In your expert group, take turns to present your five. After hearing all group members, list the common ideas from presentations.
- Collaborate together to list the final five most important ideas for sharing with the home groups.
- Return to the “Home” groups, and each person shares their top five ideas from the readings.
- Reflect on your learnings about Oscar Peterson in your music journals.

Create a Timeline (1925-2007)
In a group of 2-4 create a timeline of the Music highlights of Oscar Peterson’s life. Share timelines with other groups. Identify and discuss similarities and differences between the groups’ timelines.

Article Writing
Write an article for possible publication in a school, board or city publication about how Oscar Peterson’s journey from his humble roots in Montreal to becoming a world class jazz musician.
Choose the most interesting piece for you. Using the information you wrote in the chart above, write how this piece has had an impact upon you and why.

<table>
<thead>
<tr>
<th>SELECTION / COMPOSER(S) / PERFORMER(S)</th>
<th>MOOD (how it feels)</th>
<th>ELEMENTS OF MUSIC (describe how the elements are used in the selection)</th>
</tr>
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<td>Form</td>
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Teacher Study Guide  Page 25  The Outstanding Oscar Peterson
Jazz Ensembles
Research the variety of ensembles that Oscar Peterson played with throughout his amazing touring and recording career. Listen to samples of these ensembles, and write about your findings and which recording/ensemble you thought sounded the best. Support your choice by describing the performances with music vocabulary and concepts.

Corridor of Voices: Oscar Peterson the Legend
From Ministry of Education and Training, The Arts (Revised) 2009: corridor of voices. A convention used to explore the inner life of a character in drama. The character moves along the “corridor” between two lines of students who voice feelings, thoughts or moral concerns the character might be likely to have. The convention can also be used to explore the thoughts of a character who is facing a difficult task or decision. In this case, the voices would give advice and warnings.

1. After reading the material in the teacher’s guide about Oscar Peterson, divide students into two groups who will line up as the “corridor”, and choose one person to take on the role of Oscar Peterson. One side/group will voice some of the challenges (e.g. racial discrimination) that Oscar faced. The other side/group of students will represent positive events and accomplishments from Oscar’s life.

2. The student who is taking on the role of “Oscar” will walk slowly through the corridor, and listen to both sides. At the end, “Oscar” will decide to accept or decline the title “LEGEND”, according to what he hears in the corridor. The process may be repeated with students changing roles.

Responding Through an Artwork
Listen to a recording or view a video of Oscar Peterson performing. Find a visual of a piece of art (drawing, painting, sculpture etc.) that you believe communicates similar messages to you. You might create your own original piece of art for response to the music. Reflect on the elements in both the music and the visual pieces; compare them using a Venn diagram.
Bibliography
of Resources Available at the Ottawa Public Library
Compiled by Janis Perkin
Children’s Services, Ottawa Public Library

OSCAR PETERSON
Barris, Alex OSCAR PETERSON: A MUSICAL BIOGRAPHY
Lees, Gene OSCAR PETERSON: THE WILL TO SWING
Marin, Reva OSCAR: THE LIFE AND MUSIC OF OSCAR PETERSON
Peterson, Oscar A JAZZ ODYSSEY: THE LIFE OF OSCAR PETERSON

DUKE ELLINGTON
Ellington, Duke MUSIC IS MY MISTRESS
Hasse, John Edward BEYOND CATEGORY: THE LIFE AND GENIUS OF DUKE ELLINGTON
Jewell, Derek DUKE: A PORTRAIT OF DUKE ELLINGTON
ON THE ROAD WITH DUKE ELLINGTON (DVD)

ALSO OF INTEREST
Appel, Alfred JAZZ MODERNISM: FROM ELLINGTON AND ARMSTRONG TO MATISSE AND JOYCE
Baines, Anthony BRASS INSTRUMENTS: THEIR HISTORY AND DEVELOPMENT
Billard, François LA VIE QUOTIDIENNE DES JAZZMEN AMÉRICAINS JUSQU’AUSS ANNÉES 50
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Collier, James Lincoln L’AVENTURE DU JAZZ: DES ORIGINES AU SWING
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Dillon, Leo JAZZ ON A SATURDAY NIGHT (Book & CD set)
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JAZZ (10 EPISODES TRACING THE HISTORY OF JAZZ) (DVD)
Lees, Gene FRIENDS ALONG THE WAY: A JOURNEY THROUGH JAZZ
Malone, Margaret JAZZ IS THE WORD: WYNTON MARSALIS
Marsalis, Wynton JAZZ A-B-Z : AN A TO Z COLLECTION OF JAZZ PORTRAITS
Myers, Walter Dean JAZZ (CD included)
THE OXFORD COMPANION TO JAZZ (Bill Kirchner, editor)
Shipton, Alyn A NEW HISTORY OF JAZZ
TAKE THE “A” TRAIN: CANADIAN BRASS PLAY THE MUSIC OF DUKE ELLINGTON
(sound recording-CD)
Vigna, Giuseppe JAZZ AND IT’S HISTORY
Wagner, Jean LE GUIDE DU JAZZ: INITIATION À L’HISTOIRE ET L’ESTHÉTIQUE DU JAZZ
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Eric Friesen Presents the NAC Orchestra – a Podcast Series
Join renowned writer-broadcaster Eric Friesen as he chronicles the history of the NAC Orchestra from its earliest days in 1969 to the present time. He interviews special guests and music superstars Yo-Yo Ma, Itzhak Perlman, Yefim Bronfman, Angela Hewitt, Jon Kimura Parker, Anton Kuerti, and others for this special six-part podcast series in honour of the NAC’s 40th anniversary.
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