



m a h a d i

U of S Dept of Music student Graham Pritchard composed and arranged this piece specifically for this CD project. Mahadi is the swahili word for rhythm which inadvertently lead to the title of this CD. Thank you very much Graham for your determination and perseverance which ultimately resulted in the completion of this piece, in time for the recording. As the saying goes "no tears for the composer, no tears

for the listener". Well done!

l i t t l e a n g e l

Written to commemorate the birth of his daughter, professional jazz and classical trumpeter, trombonist, and bassist Mike Herriott was our UNIFEST (2003) adjudicator and Metro Jazz Ensemble (2004 I.D.C.S.) guest artist. Thank you Mike for sharing your wonderful musicianship with us here in Saskatchewan.

c r u s h e s l a s t
s t a n d

Montreal-based trumpeter and composer Bill Mahar is the classiest of acts, inside and outside the realm of music making. This tune commemorates the departure of acclaimed drummer Dave Robbins from Montreal (when he moved back to his home of Victoria B.C.). I am certain Dave Robbins' musical presence and joyous spirit is missed in Montreal. "Bone Crusher" was Dave's nickname in college (McGill University) where he thoroughly enjoyed volume as an expressive musical device.

g r a t t i t u d e

Is the 4th and final movement of the Kindred suite for Jazz orchestra composed by Dean McNeill. The first



three movements can be found on our Bumper Crop and Bumper Crop II CDs. Respectively, the first three movements are entitled; Threads, Your Absence is Noted and Reflections. The suite was

performed in its entirety for the first time at the above-mentioned in performance concert series by the Metro Jazz Ensemble. Gratitude was composed for Jennifer McAllister, a woman who combines selfless giving with spunkiness.

p e a c h e s a n d T

This swinging straight-ahead medium blues features many ensemble members as soloists. It was performed frequently in Canada back in the era of the National Stage Band Festival (circa 1980-90).

o c a n a d a

Rob McConnell is unquestionably, one of Canada's jazz arranging and composing giants. This arrangement was performed by Rob's band, the Boss Brass, at the International Association of Jazz Educators Conference, held for the first time ever outside the United States, in Canada in the year

2000. Literally the "who's who" in jazz was at this conference and this very performance, digging the Boss Brass. Canadians in the audience were beaming with pride during this performance. Rob graciously shared this unpublished



arrangement with the U of S Jazz Ensemble 1, for inclusion on this Saskatchewan Centennial celebration CD. Thank you Rob for all your wonderful music.

i 'v e g o t y o u
u n d e r m y s k i n

This bonus track has nothing to do with Canada or our provincial centennial. With room available on the CD we were

able to feature one of our vocalists, Department of Music student B.J. Harris. This ensemble often performs annually, a few classic big band-vocal selections.

Thanks for listening.
Dean McNeill

A heartfelt thank you to:

University of Saskatchewan President Peter MacKinnon, College of Arts and Science Dean Dr. Jo-Anne Dillon, Associate Deans Dr. Judith Rice Henderson, Dr. Peter Stoikheff and Dr. Tom Steele, Department of Music Faculty, Administrative Officer Troy Linsley, Office Coordinator Joanne

Illingworth, Division of Media and Technology Director Colleen Fitzgerald, DMT Manager Frank Harrington, DMT Sound Engineer Wayne Giesbrecht, our two group photos compliments of Rosemarie Markwart of McMaster's Photography, Marie Sellar Photography, St. John's Music, Yamaha Canada, Polar Bear Productions, our two guest artists Mark DeLong and Ross Ulmer, and most notably, the students in the Jazz Ensemble 1 for both the 2003-04 and 2004-05 academic years.

Producer and Ensemble Director:
Dean McNeill

Sound Engineer: Wayne Giesbrecht(!)

CD Art and Design:
Marie Sellar PhotographySpring 2004 Ensemble
(Tracks 1,6,8,11,12)

alto saxes: *Adam Gillespie, Paul Suchan
tenor saxes: Mike Kurpjuweit, Teri Gien
bari sax: Calvin Dick
trumpets: *Daniel Funk, Dave Anderson, Matt Luciw, Alison Olson, Aaron Vopni
trombones: *Shaun Bzdel, Carl Norum, Peter Noesgaard
bass trombone: Eric Thiesen
guitar: Graham Pritchard
piano: Steven Scharfstein
bass: Cody Kurz
drums: Roger Mercier
vibes and percussion: Brett Balon
vocals: Robin Burlingham, Jamie Scharfstein, French horns: Erin McVittie, Alexandra Raney

Spring 2005 Ensemble
(Tracks 2,3,4,5,7,9,10)

alto saxes: *Adam Gillespie, Jenelle Orchepton
tenor saxes: Paul Suchan, Calvin Dick, Michael Kurpjuweit
bari sax: Amelia DeVries
trumpets: *Daniel Funk, Aaron Vopni, Matt Luciw, Claire Anderson, Jim Pattison
trombones: *Shaun Bzdel, Sarah Griffith, Russell Murphy, Laurier Baribeau
bass trombone: Michael Raney
guitar: Graham Pritchard
piano: Steven Scharfstein
bass: Teegan Jeffers, Jonathan Ahern
drums: Roger Mercier
vibes and percussion: Brett Balon
vocals: Gillian Snider, B.J. Harris

*section leaders

bumper crop III:

p r a i r i e r h y t h m s

2
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4
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2
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5

University of Saskatchewan Jazz Ensemble I

The release of Bumper Crop III, our third University of Saskatchewan Department of Music Jazz Ensemble 1 CD, coincides beautifully with our Saskatchewan centennial. As such it seemed only too appropriate to celebrate the provincial and even Canadian dimension of the project. All the arrangements and most of the compositions on this CD are by Canadians. All the members of both ensembles were students at the University of Saskatchewan when this music was recorded. Our two guest artists have strong ties to the province, one of whom is from Saskatchewan and is a graduate of our Music program. Two of the original compositions contained on this CD were written specifically for this project by Saskatoonians. The CD was recorded, mixed, and mastered at the University of



Saskatchewan through the fine work of our Division of Media and Technology. As this 'in house' 'Bumper Crop' of Saskatchewan and Canadian talent is released in 2005, the centennial commemoration perspective helps us to reflect and celebrate how wonderful it is to be Saskatunians and Canadians. Happy 100th Birthday Saskatchewan!



Why We Record

As was the case with our Bumper Crop and Bumper Crop II—outstanding in Their Fields CD's, Bumper Crop III—Prairie Rhythms serves a multiple of functions. This CD archives the performance activity of the ensemble over a two-year period. It also archives the compositional work of the ensemble director, one of our promising Music Education graduates, Graham Pritchard as well as the work of a variety of Canadian composers and arrangers. The CD serves as a promotional tool for the Jazz area, Department, College, and

the University. The process of recording, the CD provides a unique and valuable learning experience and environment for the band members as 'tape recorders do not lie'. The experience of preparing for the recording sessions served to galvanize the band which positively affected our concerts and tours.



Why Prairie Rhythms

Like our four rather distinct seasons in Saskatchewan, our University ensembles also have 'seasons' to them. Throughout the academic year, the jazz ensemble for example usually starts out in the fall

with unbridled energy and enthusiasm, and over the course of the year, both individual and collective musicianship is cultivated and ultimately 'harvested' through our concerts, tours, and those CD recording projects. Over the past few years I've come to enjoy and appreciate each of our jazz ensemble's 'seasons' while always anticipating and encouraging the next stage in the musical growth process.

I hope our listeners can hear on this CD, something distinctive to Saskatchewan. I, for one, certainly hear, through the efforts of these musicians, many personal

and collective qualities, which often helps to define the very people of this province. Here I am referring to honesty, integrity, a willingness to work hard and work as a team, vision, talent, a lack of negative 'attitude', and a community-minded social consciousness which continues to express

itself in the most positive of ways, musically and otherwise.



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The Composers and Arrangers

Musical humility must run deep in our country's professional jazz composers and arrangers. Perhaps it's a Canada-wide phenomenon. It still catches me off guard, when seeking out Canadian compositions to perform with this band, to find that there is not only a plethora of fantastic composers and



arrangers in our midst, but these individuals unilaterally seem to have a sincere desire to share their music with others. For example, with each package that arrived containing new music for this project, a note was enclosed basically



saying "thank-you-for-even-thinking-of-playing-some-of-my-music". How fortunate we are to have such artists in Canada.

For those music educators reading this, I hope you will join with me in ensuring to program more and more, the music of Canadian composers and arrangers.

our Guest Artists

Ross Ulmer:

Born and raised in the border town of Lloydminster (on the Saskatchewan side of course), Ross Ulmer attended the acclaimed University of North Texas' Jazz program and is a graduate of the U of S Department of Music. Ross is much sought after as a clinician and performer. His musicianship is of the highest order and, quite remarkably, he

Wayne & Ross



remains one of Western Canada's finest professional-level trombonists while operating a very successful, non-musically related, business in Lloydminster. Ross is a leader in his community both musically and otherwise.

Mark DeJong:

Born and raised in Calgary, saxophonist Mark DeJong holds a Bachelor's Degree in performance from the University of Calgary, and a Masters in Jazz performance from Rutgers University. Mark has toured and performed throughout Canada, the United States, and



Mark

recorded with the Steve Hudson Quintet, Rachael Owens, and the Swinging Bovines saxophone quartet. He is currently a sessional instructor at the University of Saskatchewan where he teaches a variety of jazz courses and conducts one of the Jazz Ensembles. In 2005 Mark was the recipient of the University of Saskatchewan Department of Music Dwaine Nelson Teaching Award.

our thanks to you both for agreeing to

participate in this recording project.



great days

A beautifully orchestrated medium swinger, *Great Danes* was originally a commission for Fredensborg Big Band, a professional big band located just outside of Copenhagen, Denmark (hence the Danish reference). The composition features the composer's wonderful approach to melody and orchestration. Thanks to two of our Department of Music French Horn students Erin McVittie and Alexandra Raney for participating in this project, on the selections *Great Danes*, *Gratitude* and *O Canada*.

our love is here to stay

A slow swinger, conceptualized in the style of Thad Jones' arrangement of "I Left My Heart in San Francisco", this piece was arranged for a U of S Dept of Music in performance concert series featuring the music of Dean McNeill, performed by the Metro Jazz Ensemble of Saskatoon in the fall of 2004. A sincere thanks to the U of S Jazz Ensemble who were always willing to serve as a musical laboratory for this and a variety of other musical composition projects of the director's and/or of students within our jazz arranging class.

for Sonny

Composer/guitarist Mike Rud is a special Canadian musician indeed. This piece was composed by Mike in tribute to Sonny Greenwich, a Montreal-based jazz guitarist and musical inspiration to Mike. For Sonny was then arranged by Dean McNeill as

either a guitar feature (for Mike Rud) or a trombone feature (for Ross Ulmer). Thank you Ross for bringing such a high level of musicianship and enthusiasm to this project which served as inspiration for the entire ensemble.

into the light and oddity enough

are both moderately up-tempo straight 8th note compositions with a modern feel to them both. These pieces were composed by one of Western Canada's most well-respected and accomplished



2005