



2023



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Mission Statement

The Dundas Valley Orchestra provides amateur musicians with the opportunity and joy of performing orchestral music. Musicians of all ages improve their skills and share their talent by performing community concerts and free concerts at community institutions such as nursing and retirement homes.

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DVO's involvement in the community

We thank all of you who support us financially with your donations at our concerts and at our fundraising activities. Among other things, your financial support allows us to be involved with the seniors and youth in our community.

Your donations help us to take our music to those who are unable to make their own way to our public concerts. Since its founding in 1978, the orchestra has performed over 100 complimentary concerts at local Long-Term Care and Retirement Residences. In 2022, small ensembles from the DVO membership performed concerts at three seniors' residences over the Christmas season.

Last fall, a new initiative from the DVO membership saw our musicians visit a local elementary school to demonstrate orchestral instruments and classical music. A local Scout troop also attended a DVO rehearsal to experience close-up the preparations leading up to our fall concert, which was geared towards young people.

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Biographies

Laura Thomas, conductor



Laura Thomas is a conductor, arranger, composer, percussionist and teacher. She is Music Director of the *Dundas Valley Orchestra*, as well as Artistic Director of the Hamilton/Niagara area *WomEnchant Chorus & Drummers* and conductor of Hamilton's *Singin' Women* chorus. Her past positions include over ten years as Music Director of the *Niagara Youth Orchestra* and six years as Artistic Director of the Niagara based chamber choir, *Choralis Camerata*. She is also the Principal Percussionist of the *Niagara Symphony Orchestra* where she also served as Associate Conductor for thirteen years. Along with acclaimed flutist Douglas Miller, she developed the *Flutes en Route!* programs of orchestral, ensemble and educational concerts.

Her guest conducting appearances include *Symphony on the Bay* (Burlington), the *Huronia Symphony, Etobicoke Philharmonic*, the *North York Concert Orchestra*, and the *Bard Chamber Orchestra*. She was for many years, Director of the *Niagara College Jazz Band*. Ms. Thomas holds a masters degree in conducting from New York's prestigious Bard College, where she studied with Harold Farberman. She is also a graduate of Hamilton's Mohawk College and McMaster University, where she studied percussion and composition.

In addition to her percussionist position with the *Niagara Symphony Orchestra*, she has performed with many ensembles throughout Southern Ontario and Western New York, including the *Buffalo Philharmonic*, the *Hamilton Philharmonic*, the *Te Deum Baroque Orchestra*, and the *Aradia Ensemble*. She is a member of Niagara's popular eclectic folk/blues band *BroadBand*, and performs regularly with her *Vintage Jazz* ensembles.

Ms. Thomas has written music for symphony orchestras, choirs, small ensembles, jazz groups, and solos. Her compositions and arrangements can be heard in the orchestra and ensemble repertoire of *Flutes*



Biographies

en Route! featuring Douglas Miller and in the performances and recordings of *BroadBand*. In 2012 she composed and recorded the soundtrack for the play “*Bullying Hurts*” by Monica Dufault and produced by Mainstream Services in St. Catharines and, in March 2013, her *Concerto for Jazz Trio and Orchestra* was premiered by John Sherwood and the *Niagara Youth Orchestra*. Her recording credits include the *Aradia Ensemble* CD for Naxos Records, “*Ballet Music for the Sun King*”, the *Niagara College Jazz Band’s “On the Move”*, Rich Blend’s self titled CD, *sisterLune’s “Wonder”*, and *BroadBand’s “LIVE at the Black Sea Hall”* and “*BroadBand*”.

Ms. Thomas has been actively committed to music education in the Niagara area for over two decades. She served as the Artistic Director of the *Niagara Symphony*’s acclaimed Summer Music Camp for over twenty years, and she is the driving force behind the development of The Academy, an intensive music study programme for senior students, which runs concurrently with the Summer Music Camp. She teaches conducting and percussion at Mohawk College in Hamilton and maintains a private studio. She designed and presented the popular *Composer in the Classroom* program to thousands of students in the Niagara area and, in 2019 composed the *Kinder Concerto* for students and orchestra which was premiered by the Dundas Valley Orchestra and students from St. Augustine School in Dundas in November 2019.

Dr. Sarah Baker Psychologist

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an exciting concert and a
successful season!

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Biographies

Larry Allen, Associate conductor



Associate conductor Larry Allen (B. Mus., B. Ed.) has been a member of the Dundas Valley Orchestra brass section under Dr. Glenn Mallory and Ms. Laura Thomas, and is pleased to assist Ms. Thomas in conducting the orchestra.

A graduate of the University of Western Ontario, Mr. Allen taught music for the Peel Board of Education, where he conducted concert bands, jazz bands and choirs. During his career, a love of musical theatre inspired him to compose and direct the music for several original student productions.

After retiring from teaching, Mr. Allen played trumpet, keyboard and blues guitar in amateur bands, and has continued to pursue a life-long interest in songwriting. With his wife Sharon, he has written and performed sacred pieces for their church.

He considers it a great honour to be given the opportunity to help conduct this fine group of musicians.

Ross Wooldridge, jazz clarinet



Hamilton-born Ross Wooldridge showed early musical ability, and was taking piano lessons by age four. He was self-taught on clarinet at age 13, and took up saxophone at Ancaster High and Vocational School.

While attending Mohawk College and Humber College (where he also picked up the flute), he honed his skills as a multi-instrumentalist, arranger, composer ,and copyist. After finishing his education, he added to his portfolio of skills the titles of producer, conductor, transcription specialist, and teacher.

He has worked and recorded with Alex Pangman and her Alley Cats, Jaymz Bee and the Royal Jelly Orchestra, Alfie Zappacosta, Terra Hazelton and her Easy Answers, the late Jeff Healey and the Jazz Wizards, and many other local artists. Ross has produced CDs for the Dixie Demons, and Alex Pangman, both of which have garnered rave reviews and continually receive airplay. Ross is the leader/musical director of Toronto's Galaxy Orchestra, a big band specializing in the swing



Biographies

music of the 1930's through the 1950's. He has written many of the arrangements the band performs, and also produced their CD "Tribute to the Kings of Swing." Another of Ross' notable achievements is his critically acclaimed Tribute to Benny Goodman Sextet. Ross has performed with, and arranged music for, a number of international stars, among them Ben E. King and the Drifters. Ross teaches elementary school band classes for the Toronto District School Board.

Sarena Paton, soprano



Sarena Paton grew up in Dundas, Ontario. While she appeared on Mr. Dress-Up and Road to Avonlea, it was her singing that, in those early years, truly started to define her. At the age of five, she started singing for residents in nursing homes to connect with people. She trained in classical music and learned songs of the big bands and the World War era from her grandmother, a WWII veteran.

Her angelic crossover sound has taken Sarena to stages in Europe, South America and Canada. She has performed with notable musicians including John McDermott, the late Rita MacNeil and Phantom of the Opera star Peter Karrie.

Her devotion to WWII veterans and current military and peacekeepers throughout the country is something Sarena treasures. It has taken her to performances on Parliament Hill, Queen's Park, the Canadian Military Tattoo and ceremonies for fallen RCMP officers throughout the province. She was also honoured to perform the songs of Vera Lynn on Juno Beach, France.

One of Sarena's goals with her music is to give back through charitable work. She has worked with Canadian Food for Children, Canadian Food Banks, MS Society, Canadian Cancer Society, the Alzheimer's Association, the Lung Association and St. Joseph's Villa.

Her independent recordings include: La Carissima, recorded with the Moscow Studio Symphony Orchestra; Remember, honouring veterans and peacekeepers; and, Almost Like Love, showcasing her love of jazz standards.



Biographies

Doug Mundy, piano



Niagara jazz pianist Doug Mundy began studying piano at 10 years of age concentrating on Royal Conservatory of Music repertoire. At age 14, Doug began experimenting with improvisation, mainly playing around with simple blues progressions and pop/rock solos. By age 16, Doug was already performing in rock, blues and country ensembles around the Niagara and Hamilton Regions.

Blues improvisation led to the formal study of music (and history) at Mohawk College, York University and Brock University. Doug has studied jazz harmony, arranging, form and analysis and counterpoint. At York University, Doug had the privilege of studying with Canadian jazz great Don Thompson as well as seminars with Dr. Oscar Peterson.

Doug is currently one of the most in demand musicians in the Niagara area. He is active accompanying vocalists, leading his duo and trio, working as a sideman on gigs and in the studio, as well as performing solo piano at various functions. Doug recently completed a tour of New Zealand working with a collection of the country's finest Jazz musicians.

Clark Johnston, bass



Clark Johnston started his professional career as a jazz bassist in 1994 and has since worked with the likes of Peter Appleyard, James Brown, Reg Schwager, Don Thompson, John Sherwood, The Mike Malone Jazz Orchestra, as well as the Darcy Hepner Jazz Orchestra - just to name a few. He holds a master's degree in music composition from York University and is on faculty at McMaster University.



Biographies

Kevin Dempsey, drums

Kevin Dempsey has been a professional drummer for the past 25 years. He received his musical education from Mohawk College and York University and also furthered his studies at the Banff School of Fine Arts. Following that Kevin received a Canada Council “B” grant to continue studying in New York City under the tutelage of Marvin “Smitty” Smith, Joe Morello and Gene Jackson.

Since then, Kevin has established himself in the Toronto Jazz scene and has performed and recorded with some of Canada’s best Jazz musicians. He was a founding member of the Dave McMurdo Jazz Orchestra, frequently performed with Peter Appleyard’s Quintet and big band, Paul Read’s Jazz Orchestra and is a featured performer with Guido Basso’s Jazz cruises. Kevin has also performed with Bob Brookmeyer, Kenny Wheeler, Norma Winstone, Ranee Lee, Kevin Eubanks, Muhal Richard Abrams and Dave Holland. Kevin composes music and leads his own Quintet and can be also heard on numerous Jazz recordings frequently played on CJRT. Kevin has been on the faculties at Mohawk College and McMaster University for the past 22 years.



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Programme

A Salute to the Big Bands arr. Calvin Custer
April in Paris • I'm Getting Sentimental Over You • Pennsylvania
6-5000 • Serenade in Blue • Sing Sing Sing

Bopsickle William Bradley, arr. Laura Thomas
Steve Burditt, trombone

Caravan Juan Tizol, Duke Ellington, arr. James D. Ployhar

A Nightingale Sang in Berkeley Square Eric Maschwitz, Manning
Sherwin, arr. T. Vosbein

Moonglow Will Hudson
Ross Wooldridge, clarinet and Doug Mundy, piano

Begin the Beguine Cole Porter
Ross Wooldridge, clarinet

Frenesi Alberto Domínguez Borrás
Ross Wooldridge, clarinet

Besame Mucho Consuelo Velazquez, Sunny Skylar
Sarena Paton, vocal

Intermission



Programme

Moondust arr. Mike Lewis
Moonlight Serenade • Blue Moon • How High the Moon

Chattanooga Choo Choo Harry Warren, Mack Gordon
arr. Bob Cerulli

You'd Be So Nice to Come Home To Cole Porter
Sarena Paton, vocal

Big Noise from Winnetka Bob Haggart, Ray Bauduc
Clark Johnston, bass and Kevin Dempsey, drums

Goodbye Gordon Jenkins, arr. Warren Stirtzinger
Ross Wooldridge, clarinet

Benny's Tunes arr. Laura Thomas
Mean to Me • Avalon
Ross Wooldridge, clarinet and Doug Mundy, piano

Duke Ellington Medley arr. Calvin Custer
Don't Get Around Much Anymore • Do Nothing 'Til You Hear From
Me • Sophisticated Lady • It Don't Mean A Thing

Patrons

We are delighted to welcome our new patrons Bob and Cathie Simpson. Cathie and Bob are proud and generous supporters of many Dundas philanthropic institutions and live, work, and play in Dundas! With their assistance, we look forward to expanding the programmes that the DVO brings to the community.



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Dundas Valley Orchestra

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Erika Bellhouse
Mary Anne Peters
Ron Sealey
Deborah Kanfer
Margaret Jamieson
Nicole Morino
Brenda Hurlburt
Andrea Bandow
Charlotte Price
Bruce Lawson
Max Chong

Violin 2

Andrea Armstrong*
Suzanne Lindsay
Claire Morris
Margaret Sherman-Bell
Dorothy Haartman
Darwin Allen
Suzanne McNeill
Nelly Sinclair
Erica DeJong
Rudin Knights
Priscilla Harding

Viola

Glenn Welbourn*
Elizabeth van't Voort
Jim Jones

Cello

Gideon Bell*
Lianne Tan
Oliver Wesley-James, Founding member
Mary Ann Bastien
Lyndsay Cartwright
Kate Robles
Baya Vertes

Double bass

Suzanne Bell
Brian Liberty

Flute

Tina Brook
Mika Takahashi
Seiichi Ariga

Oboe

Homer Seywerd *
Debi Sproule
Azriel Ashmore (English Horn)

Clarinet

Gary Fleming*
Michael Westwood
Stan Alama

Bassoon

Nicholas Mulchan
Azriel Ashmore

Trumpet

Jeff Reynolds
Dylan Wright
Ashley Grieve
Robyn Pitts

Horn

Ian Kivell*
Dave Linfoot
Winston Munro
Geemitha Ratnayake
Mudiyanseilage

Trombone

Dan Grieve
John Stockton
Iain Ross
Steve Burditt

Percussion

Simon Woodside*
James Locke
Patricia Ward

Harp

Diana Hill

Piano

Larry Allen
Lianne Tan

Composer-in-residence

Mark Thomas

* Principal



Programme notes

A Salute to the Big Bands

This medley of five swing hits recalls some of the greatest swing bands. The first is one of Count Basie's best-known arrangements, *April in Paris*. The second is the beautiful ballad, *I'm Gettin' Sentimental Over You*, performed by many bands, most memorably by trombonist Tommy Dorsey and his band. Swing classic *Pennsylvania 6-5000* immortalizes the telephone number of the Hotel Pennsylvania in New York City which, at its construction in 1919, was the world's largest hotel complex. The Café Rouge in the Hotel Pennsylvania featured many swing bands including the Dorsey brothers, Artie Shaw, and Glenn Miller. In fact, the Miller band's radio show was broadcast on the RCA Victor radio network from the Café Rouge. *Serenade in Blue* was another Glenn Miller classic. This fox trot was written in 1942 for the film "Orchestra Wives," and featured the lush reeds and powerful brass of the band. The medley ends with the iconic hard swinging, *Sing, Sing, Sing*. Composed in 1936, and recorded by Benny Goodman's orchestra, it was a landmark in jazz and showcased an extended drum solo by Gene Krupa.

Bopsickle

William "Bill" Bradley was a Canadian jazz pianist. A long time resident of St. Catharines, Bradley served with the Royal Canadian Air Force in WWII. After the war, he was active in many jazz and swing groups in the Niagara area. Bradley also composed jazz pieces that he played at solo engagements and with some of the groups with which he performed. *Bopsickle* was recorded by the Niagara College Jazz Band on its "On The Move" album.

Caravan

Not only was the Ellington band one of the most popular and long-lived swing bands, it was universally acclaimed as the most innovative and influential in its development of big-band jazz. From his piano, Duke Ellington used the band as a compositional tool, taking riffs and song fragments and weaving them into unforgettable jazz standards. That is the story of *Caravan*, which melds together the exotic sounding main riff composed by valve trombonist Juan Tizol with a similarly harmonized fragment, *Alabama Home*, of Ellington's invention. This borrowing of themes from parts of solos or players just noodling around in



Programme notes

rehearsal, led to the great creativity of the band and also to some conflict and resentment over credit for composition. Often, Ellington offered a flat fee for a tune, for which the author surrendered both credit and royalties. Irving Mills, as Ellington's agent, is billed as author of all of his band's compositions, an abusive arrangement which Ellington endured for many years as a price for even the world's most acclaimed Black band leader in a world of prejudice.

A Nightingale Sang in Berkeley Square

This sentimental love song, which places itself in fashionable Berkeley Square of London, was written in the Mediterranean village of Lavandou, France, just before the outbreak of the war in 1939. The Nightingale is known for its magnificent song but, as an elusive woodland bird, hearing one in the center of the London would be an extraordinary event. The most iconic recording was by English singer Elsie Carlisle in 1940. Vera Lynn, Glenn Miller, Guy Lombardo, and others, also recorded it in 1940. Later Frank Sinatra, Anita O'Day, Nat King Cole, Perry Como, the Manhattan Transfer, and even Rod Stewart recorded it.



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Programme notes

Moonglow

Moonglow is a fox-trot, originally recorded by violinist Joe Venuti and his orchestra in 1933, followed by Cab Calloway, Duke Ellington, and singer Ethyl Waters. Benny Goodman first recorded *Moonglow* with his full band in 1934, but the best and most famous version is the one that he played with his quartet in 1936, his clarinet accompanied by pianist Teddy Wilson, vibraphonist Lionel Hampton, and Gene Krupa on drums.

Begin the Beguine

A beguine is a form of dance, similar to a slow rhumba. Cole Porter composed his song while on a cruise to Indonesia, for the Broadway show “Jubilee”, in 1935. *Begin the Beguine* is a complex song with an unconventional structure and, at first, was not popular. However, Artie Shaw chose it to be the first song he recorded with his new band in 1938, and his record nearly topped the charts, stopping at #3. Eventually, it was adopted by many swing bands and by vocalists including Chick Henderson and Ella Fitzgerald.



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Programme notes

Frenesi

Borrás was a Mexican marimbist, who composed the song in 1939. It was adapted for swing band in 1940 by Artie Shaw, the irascible clarinetist, and became a huge hit. *Frenesi* was the #1 song on the hit parade for 13 weeks, and launched a mania for latin-flavored swing songs.

Shaw was a gifted clarinetist and multi-talented musician, writing for radio, movies, and television, and even took “sabbaticals” from music to study literature or mathematics.

Besame Mucho

This popular song was written by Mexican songwriter and pianist Consuelo Velázquez in 1940. Well known as a composer, she wrote popular songs as well as music for Mexican movies. *Besame Mucho*, with English lyrics by Skylar, was immediately picked up by the swing bands, and became a number one hit by Tommy Dorsey's band in 1944, with Bob Eberly and Kitty Kallen on vocals; the same year recordings by Andy Russel and Abe Lyman also topped the charts. It makes an appearance in many films, starting in 1944 with “Follow the Boys”, and Dale Evans' western, “Cowboy and the Señorita”.

Moondust

Here are three standards from the mid-20th century songbook, each covered by many jazz and swing artists over the years. It begins with *Moonlight Serenade*, which was one of Glenn Miller's signature pieces, followed by Richard Rodgers' and Lorenz Hart's *Blue Moon*. This popular ballad was originally written for film, and was cut from two different films before finally being recorded, by Shirley Ross. The medley concludes with another popular song *How High the Moon*. Composed by Nancy Hamilton, with lyrics by Morgan Lewis, it was a hit recording by Benny Goodman, with Helen Forrest singing, and was famously covered by Ella Fitzgerald in 1947.



Programme notes

Chattanooga Choo-Choo

Composed for the film “Sun Valley Serenade”, and recorded by Glenn Miller, this mega-hit topped the Billboard charts for nine weeks, and was the first Gold Record awarded, for over a million sales. The lyrics describe a train ride from New York’s Pennsylvania Station (at ‘bout quarter to four), through Baltimore and the Carolinas, to Chattanooga in Tennessee. While the Southern Railroad’s “Birmingham Special” did connect New York to Chattanooga at that time, it left Penn Station much earlier than the song suggests, and took a different route, so one could not actually follow the directions given in the song. That didn’t prevent dozens of artists to record covers of this catchy classic, from the Andrew Sisters and Cab Calloway in the swing era, to Bill Haley & His Comets, to Barry Manilow.

You’d Be So Nice to Come Home To

Cole Porter composed the song for the film “Something to Shout About”, in 1943. It was sung by Don Ameche and Janet Blair, and was nominated for an Academy Award for best song, though it did not win the Oscar. Many artists have recorded this popular jazz standard including Sarena Paton, who will be performing it today.

Big Noise from Winnetka

In 1938, the Bob Crosby Orchestra was performing at the Blackhawk, a cabaret in the Chicago. Winnetka is a suburb of Chicago and, while waiting for the rest of the band, bassist Bob Haggart and drummer Ray Bauduc came up with the *Big Noise from Winnetka*. It featured Haggart whistling the melody while playing bass, to Bauduc’s accompaniment on drums. Eventually, Bauduc “drummed” on the bass strings while Haggart fingered the notes on the finger board.

Goodbye

Jenkins wrote *Goodbye* for the Isham Jones Orchestra, but it was rejected as being too melancholic. Instead it was adopted by Benny Goodman, who played it as a closing number for each of his radio shows. Goodman’s band were regulars on “Let’s Dance”, a three-hour radio show broadcast by NBC every Saturday night at 10:30pm Eastern Time. Playing in alternation with Xavier Cugat’s Latin rhumba ensemble,



Programme notes

Goodman's assertive clarinet solos and his band's searing brass and driving drums appealed to young audiences. The shows were particularly influential on the West Coast, where the time difference brought them into prime time listening.

Benny's Tunes

This medley of two of Benny Goodman's most popular songs includes *Mean to Me* and *Avalon*. Written in 1929, *Mean To Me* was featured in many recordings in the 1930s including one by singer Billie Holliday, backed by a small band including Johnny Hodges and Lester Young on sax and Teddy Wilson on piano. *Avalon* is an upbeat bouncy number that was composed in 1920. It became a jazz standard, but is usually associated with Benny Goodman, who played it as part of his 1938 Carnegie Hall concert. This marked the first time a jazz orchestra was invited to perform at the venerable concert hall, which up to that point was reserved for classical music.

Duke Ellington Medley

It was said of Duke Ellington that his instrument was his band. He knitted together riffs and solo fragments to make unforgettable songs. The first selection, *Don't Get Around Much Anymore* originated with a bluesy solo by alto saxophonist Johnny Hodges, and was first recorded as *Never No Lament* in 1940. The second piece, *Do Nothin' Til You Hear From Me* also premiered in 1940 as an instrumental, *Concerto for Cootie*, featuring lead trumpet Cootie Williams. In both cases, lyrics were added by Bob Russell and the resulting piece was re-released as with vocals by Al Hibbler. *Sophisticated Lady* was an earlier instrumental, from 1932, featuring solos by many of the band's accomplished musicians including Ellington on piano. Closing out the medley is, *It Don't Mean a Thing*, a trademark piece for the band since 1931. Irving Mills, the manager, wrote the lyrics, which were sung by Ivie Anderson in the original recording.



Student Composer Competition

The DVO Student Composer Competition is open to students currently enrolled in a Canadian educational institution (secondary or postsecondary, full or part-time). If you know any talented young composers, please let them know of this opportunity. For submission information for this season's competition, visit dundasvalleyorchestra.ca

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