

Lamont School of Music

The Lamont Jazz Orchestra

The Music of Duke Ellington

Remy Le Boeuf
Director

Thursday, November 13, 2025
7:30 p.m.
June Swaner Gates Concert Hall



**Robert & Judi Newman Center
for the Performing Arts**

Please silence your cell phones

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Program

Ko-Ko

Duke Ellington
(1899–1974)

Take the “A” Train

Billy Strayhorn
(1915-1967)

The Star-Crossed Lovers

Duke Ellington
Billy Strayhorn

Caravan

Duke Ellington
Juan Tizol
(1900-1984)
Irving Mills
(1894-1985)

Concerto For Cootie

Duke Ellington

Carter Brickler, conductor

I Ain’t Got Nothin’ But the Blues

Marwah Essar, voice

Duke Ellington
Larry Fontaine
(1911-1990)
Don George
(1909 – 1987)

Cotton Tail

Duke Ellington

Raincheck

Billy Strayhorn

Intermission

(Cont.)

Program Cont.

Perdido

HJ Lengsfelder
(1903-1979)

Ervin Drake
(1919-2015)

Juan Tizol

arranged by

Such Sweet Thunder

Duke Ellington
Billy Strayhorn

In a Mellow Tone

Duke Ellington
arranged by **Frank Foster**

Harlem Air-Shaft

Duke Ellington

Micah Miller, conductor

Sophisticated Lady

Duke Ellington
Irving Mills
Mitchell Parish
(1900-1993)

I Let a Song Go Out of My Heart

Duke Ellington
Irving Mills
Henry Nemo
(1909-1999)
John Redmond
(1906-1982)

Imagine My Frustration (vocal)

Marwah Essar, voice

Duke Ellington
Billy Strayhorn
Gerald Wilson
(1918-2014)
arranged by **Jimmy Jones**

Roster

Voice

Marwah Essar - voice

Saxophone

Ryan Black - alto sax

Quinn Larkin - alto sax

Drew Tilbrooke - tenor sax

Samuel Hall - tenor sax

Borui Pan - bari sax

Trumpet

Andrew Kagerer - trumpet

Micah Miller - trumpet, conductor

Annabella Brotherston - trumpet

Phoenix Anastasion - trumpet

Trombone

Nathan Smith - trombone

Christian Baeck - trombone

Tony Ricafort - trombone

Gianni Milano - bass trombone

Guitar

Carter Brickler - guitar, conductor

Piano

Joseph Hodges - piano

Bass

Adlee Demientieff - bass

Drums

Jack Schabert - drums

Biographies

Edward Kennedy “Duke” Ellington (1899–1974) had a career as a composer, pianist, and bandleader that spanned more than 50 years, during which he created nearly 2,000 compositions and appeared in more than 20,000 performances around the world.

Born to musical parents, Ellington grew up in a house filled with the sound of popular songs. At the age of seven, he began taking piano lessons. His formal training ended soon after when he became more interested in visual arts and enrolled at the Armstrong Manual Training School to study commercial art. By 14, his exposure to ragtime music drew him to jazz and ignited a desire to become a professional musician.

Ellington began composing music and playing in ensembles throughout his hometown of Washington, D.C. Before long, Ellington formed his own group, The Duke's Serenaders, and the band began playing in both the Black and white communities.

Having had much success in Washington, the young Ellington moved to New York City. After a rocky start, he found work playing in both theater orchestras and jazz bands. He soon became the bandleader of a small jazz band, but his need to push musical boundaries quickly grew his band into an orchestra. It wasn't long before Ellington's orchestra hit the stage at Harlem's famous Cotton Club, New York's most prestigious nightclub.

His “Concerto for Cootie”—named to honor trumpet player Charles “Cootie” Williams—was the first jazz composition in the form of a concerto (a three-movement piece of music for one or more solo instruments and an orchestra). Ellington did not stop breaking musical conventions there; he also invented his own harmonic language.

As the country sank into the Great Depression in October 1929, many bandleaders had trouble making ends meet. But Ellington flourished. The 1930s found him caught up in a musical and social whirlwind. In addition to touring, playing Broadway shows, and appearing in movies like *Symphony in Black: A Rhapsody of Negro Life* (1935), Ellington also broadcast on radio, which brought the musician worldwide recognition.

Ellington and his orchestra broke racial barriers, performing in hotels and theaters that once barred Black artists. He became a cultural ambassador for the State Department as a result of his world tours.

Duke Ellington had a versatile style of music that was all his own. From

(cont.)

the jungle music of the Cotton Club to the swing played on the dance floor, Ellington's music goes beyond the category of jazz. Ellington was known for showcasing the talent of his band members and wrote entire songs for individual players. He was also experimental, always pushing boundaries and constantly reinventing himself as a musician.

Even today, Ellington's music is a study of contrasts—dramatic and personal, traditional and innovative, strictly composed and loosely improvised—music that was often based on a highly personal memory, mood, or image.

(Bio courtesy of the Kennedy Center)

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Hamilton Recital Hall

\$12, free for students & faculty

Friday, February 4, 5:00 p.m.

Jazz Small Groups

Williams Salon

Free admission, no ticket required

Friday, February 13, 5:00 p.m.

Jazz Small Groups

Williams Salon

Free admission, no ticket required

Friday, February 20, 7:30 p.m.

Jazz & Pop Vocal Rep Ensemble & Jazz Small Group

Williams Salon

Free admission, no ticket required



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