

GOING FOR ADDS: NOVEMBER 6, 2010 FILE: LATIN JAZZ

THE WOO "A Latin Jazz Suite for Soprano Saxophone" of THE WIZARD OF OZ sound track. I wrote The WOO in 2002 as basically a thesis representing 3 years of Latin music study in the Bay Area I expected it to be an academic project with no commercial appeal and I was just going to get it out of the way before doing my really commercial album which I'm recording next month. The tag line for that one is Brazilian Motown. "A 6-piece, instrumental dance orchestra playing Motown favorites in a Ramsey Lewis groove with Brazilian percussion." However, the guys I hired for The WOO were so good, they made it viable. No one was more surprised than I. -Peter MacDonough

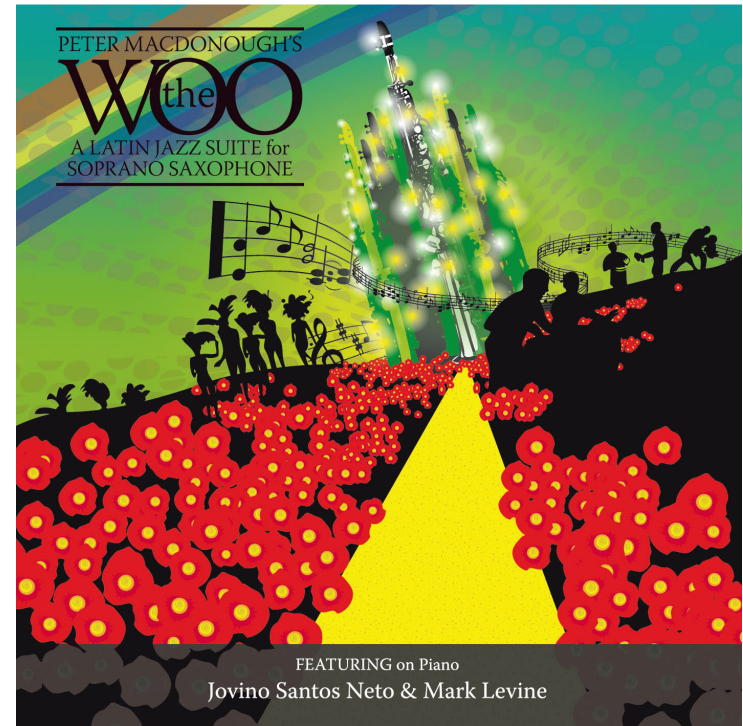
PETER MACDONOUGH HAS BEEN PLAYING MUSIC SINCE THE AGE OF NINE

and was named "Musician of the Year" the same year. At the age of 13, he was selected to the All State band on clarinet and bass clarinet and at the age of 15, joined the Richmond Youth Symphony under Maestro Fritz Mareffi on clarinet, bass clarinet and bassoon. At the age of 16, he earned a full music scholarship to Valley Forge Military Academy, whose band had played the previous year with the Philadelphia Philharmonic. He continued playing classical music as the principal clarinetist through college until his change to saxophone.

He recorded his first album in 1991 as a tribute to one of his major influences, Jay Beckenstein. From there, he continued to record and perform across the United States, Australia and Italy. In 1996, he returned to San Francisco and began studying Latin Jazz under several brilliant teachers including Michael Spiro, Mark Levine, Marcos Silva, Jovino Santos Neto, Mary Fettig and Steve Erquiaga. Michael Spiro, Mark Levine and Jovino Santos Neto would later appear on his 2010 release "The WOO: A Latin Jazz Suite for Soprano Saxophone."

During the late 90's, his band Dorian Blue recorded several albums to supplement Peter's session work in the Bay Area appearing on several albums for other musicians. In 2007, Peter returned to Sydney where he now lives and continues to perform and record.

"Having just heard THE WOO "A Latin Jazz Suite for Soprano Saxophone" of THE WIZARD OF OZ, I find Peter MacDonough's approach to the original material masterful and refreshing. Although there is cohesion via the fine arrangements, production and playing by all musicians (including the exceptional pianists), the tracks are so different and digress from the originals in such a way as to keep the listener's attention by opening up new and interesting vistas of musical exploration. The CD plays well from start to finish (viz: segue from track 1 to 2), is well thought out, well-written album and one well worth a good listen" -Georgina Reed, presenter 'A Twist of Cool' - Eastside Radio Sydney. www.eastsidefm.org



1. Follow The Yellow Brick Road 0:54
2. We're Off To See The Wizard 4:13
3. Miss Gulch (Segue) 1:22
4. Come Out, Come Out Wherever You Are (Part I) 2:58
5. Come Out, Come Out Wherever You Are (Part II) 4:38
6. Lions & Tigers & Bears 1:11
7. Optimistic Voices 3:37
8. Merry Old Land Of Oz 1:14
9. If I Only Had... 5:58
10. March Of The Winkies 1:19
11. Somewhere Over The Rainbow 0:00
12. If I Were The King Of The Forrest 2:02
13. The Lullaby League 6:29
14. Ding Dong 6:09
15. Somewhere Over The Rainbow (Reprise) 1:43

MUSICIANS: Peter MacDonough - Soprano Saxophone,
Jovino Santos Neto - piano, Mark Levine - piano, Michael Spiro - percussion,
David Belove - bass, Paul Van Wageningen - drums

CD AVAILABLE AT: www.PeterMacDonough.com & www.CDbaby.com

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TRACK 1 Follow The Yellow Brick Road (Segue) 0:54

This track kicked off the project. We nailed it in one, and as in the movie, it became the road map for the entire session.

TRACK 2 We're Off To See The Wizard 4:13

A real group effort - the longest piece we did at nearly 3 hours. It was the only track that required more than two takes. Special thanks to the guys for the great arrangement, all done in "real time." The rhythm employed here is an up-tempo Brazilian Samba.

TRACK 3 Miss Gulch (Segue) 1:22

We had merely written "Tango" over the lead sheet for this one. Noting that Tango is an Argentine dance and not a Brazilian one, but Jovino handled the conversion flawlessly on the spot. Intent listening, while sharing a single mike we nailed it in the first take. He was absolutely amazing.

TRACK 4 Come Out, Come Out Wherever You Are (Part I) 2:58

Being a very dark jazz waltz, I toyed with calling it "Part Dark". Mark Levine caught the mood perfectly. It's almost eerie and the only ballad on the CD.

TRACK 5 Come Out, Come Out Wherever You Are (Part II) 4:38

And I should have called this "Part Smooth" instead of "Part II." Believe it or not, it is actually the same piece of music as "Part Dark" or "Part I, but played in a more medium tempo, smooth jazz style.

TRACK 6 Lions & Tigers & Bears (Segue) 1:11

This is an Afro-Cuban 6/8, which is derived from very traditional African rhythms. The instruments as animals talk to each other and wind up saying "Lions & Tigers & Bears."

TRACK 7 Optimistic Voices 3:37

Our heroes are running through the poppy field on their way to the Emerald City and are put to sleep by the Wicked Witch, the obvious opium metaphor. This version is a bit more upbeat. Another Samba, but this time, in 7.

TRACK 8 Merry Old Land Of Oz (Segue) 1:14

With great confidence our heroes set off on the Yellow Brick Road to find the Wizard in the Emerald City... the march of the good guys, a virtuous and sunny march, versus of the march of the Winkies, which is definitely an evil march. This rhythm is actually from the Caribbean and is called a Samba Raggae (pronounced "He-gey).

TRACK 9 If I Only Had ... 5:58

Not many people realize that this piece was done three different times in the movie. First by the Scarecrow who needed "A Brain," than by the Tin Man who needed "A Heart" and finally by the Cowardly Lion who needed, "Da Neerve," although with a thick New York accent. This piece is done as a type of traditional Cuban dance called a Danzon/Cha (Cha). The roles of the different instruments (like the dinner bell) are well understood signals to the crowd about when to get up and dance. It also features a Conga solo by Mike Spiro that is one of the best I've heard in a very long time.

TRACK 10 March Of The Winkies (Segue) 1:19

The Wicked Witch's evil guards (The Winkies) are marching around the castle while our heroes are trying to break in and rescue Dorothy. For those of you into the math, this is a self-reversing, 2-5-2 clave in 14 with guest vocals by Australian singer, Adrian Payne.

TRACK 11 Somewhere Over The Rainbow 3:59

The movie's noted classic which has been done so many times it was difficult to come up with a fresh approach. So I chose another Afro-Cuban rhythm, this time in 7, to line up with the melody. It worked out quite well. As a trivia point, the piano was actually added after the recording, the original take was largely myself, bass and percussion. In 7, it's like "Take 5" + 2.

TRACK 12 If I Were The King Of The Forrest (Segue) 2:02

Features 3-Time Grammy Nomine Jovino Santos Neto on piano. Enough said.

TRACK 13 The Lullaby League 6:29

Much like "If I Only Had ..," this piece was also used more than once in the movie. In addition to being the theme of the Lullaby League, it was also the theme for the Lollipop Guild. Apparently, it is quite a labor song. Prior to this take, the group agreed to make it sound "Not Too Sade."

TRACK 14 Ding Dong 6:09

Every great musical has a barn-burner that is meant to bring the house down. Ding Dong, of all the tracks on the album, had the greatest live feeling with its inspired solos by each member of the band. A great piece for live performances.

TRACK 15 Somewhere Over The Rainbow (Reprise) 1:43

Once again, featuring Grammy Nomine Mark Levine on piano.



Music by **Harold Arlen** Executive Producer: **Peter MacDonough**

Original concept by **Peter MacDonough** with special thanks to **Don Seaver & Paul Greyson**

Arrangements by **Peter MacDonough, Jovino Santos Neto & David Belove**

Session Producer: **David Belove** Recording Engineer: **Dan Feiszli** Recorded at **Bay Records** (Berkeley) April 4 - 5, 2010

Mixed by **Dan Feiszli** Additional Engineering: **James Frasier** Mastered by **Greg Reierison** at Rare Form Mastering