

Program and Notes

Andre Bohren, Piano

Works to Be Performed

Sonata No. 12 in F Major, K. 332 Wolfgang Amadeus Mozart (1756-1791)

Allegro

Adagio

Allegro assai

Four Impromptus, Op. 142, D. 935 Franz Schubert (1797-1828)

ii. A-flat Major: Allegretto

iv. F Minor: Allegro scherzando

INTERMISSION

Sonata in D Minor, K. 1, L. 366 Domenico Scarlatti (1685-1757)

Sonata No. 2 in B-flat Minor, Op. 102 Mily Balakirev (1837-1910)

Andantino

Mazurka: moderato

Intermezzo: larghetto

Finale: allegro non troppo, ma con fuoco

Program Notes

Sonata No. 12 in F Major, K. 332, Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was a child prodigy, composing music prolifically from the age of five until his death at 35. He was proficient on keyboard and violin, and wrote over 600 works in every major genre of the Classical era, including symphony, opera, string quartet and quintet, and solo concerto (piano, violin, clarinet). He had a profound influence on the piano sonata form. His *Sonata No. 12 in F Major* is the last of three sonatas written together, K. 330, K. 331, and K. 332 and published in 1784. It contains three movements. The first and third are in classical sonata form, and the second is a slow melodic form.

The first movement is a spritely allegro. It features a wonderful melody in F major in the right hand for a short while before an abrupt and surprising key change to D minor, followed by a flurry of arpeggiated minor and diminished chords. The second theme is almost choral, with full chords played both softly and crisply before a flurry of trills marks the end of the phrase. After a brief development we find ourselves back for a recapitulation and final ending of the movement. The second movement is a slow and beautiful melody, first presented in both B-flat major and B-flat minor before moving to an elegant, almost operatic melody in the right hand. It repeats the first half almost verbatim, but ends in the tonic of B-flat major. The third movement is all flash. It begins with a bang, moves through a quiet melodic bit and then proceeds to show off a multitude of musical scale runs and melodies before moving to C minor for the development section and

back to the original key of F for the recapitulation. After an exhausting workout of notes, it ends with a very subtle and quiet cadence.

Four Impromptus, Op. 142, D. 935, Franz Schubert

Franz Schubert (1797-1828) was an incredibly prolific Viennese composer who bridged the gap between the Classical and Romantic eras. Although he only lived to age 31, he composed hundreds of pieces of music for a wide variety of instrumentations. Perhaps best known for his *lieder*, he also composed a large catalogue of piano music. The year before his death he wrote eight impromptus for solo piano, separating them into two sets of four. The second set was published after his death, and contains both pieces presented here.

“Impromptu No. 2 in A-flat Major” is in minuet form with a trio section in the middle. Each eight-measure phrase is repeated up an octave before moving onto the next, and each new melody is more beautiful than the last. The trio in the middle features arpeggiated triplets moving from major to minor and back again, and contains many harmonic subtleties. After a full recapitulation of the choral-like material, it ends very much like it begins, with a series of quietly played chords slowing to a final cadence.

“Impromptu No. 4 in F Minor” is very different stylistically. It is crisp and light, with the left hand playing a two-measure phrase to the right hand’s single-measure phrase, which gives it an almost jerky feeling. Each section within the exposition ends with trills followed by minor flourishes of notes before finally leading into a new key (A-flat major) and new musical content. This new section is filled with both major and minor scales, interspersed with broken chords in various inversions. It suddenly changes tonality several times, which is very much a signature of Schubert’s compositions. After a final flourish of scales in A-flat major, Schubert simplifies the piece with scales leading to a series of diminished and dominant-seventh chords, before returning to F minor for the recapitulation. The coda gains steam with arpeggiated chords followed by a brief silence. This in turn is followed by a major tempo increase and a very exciting F minor flourish from the top to bottom of the keyboard, ending with a bang.

Sonata in D Minor, K. 1, L. 366, Domenico Scarlatti

Domenico Scarlatti (1685-1757) was an Italian Baroque composer best known for the hundreds of keyboard sonatas he wrote. Born in Naples to composer and teacher Alessandro Scarlatti, he quickly became a well-known keyboardist, and by age 15 he held the position of organist and composer for the royal chapel in Naples. He spent much of his life teaching and composing in Portugal and Spain, where he died at the age of 71. He wrote 555 sonatas, most of which are one-movement works in two sections. His *Sonata in D Minor, K. 1* is a wonderfully light Baroque work that includes several odd modulations for its time (D major to F major, for example) and includes multiple phrases with trills and other typically Baroque ornamentations. Like many of Scarlatti’s sonatas, it is a short, quick-tempo piece, and was originally composed for the harpsichord.

Sonata No. 2 in B-flat Minor, Op. 102, Mily Balakirev

Mily Balakirev (1836-1910) was a Russian composer and pianist whose ideas on nationalism influenced many other Russian composers. He was a proponent of the idea that Russian music should be written without European influences. He brought together a group of like-minded composers that became known as The Five (Mussorgsky, Rimsky - Korsakov, Cui, and Borodin).

Balakirev was also very influential in Tchaikovsky's development as a composer, the latter dedicating several works to the former. Balakirev's piano works contain many virtuosic passages, and he elaborated on many Russian folk tunes and melodies, developing them into unique works which are filled with technical wizardry and beautiful, singing lines.

Balakirev often took many years - even decades - to finish his compositions, and this piece is no exception: elements of the second movement can be traced to a sonata written some fifty years earlier. The harmonies are quite modern-sounding, considering that this was first conceived of in the middle of the Romantic Era. It ends with two very jazzy chords. The third movement is an intermezzo, and is almost Impressionistic in its writing. A three-against-four feeling is unavoidable in the left hand, while a long and singing melody permeates the right over descending harmonies. The recapitulation is verbatim, only raised up a half step. The third movement doesn't have a final ending. Rather, it sets up the fourth movement by leaving the music and the listener unresolved until the start of the finale.

The final movement is filled with technical difficulties and virtuosic passages, passing the melody back and forth between hands and even splitting up some melodies from one hand to the other. The initial descending theme is quickly reversed to ascending, and repeated in split octaves moments later before a thundering passage from top to bottom of the keyboard lands on a series of broken chords. This accompanies a singing melody played first in the upper register, then passed to the left hand while the right fills in the harmonies with quick arpeggios. Balakirev briefly revisits the third movement melody before taking a pause, only to come back with the original material played a half step higher on the keyboard. The final development is almost unnecessarily difficult, with the melody played with full chords in both hands before a string of meandering lines intertwine and bring us to the final two chords of this massive work, ending with a very quiet B-flat major chord.

Program and Notes George Bergeon, Bass

Works to be Performed

Sonata in G Minor Henry Eccles (1670-1742)

Largo

Allegro con spirit

Adagio

Vivace

“Reverie” Giovanni Bottesini (1821-1889)

Piano Quintet in A Major, D667, “The Trout” Franz Schubert (1797-1828)

i. Allegro Vivace

Seven Bass Duets, David Anderson (b. 1962)

v. Lament

ii. Parade of the Politically Prudent Pigs

PAUSE

“Why Don’t You Do Right (Get Me Some Money Too!)” Joe McCoy (1905-1950)

Program Notes

Sonata in G Minor, Henry Eccles

Written in 1723, this Baroque sonata is one of a series of twelve sonatas that Eccles originally wrote for violin. Henry Eccles Jr., a violinist himself, was born in England in the late seventeenth century. His father and brother were also acclaimed English composers, and perhaps feeling the competition, the younger Eccles left England and began composing and performing in the court of King Louis XIV. He remained in France until his death in 1742. Eccles was influenced by his father’s contemporaries such as Handel and Purcell, and he was also highly affected by Italian composers, particularly Giovanni Valentini, who inspired Eccles’ first series of twelve sonatas. The *Sonata in G Minor*, however, comes from Eccles’ second set of twelve sonatas for violin and is the most famous sonata from the series.

Though originally written for violin, this sonata has been performed on cello and bass. Playing this sonata on a larger instrument such as the upright bass presents additional challenges. Though the intervals and rhythms are identical, the means to accomplish them are different. For instance, the distance between intervals is larger on the bass than the violin, and therefore requires more effort. The pounds per pressure necessary to hold down the strings is also greater on the upright bass.

This piece is in typical sonata form, with four movements alternating in slow and fast tempos. However, while there are normally pauses between every movement in a sonata, listen for the lack of such a pause between the last two movements of this sonata. The third slow movement goes right into the finale. The version performed tonight was edited by Jeffrey Bradetich. The first movement was originally two themes that are both repeated (A A B B). Bradetich later added ornamentation to the repeated themes (A A’ B B’). Bradetich is a well-known bass player

and a professor at The University of North Texas College of Music. He was a principal teacher of UNO adjunct professor William Schettler.

“Reverie,” Giovanni Bottesini

The title of this work suggests a somber, lamentful mood. “Reverie” is nothing short of that; however, this romantic piece embraces the transcendence of such melancholy as well. This is evident in the contrasting key change from G minor to G major that takes place almost halfway through the piece. Listen for the change in modality. The new key represents this difference of mood in an effectively simple way by using the parallel major and minor keys of G. In addition to the key change, the lightness in style and the harmonics used at the end elicit a sense of peace that an imagined character may have found amidst the turmoil or when he felt depression earlier.

Giovanni Bottesini was an extremely famous bass player. Some refer to him as the Paganini of the double bass. Bottesini was also a great conductor and composer of many styles including opera, oratorio, chamber music, and the concerto. Not only did he write several operas, but he also went on numerous tours of Europe and America. As a conductor he was known for performing creative pieces, based on the operas, during the intermission. His fantasies for Lucia di Lammermoor, as well as several others, are still performed today.

Perhaps Bottesini’s greatest contribution to music, however are his compositions for the bass repertoire. He wrote numerous works for the double bass including bass concerti and chamber music that included double bass, which it traditionally did not.

Piano Quintet in A Major, D667, “The Trout,” Franz Schubert

“The Trout” is made up of an unusual five movements. Austrian composer Franz Schubert broke away from the traditional four-movement sonata and added a set of variations based on an earlier *lied* titled, “Die Forelle,” or “The Trout,” at the suggestion of a friend who played cello and who commissioned the work.

Schubert died so young (at the age of 31) that he never lived to see his true fame. “The Trout” wasn’t even published until after his death. Although he was known by some in Vienna and Austria, he wasn’t known around the world until more famous composers, including Mendelssohn, Liszt, and Brahms, proclaimed his genius.

Tonight’s performance will only include the first movement, “Allegro Vivace,” which is a fast tempo (another variation in the four movement structure that typically begins with a slower movement). Listen for recurring themes that will be echoed by different instruments. In particular, listen for a rhythmic passage consisting of triplets first played by the piano and later restated by the other instruments.

Seven Bass Duets, David Anderson

Written relatively recently, in 1996, by local contemporary composer and bassist David Anderson, this series of duets for two double basses is a quirky deviation from a typical composition. Each of the seven movements evoke very different moods and could easily stand on their own. Only two of the seven duets will be performed tonight. I chose these two because they have very contrasting styles.

“Lament” is a slower piece that combines romantic and neo-classical styles. Though phrases do not switch in this movement, both players still switch between either more melodic passages or sustaining ones. In “Parade of the Politically Prudent Pigs,” the initial melody and accompaniment switch roles later on, giving the sense that neither player is the soloist but instead together both players create harmony and melody. Listen for the unsettling accompaniment in the beginning. It is a low double stop with the interval of a tri-tone. The listener may compare this diad with the opening of “Purple Haze” by Jimi Hendrix. Composer David Anderson plays regularly in the New Orleans area, most notably as principal bassist of the Louisiana Philharmonic Orchestra. He plays and composes in a wide range of styles from classical to jazz to funk. He has written on both a large scale for full orchestra and on a small scale such as these duets.

These duets are very interesting and complex both melodically and harmonically, especially considering the spare instrumentation. Anderson writes for the entire length of the bass and utilizes techniques such as glissandos and double stop harmonics that open up new possibilities for the performer to explore.

“Why Don’t You Do Right (Get Me Some Money, Too!),” Joe McCoy

“Kansas” Joe McCoy was a Delta blues and jazz songwriter who lived in the first half of the twentieth century. This tune is his most famous song. He adapted the tune from an earlier song of his, “The Weed Smoker’s Dream,” that he played with the Harlem Hamfats. After modifying his song and altering the lyrics, McCoy recorded a new version in 1941 with Lil Green. However, the most famous versions of this tune were sung by Peggy Lee in 1943 and the cartoon character Jessica Rabbit in the 1988 motion picture, *Who Framed Roger Rabbit?* This performance is based on Peggy Lee’s version in D minor, a whole step lower than McCoy’s original key of E minor.

Program Listing and Notes

Brandon Guimbellot, Bass and Luke Hester, Drums

Works to be Performed

- "Village Underground" Adam Baldych (b. 1986)
"Tide of Trepidation" Esbjorn Svensson (1964-2008), Dan Berglund (b. 1963), Magnus Ostrum (b. 1965)
"Jungle Safari" Luke Hester (b. 1992)
"Love Song" Tigran Hamasyan (b. 1987)
"Riddle Me This" Aaron Parks (b. 1983)
"Goodbye Porkpie Hat" Charles Mingus (1922-1979)
"Lonnie's Lament" John Coltrane (1926-1967)

Intermission

- "None Is the Number" Chris Morrissey (b. 1980)
"Paisley Grey" Paul Wiltgen (b. 1982)
"No Man's Sky" Brandon Guimbellot (b. 1992)
"African Queen" Horace Silver (1928 – 2014)
"The Saga of Harrison Crabfeathers/Poem for No.15" Steve Kuhn (b. 1938)
"Love and Hate" Grachan Moncur III (b. 1937)
"My Favorite Things" Richard Rodgers (1902-1979), John Coltrane (1926-1967)

Program Notes

"Village Underground," Adam Baldych

The dark tonality blended with the driving force of the furious 7/4 meter makes "Village Underground" come to life. The lively nature of the opening groove in 7/4 embodies the sound of a colony of fire ants meticulously digging, as one collective mind, more tunnels into the deep unknown. Amidst the chaotic scurrying, the fire ants execute a flawless dance of communication by signaling one another with scents and pheromones. This can be heard in the melody as the two melody lines pick up after one another and trade off on who is the leader. The bridge of the song is in 4/4 meter. This section sounds as if all the ants have taken a break, but only for a brief moment as fire ants are on a never-ending conquest to expand their territory.

"Tide of Trepidation," Esbjorn Svensson, Dan Berglund, and Magnus Ostrom

Released on *Viaticum* in 2005, only three years prior to Esbjorn Svensson's passing (in a scuba diving accident), "Tide of Trepidation" captures much of the delight in his trio's music. This rendition opens with a free improvisation between trumpet, guitar, and drums. The sense of agitation and anxiety begins to build and quickly peaks just before the entrance of the hypnotically monotonous bass ostinato. During the bridge, additional trepidation is created by the odd measure count and anticipations placed at the end of each grouping of four measures. These qualities, these textures, are what make the Swedish group Esbjorn Svensson Trio's music so captivating. The trio relies more on the "how" of music rather than the "what" of music.

“Jungle Safari,” Luke Hester

The name of this song has several meanings. When I first performed the opening ostinato in rehearsal, it sounded like being on an adventure in the jungle. As soon as that feeling was established by the band, it suggested the name of the song. My father wrote a book that he used to read to me when I was a child. He called it *A Trip on a Jungle Safari*. I also decided to name this song after his book because of all the support he has given me in chasing my dream as a musician. The title also has additional meanings: the bass tone is a sound used in a genre of music called jungle, and the style changes throughout the piece are as unique as the life found in a jungle.

“Love Song,” Tigran Hamasyan

Tigran Hamasyan was born in Armenia in 1987; he began playing piano at age three, and won the Montreaux Jazz Festival Piano Competition when he was sixteen. With a catalog of music that pushes to the brim of jazz and nearly topples into the world of metal, Hamasyan is often thought of as being extremely complex rhythmically and extremely heavy on the low end of the piano with cutting jabs and stabs. However, Tigran Hamasyan also holds the ability to dip deep into his Armenian heritage and pull out beautiful melodies that are reminiscent of his homeland's folk music. In this instance, he not only presents a delicate and enticing melody, he also manages to juxtapose it with one of his oddly woven and heavy handed grooves that instantly breaks “Love Song” into something both furious and intimate.

“Riddle Me This,” Aaron Parks

Aaron Parks has become a great influence on many current jazz musicians. Our take on “Riddle Me This” keeps the driving, yet sly attitude that the groove carries throughout the entire song, but with our own little spin on it. The bass tone is a sub-bass tone and the snare drum will have a cymbal placed on top of it. Both changes give the groove a more electronic feel throughout the song. The chords in this song resemble a complicated puzzle or mystery that is not easily solved. The movement of the chords in relation to the melody sound as if they could be the thoughts going through a detective's mind as he/she attempts to solve a challenging murder case. The melody also presents a riddle as it modulates and the rhythms vary slightly each time the main theme is played. In the end of the song, the intensity ramps up as sounds change and solos begin. This is the moment when the detective reaches a moment of clarity, and the riddle is solved.

“Goodbye Porkpie Hat,” Charles Mingus

On March 15, 1959, Lester Young, the tenor saxophonist known for favoring the pork pie hat, passed away. In less than two months, Charles Mingus wrote this composition as an elegy and recorded it for his record, *Mingus Ah Um*. While Mingus himself did not write the lyrics, there are several widely-known renditions that include lyrics; such as those by Joni Mitchell and Rahsaan Roland Kirk. Mitchell's opening line, “When Charlie speaks of Lester you know someone great has gone,” and goes on to state that Lester was “a bright star in a dark age.” Roland Kirk's version, however, tells how Lester would insert his entirety as a being into the tenor saxophone and that he “is playing what he is feeling.”

With these concepts in mind, the approach to this particular performance tries to capture the vastness of dealing with the passing of a dearly beloved and how each individual perceives and deciphers such a blow. During the opening plays of the melody, the listener will be presented with two interpretations, first by Sage Newell on alto saxophone and then by Johnny Meehan V on tenor saxophone. Despite having very similar variables, both representations will be drastically different. This will be further exemplified when, after solos have concluded, the melody will be presented yet again, only this time both saxophonists will play simultaneously with no regard for the other and will slowly deteriorate the melody into a state of freedom and confusion. At the end, one only must ask themselves what Roland Kirk asked, "Can you dig it?"

"Lonnie's Lament," John Coltrane

Coltrane somehow manages to fuse the wildly visceral with the subtly beautiful. Despite having a mastery of the instrument and a command of technical prowess that stretches beyond greatness, Coltrane also has the highly enticing ability to construct simple melodies that unabashedly reel in the listener and entrap them until his statement is finished. This melody, for instance, is simply derived from C minor, and yet in its simplicity there is an inescapable intoxication that demands a listener's attention. With its loose interpretation, Coltrane creates a waltz-like lilt despite the song being played in common time. This rendition, inspired by Kenny Garrett's tribute, further suggests this waltzing nature by breaking the 4/4 signature into a 3+3+2 feeling.

"None Is the Number," Chris Morrissey

Chris Morrissey, an extremely inspirational bassist, visited the University of New Orleans this semester for two weeks. During his time with us, he taught this song to the class using an old technique known as oral tradition. This song instantly became a favorite of ours. We decided to play this song to honor Chris for sharing his time and insights with us. The C section's use of multiple meters creates rhythmic tension which serves as a nice contrast to the beautifully, simplistic melody in the A and B sections. The most notable point about this song is that the chords, and their voicings, are vague and open to interpretation, even though they appear to imply some form of tonality.

"Paisley Grey," Paul Wiltgen

"Paisley" is the English word used to describe a Persian vegetable called the *boteh*. The shape of a paisley resembles that of a teardrop and has been used repeatedly in fabric design. The dark and looming introduction of the piano is very sad and is strong enough to invoke crying. The color grey is the in-between color. It separates black and white equally. The color grey is an achromatic color, which means that even though it is a color, it has no color. All these features are reflected in the song. The simple six-bar phrase that makes up the entirety of the song is so simple that it leaves a vast amount of space for emotional interpretation. Even though the slow tempo of the song lends itself to a dark, somber feeling of reflection, the melody and intensity that it builds can also be seen as very uplifting and joyful. It is just like looking at a piece of grey paisley fabric. One may feel a sense of sorrow and longing for something in the past, but in the same moment, one may also experience hope and joy from the unforeshadowed future.

"No Man's Sky," Brandon Guimbellot

What began as a simple assignment in an Advanced Jazz Theory and Harmony class transformed into

this composition, "No Man's Sky" is, essentially, a modal composition. It begins as an ostinato that tricks the listener both rhythmically and tonally until more information is revealed. This concept inspired the title. The intention of the piece is to invoke a sense of exploration into the unknown, even if the answers found are only simple fundamentals. It is also an homage to the science fiction genre and to the men and women who strive to bring mankind closer to understanding the vastness that lies beyond our own skies.

"The African Queen," Horace Silver

"The African Queen" is a clear choice for musicians wishing to pay homage to the late, great Horace Silver. The swinging bass line, the harmonic rhythm, and the tribal yet jazzy drums all set up one of the many feelings in jazz that Silver was known for; a smooth and grooving bed of rhythm for the melody to lay on. Silver demonstrates his sophistication by having the melody played straight opposed to the laid back swing feeling to create rhythmic tension and complexity. Horace Silver was very well known for his hard bop compositions. In the bridge of the tune, Silver only briefly allows the melody to swing out with the entire band. The contrast between tribal influence and sophistication can be visualized as an African queen walking with authority in her role as queen, and with her past rooted in the heritage of her tribal village.

"The Saga of Harrison Crabfeathers/Poem for No. 15," Steve Kuhn

The story behind this tune has spurred a lot of wonder and theories, but according to vocalist Sheila Johnson, the song was initially inspired by the name of a pianist featured on the back of a *DownBeat* magazine that Kuhn had been reading. Kuhn never met the pianist, he simply enjoyed his name and ended up penning a song inspired by it. The lyrical content, however, suggests some sort of attachment and loss. Kuhn later changed the name of the song to "Poem for No. 15" as a tribute to Thurman Munson, the Yankees baseball player who died in a plane crash in 1979 at the age of 32.

Now and then I think of when his teeth were so small and white.

He laughed when heard the sounds in the distant night.

Later on his smile was gone, his lips spoke of silent things.

The least he could do was more than his life would bring.

Oh, what a shame, what a terrible shame to be lost and found below the ground,

Beneath every child that play.

His life was so short, it's hard to believe today

"Love and Hate," Grachan Moncur III

"Love and Hate" is one of his most conservative compositions when compared with his numerous ventures into the avant garde extremes. Typically, this tune is approached at a grudgingly slow pace, fusing the elements of the dark and melancholic with the cool and laid back swing of the nineteen fifties and sixties. However, as a tribute to Moncur's free nature, we have stripped "Love and Hate" down to nearly its bare bones. The only structural guidelines given were to play an introduction and to play the melody throughout the piece at random intervals. The reasoning behind this lack of structure is to try to rid the group of any sense of expectations and allow the music to evolve freely and in the rawest manner possible. The listener is encouraged to focus on the textures rather than the notes as both the individual performers and the group weave throughout the spectrum of both love and hate.

“My Favorite Things,” Richard Rodgers, John Coltrane

Inspired by both the original tune written by Richard Rodgers and the modal interpretation by John Coltrane, this arrangement of “My Favorite Things” was written as a mixed-meter composition that ranges from the soft and delicate to the harsh and rambunctious. Rather than waiting to progressively grow in intensity, the tune kicks things off with aggressive pacing and works towards cooling down. This can be heard in the drastic contrast between the two primary melodic sections and when the soloists burst from the starting gate, only to cool down at the end. It is not until the very end that the typical progression of intensity following a state of calmness is presented.

Program and Notes

Sage Newell, Saxophone

Works to be Performed

- "Train" Chris Potter (b. 1971)
- "The Family" Sage Newell (b. 1993)
- "Isfahan" Billy Strayhorn (1915-1967) and Duke Ellington (1899-1974)
- "Think Tank" Will Campbell (b. 1969)
- "Six" Nicholas Payton (b. 1973)
- "Passionflower" Jon Gomm (b. 1977)
- "March to the Casbah" Dave Bender (b. 1954)
- "Nakamarra" Nai Palm (b.1990)

Program Notes

"Train," Chris Potter

In 2007, Chris Potter's quartet, Underground, released an album called *Follow the Red Line: Live at the Village Vanguard*. "Train" is the first track on the album. It is a progressive contemporary jazz piece, and uses rapid time and chord changes to accommodate Potter's technical and comprehensive mastery of the saxophone. Originally, it was written for tenor sax, guitar, drums and bass. I have adapted the melody to feature alto sax and piano instead. This is the first tune I ever transcribed during my college career, and in recent years I went on to transcribe Potter's solo on the recording as well. The tune begins in 6/4 with light, splashy cymbals to add color, but not hard, driving time. Listen for the switch to an odd-meter funk section, the groove of which involves a bar of 9/4 followed by a bar of 7/4, repeated. Interestingly, because of how the beats in every two measures add up, the tune could technically be played in 4/4 time. However, this sort of math jazz section allows for interesting hits and a really hip groove.

"The Family," Sage Newell

What began as a class project on structural analysis and composition turned into an intense finger-bending workout inspired by my large and quirky family. I began writing this song by adopting a similar melodic structure to that of "Lonnie," a tune written by John Ellis. The original tune uses a repeated four-bar melody over the A section over two different chords: one chord for eight measures followed by the second chord for four measures, and the first chord for the remaining eight measures of the section. Listen for the change at B, when the melody uses a two-bar pattern to construct a more complicated melodic and harmonic atmosphere, and for the final section, during which the melody suddenly calms into a single pedal tone. Each aspect of this tune is correlated to an aspect of the household I grew up in. The happy-sounding, syncopated intro, which remains static throughout the A section, symbolizes the glue that binds a family together. The A section, although written in 4/4, hosts a melody with a 3/4 feel. This superimposition of time signatures represents the dysfunctional nature of a family. However, the harmonic components of the A section show positivity throughout the brokenness - the melody is primarily written in Lydian, the sharpest of all modes. During the B section,

chaos ensues, offering a glance at what happens when a large group of people with varying personalities live together over a long period of time. Climaxing at the end of the B, the melody then shifts into a sudden serenity. After whirlwind destructiveness, the family is reminded of a mantra which allows them to live harmoniously.

“Isfahan,” Billy Strayhorn and Duke Ellington

First appearing on *The Far East Suite*, an album recorded by Duke Ellington and his orchestra in December, 1966, the ballad “Isfahan” featured a wailing and scooping Johnny Hodges on alto saxophone. It was noted for the exotic nature of the melody in combination with how the arrangement was designed specifically for the orchestra’s key members, Hodges included. Prior to the orchestra’s 1963 tour, “Isfahan” was actually called “Elf,” and sounded slightly different. It evolved into one of the more eastern-sounding tunes in the Ellington repertoire, and made a solid choice for a third track and feature ballad for the album. This arrangement was written by bassist Joshua Soran, who is noted for his love of fusion and funk. This version adopts a “slow jam” feel rather than the original ballad style, and the original chords have been reharmonized to fit an edgier sound.

“Think Tank,” Will Campbell

Will Campbell, originally from North Carolina, is an alto saxophonist with a Masters in Saxophone Performance from the University of North Texas, where he was a member of the highly-regarded One O’Clock Lab Band and director of the Three O’Clock Lab band. He was awarded a research grant in 2007 to record *Think Tank*, his debut album as a band leader and composer. The title song offers a sort of “fast-soul” approach to contemporary jazz. Using his fat, precise sound, Campbell offers masterful execution of fast be-bop lines, all the while blending elements of soulful harmonic and rhythmic ideas with Bird-esque language and technique. “Think Tank” was highly revered by saxophonist Dick Oatts of the Vanguard Jazz Orchestra as a spark of individuality and musical creativity. Innovativeness is a profound driving element for this tune, as clever, expressive harmonies are delivered by a traditional A-A-B-A form.

“Six,” Nicholas Payton

Grammy Award-winning trumpet and keyboard player Nicholas Payton was raised in New Orleans amidst its diverse music scene. One of his most recent recordings, made in April of 2014, was an album called *Numbers*, on which “Six” is ironically the tenth and final track. Following the release of his recording, Payton described it as “what Prince was going for on the *Madhouse* joints” but leaning closer to funk and soul, “with a flare of New Orleans, of course.” The track features Butcher Brown, a group of musicians from Virginia with Corey Fonville on drums, Devonne Harris on keys and bass, Andrew Randazzo on bass, and Keith Askey on guitar. Payton is on Rhodes and trumpet. “Six” is a simple funk jam using a repeated 4-bar melody, followed by a single-chord vamp, over which solos are played. The recording I used to arrange this piece was actually a live performance of “Six” by the Nicholas Payton Trio at the Bear Creek Music Festival in November of 2014, just half a year after the recording was released. It’s a fun

groove to get into and to play over, and reminds me as a jazz musician that sometimes simpler is better.

“Passionflower,” Jon Gomm

Gomm is a percussive guitarist from Blackpool, England, whose music is influenced by a wide range of genres ranging from classical to blues, soul, and metal. His ability to create bass lines, guitar melodies, and drum sounds cohesively on one instrument speaks to his mastery of the guitar and all its facets. “Passionflower,” a single which was later put onto his third album, *Secrets Nobody Keeps* (2013), became YouTube-famous very quickly after it was recorded. His innovative use of the guitar’s tuning pegs, as well as the variety of percussive sounds he is able to make on the body of the instrument, make “Passionflower” a jaw-dropping performance to watch as well as hear. Inspired by his creativity, I decided to arrange his composition for saxophone quartet, adding my own flare to the ingenuity Gomm established. I incorporated the tune’s inventive devices, using note bends and relaying melodic lines between different voices to create a similar atmosphere. I also tried to incorporate the feeling delivered by the lyrics, which tell the powerful story of a flower blooming against all odds. My favorite line within the song happens just after the bridge, when the verse melody returns: “Weakness is not your weakness.”

“March to the Casbah,” Dave Bender

This piece was first performed at the Oregon Country Fair three summers ago by The Fighting Instruments of Karma Marching Chamber Band/Orchestra (FIOK), a parade band to which I belong. Because I was one of the first people to ever lay eyes on this tune, and one of the first people to play it after it was composed, I feel a strong connection to it. “March to the Casbah” is, indeed, a slow march. When first performing this tune, we were told to imagine ourselves as “fat cats,” sauntering our way toward a ritzy lounge or club. The trumpet and tenor sax start off the tune with a rhythmic call that becomes a melodic motif during the rest of the piece. Most of the march is in A harmonic minor, which offers a unique, eastern sound. However, at the end, after a traditional shouting trumpet solo, the tune modulates up a courageous half step to B-flat minor, giving added breadth and excitement to the melody. This is a nostalgic tune for me, as it was designed to specifically accommodate FIOK. Rather than organize a twenty-something piece ensemble to perform it, however, I decided to arrange the tune for a smaller group, although I include some of the original instrumentation. Clarinet and trumpet highlight the piece.

“Nakamarra,” Nai Palm

Performed by the Australian band Hiatus Kaiyote on their debut album *Tawk Tomahawk* (2012), this track is a symbiosis of catchy melodic ideas and musically intriguing harmonic progressions. The band is considered to be a “future soul” ensemble, using synthesizers to create new sounds and frequent changes in time signature, while maintaining a vibe comparable to Erykah Badu and other contemporary soul artists. “Nakamarra,” which was nominated for a 2014 Grammy in the Best R&B Recording category, was written by lead singer Nai Palm for her friend Hannah as a song of courage, respect and love. “Nakamarra” is a “skin name,” a tribal name that one is given that relates that person to others of the same name. Because Hannah’s skin name is

Nakamarra, Palm decided to title her song with it. The lyrics depict Hannah as a kindred spirit, pronouncing undying love for her and the strength Palm believes Hannah bestowed upon her. Musically, I was instantly engaged with this song, even before I heard the lyrics. Although the time signature isn't a typical 4/4, the song flows so smoothly that it becomes extremely catchy.

Program and Notes

Brianna Francis – Voice

PROGRAM

- “V’adoro Pupille” from *Giulio Cesare* George Frideric Handel (1685 – 1759)
- “Long Time Ago” Traditional, arranged by Aaron Copland (1900 – 1990)
Words by George Pope Morris (1802 – 1864)
- “Sure on this Shining Night” Music by Samuel Barber (1910 – 1981)
Words by James Agee (1909 – 1955),
- “Se tu m’ami, se sospiri” Giovanni Battista Pergolesi (1710 - 1736)
- “Standchen” Franz Schubert (1797 – 1828)
- “Le Colibri” Ernest Chausson (1855 – 1899)
- Pause
- “Your Daddy’s Son” from *Ragtime* Stephen Flaherty (1960 –)
- “Without You” from *My Fair Lady* Music by Fredric Loewe (1901 – 1988)
Words by Alan Jay Lerner (1918 – 1986)

Program Notes

“V’adoro Pupille,” George Frideric Handel

George Frideric Handel (1685 – 1759) was a German-born English composer who primarily wrote operas and oratorios. Handel’s most famous composition is the oratorio *Messiah*, though *Giulio Cesare* is not far behind in popularity. “V’adoro Pupille” is an aria sung by Cleopatra, one of the most iconic characters in *Giulio Cesare*. In this scene, at the beginning of Act II, Cleopatra sets her plan to take Egypt’s throne from Caesar into action. She has portrayed herself to be another woman by the name of Lydia and sings this alluring song to Caesar in hopes of seducing him and gaining his trust. This piece has several tones to it that fit with Cleopatra’s complex persona. Verse One starts very flirtatiously with a bounce created from alternating sixteenth notes, punctuated by rests and longer quarter notes. In the second verse, the change in rhythm to a more fluid, waltz-like line along with a change from the major key to its parallel minor creates a sense of longing.

“Long Time Ago,” Traditional, arr. by Aaron Copland, words by George Pope Morris

“Long Time Ago,” an old American folk song arranged by composer Aaron Copland (1900 – 1990) is based on a poem by George Pope Morris (1802 – 1864) entitled *Near the Lake*, in which a man sadly and sweetly reminisces on the loss of his beloved. *Long Time Ago* premiered in June, 1905 as part of a set entitled *Old American Songs*. Composer Benjamin Britten asked Copland to arrange a set of American folk songs for Britten’s Music and Art Festival in Aldeburg, England. This was during the time of the Cold War and Copland searched for songs with simple melodies that he felt would take his audience back to a simpler time.

In the beginning of the song, the piano accompaniment and melodic line both exude a somewhat dreamy and somber pain as the lyrics bring the audience back in time. In the second verse, the piano becomes much lighter as the lyrics paint more delicate elements of the scene, crescendoing to a passionate ritardando. The song ends with the sweet depiction of a lover’s tender gaze.

“Sure on this Shining Night,” music by Samuel Barber, words by James Agee

Samuel Barber (1910 – 1981), one of the most prolific composers of the twentieth century, has written opera, orchestral, and choral music as well as over 100 songs written for piano and voice. Of these works, “Sure on this Shining Night” is one of the most well-known. The success of the song, written for individual voice, was so great that 30 years after its premier Barber released another arrangement of the piece for chorus. The song is a part of Barber’s *Four Songs*, and the text comes from James Agee’s book, *Description of Elysium*. The song can be interpreted as finding peace through one’s travels, either through life or the afterlife. The song itself is both haunting and ethereal, as well as peaceful. Listen closely as the soprano line of the piano comes in to complement the voice and accentuate the mood.

“Se tu m’ami, se sospiri,” Giovanni Battista Pergolesi

Giovanni Battista Pergolesi (1710 – 1736) was an eighteenth-century Italian composer who was famous for his comedic opera stylings. “Se tu m’ami, se sospiri” was compiled in Alessandro Parisotti’s *24 Italian Songs and Arias*, with credit to Pergolesi, although no original manuscript for the song has ever been found. This playful piece describes a woman singing to her shepherd lover and toying with him. She says that she’s grateful for his love, but that he is foolish if he thinks she will only love him and no one else. The melody of the song, although written in a minor key, has a light and spirited feel. It mimics laughter in the first verse, and is very flirtatious and mysterious in the second verse, invoking the light-hearted nature of the piece.

“Standchen,” Franz Schubert

Austrian composer Franz Schubert (1797 – 1828) was an orchestral, chamber, and piano composer, but was most noted for his German *lied*, a genre of romantic or lyrical German art songs composed for solo voice. He composed over 600 *lieder*, exploring the genre in every aspect. “Standchen” comes from his last song cycle published after his death, entitled *Schwanengesang* or *Swan Song*. The song is a sweet serenade from a man to his beloved, calling her forth to him through the night, with beautiful illustrations of trees swaying in the breeze while nightingales sing. The melodic line of the song is meant to be soft and loving with few points of exhilaration. This is expressed in the final phrases in which the dynamic shifts from piano to forte and gradually back to piano.

“Le Colibri,” Ernest Chausson

Ernest Chausson (1855 – 1899) was a respected nineteenth-century French composer. In his early years, Chausson’s work was influenced by his teacher Jules Massenet. At that time he produced many works, including “Les Papillons,” “Serenade Italienne,” and “Le Colibri” that focused on beautiful melodies and idea of the music. “Le Colibri” depicts the image of a hummingbird flying through the air to drink the nectar of the most sumptuous flowers. The consistent movement of the melodic line mimics the flight of a hummingbird and the piano mimics the feel of a light summer breeze. Together, they create a lovely harmony throughout the piece.

“Your Daddy’s Son” from *Ragtime*, Stephen Flaherty

Ragtime is the story of three very different families in New York City in the early 1900s and how their lives intermingle through constant struggle and tragedy. This song is performed in the middle of Act I after Mother, an upper-class Protestant woman, discovers a newborn baby buried in her garden. The child belongs to Sarah, a young black woman who had the child with the musician she is involved with. In the simple, yet emotionally charged piece, Sarah asks forgiveness from her son for trying to bury him alive, while explaining why she felt the need to such a heinous thing. The minor key of the piece expresses the haunting sadness and remorse that Sarah is feeling, while the repetitive phrasing of the melody mimics the soothing sway of a rocking chair.

“Without You” from *My Fair Lady*, music by Frederic Loewe, words by Alan Jay Lerner

My Fair Lady is the story of Cockney girl, Eliza Doolittle, who is taught proper English by Henry Higgins, a phoneticist, so that she may acquire a position as an assistant in a florist shop. Their relationship is strained throughout her training as Higgins proves himself to be a bit of a misogynist, and his behavior doesn’t sit well with her. “Without You” is the song Eliza sings when she leaves Henry’s house to marry her beau Freddy, insisting that she no longer needs Henry, and that she can do well on her own. The lyrics showcase both Eliza’s new proper dialect, and the flippant attitude that she has always possessed. The piano’s dramatic entrance turns into a lively, bouncing accompaniment, emphasizing Eliza’s mocking of Henry’s teachings.

- TRANSLATIONS -

“V’adoro Pupille”

V’adoro, pupille,
Saette d’amore,
Le vostre faville
Son grate nel sen.

Pietose vi brama
Il mesto mio core
Ch’ogn’ora vi chiama
L’amato suo ben

I adore you, eyes
Lightning bolts of love, (darts of love)
Your sparks
Are welcome in my breast

Pity the desire of
My sad heart

Which at every hour calls
It's dearest beloved.

“Se tu m’ami, se sospiri”

Se tu m’ami, se tu sospiri
Sol per me, gentil pastor
Ho dolore de tuoi martiri
Ho diletto del tuo amor.

Ma se pensi che soletto
Io ti debba riamare,
Pastorello, sei soggetto
Facilmente a t’ingannare.

Bella rosa porporina
Oggi Silvia scegliera,
Con la scusa della spina
Doman poi la sprezzera.

Ma degli uomini il consiglio
Io per me non seguio.
Non perche me piace il gilio
Gli altri fiori sprezzero.

If you love me, if you sigh
Only for me, gentle shepherd,
I am sorry for your sufferings,
I’m delighted for your love.

But if you think that
I must love only you,
Little shepard, you are subject
Easily to deceive yourself.

The beautiful purple rose
Today Silvia will choose,
With the excuse of its thorns,
Tomorrow, then, she will dispise.

But of mens’ council
I, for myself, will not follow.
Not because it pleases me, the lily,
The other flowers will I dispose.

“Le Colibri”

Le vert colibri, le roi des colines,
Voyant la rosee et le soleil clair,
Luire dans son nid tisse d’herbes fines,
Comme un frais reyon s’echappe dans l’air.

Il se hate et vole aux sources voisines,
Ou les bambous font le bruit de la mer,
Ou l’acoka rouge aux ouders divines
S’ouver et porte au coeur un humide éclair.

Vers la fleur doree, il descend, se pose,
Et boit tant d’amour dans la coupe rose
Qu’il meurt, ne sachant s’il l’a u tarir!
Sur ta levre, pure, o ma bien aimee,
Telle aussi mon ame eut voulu mourir,
Du premier baiser, qui l’a parfumee.

The green humming bird, king of the hills,
Seeing the dew and the bring sun
Glitr from his nest, woven of fine grasses,
Like a light breeze escapes into the air.

He hurries and flies to the nearby springs,
Where the reeds make the sound of the sea,
Where the red hibiscus, with its heavenly scent,
Unfolds and bring a humid light to the heart.

Towards the golden flower he descends, alights,
And drinks so much love from the rosy cup
That he dies, not knowing if he could have drained it!
On our pure lips, oh my beloved
My soul likewise would have wanted to die
Of the first kiss which has perfumed it

“Standchen”

Leise felhen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flusternd schlanke Wipfel raushen

In des Mondes Licht;
Des Verraters feindlich Lauschen
Furchte, Holde, nicht.

Horst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Tone süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerts,
Ruhren mit den Silbertonen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, hore mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

My songs gently beg you
Through the night
Down the quiet grove
"Darling come to me!"

Slim treetops rustle
Whispering in the moonlight
Maiden, don't fear
The traitors hostile eavesdropping.

Do you hear the nightingales sing?
Oh, they beg you
With sounds of sweet lament,
They beg for my sake

They understand the yearning of the chest,
They know loves pain
They move every soft heart
With precious sounds

Let your breast move as well
Darling near me!
I await you trembling,
Come, make me happy.