

School of Music
The University of Michigan

The Faculty Chamber Concerts

Third Season 1975-76

Rackham Auditorium

SUNDAY AFTERNOON, SEPTEMBER 28 AT 4 O'CLOCK
RACKHAM AUDITORIUM

I

JOHANN JOACHIM QUANTZ (1697-1773) Trio-Sonata in C minor
Andante moderato
Allegro
Larghetto
Vivace
ARNO MARIOTTI, *oboe*
GUSTAVE ROSSEELS, *violin*
MARILYN MASON, *harpsichord*
LAWRENCE HURST, *double bass*

ELLWOOD DERR (contemp.) *I Never Saw Another Butterfly* (1966)
Song cycle on poems by Jewish children incarcerated in the Nazi ghetto at Terezín, Czechoslovakia (1942-1944). All the poets were put to death in Auschwitz before the end of October 1944.
Prologue: Terezín (Hanuš Hachenburg)
The Butterfly (Pavel Friedman)
The Old Man (Koleba)*
Fear (Eva Picková)
The Garden (František Bass)
MICHELE DERR (Guest), *soprano*
DONALD SINTA, *alto saxophone*
ELLEN WECKLER, *piano*

* Koleba is an acronym for three boys: Miroslav Košek, Hanuš Loewy, and (?) Bachner.

INTERMISSION

JOSEPH HAYDN (1732-1809) Four English Canzonettas (1794-1795)
(Hob. XXVIa: 34, 31, 32, 30)
She never told her love† (Wm. Shakespeare)
Sailor's Song
The Wanderer (Anne Hunter)
Fidelity (Anne Hunter)
LESLIE GUINN, *baritone*
CHARLES FISHER, *piano*

KENT KENNAN (contemp.) Sonata for Trumpet and Piano (published 1956)
With strength and vigor
Rather slowly and with freedom
Moderately fast, with energy
Associates: Dennis Horton, *trumpet*
James Wilhelmsen, *piano*

† Performed today with the embellished voice part by Haydn's contemporary Domenico Corri, who enjoyed Haydn's company during the composer's London sojourns.

SUNDAY AFTERNOON, NOVEMBER 16 AT 4 O'CLOCK
RACKHAM AUDITORIUM

III

PADRE ANTONIO SOLER
(1729-1783)

Concerto No. 6, in D, for two obligato keyboards

Allegro-andante-allegro-andante
Minuet [with four variations and reprise]

ROBERT CLARK, *harpsichord*
MARILYN MASON, *harpsichord*

MAURICE RAVEL
(1875-1937)

Schéhérazade (Tristan Klingsor) (1903)

Asie
La flûte enchantée
L'indifférent

ELIZABETH MOSHER, *soprano*
EUGENE BOSSART, *piano*

INTERMISSION

KELSEY JONES
(contemp.)

Sonata da camera

Praeludium
Corrente
Andante
Giga

KEITH BRYAN, *flute*
ARNO MARIOTTI, *oboe*
MARILYN MASON, *harpsichord*

JELLY ROLL MORTON
(1885-1945)

Introduction to Jelly Roll Morton, Part II

Georgia Swing (copyrighted 1928, arranged by Jelly
Roll Morton and Tiny Parham)*

Sidewalk Blues (composed 1924, or earlier, arranged by
Jelly Roll Morton and Charles Rider)*

JAZZ REPERTORY ENSEMBLE: Roy Martin,
Lee Friedrich, PETER FERRAN (Guest), *reeds*;
Peter Farmer, Van Zimmerman, *trumpets*; Arthur
Gottschalk, *trombone*; JAMES DAPOGNY, *piano*;
John Lennon, *guitar*; CARL ALEXIUS, *bass*; Randy
Eviden, *tuba*; Theodore Brown, *drums*

Black Bottom Stomp (copyrighted 1925)

JAMES DAPOGNY, *piano*

Black Bottom Stomp (arranged by Jelly Roll Morton
and Elmer Schoebel)*

Jazz Repertory Ensemble

* Edited by James Dapogny

FACULTY CHAMBER CONCERT

November 16, 1975

Rackham Auditorium

Program Notes
compiled and written
by
Ellwood Derr

Soler. Concerto in D (No. 6)

Soler is one of the most striking personalities in 18th century Spanish music. Entering the choir school of Montserrat monastery as a six-year-old boy, Soler received his musical education chiefly from the distinguished organist and composer José Elias, who was a product of the school of Joan Cabanilles, organist of Valencia Cathedral. Soler was thus nurtured on the purest traditions of Spanish music. While still a very young man, he received the position of kapellmeister at Lérida Cathedral. Soler entered the Hieronymite order in 1752, the year in which he was also appointed organist and choirmaster of El Escorial monastery near Madrid, where he worked until the end of his life.

During the years 1752-1757, Soler continued his musical studies with Domenico Scarlatti, who was resident in Madrid. Although Scarlatti's influence on the style of Soler's compositions for keyboard instruments is noticeable, Soler must by no means be considered a Scarlatti imitator, since his music was deeply rooted in the Iberian tradition and since any influences emanating from Naples, a Spanish possession at the time, had not been able as yet to italianise Spanish instrumental music to any great extent.

Whenever the court was in residence in El Escorial, Soler instructed the Infante Gabriel of Bourbon, son of King Charles III, in keyboard playing. These meetings which took place for several years in succession prompted Soler to compose six concertos for two keyboard instruments in order to entertain and amuse the prince. The music archive of El Escorial monastery contains the only surviving source of these concertos.

It would appear that Soler's pupil played the primo part. The primo part is usually somewhat more brilliant than the secondo, perhaps because Soler was anxious to display the prince's playing in the most favourable light possible. Each of the six concertos consists of two movements. The first movement, no matter whether it is in a lively or a moderate tempo, is always bound by the formal principles of the contemporary bipartite sonata for keyboard instruments; the second movement makes consistent use of the fashionable Minuet and is often extended by means of variations--derived from the old Spanish diferencias.

Notes culled from the edition of the six concertos by M. Santiago Kastner.

Ravel. Schéhérazade

Schéhérazade, Ravel's only orchestral song cycle, was first heard in 1904, sung by Mme. Hatto at a Société Nationale concert conducted by Alfred Cortot. Its success was apparently not great.

It is a gorgeous work, evocative and multi-colored. Despite its title, Schéhérazade and her tales are not the subject of this cycle; the real subject

is the Orient itself--multiform and panoramic in the first song, personal and fleeting--like an exotic perfume--in the last two.

"Asie" paints with a subtle but exact fidelity the sights and sounds of the mythical East; each of Tristan Klingsor's many "je voudrais" [I would like] clauses draws from Ravel the imaginative, the right response. The huge orchestra shimmers and billows as the singer, in a peculiarly Ravelian song-speech, describes each of the wonders she longs to behold. In contrast, the second song, "La flûte enchantée," is a miniature; upon a langorous flute melody the amorous image rises, wavers a moment and is gone. The final song "L'indifférent," is interesting in itself and for what it tells us of Ravel. "When one has heard of what has been called the sexual enigma of Ravel," writes Emile Vuillermoz, "who was also an indifférent, one is left perplexed by all the delicate mystery which hovers over this small text, and one becomes aware that this page is one in which the musician has revealed one of the most hidden and best aspects of his sensitivity. He abandons his usual timidity to give way to a kind of discreet but impressive and lyrical effusiveness which makes it, more than any other of his works, a confession."

After program notes by
David Johnson.

Jones. Sonata da camera

Kelsey Jones, professor of composition at McGill University, composed his Sonata da camera in 1957 for the Baroque Trio of Montreal which premiered it at the Montreal Festival that same year. The work was not published, however, until 1972 by Edition Peters of New York.

The Sonata is a fresh sounding, light-weight work which bears only slight resemblance to the Baroque models which its title seems to suggest. In terms of the musical language employed, it is an amalgam of the techniques one associates with Bartok and Hindemith. The three instruments are equal partners: all share in the manipulation and development of themes. Additionally, the harpsichord supplies accompaniments in the bass which are alternately drones and ostinatos.

Introduction to the music of Jelly Roll Morton, Part II

Jelly Roll Morton (1885-1941) had his most successful and prolific period of recording and publishing from 1923 to 1930. The Melrose Brothers Music Company of Chicago, a pioneer jazz publishing enterprise, issued piano solo and dance- or jazz-band versions of his pieces, more or less following Morton's repertoire as he recorded it.

The Melrose brothers published piano solo versions of Morton's pieces as Morton himself notated them and at the same time staff arrangers made orchestrations from the piano solo versions. When Morton turned his recording activities to band records exclusively in 1926, the published orchestrations which followed his records began to be based on Morton's own recorded arrangements. The publications' instrumentation by this time had been standardized into the instrumentation heard on today's program, the forerunner of the modern big band. Now

the arrangers attempted to capture as much as possible of the sound of the records. This was only partially successful, for Morton's records were usually made with small groups, rhythm section and no more than four horns, made up of musicians for whom improvising, in ensembles as well as solos, was a normal musical way of life. Even if arrangers had been able to transcribe the resulting complicated texture, the arrangements might not have been commercially successful: they might have been too difficult and they would not have conformed to the emerging standard instrumentation of the period's dance band.

These arrangements then did not reproduce the sound of Morton's bands but rather a smoother, simplified version of it. The group on today's program then attempts to recreate the sound of a late 1920's jazz-oriented dance band and will insert improvised solos into the performances. These arrangements might well have been heard on campus before but probably not for forty years or more and certainly not in Rackham.

Georgia Swing is one of Morton's simplest pieces. It is essentially built of riffs--short, repeated melodic patterns--forecasting what was to be a pervasive, and ultimately terribly overused, way of building swing band pieces in the 1930's. This arrangement, in its opening and closing ensembles, is entirely derived from Morton's recording of the piece. Between these the band plays improvised solos, as Morton's group did.

Sidewalk Blues is one of many Morton pieces using the twelve-measure blues as an important component. The piece might be represented: introduction, A, B, A, transition, C, C, coda. The A and B are both blues choruses. A is heard first with its composed melody played by solo trumpet, then as the basis for an improvised clarinet solo. B has a different melody from A but the two are unified by a common four-measure ending. The C strain is thirty-two measures long, twenty-four of them played almost as a chorale. (The arranger substituted his own harmonization here, one inferior to Morton's own.) On his recording Morton used the relatively inactive texture of this strain as a foil for his own busy piano, which considerably animated the texture.

Black Bottom Stomp is an atypical Morton piece in that it has only two strains. The first strain has composed variations--they appear in the published piano solo and band versions--and the second was obviously meant for improvised variations, which the band supplies. This piece was published for piano and for ensemble in 1925 without Morton's having first made a recording of it. He never made a solo recording of the piece but today's solo performance will present the piece as much as possible as he would have. Later, in 1926, when Morton did get around to recording the piece with his band, he produced one of his finest band records, a record for which his improvising musicians, collectively known as Jelly Roll Morton's Red Hot Peppers, made only slight reference to the published arrangement.