

Classical and “All that Jazz”

Music by Beethoven, Schumann, Scriabin, Piazzolla, Erwin Schulhoff, Marin Marais, and Nikolai Kapustin.

Ivan Rosenblum, artistic director and piano
Kathleen Purcell, flute; **Kristin Garbeff**, cello

Selections from Les Folies d'Espagne (*The Follies of Spain*) Marin Marais (1685-1727)
Arranged for flute and cello by Christine Sartoretti

Thema - noble, gracieuse (noble, graceful)

I - belle ma triste (beautiful but sad)

II - doucement provocatrice (gently, provocative)

IV - en soupirant (sighing)

V - en portant un fardeau (carrying a burden)

VIII - élégante, positive, fiere (elegant, positive, proud)

XII - dramatique, en suppliant (dramatic, pleading)

XIV - avec regret (with regret)

XV - les jacasses bavardent en chuchotant (the chattering gossips whisper together)

XVI - avec supplication (with supplication)

XVIII - avec joie (with happiness)

XX - avec amour et sensualité (with love and sensualness)

XXII - avec outrage (with outrage)

XXIII - avec résignation devant l'inéluctable (with resignation and inevitability)

XXIV - avec insolence (with insolence)

XXV - avec tendresse et séduction (with tenderness and seduction)

Sonata in C Major Op.102 No.1

Ludwig van Beethoven (1770-1827)

Andante
Vivace
Adagio
Allegro vivace

Arabesque Op.18

Robert Schumann (1810-1856)

Lightly and tenderly

Trio #2

Astor Piazzolla (1921-1992)

“Celos” (Jealousy)
“Escualo” (Shark)
“Oblivion”

Arranged by Matteo Del Solda

Arranged by José Bragato

INTERMISSION

Sonata for Flute and Pianoforte

Erwin Schulhoff (1894-1942)

Allegro moderato-Scherzo (Allegro giocoso)
Aria (Andante)
Rondo- Finale (allegro molto gajo)

Two Etudes and Two Preludes

Alexander Scriabin (1872-1915)

Etude #11 Op. 8 Andante cantabile
Etude #4 Op. 56 Presto
Prelude #4 Op.11-Lento
Prelude #2 Op.11-Allegretto

Arranged by Gregor Piatigorsky
Ivan Rosenblum

“Hello, Young Lovers” from *The King & I*
Andante tranquillo

Richard Rodgers (1902-1979)
Arranged by Stephen Hough and Ivan Rosenblum

Two Movements from Trio Op. 86

Nikolai Kapustin (1937-)

Andante
Allegro giocoso

PROGRAM NOTES

In the “good old days,” classifying music (classical, pop, jazz, folk, etc.) was relatively simple. Record stores had bins with separate, discrete categories. Well, those days are gone, but despair not! This concert happily provides both easily categorized pieces as well as those that create their own categories of stylistic synthesis.

Selections from *Les Folies d'Espagne*

Marin Marais

We begin not with a “synthesis of styles,” but with a culmination of Baroque variation style (technique) as practiced by the French 17th-18th century gambist/composer, Marin Marais. A composer in the Court of Louis XIV, a student of Lully’s and Monsieur de Sainte-Colombe’s, Marais was a master bass viol player and a leading composer for that instrument.

His *Folies d'Espagne* may be his most important composition, not because it’s his best, but because of the historic significance of the 8 bar bass line upon which it is based. The work appeared in 1701 amongst a collection of Marais’ pieces for one and two viols. His version contained 32 variations each one characterized by a descriptive title.

The “Espagne bass line,” one of the oldest remembered European musical fragments, elicited Italian, Spanish, Portuguese and French versions over three centuries. First written down by Lully in the 17th century, the progression was later used by Corelli, Vivaldi, A. Scarlatti, Geminiani and Bach and Handel.

In the 19th century Liszt included a version in his *Rhapsodie Espagnole* and Beethoven briefly quotes from it in the slow movement of his *Fifth Symphony*. In the 20th century, Rachmaninov uses it in his *Corelli Variations*.

Consequently *Folies d'Espagne* is an important harmonic progression historically comparable to 12 bar blues in its frequency and its effectiveness in stimulating improvisation. With its written out variations over a recurring bass, Marais’ *Folies d'Espagne* is a kind of “Baroque jazz” quite fitting as the beginning of a concert that boasts “...all that Jazz.”

Notes by Ivan Rosenblum with help from Wikipedia

Sonata in C Major Op.102 No.1

Ludwig van Beethoven

Beethoven's five sonatas for cello and piano are the cornerstones of the cello repertoire. The sonatas were written over a span of 19 years, covering all three of Beethoven's style periods. His final two cello sonatas, opus 102, are the first examples of Beethoven's late period style. They were both written during the summer of 1815, the first at the end of July, and the second in August. They displayed a new level of sophistication with polyphony, structure, and more complex part writing.

The publisher addressed these difficulties by printing the sonatas in score form rather than separate parts, a rarity at the time. Opus 102, No. 1 is a very compact work with no real slow movement. Beethoven originally titled it "Free Sonata" due to its fantasia-like structure. The sonata opens with a beautiful, slow introduction and then transitions into the allegro section in the relative minor. The adagio, which would typically be the slow movement, acts in this Sonata as a link that brings back the opening theme before moving directly into the finale.

Notes by Kristin Garbeff

Trio No.2

Astor Piazzolla

Classical audiences today need no introduction to the music of Astor Piazzolla. His many "Nuevo Tango" pieces have become audience favorites and consequently arranged for various combinations of instruments. They provide the "pizzazz" that many classical programmers seek in providing "audience-friendly" repertoire, particularly for younger listeners.

In 1954, Piazzolla won a scholarship to study in Paris with the formidable "Grande Dame of Composition", Nadia Boulanger. When Piazzolla tried to impress her with his "classical" compositions (not a whiff of tango to be found in any of them), it didn't work. After hearing him play some of his own piano tangos, Mme. Boulanger quickly advised him to "stick to your musical roots... therein lies the real Piazzolla. "

He took her advice and proceeded to write modern "Nuevo Tangos" which infused the traditional tango with 20th century harmony and rhythm. Piazzolla became an international celebrity in both tango and classical musical worlds.

As for the so-called “Trio No.2 “, it is really a compilation of three separate tangos. Since this version is for flute, violin and piano, our cellist, Kristin, tweaked the violin part to make it playable for cello.

The third piece in the “Trio” makes use of a more piano friendly arrangement by Jose Bragata, an Italian-born Argentinean cellist, and friend and collaborator of Piazzolla’s. If you are moved to get up and dance while listening, go right ahead, we’ll smile. The people in back of you may not!

Notes by Ivan Rosenblum

Sonata for Flute and Pianoforte

Erwin Schulhoff

In the early 1980s when I first heard the music of the gifted composer Erwin Schulhoff, I was astonished to find that such a huge talent - pianist, composer, equally adept at classical and jazz styles - was virtually unknown in the U.S.

When I subsequently found out that he had perished at age 48 in the Bavarian *Wülzburg* Concentration Camp in 1942, I more readily understood his neglect.

I now rejoice in his re-emergence as an important 20th century composer. Many pieces of his vast output have now been published and recorded since the 80s. They attest to the high quality of his talent as well as the enormous range of his musical interests.

The *Flute Sonata*, written in 1927 in Prague at the height of Schulhoff’s career as a jazz pianist and composer, is filled with emphatic pulsating jazz rhythms that characterize much of his output. One also hears the influence of Paul Hindemith, who, like Schulhoff, was fond of writing for woodwinds. Both spent the early 1920s exploring the radical “new music” scene in Germany.

Schulhoff was in high demand in the 1930s as a pianist and composer, but his openly Marxist inclinations (he set the Marx & Engels “Manifesto” to music) coupled with his Jewish parentage was enough for the Nazis to incarcerate him in 1938.

Notes by Ivan Rosenblum

Two Etudes and Two Preludes

Alexander Scriabin

Scriabin is a kind of oddball genius in the classical music world. Although often viewed as either having no musical predecessors or leaving any clear disciples, I've always felt otherwise. I consider his early piano *Preludes* and *Etudes* as clear homages to those of Chopin; his later, more experimental work, covers the same harmonic ground as early Schoenberg (both abandon tonality).

In his day, Scriabin was revered. Tolstoy viewed his music as “sincere expressions of genius”. The composer’s earliest biographer quickly notes that “no one was more famous during their lifetime, and few were more quickly ignored after their death” than Scriabin.

Now, and probably in the future, Scriabin will likely be remembered for his modernistic experiments: “synesthesia”, where color keyboards change hue with different pitches; “mystic chords” built on 4ths rather than thirds; and his own brand of mysticism/theosophy. For me, it is his early lyrical Romantic pieces which really engage and merit longevity.

Our Scriabin grouping (I think of it as our “Scriabin Scramble”) has examples of both his “lyrical” and more “modern” styles, so please feel free to choose the style you prefer.

Notes by Ivan Rosenblum

Two Movements from Trio Op.86

Nikolai Kapustin

It is somewhat astonishing that Nikolai Kapustin’s music has remained undiscovered for so long. Brilliantly written, it is thoroughly approachable and immensely likeable. He has written more than 140 compositions to date, including 20 piano sonatas, 6 piano concertos, a set of 24 preludes and fugues for piano, a piano quintet, and a significant number of other chamber works and compositions for orchestra and big band.

Born in Gorlovka, in the Ukraine in 1937, Kapustin started playing the piano at the age of seven. He entered the Moscow Conservatoire where he developed a broad view of the capabilities of music while achieving technical brilliance. Although he originally intended to pursue a career as a classical pianist, he had already started to compose jazz and became increasingly aware of its significance as a valid form of musical communication.

He formed a jazz quintet in 1960 after graduating the Conservatoire, and developed a compositional style like Schulhoff's, which masterfully blends classical and jazz idioms. Because the political atmosphere of the post Stalin era was suspicious of jazz as a decadent Western influence, Kapustin favored composing over performing.

The *Trio* was Kapustin's first chamber piece and remains his most popular piece.

Taken from the introductory notes to his Trio Op. 86

“Hello, Young Lovers” from *The King & I*

Richard Rodgers

With its tranquil gentility, “Hello, Young Lovers” could not effectively serve as a bravura finale for our entire concert; consequently it will be played penultimately; however its program notes are at the end because they provide the thematic glue for the whole program. Musically, the Rogers' song should have been an encore but even I, (with all my dreams of glory) could not count on sufficient audience enthusiasm to guarantee an encore.

How “Hello, Young Lovers” journeyed from Broadway show tune to Chamber Player's recital piece is exactly what this concert is all about; the complexity of categorizing contemporary musical styles. Therefore, it had to be played.

The song is written by one of Broadway's most beloved songsmiths, Richard Rodgers, himself classically trained. First arranged by classical pianist Stephen Hough (known for his esoteric repertoire), the song now is further arranged by “yours truly” (known for his inveterate tampering with all things musical) to fit the very classical instrumentation of flute, cello, and piano.

Hough's treatment of the melody recalls Liszt's many pianistic elaborations of popular songs and operatic arias of his own day. Hough considers his arrangements: “familiar faces appearing in strange surroundings...popular melodies wearing their concert dress with surprising ease”.

Does the classical treatment of its two arrangers exile “Hello, Young Lovers” from the “popular” category into something else? Does today's performance by three “classical” musicians, also weaken the categorization? “Are you getting the picture?” (Am I asking too many questions?) Please note the very many qualifications now needed for precise categorization our Broadway ditty. What would Richard Rodgers say?

Today, making clear-cut distinctions amongst classical, popular, jazz, ethnic, etc. styles is not a simple task. Both classical and popular composers happily mix whatever musical influences they fancy. These eclectic influences, readily available on worldwide communication networks, make our musical world “one”.

Musical style evolves and is constantly changing. That is its essence. Maybe it's our penchant for categorization, our longing for “the old record store bins” that's the real problem. We're trying to put square pegs (categorization) into round holes (synthesized styles). Eclectic mixing of styles **IS** the new style!

I'm with Stephen Hough when he cunningly observes: “...in the final analysis, a ‘good tune’ makes any rigid division between popular and serious music delightfully irrelevant”.

Notes by Ivan Rosenblum

The Musicians

Ivan Rosenblum, artistic director and piano, taught education and music at U.C.S.C. from 1970-80. He has a B.A. from Queens College, N.Y.C., and a Masters and Doctorate from Harvard University. He studied piano and chamber music with Robert Hagopian and Menahem Pressler, and composition with Hugo Weisgall and Vittorio Rieti. Mr. Rosenblum's compositions have been performed at the University of California, Santa Cruz, The Oakland Museum of Art, the Berkeley Repertory Theater, New Music Works S.C.; and on radio stations KPFA, KKHI, KALW, KQED and KUSP.

As pianist with The Wolford/Rosenblum Saxophone-Piano Duo, he has performed extensively in Northern California and toured Northern Italy. Mr. Rosenblum has also taught at the University of California, Berkeley in their Young Musicians' Program.

He is pianist and arranger for the CDs “Kabarett: Songs of Kurt Weill” on Laurel Records, “More Than Sax: Baroque, Blues & Beyond” and “Aria” on the Gliddon label, and “Laughter and Tears: A Jewish Saga” on the Centaur label. He maintains an active piano and chamber-music coaching studio in Santa Cruz, where he organized and directed the Chamber Players' Celebrating Youth Chamber Music Program for several years. www.ivanpianolessons.com

Kristin Garbeff, cello, is a versatile chamber, solo and orchestral musician. Raised in Southern California, she made her debut in 2003 as a soloist throughout her native California and Nevada with the California Polytechnic University Wind Ensemble. She was a featured artist at the National Northwest Conference of Band Directors in Reno performing Frigyes Hidas' *Fantasy for Cello and Wind Ensemble*.

Ms. Garbeff has performed with the Monterey and Santa Cruz Symphonies, the Fresno Philharmonic, West Bay Opera, Cadenza, New Music Works, Santa Cruz Chamber Players, UC Santa Cruz's *Friday Night Live*, the San Luis Obispo Mozart Festival Orchestra, and Cabrillo Stage. As an active musician on the popular music scene, she has collaborated with groups such as Blue Rabbit, Kenny Shick, Jenn Grinels, and the Thriving Artists' Organization.

Kristin received her Master of Music degree in 2007 at the Longy School of Music in Cambridge, MA where she studied with Dr. Terry King. She also studied chamber music with Kathleen Lenski, Michael Nowak, Victor Rosenbaum, Roger Tapping, and with jazz pianist Peter Cassino. In addition to performing, Kristin maintains a teaching studio at her home in Scotts Valley, CA.

Kathleen Purcell has played Principal Flute under the batons of Leopold Stokowski's prized protégé Maurice Dubonnet, choral and orchestral conductor Robert Shaw, and Richard Weitach of the Metropolitan Opera. Ms. Purcell has toured Europe as Principal Flutist and soloist with the United States Honor Band, and has toured the U.S. as Principal Flutist with the Idaho Bicentennial Orchestra as part of the United States Bicentennial Celebration.

She holds a Bachelors degree in Flute Performance from the Lionel Hampton School of Music, where she assisted National Flute Association President Richard Hahn in the construction of historical flutes, and a Masters degree in Flute Performance from the University of Wisconsin-Madison, where she studied with Robert Cole while developing a new course on flute performance.

Additionally, Ms. Purcell has played with the University of Idaho Faculty Quintet, was Principal Flutist with the Washington Idaho Orchestra, and has coached with Samuel Baron, Julius Baker and Jean-Pierre Rampal. Today, she concertizes, coaches chamber music, and runs an active flute studio in Santa Cruz.

