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LEONARD BERNSTEIN (1918-1990)

ORCHESTRA SEATTLE • SEATTLE CHAMBER SINGERS
GEORGE SHANGROW, MUSIC DIRECTOR
2009-2010 SEASON

ALL THAT JAZZ
Sunday, June 6, 2010 • 7:00 PM
First Free Methodist Church

Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

Choruses from “The Lark”
Prelude
Spring Song
Court Song - Abby Kitchen, soprano

Benefactors:
Soldier’s Song
Sanctus
Requiem

Joshua Haberman, counter-tenor

W. HUNTLEY BAYER (b. 1947)

The Turns of a Girl
(2010 - World Premiere Performance)

Influence of Choice
For My Daughter in Reply to a Question
Are You Tired of Me, Darling?
Tired As I Can Be

Her Doctor
Warning
Jessica Robins Milanes, soprano

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EAST EDEDROP (b. 1964)

CONCERTO for Jazz Piano and Orchestra (2007)
(2007 West Coast Premiere)

Overture Americana
Nocturne in Blue
Lanterns
Jazz Fantasy
Impromptu
Finale

Brent Edstrom, piano

Please disconnect signal watches, pagers and cellular telephones. Thank you. Use of cameras and recording equipment is not permitted in the concert hall.
communities.

Brent's first instrument was the tenor banjo; he started playing when he was seven or eight years old, and was inspired when his father took him to hear Eddie Peabody, a well-known banjo virtuoso. He began classical piano lessons in the sixth grade and it was natural to apply banjo concepts like chords and improvisation to the piano. Brent didn't have much exposure to jazz piano until high school when he started listening to Oscar Peterson, Bud Powell, Horace Silver and others. He fell in love with the music of Oscar Peterson and tried to emulate some of his musical vocabulary in his own playing. Although jazz has always been a primary focus, Brent still loves classical music.

The Concerto for Jazz Piano and Orchestra was commissioned in 2007 by the Couer d'Alene Symphony Orchestra, with the only stipulation being that the work be written for piano and orchestra. Brent did not begin the composition process with the intention of writing for jazz piano and orchestra—that came about during the process of sketching the piece. The completed work was premiered by the Couer d'Alene Symphony in 2007 with the composer as piano soloist.

Brent comments: "The Concerto for Jazz Piano and Orchestra was written to honor the traditions of jazz and improvisation as well as the Western European orchestral tradition. The piece consists of six vignettes which combine jazz and classical elements in such a way that the piece is neither 'jazz' nor 'classical'—as one of the musicians in the orchestra phrased it, the composition is 'its own unique style.'"

"I don't use a particular approach to composition so it's hard to say if my compositions have a 'style.' I strive to be open to the direction that a new piece wants to go: sometimes I use a contrapuntal process or even 12-tone technique, but there is no question that my approach is informed by a knowledge of classical music and jazz. For example, my sonata for French horn and piano has elements of Hindemith and McCoy Tyner. Similarly, you will hear the influence of Shostakovich, Debussy and other composers in some of my orchestral works.

I have always been interested in the intersection of jazz and classical music. For example, in his album Now He Sings, He Sobs, Chick Corea utilized many non-traditional playing techniques and an approach to harmony that is clearly inspired by contemporary classical music. There are many instances of classical composers who have written pieces that were inspired by jazz (Ravel, Stravinsky, Milhaud, etc.), so it was natural for someone with my background to explore this intersection. I was deliberate in electrocating not to score the piece for jazz trio and orchestra; my goal was not to create a 'jazz' piece but rather to honor both traditions, so I rely on a largely traditional orchestration.

Over the years I have transcribed the work of jazz pianists including Art Tatum, Oscar Peterson, Bill Evans, Hank Jones, Teddy Wilson, and many others and I was intentional in incorporating some of the musical vocabulary of these artists in the piece."

BRENT'S NOTES ABOUT THE CONCERTO:

**Overture Americas**

The first movement is a bolero-uous overture that pays homage to the American experience. The piece evokes the sights, sounds, and smells of a bustling American city. A metaphor for the crucible of modern-day American life, "Overture Americas" combines many diverse elements from the American musical landscape including hints of composers such as Bernstein and Copland, and a splash of Thelonious Monk.

**Nocturne in Blue**

An obvious reference to Gershwin's seminal "Rhapsody in Blue," "Nocturne In Blue" evokes a night scene and was inspired by the legacy of Duke Ellington and Billy Strayhorn. In the introduction, subtle orchestration combines many disparate elements and classing "blue notes" to create a "blue" effect with rearrangements such as Bebop Smith. The introduction gives way to a ballada consisting of lush extended and altered harmonies.

**Lament**

"Lament" is a reflection on the tragedy of racism in America and the marginalization of jazz musicians in the twentieth century. The movement was inspired by rare footage of Charlie Parker performing with Coleman Hawkins. Parker's reverence for Hawkins is clearly evident, yet his obvious joy is juxtaposed with a sense of profound sadness. In a similar way, jazz often evokes the duality of joy and sorrow.

**Jazz Fantasy**

"Jazz Fantasy" is a vivacious movement, which is loosely based on a sonata allegro form. While the primary theme sounds vaguely like a theme from the classical Viennese period, the harmonies strike an interesting balance between simple chord progressions and extended harmonies and polychords. The development section utilizes blues elements as well as pulsating "train" rhythms.

**Improvito**

"Improvito" utilizes a simple ostinato figure to provide a framework for a flowing melody reminiscent of Romantic-era composers such as Frédéric Chopin. The movement was inspired by a composition by jazz pianist Bill Evans titled "Peace Piece," a work that is based entirely on a simple ostinato figure.

**Finale**

Starting in the 1920s, stride pianists such as James P. Johnson and Willie "The Lion" Smith would attempt to outdo each other in informal "cutting contests." The "Finale" represents a cutting contest of sorts between the piano and orchestra. The piano part was written to honor the stride tradition of pianists such as Art Tatum, Earl Hines, Fats Waller, Teddy Wilson, and early Count Basie and is used as the basis for a piano improvisation. In the last section, the orchestral sections are added layer-by-layer to create a cacophony of sound, which propels the composition to its conclusion.

---notes compiled by Lorette Knowles
and your sister say you been dirty dirty all a your days
I never will forget
when the times was good
I caught you standing ounder in the pine wood
and now I'm tired
tired as I can be
and I'm going back south
to my used to be

5. Her Door - poem by Mary Leader (for her daughter)
There was a time her door was never closed.
Her music box played "Fur Elise" in plinks.
Her crib new-bought—I drew her sleeping there.
The little drawing sits beside my chair.
These days, she ornaments her hands with rings.
She's seventeen. Her door is one I knock.

There was a time I daily brushed her hair
By window light—I bathed her, in the sink
In sunny water, in the kitchen, there.
I've bought her several thousand things to wear,
And now this boy buys her silver rings.
She's gaze at me, and blink, and I would sing
Of bees and horses, in the pasture, there.

The drawing sits as still as nap-time air——

Brent Edstrom
Concerto for Jazz Piano and Orchestra

Brent Edstrom, born in 1964, is a composer, arranger, author, and pianist who has been noted for his diversity of music. A prolific composer and arranger, Edstrom's arrangements have been featured by many orchestras, including the Dallas Symphony, New Haven Symphony, Spokane Symphony, Spokane Jazz Orchestra and the Jeremy Montaño Big Band (Singapore). Edstrom has published the largest body of note-for-note transcriptions of the music of influential jazz pianists Art Tatum and Oscar Peterson as well as substantial follow of the music of Bill Evans and Kenny Barron. As a freelance writer and arranger for Hal Leonard Publishing Corporation, Edstrom has produced hundreds of arrangements and transcriptions. He has written big band arrangements for jazz singers including Carmen Bradfo, Dee Daniels, and Freda Payne, and was commissioned to arrange Billy Strayhorn's "Lush Life" for the Thalians 53rd annual lifetime achievement award gala in honor of Clint Eastwood. His numerous classical compositions have been performed at venues such as the International Trumpet Guild, Southeastern Horn Workshop, University of Texas, and Northwest Horn Symposium. Edstrom received a "Best of Show" award from the National Educational Telecommunications Association for his work as an arranger and synthesist on the public television show "The Piano Department, Carolina Preserves." Edstrom received a degree in classical piano from Washington State University and a Master of Music degree in jazz studies from the Eastman School of Music. A noted jazz piano expert, Edstrom has performed numerous special concerts, including performances with jazz historian Gunther Schuller. His active career has placed him on stage with many well-known musicians including Clark Terry, Ernie Watts, Lee Konitz, Jon Faddis, Bob Berg, Doc Severinsen, John Clayton, Peter Erskine and many others.

Leonard Bernstein (1918–1990)
Choruses from The Lark

In January 1954, Leonard Bernstein agreed to work with playwright Lillian Hellman on a musical adaptation of Voltaire's Candide, a project on which he and Hellman labored for nearly three years until its December 1956 Broadway opening. (Candide would undergo continuing revisions during the remainder of the composer's life.) In the midst of their collaboration, Hellman asked Bernstein to compose incidental music for The Lark, her English-language adaptation of Jean Anouilh's 1953 French play L'Alouette, which concerned the trial and execution of Joan of Arc. Rather than employing a modern idiom, Bernstein opted to evoke the 15th-century setting by using three medieval French songs—"Spring Song," "Court Song" and "Soldier's Song"—to represent Joan and her followers. Five settings of texts from the traditional Latin mass characterize her inscriptions. The composer scored the eight brief movements for seven solo vocalists (including a counter tenor soloist) along with hand bells and drum. Members of the vocal ensemble New York Pro Musica Antiqua recorded the choruses on tape, for playback at appropriate junctures during the performance. The Lark premiered on Boston October 28, 1955, followed by the Broadway opening on November 17 of the same year. The stellar cast included Julie Harris (as Joan), Christopher Plummer and Boris Karloff. Brooks Atkinson, in his review for The New York Times, praised the acting as "superb all the way through," while noting, "Leonard Bernstein's musical recreation of Joan's medieval voices gives the play a new dimension." After a run of 229 performances at the Longacre Theatre—and a national tour—Harris and Karloff reprised their roles for a television version of The Lark, aired on NBC's Hallmark Hall of Fame on February 10, 1957. Bernstein published the music shortly after the play's premiere, grouping the three French choruses together, followed by the five Latin choruses. Some three decades later, at the suggestion of the renowned choral conductor Robert Shaw, Bernstein revisited this music, recasting the Latin movements as a Missa Brevis for chorus and percussion, with "Spring Song" reworked as a concluding "Dona nobis pacem"; Shaw conducted the Atlanta Symphony Chorus in the premiere of the revised work on April 21, 1988. —notes by Jeff Elderidge

JOSH HABERMAN began intensive choral studies at the American Boychoir School in Princeton, NJ where he spent ages 11-14 attending boarding school and touring extensively, appearing in over 200 concerts across the United States and Europe. Notable appearances include Bach's B Minor Mass with the New York Philharmonic in Avery Fischer Hall and a series of concerts with Chanticleer. Josh received a B.S. and B.A. in Computer Science and Music from the University of Puget Sound in 2004. He appears regularly with The Tudor Choir, The Renaissance Singers, and the Compilare Choir at St. Mark's Cathedral in Seattle which is broadcast live on KING FM and regularly features Josh as a soloist. Josh works as a Software Engineer for Google in Seattle.

Choruses from The Lark

Texts

Exaudi orationem meam, Domine. Qui tollis peccata mundi, miserere nobis, miserere Nobis.
Revecy venir le printemps
Laudate Dominum

PRELUDE

Fic, maris, de votre amour.
Cet [cel] fait ami, .
Noble et de bel amour.
Tout l'amour aussi.
Fi, maris, de votre amour; Fait ami, noble et de bel amour.
Ne sert de nuit,
Seert de nuit et de jour.
Tout l'amour aussi.
Fi, maris.

PREFERE

Benedictus qui venit

In saeculi Domini.
Osanna in excelsis.
Beyer comments on music: "Music says what cannot be said. It dwells in the underworld the abstract thinness of language. It names who one is, more specifically and concretely than anything else can, for its vocabulary is the motion of emotion, the knowledge of feeling. It captures the complexity, ambiguity, the many-in-oneness, the thick richness of experience. For example, in one of the songs of The Turns of a Girl, 'Her Door' the poet invites one to feel what it is like for a mother when her daughter's door, once open (when a child), then closed (as a teenager), is again open, but now because the daughter is no longer living there. You can talk until you're blue in the face, but what will come close to the experience of hope, love, sadness, longing, tenderness, aloneness, contentment and nostalgia, felt all at once, at music?"

"The six songs of The Turns of a Girl are different from each other in musical style, and describe various stages in the life of a female. The first song describes a girl who is picked on at school, so takes up the tuba, and falls in love with it. The music is classical, with a bit of opera and polka thrown in. In the second poem, set to very romantic music, a daughter has apparently asked her father if she'll ever die, and he assures her that they'll never die, they'll always be together. In the third poem, set to a Waltz, a wife wonders if her husband has grown tired of her. In the fourth song, a bluesy poem set to blues music, a woman is tired of her no-good husband. The fifth song is 'Her Door.' One of the lines of the poem mentions that the daughter's music box played 'For Elise,' so the melody of that piece winds its way through this song. The last song sets, in a pop rock fashion, the famous poem about the woman who decides that when she is old she won't obey the rules anymore. She'll wear purple and learn to spit and spend her money on whatever she wants. And so that people aren't too surprised by her then, she decides she'd better practice a little now. Good idea?"

Poems

1. Instrument of Choice - poem by Robert Phillips
She was a girl
no one else ever
for lessons or clubs,
dances or dates,
since she chose the instrument
no one else wanted:
the tuba. Big as herself,
heavy as her heart,
it's golden tubes
and coils encircled her
like a lover's embrace.
Its body pressed on hers.
Into its mouthpiece she blew life,
its deep-throated oompahs,
ompahs sounding,
almost, like mugging cries.

2. For My Daughter in Reply to a Question - poem by David Ignatow
We're not going to die,
we'll find a way.
We'll breathe deeply
and eat carefully.
We'll think always on life.
There'll be no fading for you or me.
We'll be the first
and we'll not laugh at ourselves ever
and your children will be my grandchildren.
Nothing will have changed
except by addition.
There'll never be another as you
and never another as I.
No one ever will confuse you
nor confuse me with another.
We will not be forgotten and passed over
and buried under the births and deaths to come.

3. Are You Tired of Me, My Darling? - lyrics traditional
Are you tired of me, my darling?
Did you mean those words you said
That made me love you forever?

Since the day when we were wed
I still recall the springtime
When the two of us first met
And spoke words of warm affection,
Words my heart can ne'er forget.

Do you think the bloom's departed
From the cheeks you once thought fair?
Do you think I've grown cold-hearted
From a load of toil and care?
Tell me, would you do it over?
Or would you make it otherwise?
Are you tired of me, my darling?
Answer only with your eyes.

4. Tired As I Can Be - poem by Bessie Jackson (Lucille Bogan)
I worked all the winter
and I worked all fall.
I've got to wait till spring
to get my ashes hauled
and now I'm tired
and I'm going back home
where these blues don't worry me.

I'm a free-hearted woman
I let you spend my coppers and
and you never did win
you kept on asking for more
and now I'm tired
I ain't gonna do it no more.
and when I leave you this time
you won't know where I go

My house rent's due
they done put me out doors
and here you riding round here
in a V-8 Ford
I done got tired
of your low-down dirty ways.
Beyer comments on music: "Music says what cannot be said. It dwells in the world underneath the abstract thinness of language. It names who one is, more specifically and concretely than anything else can, for its vocabulary is the motion of emotion, the knowledge of feeling. It captures the complexity, ambiguity, the many-in-oneness, the thick richness of experience. For example, in one of the songs of The Turn of a Girl, 'Her Door' the poet invites one to feel what it is like for a mother when her daughter's door, once open (when a child), then closed (as a teenager), is again open, but now because the daughter is no longer living there. You can talk until you're blue in the face, but what will come close to the experience of hope, love, sadness, longing, tenderness, aloneness, contentment and nostalgia, felt all at once, at music?"

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no one ever chose
for lessons or clubs,
dances or dates,
since she chose the instrument
no one else wanted:
the tuba.
Big as herself,
heavy as her heart,
itso golden
colts encircled her
like a lover's embrace.
its body pressed on hers.

Into its mouthpiece she blew life,
drums soothed,
compass soothed,
"Almost, like madding cries."

2. For My Daughter in Reply to a Question - poem by David Ignatow

Were we not going to die,
we'd find a way.
We'd breathe deeply
and eat carefully.
We'd think always on life.
There'd be no fading for you or me.
We'd be the first
and not laugh at ourselves ever
and your children will be my grandchildren.
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and I worked all fall,
I've got to wait till spring
to get my ashes hauled
and now I'm tired
laid as I can be
and I'm going back home
where these blues don't worry me.

I'm a free-hearted woman
I let you spend my dough
and you never did win
you kept on asking for more
and now I'm tired
I ain't gonna do it no more
and when I leave you this time
you won't know where I go

My house rent's due
they don't put it out doors
and here you riding 'round here
in a V-8 Ford
I done got tired
of your low-down dirty ways

Huntley Beyer, composer, teacher, choir director, and oboist, was born November 17, 1947, and grew up in New Jersey listening to music. In high school he taught the bug of composition. Esc hwelling any "real life" antibiotic for this bug, he entered graduate school at the University of Washington, receiving his doctorate in composition in 1975. He also earned an MA in Theological Studies from the School of Theology at Claremont, CA, in 1979. It was at the UW, in the classroom of harpsichordist Sylvia Kind that he and George Shangrow struck up a friendship, which partly included playing a lot of music together. Beyer played oboe and recorder in various Baroque and Renaissance groups that George put together, and he played oboe for almost 15 years in Orchestra Seattle. Under George's leadership and baton, Orchestra Seattle and the Seattle Chamber Singers have performed many of Beyer's pieces over the years, including three symphonies (he has composed four), a flute concerto, Requiem for the Children, The Sone: An Easter Cantata, Mass of Life and Death, The St. Mark Passion, and Songs of Illumination; his works have also been performed by the Ranier Chamber Winds, the Kronos String Quartet, and the Shangrow-Cohen Duo, which consists of George Shangrow and flute player Jeffrey Cohen. The Duo continues to perform Beyer's flute and piano pieces—they have several performances coming up in June. Beyer has received a number of commissions to write new works, and in addition to Tales Told in the Winds, which recreates folk and fairy tales from around the world in a way he has composed an opera, three flute sonatas, and other chamber works. Beyer currently teaches and directs the choir at Seattle Preparatory School, and is Director of Music at First United Methodist Church in Bellevue. He lives in Redmond with his children, Sophia, Gus, and Eva, and his wife, Jody.

Huntley Beyer's cycle of six songs for soprano and orchestra, The Turn of a Girl, is dedicated to his wife, "who has had a life with many turns, and to whom I turn." The composer first heard Jessica Robins Milianese sing when she performed a solo in his Songs of Illumination: she and Beyer liked each other's work and talked about his composing a song cycle for her. He looked at a lot of poetry and considered several possible themed cycles, but this one, about different times in a girl/ woman's life, seemed the best from both the composer's and the soloist's perspectives. Beyer wrote the music mostly in the summer of 2008, first composing a piano/vocal version, then deciding that he would love to hear the songs with orchestra (he says that he aspires to Richard Strauss' Four Last Songs, performed by OSSCS earlier this year). He orchestrated the composition during 2009 and, when he told his friend George Shangrow about it, George scheduled it for the concert that you are enjoying this evening.
and your sister say you been dirty
dirty all a your days

I never will forget
when the times was good
I caught you standing out yonder
in the piney woods
and now i’m tired
tired as i can be
and i’m going back south
to my used to be

5. Her Door - poem by Mary Leader (for her daughter)
There was a time her door was never closed.
Her music box played “Fur Elise” in plaques.
Her crib new-bought—I drew her sleeping there.
The little drawing sits beside my chair.
These days, she ornaments her hands with rings.
She’s seventeen, her door is one i knock.

There was a time i daily brushed her hair
By window light—I bathed her, in the sink
In sunny water, in the kitchen, there.
I’ve bought her several things to wear,
And now this boy buys her silver rings.
She’s gazed at me, and blink, and i would sing
Of bees and horses, in the pasture, there.
The drawing sits as still as nap-time air—

Brent Edstrom
Concerto for Jazz Piano and Orchestra

Brent Edstrom, born in 1964, is a composer, arranger, author, and pianist who is noted for his diversity of his music career. A prolific composer and arranger, Edstrom’s arrangements have been featured by many orchestras, including the Dallas Symphony, New Haven Symphony, Spokane Symphony, Spokane Jazz Orchestra and the JeromeMonte Big Band (Singapore). Edstrom has published the largest body of note-for transcription of the music of influential jazz pianists Art Tatum and Oscar Peterson as well as substantial folios of the music of Bill Evans and Kenny Barron. As a freelance writer and arranger for Hal Leonard Publishing Corporation, Edstrom has produced hundreds of arrangements and transcriptions. He has written big band arrangements for jazz singers including Carmen Bradfo, Dede Daniels, and Freda Payne, and was commissioned to arrange Billy Strayhorn’s “Lush Life” for the Thalians 53rd annual lifetime achievement award gala in honor of Clint Eastwood. His numerous classical compositions have been performed at venues such as the International Trumpet Guild, Southeastern Horn Show, University of Texas, and North Texas Horn Symposium. Edstrom received a “Best of Show” award from the National Educational Telecommunications Association for his work as an arranger and synthesist on the public television series, Carolina Previews. Edstrom received a degree in classical piano from Washington State University and a Master of Music degree in jazz studies from the Eastman School of Music. A noted jazz piano expert, Edstrom has performed numerous special concerts, including performances with jazz historian Gunther Schuller. His active career has placed him on stage with many well-known musicians including Clark Terry, Ernie Watts, Lee Konitz, Jon Faddis, Bob Berg, Doc Severinson, John Clayton, Peter Erskine and many others.

Choruses from The Lark

In January 1954, Leonard Bernstein agreed to work with playwright Lillian Hellman on a musical adaptation of Voltaire’s Candide, a project on which he and Hellman labored for nearly three years until its December 1956 Broadway opening. (Candide would undergo continuing revisions during the remainder of the composer’s life.) In the midst of their collaboration, Hellman asked Bernstein to compose incidental music for The Lark, her English-language adaptation of Jean Anouilh’s 1953 French play L’Alouette, which concerned the trial and execution of Joan of Arc. Rather than employing a modern idiom, Bernstein opted to evoke the 15th-century setting by using three medieval French songs—‘Spring Song’, ‘Court Song’ and ‘Soldier’s Song’—to represent Joan and her followers. Five settings of these songs are found in the traditional Latin mass character this work. The composer scored the eight brief movements for seven solo vocalists (including a counter tenor soloist) along with hand bells and drum. Members of the vocal ensemble New York Pro Musica Antiqua recorded the choruses on tape, for playback at appropriate junctures during the performance. The Lark premiered on Boston on October 28, 1955, followed by the Broadway opening on November 17 of the same year. The stellar cast included Julie Harris (as Joan), Christopher Plummer and Boris Karloff. Brooks Atkinson, in his review for The New York Times, praised the acting as “superb all the way through,” while noting, “Leonard Bernstein’s musical recreation of Joan’s medieval vocals gives the play a new dimension.” After a run of 229 performances at the Longacre Theatre—and a national tour—Harris and Karloff reprised their roles for a television version of The Lark, aired on NBC’s Hallmark Hall of Fame on February 10, 1957.

Bernstein published the music shortly after the play’s premiere, grouping three French choruses together, followed by the five Latin choruses. Some three decades later, at the suggestion of the renowned choral conductor Robert Shaw, Bernstein revisited this music, recasting the Latin movements as a Missa Brevis for chorus and percussion, with “Spring Song” reworked as a concluding “Dona nobis pacem”; Shaw conducted the Atlanta Symphony Chorus in the premiere of the revised work on April 21, 1988. – notes by Jeff Eldridge

JOSH HABERMAN began intensive choral studies at the American Boychoir School in Princeton, NJ where he spent ages 11-14 attending boarding school and touring extensively, appearing in over 200 concerts across the United States and Europe. Notable appearances include Bach’s B Minor Mass with the New York Philharmonic in Avery Fischer Hall and a series of concerts with Chanticleer. Josh received a B.S. and B.A. in Computer Science and Music from the University of Puget Sound in 2004. He appears regularly with The Tudor Choir, The Renaissance Singers, and the Compline Choir at St. Mark’s Cathedral in Seattle which is broadcast live on KING FM and regularly features Josh as a soloist. Josh works as a Software Engineer for Google in Seattle.

Choruses from The Lark

Texts

Prelude

Exaudi orationem meam, Dominici.
Quis tollis peccata mundi,
Misericere nobis, misericere nobis

Revecey venir le printemps
Laudate Dominum
Alleluia

Fi, mar(a), de vostre amour
Cor [ei] jai ami, .
Noble et de bel amour
Tout l’ame aussi.
Fi, mar(a), de vostre amour;
fi ami, noble et de bel amour.
Ne sert de nuit,
Sert de nuit et de jour,
Tout l’ame aussi.
Fi, mar(a)

Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

PRELUDE

Lyric

Hear my prayer, Lord
Take away the sins of the world,
Have mercy on us, have mercy on us.

SPRING SONG

Lyric

Here again comes the spring;
Praise the Lord,
Alleluia.

COURT SONG

Lyric

Fic, husband, on your love,
For I have a lover
Noble and handsome
And I love him so!
Fic, husband, on your love;
I have a noble and handsome lover
Who serves at night;
Serves night and day,
And I love him so!

BENEDICTUS

Lyric

Blessed is the one who comes
In the name of the Lord.
Hosanna in the highest.
communities.

Brent's first instrument was the tenor banjo; he started playing when he was seven or eight years old, and was inspired when his father took him to hear Eddie Peabody, a well-known banjo virtuoso. He began classical piano lessons in the sixth grade and it was natural to apply banjo concepts like chords and improvisation to the piano. Brent didn’t have much exposure to jazz piano until high school when he started listening to Oscar Peterson, Horace Silver and others. He fell in love with the music of Oscar Peterson and tried to emulate some of his musical vocabulary in his own playing. Although jazz has always been a primary focus, Brent still loves classical music.

The Concerto for Jazz Piano and Orchestra was commissioned in 2007 by the Coeur d'Alene Symphony Orchestra, with the only stipulation being that the work be written for piano and orchestra. Brent did not begin the composition process with the intention of writing for jazz piano and orchestra—that came about during the process of sketching the piece. The completed work was premiered by the Coeur d'Alene Symphony in 2007 with the composer as piano soloist.

Brent's comments: “The Concerto for Jazz Piano and Orchestra was written to honor the traditions of jazz and improvisation as well as the Western European orchestral tradition. The piece consists of six vignettes which combine jazz and classical elements in such a way that the piece is neither ‘jazz’ nor ‘classical’—as one of the musicians in the orchestra phrased it, the composition is its own unique style.”

“I don’t use a particular approach to composition so it is hard to say if my compositions have a ‘style.’ I strive to be open to the direction that a new piece wants to go: sometimes I use a contrapuntal process or even 12-tone technique, but there is no question that my approach is informed by a knowledge of classical music and jazz. For example, my sonata for French horn and piano has elements of Hindemith and McCoy Tyner. Similarly, you will hear the influence of Shostakovich, Debussy and other composers in some of my orchestral works.

“I have always been interested in the intersection of jazz and classical music. For example, in his album Now He Sings, Now He Sobs, Chick Corea utilized many non-traditional playing techniques and an approach to harmony that is clearly inspired by contemporary classical music. There are many instances of classical composers who have written pieces that were inspired by jazz (Ravel, Stravinsky, Milhaud, etc.), so it was natural for someone with my background to explore this interaction. I was deliberate in selecting not to score the piece for jazz trio and orchestra; my goal was not to create a ‘jazz’ piece but rather to honor both traditions, so I rely on a largely traditional instrumentation. Over the years I have transcribed the work of jazz pianists including Art Tatum, Oscar Peterson, Bill Evans, Hank Jones, Teddy Wilson, and many others and I was intentional in incorporating some of the musical vocabulary of these artists in the piece.”

BRENT'S NOTES ABOUT THE CONCERTO:

Overture Americano

The first movement is a boisterous overture that pays homage to the American experience. The piece evokes the sprints, sounds, and smells of a bustling American city. A metaphor for the crucible of modern-day American life, “Overture Americano” combines many diverse elements from the American musical landscape including hints of composers such as Bernstein and Penderecky, and a splash of Tchaikovsky.

Nocturne in Blue

An obvious reference to Gershwin’s seminal “Rhapsody in Blue,” “Nocturne in Blue” evokes a night scene and was inspired by the legacy of Duke Ellington and Billy Strayhorn. In the introduction, subtle orchestration combines many disparate elements and stems “blue notes” to create a wonderful atmosphere of winger singers such as Bessie Smith. The introduction gives way to a ballad consisting of lush extended and altered harmonies.

Lament

“Lament” is a reflection on the tragedy of racism in America and the marginalization of jazz musicians in the twentieth century. The movement was inspired by rare footage of Charlie Parker performing with Coleman Hawkins. Parker’s reverence for Hawkins is clearly evident, yet his obvious joy is juxtaposed with a sense of profound sadness. In a similar way, jazz often evokes the duality of joy and sorrow.

Jazz Fantasy

“Jazz Fantasy” is a vivacious movement, which is loosely based on a sonata allegro form. While the primary theme sounds vaguely like a theme from the classical Viennese period, the harmonies strike an interesting balance between simple chord structures and extended harmonies and polyrhythms. The development section utilizes blues elements as well as pulsating “train” rhythms.

Impromptu

The “Impromptu” utilizes a simple ostinato figure to provide a framework for a flowing melody reminiscent of Romantic-era composers such as Frédéric Chopin. The movement was inspired by a composition by jazz pianist Bill Evans titled “Peace Piece,” a work that is based entirely on a simple ostinato figure.

Finale

Starting in the 1920s, stride pianists such as James P. Johnson and Willie “The Lion” Smith would attempt to outdo each other in informal “cutting contests.” The “Finale” represents a cutting contest of sorts between the piano and orchestra. The piano part was written to honor the stride tradition of pianists such as Art Tatum, Earl Hines, Fats Waller, Teddy Wilson, and early Count Basie and is used as the basis for a piano improvisation. In the last section, the orchestral sections are added layer-by-layer to create a cacophony of sound, which propels the composition to its conclusion.

---notes compiled by Lorette Knowles
ALL THAT JAZZ
Sunday, June 6, 2010 • 7:00 PM
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Orchestra Seattle
Seattle Chamber Singers
George Shangrow, conductor

W. HUNTLING BEYER
(b. 1947)

Choruses from “The Lark”
Prelude
Spring Song
Court Song - Abby Kitchen, soprano
Benedictus
Soldier’s Song
Sanctus
Requiem
Glory
Joshua Haberman, counter-tenor

The Turns of a Girl
(2010 – World Premiere Performance)
Instrument of Choice
For My Daughter in Reply to a Question
Are You Tired of Me, My Darling?
Tired As I Can Be
Her Doctor
Warning
Jessica Robins Milanese, soprano

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BRENT EDSTROM
(b. 1964)

Intermission
Concerto for Piano and Orchestra (2007)
(2007) (West Coast Premiere performance)
Overture Americana
Nocturne in Blue
Lament
Jazz Fantasy
Impromptu
Finale

Brent Edstrom, piano

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