Concerts at the Point

18th season 2014-2015

presents . . .

Frederick Moyer & Friends

play tribute to the Dave Brubeck Quartet

December 7, 2014, 3:00 pm

1912 main road, westport point, massachusetts

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Concerts at the Point

Sunday, December 7, 2014

Frederick Moyer & Friends
play tribute to the Dave Brubeck Quartet

Frederick Moyer, piano
Billy Novick, saxophone
Peter Tillotson, bass
Bob Savine, drums

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Fred will announce the individual selections from the stage. He will trace some of the landmarks in Dave's life, explore his improvisational style as a jazz pianist, and even include some of his serious piano works. But mainly today's concert is a celebration of the Dave Brubeck Quartet and its best-loved favorites.

Program to include:

Take Five

Unsquare Dance

It's a Raggy Waltz

Trolley Song

St. Louis Blues

Blue Rondo A La Turk

Five Nocturnes for Piano Solo

- Blue Lake Tahoe
- Looking At A Rainbow
- Nostalgia de México
- Bluette
- Quiet As The Moon

FREDERICK MOYER, PIANO

Frederick Moyer has appeared twice at Concerts at the Point, presenting solo piano classical music programs, and enticing our audiences with his jazz encores. Mr. Moyer has established a vital musical career that has taken him to forty-one countries and to such distant venues as Suntory Hall in Tokyo, Sydney Opera House, Windsor Castle, Carnegie Recital Hall, Tanglewood, and the Kennedy Center. He has appeared as piano soloist with world renowned orchestras including the Cleveland, Philadelphia and Minnesota Orchestras, the St. Louis, Dallas, Indianapolis, Milwaukee, Baltimore, Pittsburgh, Houston, Boston, Singapore, Netherlands Radio, Latvian, Iceland and London Symphony Orchestras, the Buffalo, Hong Kong and Japan Philharmonic Symphony Orchestras, the National Symphony Orchestra of Brazil, and the major orchestras of Australia. His 22 recordings on the Biddulph, GM and JRI labels comprise works by over thirty composers and reflect his affinity for a wide variety of styles.

THE JAZZ ARTS TRIO

Frederick Moyer, Peter Tillotson and Bob Savine perform regularly as the Jazz Arts Trio. This Trio can safely be called the only jazz group of its kind, through its note-for-note transcriptions of historic moments in piano jazz. They are keeping alive music that otherwise would live on only in recordings. The Jazz Arts Trio does not simply imitate. Rather, the three musicians infuse the music with their own vitality and interpretations, much the way a chamber music ensemble approaches Bach or Beethoven.

For this tribute to the Dave Brubeck Quartet, they are joined by renowned saxophone player Billy Novick.

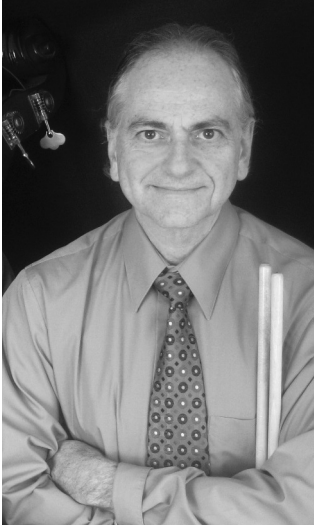
BILLY NOVICK, SAXOPHONE

Billy Novick is internationally recognized as a musician, performer, arranger and composer. He has toured extensively throughout North America, Europe and Asia, and has made spotlight appearances at numerous festivals, including the Kool, Newport, Edinburgh, Brecon (Wales), Marsiac (France), Breda (Netherlands) and L.A. Classic jazz festivals, as well as the Philadelphia and Winnipeg folk festivals. If you haven't had a chance to see him perform in concert, you've undoubtedly heard his clarinet and sax on the countless recordings, film scores, television shows and commercials where he has been featured.

As composer, he created the musical score for two Washington Ballet adaptations—*The Great Gatsby* and *The Sun Also Rises*, both of which premiered to sold-out houses at the Kennedy Center in Washington, DC. His jugband adaptation of *Peter and the Wolf* (on Alcazar Records, with Dave Van Ronk narrating) was premiered in New York's Lincoln Center in 1992, and his orchestral arrangements have been performed throughout the U.S. and Europe.

PETER TILLOTSON, BASS

Blessed with an empathic ear and cursed with an insatiable musical thirst, bassist Peter Tillotson's journey has taken him everywhere from garage bands to Lincoln Center and from Be-bop to Bluegrass. As a first-call bassist in the New England area, Peter has performed



with members of the Boston Symphony, Jim Hurst (International Bluegrass Music Association's guitar-player of year), entertainers Don Rickles, Steve Allen, Scott Bakula, Maureen McGovern and Suzanne Somers. Peter's expertise in acoustic amplification has kept him busy as a technical consultant to a who's who of artists including Acoustic Alchemy, Barenaked Ladies, Daughtry, Sheryl Crow, Count Basie Orchestra, Doc Watson, Jerry Douglas, Dixie Chicks, Lisa Loeb, Lyle Lovett, Avril Lavigne, Dave Mathews, John Mayer, Joe Perry, Bonnie Raitt, Paul Simon and Pete Townshend.

He is also an internationally known professor of clinical psychology at The City College of New York and Ackerman Institute for the Family, and a Manhattan-based therapist whose specialty is time and rhythm in couples and families.

BOB SAVINE, DRUMS

Bob Savine, drummer, began his formal musical training at Penn State University, from where he received a B.S. in Music Education. Further studies at Berklee College of Music in Boston led him to his current position as a freelance musician in the Boston area. Bob has performed with a diverse group of singers and instrumentalists including The Artie Shaw Orchestra, Keely Smith, Sheila Jordan, Mike Metheny, David Kikoski, Herb Pomeroy, Jerry Bergonzi and many other fine musicians.

DAVE BRUBECK (1920-2012)

To put Dave Brubeck in a box was an unwise thing to do. He'd just jump right out again, big, broad and strong, with those horn-rimmed glasses and that crazy, slightly cross-eyed smile. Call him cool, and he'd tell you that many of his jazz arrangements were so hot, they sizzled. Lump him with players of white west-coast jazz, and he'd object that he felt more black than white. Suggest he was influenced by the pelting, intellectual strain of bebop that took over jazz in the 1940s, and he would say nope, he didn't listen to it; he only ever wanted to do his own thing. Call him the usher of a new jazz age, put him on the cover of Time magazine, where he landed in 1954, and he was crestfallen. Duke Ellington deserved all that, he said, but not him.

His contrarian ways went further. Give him a few bars of Beethoven, and he'd weave a jazz riff through it; but put him in the middle of a jazz set, and he would come up with classic counterpoint as strict as the "Goldberg Variations." Sing him a tune in C, and his left hand

Dave Brubeck Quartet
c.1967

would play it in E flat; give him a jazz line in standard 4/4 time and he would play 5/4, 7/4, even 13/4 against it, relentlessly underpinning the adventure with big fat blocks of chords. He was a jazzman who struggled to read notation and who graduated on a wing and an ear from his college music school; and he was also, in later years, a composer of cantatas and oratorios who was proud to have written a Credo for Mozart's unfinished "Mass in C minor."

The musicians he picked for his quartet, which dominated the popular jazz scene from 1951 to 1967, were chosen because they could break out of the box like him: Paul Desmond on feather-light, floating alto sax, Joe Morello razor-sharp and witty on drums, Eugene Wright rock-solid on bass. Their greatest success, an album called "Time Out" (1959) that sold more than 1m copies, was a collection of breezily poly tonal pieces in wild time signatures, centring on a Desmond piece called "Take Five" written in teasing 5/4, and "Blue Rondo à la Turk," devised by Mr. Brubeck after hearing street musicians playing in 9/8 in Istanbul. These two pieces alone consolidated the quartet's fame on campuses and in clubs all over America; but Columbia Records refused to release the album for a year, just baffled, said Mr. Brubeck impatiently, by the fact that it broke so many rules. It did, but hey, it sounded good.

Whenever he sat down at the piano—an instrument as satisfying, to him, as a whole orchestra—his aim was to get somewhere he had never got before. It didn't matter how tired he was, how beat-up he felt. He wanted to be so inspired in his explorations that he would get beyond himself. He liked to quote Louis Armstrong, who once told a woman who asked what he thought about as he played: "Lady, if

I told you, your mind would explode." In his own words, he played dangerously, prepared to make any number of mistakes in order to create something he had never created before.

Several people had set him on this path. His mother had first taught him piano when he preferred to be a rodeo-roper; her rippling playing of Chopin round the house he remembered in a piece called "Thank You". His platoon commander in 1944, having heard him doodling on a piano, kept him away from the front line. And Darius Milhaud, his teacher after the war, taught him to see jazz as the natural idiom of America and the music of free men. Mr. Brubeck believed seriously in jazz as a force for democracy: in post-Nazi Germany, in the Soviet Union, in the fragile post-war world (where he toured on behalf of the State Department) and in America's South, where he insisted on performing with his black bassist and, when he could, pushed him to the front of the stage.

Yet his mission was never to make jazz freer or more popular; it was to make music, pure and simple, any way he could. He sang his first polyrhythms against the steady trot of his horse as he rode round the 45,000 acres near Concord, California, where his father managed cattle. In high school, playing at rough miners' dances in the foothills of the Sierras, he would riskily "screw up the shuffle" by adding triplets to it. He wrote on the road, dreaming up "Unsquare Dance" (in 7/4) while driving to New York, and composing "The Duke," his tribute to Ellington, against the beating windscreen wipers of his car. All this, with his use of folk songs and hymns and blues and birdcalls, his little snatches of homage to George Gershwin or Aaron Copland, and the freight-train urging of his playing, gave his jazz a flavour less of smoky dives than of open skies and plains.

Critics attacked him for getting rich from it. He said he had never wanted more than the union scale. They said he was too "European", too college-focused, that his music couldn't be danced to and hadn't got swing; he pointed out the happy feet tapping at his concerts, and the number of records he sold. Above all they found it hard to

believe that the most successful jazz in America was being played by a family man, a laid-back Californian, modest, gentle and open, who would happily have been a rancher all his days—except that he couldn't live without performing, because the rhythm of jazz, under all his extrapolation and exploration, was, he had discovered, the rhythm of his heart. *Source: The Economist December 15, 2012, Obituary*

"Take Five" is a jazz piece composed by Paul Desmond and performed by The Dave Brubeck Quartet on their 1959 album Time Out. Written in the key of E-flat minor, it is famous for its distinctive two-chord (E*b*m / B*b*m) piano vamp*; catchy blues-scale saxophone melody; imaginative, jolting drum solo; and use of the unusual quintuple (5/4) time, from which its name is derived. It was first played by the Quartet to a live audience at the Village Gate nightclub in New York City in 1959. *Source: Wikipedia*

FOOTNOTE*

In music, a vamp is a repeating musical figure, section, or accompaniment. Vamps are usually harmonically sparse: A vamp may consist of a single chord or a sequence of chords played in a repeated rhythm. Vamps are generally symmetrical, self-contained, and open to variation.

Blue Rondo a la Turk is written in 9/8 and swing 4/4. Brubeck heard this unusual rhythm performed by Turkish musicians on the street. Upon asking the musicians where they got the rhythm, one replied "This rhythm is to us what the blues is to you." Hence the title "Blue Rondo à la Turk." The rhythm consists of three measures of 2+2+2+3 followed by one measure of 3 + 3 + 3 and the cycle then repeats. *Source: Wikipedia*