

An abstract painting featuring a complex composition of vibrant colors including yellow, orange, blue, and red, layered with thick black geometric shapes like rectangles and triangles. The style is expressive, with visible brushstrokes and a sense of dynamic movement.

Concerts at the Point

20TH SEASON 2016-2017

presents ...

THE FRED MOYER JAZZ TRIO

OCTOBER 16, 2016, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

William Kendall studied art at the University of Minnesota (BS) and the University of Wisconsin (MFA). He presently holds the title of Professor Emeritus at Bridgewater State University, where he taught painting, drawing, and design for over thirty years.

In 1999, he moved to Westport, MA where he presently maintains a studio. The beauty of the surroundings has proven to be a great inspiration in his work, and has inspired a renaissance in his painting.

“I think in terms of abstractions. The subject of my paintings is the paint itself. I am totally involved in what can be done on the canvas by the manipulation of the paint. I’m dealing with the power of color—the richness of texture created by the complicated layering of impasto, scumbles and glazes. The edges are my vocabulary.

I try to keep pushing the paint—to make things happen in spontaneous ways. I use combinations I’ve never used before, to see if they can function as a whole. Each time I begin a painting I am curious myself to what will happen... and it is always a surprise.”

The reason we chose this painting is because it draws from and demonstrates many of the same powers and pleasures as Jazz—being linked to history and place, yet personal and idiosyncratic, and fresh every time you experience it.

...

THIS CONCERT IS UNDERWRITTEN IN PART BY A GRANT ARRANGED THROUGH THE WESTPORT CULTURAL COUNCIL AND FUNDED BY THE HELEN ELLIS CHARITABLE TRUST. THE WESTPORT CULTURAL COUNCIL WAS THE FIRST DONOR THAT HELPED LAUNCH CONCERTS AT THE POINT IN 1997. WITH ADDITIONAL FUNDING FROM THE MASSACHUSETTS CULTURAL COUNCIL, THE WESTPORT CULTURAL COUNCIL AWARDS GRANTS TO SUPPORT PROGRAMS IN THE ARTS, HUMANITIES, AND INTERPRETIVE SCIENCES.

Concerts at the Point

SUNDAY, OCTOBER 16, 2016

THE FRED MOYER JAZZ TRIO

Frederick Moyer, piano

Peter Tillotson, bass

Bob Savine, drums

...

Fred will announce the individual selections from the stage.

The first part of the program will bring back to life recorded improvisations of such jazz greats as Oscar Peterson, Red Garland, and others.

INTERMISSION ...

Fred will demonstrate that many of the techniques in jazz can be traced to classical music.

MOZART

Variations on "Ah vous dirai-je, Maman", K. 265

CHOPIN

Berceuse, Op. 57

The Trio will play their own arrangements of standards from the great American Songbook, including, among others:

On the Street Where You Live

Witchcraft

Autumn Leaves

You Must Believe in Spring

The Lonely Shepherd

When Summer Comes

THE PERFORMERS



FRED MOYER JAZZ TRIO

Not only will the Fred Moyer Jazz Trio perform their own arrangements of standards from the great American Songbook; but what sets them apart from all others: they will perform note-for-note transcriptions of great recorded jazz performances from the past. Each member painstakingly transcribes every note of these recordings, and then brings the resulting scores to life as would a chamber music ensemble playing Bach or Beethoven, infusing the music with their own vitality and interpretations.

FREDERICK MOYER, PIANO

During over thirty years as a full-time concert pianist, Frederick Moyer has established a vital musical career that has taken him to forty-three countries and to such far-flung 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 most of the major orchestras of the United States as well as many orchestras of Europe, Asia, South America, Africa and Australia.

Moyer's far-reaching interests have allowed him to contribute to classical music in unique ways. An avid computer programmer, he often incorporates technology into his concerts.

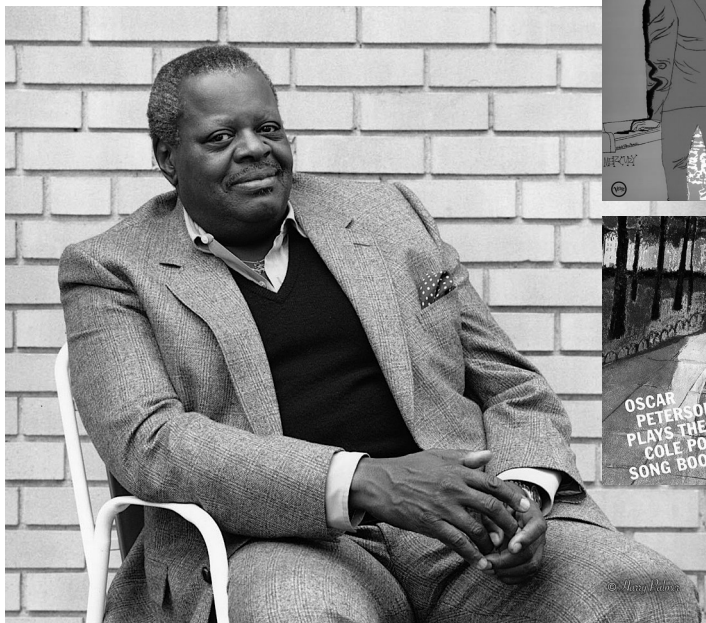
PETER TILLOTSON, BASS

Blessed with an emphatic ear and cursed with an insatiable musical thirst, Peter Tillotson's journey has taken him everywhere from garage bands to Lincoln Center and from bebop to bluegrass. As a first-call bassist in the New England area, Peter has performed with a wide range of musicians—from members of the Boston Symphony to Jim Hurst.

BOB SAVINE, DRUMS

Bob Savine began his formal music training at Penn State University 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.

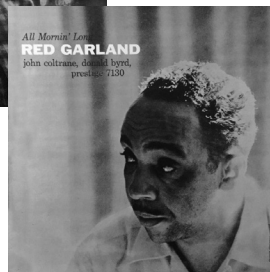
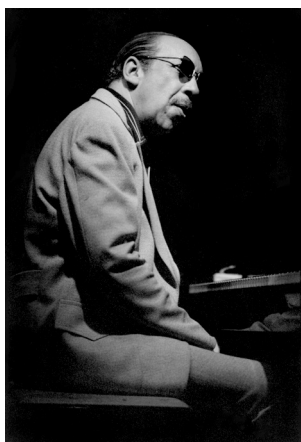
PROGRAM NOTES



OSCAR EMMANUEL PETERSON (1925-2007) was a Canadian jazz pianist and composer. Peterson released over 200 recordings, won eight Grammy Awards, and received numerous awards and honors. He is considered to have been one of the greatest jazz pianists, and played thousands of concerts worldwide in a career lasting more than 60 years.

Night Train has a long and complicated history. The piece's opening riff was first recorded in 1940 by a small group led by Duke Ellington sideman Johnny Hodges under the title "That's the Blues, Old Man." Ellington used the same riff as the opening and closing theme of a longer-form composition, "Happy-Go-Lucky Local," that was itself one of four parts of his Deep South Suite. Oscar Peterson recorded *Night Train* with his trio on a 1962 album of the same name.

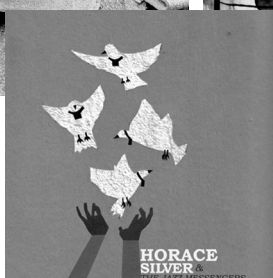
At Long Last Love is a popular song written by Cole Porter, for his 1938 musical "You Never Know." *Watch What Happens* was composed by Michel Legrand, French pianist, composer, arranger and conductor who won three Oscars for his film music and five Grammys.



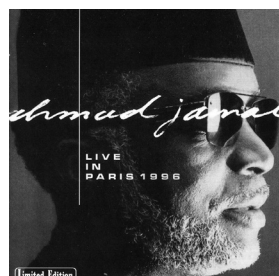
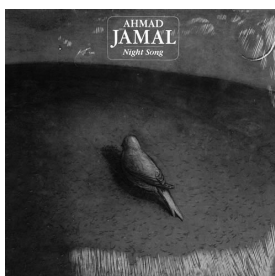
RED GARLAND (1923-1984) was an American modern jazz pianist. Known for his work as a bandleader and during the 1950s with Miles Davis, Garland helped popularize the block chord style of piano playing. Garland's block chords were constructed of three or four notes in each hand, with the right hand one octave above the left. Garland's left hand played chords that simultaneously beat out the same exact rhythm as the right-hand melody played. Billy Boy is a traditional folk song and nursery rhyme.



MARIAN MCPARTLAND (1918-2013) was an English-American jazz pianist, composer and writer. She was the host of *Marian McPartland's Piano Jazz* on National Public Radio from 1978 to 2011. *For All We Know* was composed in 1934 by J. Fred Coots and Sam Lewis.



HORACE WARD MARTIN TAVARES SILVER (1928–2014) was an American jazz pianist, composer, and arranger, particularly in the hard bop style that he helped pioneer in the 1950s. After playing tenor saxophone and piano at school in Connecticut, Silver got his break on piano when his trio was recruited by Stan Getz in 1950. *Lonely Woman* was composed by Horace Silver and included in his 1965 album “Song for My Father.”



AHMAD JAMAL (BORN FREDERICK RUSSELL JONES, 1930) is an American jazz pianist, composer, group leader and educator. For five decades he has been one of the most successful small-group leaders in jazz. *What's New* is a 1939 popular song composed by Bob Haggart, with lyrics by Johnny Burke. It was originally an instrumental tune titled "I'm Free" by Haggart in 1938.



OWN ARRANGEMENTS

On the Street Where You Live is a song with music by Frederick Loewe and lyrics by Alan Jay Lerner, from the 1956 Broadway musical, *My Fair Lady*.

Witchcraft was composed by Cy Coleman with lyrics by Carolyn Leigh in 1957.

Autumn Leaves originally was a 1945 French song, “fr: Les feuilles mortes” (literally “The Dead Leaves”), with music by Hungarian-French composer Joseph Kosma and lyrics by poet Jacques Prévert. The Hungarian title is “Hulló levelek” (Falling Leaves). Yves Montand (with Irène Joachim) introduced “Les feuilles mortes” in the film *Les Portes de la nuit* (1946).

You Must Believe in Spring was composed by Michel Legrand. Legrand has composed more than two hundred film and television scores and several musicals and has made well over a hundred albums. He has won three Oscars (out of 13 nominations) and five Grammys and has been nominated for an Emmy. He was 22 when his first album, *I Love Paris*, became one of the best-selling instrumental albums ever released.

The Lonely Shepherd, also known as *Der einsame Hirte* in German, is an instrumental piece by James Last, first released in a recording with the Romanian panflutist Gheorghe Zamfir.

When Summer Comes was composed by Oscar Peterson.

CONCERTS AT THE POINT 2016-2017 SUPPORTERS

thank you!

Concerts at the Point is celebrating its 20th anniversary with the 2016-2017 Season. For a small, volunteer-run, nonprofit, classical music presenter to grow and thrive is remarkable. For this we must thank Roz Wadsworth for launching the series and all the musicians, audience members, volunteers, donors and business supporters who made it possible to reach this milestone, of producing 20 years of world-class musicians in concert at affordable prices.

These donations and support also help finance participation by about 1,500 students in grades 2-5 from Tiverton, Fall River and Westport public schools in the New Bedford Symphony Orchestra's innovative and highly effective "Learning in Concert" educational outreach program. (See www.concertsatthepoint.org for video about this program.)

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508-636-2572

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124 Bay State Road, Rehoboth, MA

www.carpentermuseum.org/Arts.htm

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www.nbsymphony.org/southcoast-chamber-music-series

Saturdays and Sundays at 4pm

November 5, 124 Front Street, Marion, MA

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www.communitymusicworks.org

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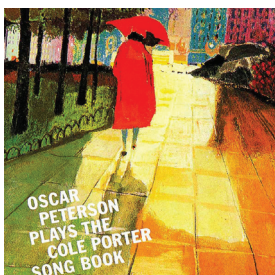
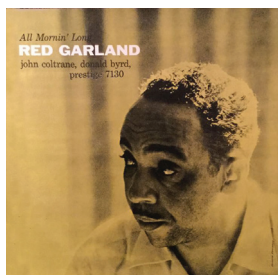
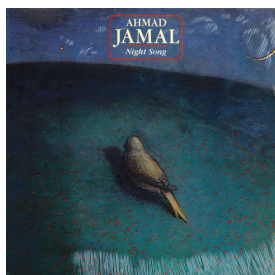
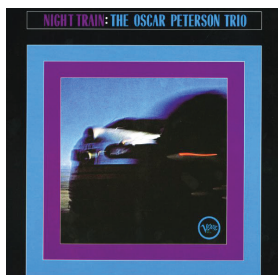
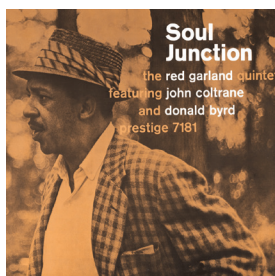
Newport Music Festival

www.newportmusic.org

Muresanu Plano Duo

October 18, 7pm

St. Mathews Church, Jamestown, RI



Concerts at the Point

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