

Concerts at the Point

22ND SEASON 2018-2019

presents ...

THE FRED MOYER
JAZZ TRIO

DECEMBER 9, 2018, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS A PAINTING BY WILLIAM LOWELL KENDALL titled "Summer Dunes." 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 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 see what will happen ... and it is always a surprise."

We chose this painting for this concert because both those creating the music on the program and Kendall push their chosen medium/materials to make something new happen. Pure expression, not representational. Simply beautiful all on its own, great human leaps toward beauty, and the act of being alive and creating.

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This concert is underwritten in part by a grant from BayCoast Bank and by gifts from generous audience members.



Concerts at the Point

SUNDAY, DECEMBER 9, 2018

THE FRED MOYER JAZZ TRIO

Fred Moyer, Piano

Peter Tillotson, Bass

Bob Savine, Drums

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THIRTY-TWO VARIATIONS IN C MINOR, WoO 80

LUDWIG VAN BEETHOVEN

IMPROMPTU IN G FLAT MAJOR, Op. 90, No. 3

FRANZ SCHUBERT

GET HAPPY (*Arlen/Koehler*)

ART TATUM

AT LONG LAST LOVE (*Porter*)

GIRL TALK (*Hefti/Troup*)

OSCAR PETERSON

THERE IS NO GREATER LOVE (*Jones/Symes*)

THE SURREY WITH THE FRINGE ON TOP (*Rodgers/Hammerstein*)

AHMAD JAMAL

INTERMISSION ...

JAZZ ARRANGEMENTS BY THE FRED MOYER JAZZ TRIO

Selections to be announced from the stage

Please refrain from using cameras during the concert. Thank you.

THE PERFORMERS



FRED MOYER JAZZ TRIO

FRED MOYER, PIANO

Moyer has established a vital musical career that has taken him to over forty 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 many recordings on the Biddulph, GM and JRI labels reflect an affinity for a wide variety of styles. In recital, his delightful commentary from the stage reflects Moyer's wide-ranging interests that have led him to undertake many unique and ground-breaking projects, often involving software that he writes himself.

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 an in-demand bassist in the New England area, Tillotson 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. His 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 Matthews, John Mayer, Joe Perry, Bonnie Raitt, Paul Simon and Pete Townshend.

BOB SAVINE, DRUMS

Drummer Bob Savine 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. Savine 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.



Painting by Hornemann, c.1803

LUDWIG VAN BEETHOVEN (1770-1827)

THIRTY-TWO VARIATIONS IN C MINOR, WoO 80

Composed in 1806, this work consists of an eight-bar main theme and 32 variations. A chord progression in the left hand, based upon a descending chromatic bass, serves as an important structural device. The variations differ in character, technical difficulty and dynamics. The music is moody, or stormy, or melancholy; there is little light even in the brief major-key section (VARIATIONS 12-16).

The work requires considerable virtuosity, with each variation presenting a different technical challenge so that it almost seems like a set of etudes. However, it is the sometimes violent emotional content that dominates. In the extended final variation, the music at last finds its way into song, but it is a somber song which fades away with two quiet chords at the end. See handout for more on differences between the variations. Sources: wikipedia.org; www.allmusic.com, Sol Louis Siegel



Attributed to Anton Depauly

FRANZ SCHUBERT (1797-1828)

IMPROMPTU IN G FLAT MAJOR, OP. 90, NO. 3

This serenade, composed in 1827, is a classic example of Schubert's outstanding lyrical facility, as well as his penchant for long melodic lines. There is little interruption in the fluttering harp-like broken triad* accompaniment, creating a tense contrast with the spacious and languid melody—an anticipation of Felix Mendelssohn's *Songs Without Words*. With no repeats, the melody develops into a shadowy and frequently modulating middle section before returning to its relaxed flow. Source: <https://en.wikipedia.org/wiki>

**A triad is a set of three notes that can be stacked vertically in thirds and in a broken triad, the notes in the triad are played one after the other—eg. a broken triad in c major would be CEG played after each other, not together.*



ART TATUM (1910-1956)

GET HAPPY (*Arlen/Koehler*)

Art Tatum was among the most extraordinary of all jazz musicians, a pianist with wondrous technique who could not only play ridiculously rapid lines with both hands (his 1933 solo version of “Tiger Rag” sounds as if there were three pianists jamming together) but was harmonically 30 years ahead of his time. All pianists have to deal to a certain extent with Tatum’s innovations in order to be taken seriously. Able to play stride, swing, and boogie-woogie with speed and complexity that could only previously be imagined, Tatum’s quick reflexes and boundless imagination kept his improvisations filled with fresh (and sometimes futuristic) ideas that put him way ahead of his contemporaries.

Despite being legally blind—he had only partial sight in one eye—Tatum learned to read sheet music via the Braille method and memorized piano rolls and phonograph recordings. He received some classical training at the Toledo School of Music, but otherwise was mostly self-taught. Although influenced a bit by Fats Waller and the semi-classical pianists of the 1920s, there is really no explanation for where Tatum gained his inspiration and ideas. Tatum spent most of his life as a solo pianist. Although he was not a composer, Tatum’s rearrangements of standards made even warhorses sound like new compositions. *Source: www.allmusic.com; www.biography.com*

Get Happy is a song composed by Harold Arlen (1905-1986) with lyrics written by Ted Koehler (1894-1973). It echoes themes of a Christian evangelical revivalist meeting song. It was the first song they wrote together, and was introduced in 1930 in “The Nine-Fifteen Revue.” *Source: <https://en.wikipedia.org/wiki>*



OSCAR PETERSON (1925-2007)

AT LONG LAST LOVE (*Porter*)

GIRL TALK (*Hefti/Troup*)

Oscar Peterson was one of the greatest piano players of all time. With phenomenal technique on the level of his idol, Art Tatum, Peterson's speed, dexterity, and ability to swing at any tempo were amazing. Very effective in small groups, jam sessions, and in accompanying singers, Peterson was at his absolute best when performing unaccompanied solos. His original style did not fall into any specific idiom.

At Long Last Love is a popular song written by Cole Porter (1894-1964) for his 1938 musical "You Never Know."

Girl Talk is the title track from an album Peterson released in 1968, compiled from live studio sessions recorded between 1964 and 1966, the second volume of Peterson's "Exclusively for My Friends" series. The song, written by Bobby Troup (1918-1999) and Neal Hefti (1922-2008), is an overlooked gem that finds Peterson in a bluesy mood. Sources: [/en.wikipedia.org/wiki/](https://en.wikipedia.org/wiki/Oscar_Peterson) www.allmusic.com- Ken Dryden



AHMAD JAMAL (1930-)

THERE IS NO GREATER LOVE (*Jones/Symes*)

THE SURREY WITH THE FRINGE ON TOP (*Rodgers/Hammerstein*)

Ahmad Jamal (born Frederick Russell Jones) is an American jazz pianist, composer, bandleader, and educator. For more than five decades, he has been one of the most successful small-group leaders in jazz. Trained in both traditional jazz ("American classical music" as he prefers to call it) and European classical style, Ahmad Jamal has been praised as one of the greatest jazz innovators over his exceptionally long career. Following bebop greats like Charlie Parker and Dizzy Gillespie, Jamal entered the world of jazz at a time when speed and virtuosic improvisation were central to the success of jazz musicians as artists. Jamal, however, took steps in the direction of a new movement, later coined "cool jazz"—an effort to move jazz in the direction of popular music. He emphasized space and time in his musical compositions and interpretations instead of focusing on the blinding speed of bebop.

There Is No Greater Love is a 1936 jazz standard composed by Isham Jones (1894-1956) with lyrics by Marty Symes (1904-1953).

The Surrey With the Fringe on Top is a show tune from the 1943 musical "Oklahoma!" by Richard Rodgers (1902-1979) and Oscar Hammerstein (1895-1960).

WE WISH TO ACKNOWLEDGE AND THANK THOSE DONORS who made contributions since our previous report in the September 30 brochure. Many thanks to all those who make a contribution to support C@P and help bring fabulous musicians and music to the South Coast and keep ticket prices affordable to the wider community.

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22ND SEASON 2018-2019

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September 30, 2018

MUIR STRING QUARTET

November 4, 2018

FRED MOYER JAZZ TRIO

December 9, 2018

HANDEL & HAYDN SOCIETY

March 17, 2019

CLAREMONT TRIO

April 28, 2019

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WWW.CONCERTSATTHEPOINT.ORG

EMAIL: POINTCONCERTS@GMAIL.COM

PO Box 3, WESTPORT POINT, MA 02791 508-636-0698