



Concerts at the Point
presents ...

**FRED MOYER
JAZZ TRIO**

FEBRUARY 16, 2025, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

KATHRINE LOVELL

THE IMAGE ON THE COVER IS A PAINTING ON PAPER, "30 PAINTING CHALLENGE #21," BY TIVERTON ARTIST KATHRINE LOVELL. A student and a teacher, a painter and a print maker, she has been omnipresent in our arts community for more than thirty years.

This work is part of a group created through the painter's online class during the Covid Lockdown. Students were challenged to create a painting every day based on written instructions; for example, "Start by covering the page with a coat of yellow, paint 5 yellow triangles, 3 red circles and 125 small, black marks that cover half the page." At the end of the week, the group would meet on Zoom to discuss the work, understand techniques, and improve skills.

You can see this as well as Ms. Lovell's other work on her website: klovell.com.

Stay tuned for an upcoming exhibit of new work this spring!

Concerts at the Point

SUNDAY, FEBRUARY 16, 2025

FRED MOYER JAZZ TRIO

Fred Moyer, piano

Evan Palmer, bass

Bob Savine, drums

RHAPSODY IN BLUE (PIANO SOLO VERSION)

GEORGE GERSHWIN

Frederick Moyer, piano

TRANSCRIPTIONS FROM **THE OSCAR PETERSON TRIO**

TIN TIN DEO (*Chano Pozo*)

NIGHT TRAIN (*Ellington*)

YOU LOOK GOOD TO ME (*Walter Donaldson/Billy Rose*)

INTERMISSION . . .

THE FRED MOYER JAZZ TRIO PLAY THEIR OWN ARRANGEMENTS AND
NOTE-FOR-NOTE TRANSCRIPTIONS FROM AMONG THE FOLLOWING:

VINCE GUARALDI: FREEWAY (*Guaraldi*)*

DAVE BRUBECK: KATHY'S WALTZ (*Brubeck*)

AHMAD JAMAL: POINCIANA (*Simon/Bernier*)*

MARIAN MCPARTLAND: FOR ALL WE KNOW (*Lewis/Coots*)*

ERROLL GARNER: THEY LONG TO BE CLOSE TO YOU (*Bacharach/David*)*

MONTY ALEXANDER: SATIN DOLL (*Ellington*)

* AVAILABLE ON JRI RECORDINGS

THE PERFORMERS

FREDERICK MOYER AND THE FRED MOYER JAZZ TRIO

What can safely be called the only jazz group of its kind, the Fred Moyer Jazz Trio dazzles with stunning musicianship and a unique approach to jazz. Like other small jazz ensembles, the trio performs its own arrangements of standards from the great American Songbook. But what sets it apart from all others is its note-for-note transcriptions of great jazz trio performances from the past. Fred and friends painstakingly transcribe every note of favorite historic recordings, and then bring the resulting scores to life as would a chamber music ensemble playing Bach or Beethoven, infusing the music with their own vitality and interpretations. The result is a swinging celebration of the best in jazz, delighting both classical music lovers and long-time jazz enthusiasts. Watch on YouTube: <https://youtu.be/eY9PKPC7VYI>

FREDERICK MOYER, PIANO

Pianist Frederick Moyer has established a vital musical career that has taken him to forty-four 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 scores of world renowned orchestras. His many recordings on the Biddulph, GM and JRI labels reflect an affinity for a wide variety of styles. Moyer's wide-ranging interests have led him to undertake many unique and ground-breaking projects, often involving software that he writes himself. frederickmoyer.com



EVAN PALMER, BASS

Evan Palmer is a bassist, oboist, and composer based in the Greater Boston area. He specializes in music in the Black American tradition, particularly jazz, avant-garde, and other improvised music. Evan is a

graduate of Berklee College of Music, where he received a Bachelor of Music in Bass Performance and studied with John Lockwood, Francisco Mela, Bruno Raberg, Billy Kilson, Linda May Han Oh, and others. He has performed and recorded throughout New England with



John Dalton's Spheres of Influence, Shinya Lin, Jim Robitaille, and others, as well as with his own group. Evan's band performs his own compositions as well as music by Andrew Hill, Eric Dolphy, and other great composers.

BOB SAVINE, DRUMS



Drummer Bob Savine, a native of Altoona, Pennsylvania, studied at Penn State University and Berklee College of Music. In a long career, he has partnered with many of the jazz greats, including Mike Metheny, Dave Kikoski, Herb Pomeroy, Ray Santisi, Dick Johnson, and the Artie Shaw Orchestra. He has performed at the Montreal, Telluride and Saratoga Jazz Festivals and recorded for Altenburgh Records

and other labels. Bob is currently on staff at Wellesley College where he accompanies and coaches student ensembles.

CRITICAL PRAISE FOR THE FRED MOYER JAZZ TRIO:

"Will leave you breathless ... This trio succeeds where other jazz trios fall light ... they renew our hopes about the staying power of our beloved jazz idiom ... a jazz trio to be reckoned with." ejazznews.com

"An important addition to the jazz genre ... inspiring to behold ... these performances stand on their own, no less legitimate than brilliant performances of Beethoven or Mozart by contemporary classical masters." jazz.com

"... their interpretations create a freshness that is both diverse and dynamic." *The Cabaret Exchange*



PROGRAM NOTES



GEORGE GERSHWIN (BORN JACOB GERSHWINE 1898 - 1937)

RHAPSODY IN BLUE 1924 (PIANO SOLO VERSION)

George Gershwin, born to Russian immigrant parents in Brooklyn, was an American composer and pianist whose compositions spanned popular, jazz and classical genres. He left high school for Tin Pan Alley, and first drew acclaim at age twenty for “Swanee,” a mega-hit for Al Jolson. Besides *Rhapsody in Blue*, his best-known works include *An American in Paris*, the songs “Fascinating Rhythm,” “Embraceable You,” and “I Got Rhythm,” and the opera *Porgy and Bess*, co-written with Ira Gershwin and DuBose Heyward. He later moved to Hollywood and composed numerous film scores but died at age thirty-eight of a brain tumor. His compositions have been adapted for use in film and television, with many becoming jazz standards.

RHAPSODY IN BLUE celebrated its 100th anniversary in 2024. Written when Gershwin was just twenty-six, it remains an audience favorite and one of the most frequently performed American works in

the concert repertoire. Today's performer, Fred Moyer, notes, "Ironically, at first, I didn't like it much—seemed simple-minded and naive. Then I played it with conductor Mitch Miller, an oboist who had toured with Gershwin in the mid-30s. Mitch gave me lots of insights into the piece and how to play it. I now never tire of the work."

According to legend, big band leader Paul Whiteman suggested that Gershwin should compose a "jazz concerto" for a program of American music he was organizing, but George declined. Six weeks before the planned concert, his brother Ira read a news article announcing that a new jazz concerto by George Gershwin would be featured. Gershwin rushed to complete a score, which was orchestrated by Whiteman's arranger Ferde Grofé (known later for *Grand Canyon Suite*). The piece was finished only days before the concert, with Gershwin improvising on the piano solos and nodding to cue the ensemble to resume playing.

Gershwin said that he formed the concept of the piece on a train ride from New York to Boston, inspired in part by the rhythmic noises of the train. "I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

The purpose of Whiteman's concert, "An Experiment in Modern Music," was 'educational,' to bridge jazz and classical music into a truly American vernacular. Luminaries such as Stravinsky, Rachmaninoff, Kreisler and Herbert packed New York's Aeolian Hall on February 12, 1924. While many of the earlier pieces underwhelmed the audience, they were tumultuous in their applause upon the conclusion of *Rhapsody*. It has been enchanting audiences ever since.

In contrast to warm audience receptions, critical response over the years has been mixed. While admitting that he adored the piece, conductor Leonard Bernstein commented that "*Rhapsody in Blue* is not a composition at all [but] a string of terrific tunes stuck together."

In a *New York Times* article marking the piece's centennial, jazz musician Ethan Iverson called it "the worst masterpiece.... a flawed classic that exemplifies our nation's unsettled relationship with the originators of African American music and technique." In response, musician Béla Fleck argued that "America's music is innovative and full of endless possibilities BECAUSE of the way we are moved by the diversity of thought and culture.... We can still enjoy *Rhapsody* as one piece of an illustrious puzzle showing the dawn of a powerful coming together of culture in music." Enjoy.

Sources and excerpts: Fred Moyer blog, 2/12/24: "100 Years of Rhapsody in Blue;" Ethan Iverson, NY Times 1/26/2024, "The Worst Masterpiece: Rhapsody in Blue at 100;" Béla Fleck, 2/14/2024, "We must face harms done: Béla Fleck's defense of George Gershwin's Rhapsody in Blue," wgbo.org/music/; Wikipedia; D.T. Baker, 2/5/2024, winspearcentre.com/extra/blog/the-legendary-story-behind-gershwins-rhapsody-in-blue; Peter Gutman, 2003, "George Gershwin's Rhapsody in Blue, classicalnotes.net/classics/gershwin.html; laphil.com/musicdb/pieces/609/rhapsody-in-blue.





FROM TOP TO BOTTOM, LEFT: MARIAN McPARTLAND, VINCE GUARALDI, OSCAR PETERSON; RIGHT: MONTY ALEXANDER, DAVE BRUBECK, AHMAD JAMAL, AND ERROLL GARNER.

OSCAR EMMANUEL PETERSON (1925 - 2007)

was a Canadian jazz pianist and composer. With phenomenal technique on the level of his idol, Art Tatum, Peterson's speed, dexterity, and ability to swing at any tempo were amazing. He released more than two hundred recordings, won eight Grammy Awards, and received numerous other 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 sixty years.

VINCENT ANTHONY GUARALDI (1928 - 1976)

was an American jazz pianist best known for composing music for animated television adaptations of *Peanuts* comic strip. Guaraldi was also known for his performances on piano as a member of Cal Tjader's 1950s ensembles and for his own solo career.

DAVID WARREN BRUBECK (1920 - 2012)

was an American jazz composer and pianist often regarded as a foremost exponent of "cool jazz." Brubeck's work is characterized by unusual time signatures and superimposing contrasting rhythms, meters, tonalities, and combining different styles and genres. Brubeck received a Lifetime Achievement Grammy, and the 1959 album *Time Out* was added to the Library of Congress's National Recording Registry. The lead single from the album, "Take Five," a tune written by Paul Desmond in 5/4 time, became the highest-selling jazz single of all time.

AHMAD JAMAL (1930 - 2023),

born Frederick Russell Jones, was an American jazz pianist, composer, bandleader, and educator. For six decades, he was one of the most successful small-group leaders in jazz. He was a National Endowment for the Arts (NEA) Jazz Master and won a Lifetime Achievement Grammy for his contributions to music history. Jamal explored the texture of riffs, timbres, and phrases rather than the quantity or speed of notes in any given improvisation. Trained in both traditional jazz and European classical style, Jamal was praised as one of the greatest jazz innovators over the course of his exceptionally long career.

MARGARET MARIAN MCPARTLAND (1918 - 2013),

née Turner, was an English and American jazz pianist, composer, and writer. After her 1945 marriage to trumpeter Jimmy McPartland, she resided in the United States when not travelling throughout the world to perform. In 1969, she founded Halcyon Records. She was named a member of the Order of the British Empire, a National Endowment for the Arts Jazz Master, and received a Lifetime Achievement Grammy. Although known mostly for jazz, she composed other types of music as well, performing her own symphonic work, *A Portrait of Rachel Carson*, with the University of South Carolina Symphony Orchestra in 2007.

ERROLL LOUIS GARNER (1921 - 1977)

was a self-taught American jazz pianist and composer known for his swing playing and ballads. His best-known composition, the ballad “Misty,” has become a jazz standard. “They Long To Be Close To You” is a popular song written by Burt Bacharach and Hal David in 1963.

MONTGOMERY BERNARD ALEXANDER (BORN 1944),

“Monty,” is a Jamaican American jazz pianist, who also sings and plays the melodica. His playing has a Caribbean influence and bright swinging feeling, with a strong vocabulary of bebop and soulful blues melodies. Alexander is known for his surprise musical twists and the ability to build dramatic suspense in his playing. “Satin Doll” is a jazz standard written in 1953 by Duke Ellington and Billy Strayhorn. Alexander has resided in New York City for many years and still performs frequently throughout the world at jazz festivals and clubs.



Concerts at the Point

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