

Society for
C H A M B E R

Music

in
R O C H E S T E R

46th Season

Jazz Festival Aperitif

Sunday, June 11, 2023 at 4:00 pm

Beston Hall at Glazer Music Performance Center
Nazareth College

PROGRAM

Selections from *Suite Populaire Espagnole for violin & piano* *Manuel de Falla*
(1876-1946)

El paño moruno
Nana
Canción
Astuariana
Polo
Jota

Juliana Athayde *violin*
Nicholas Goluses *guitar*

L'Histoire du Tango for violin and guitar (1985) Astor Piazzolla
(1921-1992)

Bordel
Café
Nightclub

Juliana Athayde *violin*
Nicholas Goluses *guitar*

Night in Tunisia - Dizzy Gillespie and Frank Paparelli [1942] . . . Arranged by Bill Dobbins
(b. 1947)

Juliana Athayde *violin*
Nicholas Goluses *guitar*

Danse Espagnole from *La Vida Breve*, arr. Kreisler Manuel de Falla

Juliana Athayde *violin*
Nicholas Goluses *guitar*

----- *Intermission* -----

Satin Doll Duke Ellington and Billy Strayhorn, lyrics by Johnny Mercer
Waltz for Juliana Bob Athayde
Don't Get Around Much Anymore . . . Duke Ellington, lyrics by Bob Russell
Ravenswood Bob Athayde
My One and Only Love Guy Wood, lyrics by Robert Mellin
The Way You Look Tonight . . Jerome Kern, lyrics by Dorothy Fields
Love is Here to Stay George Gershwin, lyrics by Ira Gershwin

Juliana Athayde *violin* Bob Athayde *piano*
Bob Sneider *guitar* Gavin Gray *bass*

PROGRAM NOTES

Manuel de Falla: *Suite Populaire Espagnole (selections)*

The leading Spanish composer in the early part of the twentieth century, Manuel de Falla was the son of a Cadiz merchant who later moved to Madrid, where Falla successfully passed seven years of piano examinations at the Conservatorio after only two years of private study. Although a skilled pianist, he never achieved virtuoso status. Salon music and Spanish *zarzuela*, a musical commodity attractive to Madrid's mass audience, both failed to yield commercial gain. In 1905, the Real Academia de Bellas Artes de San Fernando sponsored a contest for a Spanish opera, and Falla won with *La vida breve*. No Spanish theatre expressed interest in the work. In 1907, frustrated with musical institutions in Spain, he accepted an offer to tour France as an accompanist, and ended up living in Paris for the next seven years.

The last work he finished in Paris, before the outbreak of war in 1914 brought about his return to Spain, was the suite of Seven Spanish Popular Songs, originally for voice and piano, the

result of a request of a Spanish member of the cast in the production of *La vida breve*. Six of the songs were arranged by Paul Kochanski for violin and piano as the *Suite populaire espagnole*. Although based on Spanish regional folksongs and grounded in traditional rhythms, they contain much original composition, with the accompaniment being entirely Falla's own. *El Paño Moruno* (the Moorish clown) is followed by *Nana*, an Andalusian cradle-song, and the first music Falla recalls hearing from his mother when he was young. *Cancion* (Song) and *Asturiana* (from Austria) are based on folk melodies, but the *Polo* and *Jota*, both dances in triple time, are Falla's invention.

Piazzolla: *L'Histoire du Tango*

By nationality, Astor Piazzolla was Argentine. Although he drew inspiration from several different traditions, his music remained essentially the music of Buenos Aires: the tango. He sometimes said that he had three great music teachers: Alberto Ginistera, Nadia Boulanger - and Buenos Aires.

His work brought about a convergence of the tango, classical music, and jazz. He took tango music (like jazz, a tradition with murky origins) and turned it into a form of contemporary chamber music. He broke with the traditional tango - ossifying in the 1950s after its thirty years of hegemony as Buenos Aires' popular music - and for this he was never forgiven by traditionalists. An agent of deep renewal in tango music, Piazzolla himself constantly evolved, his work reflecting Buenos Aires, the hustle and din of contemporary society, and the whole range of human emotions. Loved and vilified, he died in 1992. He is now regarded as one of the glories of Argentine culture. Reminiscing on his studies with Boulanger when he was in his thirties, Piazzolla says, "I was writing symphonies, chamber music, string quartets. But when Nadia Boulanger analyzed my music, she claimed that she couldn't find any Piazzolla in there. She could find Ravel and Stravinsky, maybe Bartok or Hindemith, but never Piazzolla. The truth is, I was ashamed to tell her that I was a Tango musician, that I had worked in the whorehouses and cabarets of Buenos Aires. Tango musician was a dirty word in Argentina when I was young. It was the underworld. But Nadia made me play a tango for her on the piano, and then she said, "You idiot! Don't you know, this is the real Piazzolla, not the other one? You can throw all that other music away." So I threw away ten years' work and started with my (Quinteto) Nuevo Tango in 1954."

Well aware of how much the tango had changed during his lifetime, Piazzolla composed *Histoire du tango* in 1985 to celebrate the dance in four different eras. He intended the four movements—*Bordel 1900*, *Café 1930*, *Night Club 1960*, and *Concert d'aujourd'hui* (Modern-day concert)—to be abstractions rather than music for dancing.

The exuberant *Bordel 1900* reflects the tango's earliest years. Wrote Piazzolla, "The tango originated in Buenos Aires in 1882. . . . This music is full of grace and liveliness. It paints a picture of the good-natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango." Piazzolla's lively outer sections frame a middle section that shows his wealth of figuration and sequencing ideas while maintaining the breakneck pace.

The more sultry *Café 1930* represents the period when, said Piazzolla, "people stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies." A contemplative guitar introduction brings on one of Piazzolla's most soulful melodies. Nevertheless, he can't resist the tango's typical inclusion of contrasting sections—in this case an active interruption and a sweet major-mode interlude before returning to the melancholy opening.

The rowdy *Night Club 1960* incorporates the influence of the *bossa nova* craze that took the world by storm and helped catapult Piazzolla to fame. "This is a time of rapidly expanding

international exchange,” he wrote, “and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The *bossa nova* and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.” Piazzolla casts his lively rhythmic sections into high relief by contrasting them with poignant passages from his never-ending supply of expressive melodic ideas.

Two Jazz Works by Shorter and Gillespie, arranged by Bill Dobbins

Bill Dobbins is currently Professor of Jazz Studies and Contemporary Media at the Eastman School of Music. He teaches courses in jazz composition and arrangement and directs the Eastman Jazz Ensemble and the Eastman Studio Orchestra. He joined the Eastman faculty in 1973 and was instrumental in designing both the graduate and undergraduate curricula for Eastman’s jazz studies program. He has published compositions and arrangements for big band, chamber music combinations, and solo piano. Jazz education programs worldwide have adopted his Jazz textbooks and his volumes of transcriptions of classic jazz piano solos for use in their courses.

Wayne Shorter (1933-Mar. 1923) was described as probably jazz’s greatest living small-group composer and a contender for greatest living improviser. Many of Shorter’s compositions have become jazz standards.

Dizzy Gillespie was one of the greatest jazz trumpeters of all time and an inspired improviser, adding layers of harmonic complexity previously unknown in jazz. His contributions were huge.

Bill Dobbins writes, “This piece began with an arrangement of Thelonius Monk’s *Round Midnight* for viola and guitar requested by George Taylor. The success of my arrangement of Thelonius Monk’s *Round Midnight* inspired two further transcriptions, those of Wayne Shorter’s *Night Dreamer* and Dizzy Gillespie’s *Night in Tunisia*. *Night Dreamer* opens with a broad, lush, improvisatory introduction, and *Night in Tunisia* rounds off the suite with brassy verve and warm playful humor.”

Manuel de Falla: *Danse Espagnole* from *La Vida Breve*

An impressionist in his early life and a neo-classicist in later years, Manuel de Falla is difficult to peg, but he is widely regarded as the most distinguished Spanish composer of the early twentieth century. His output is small by choice, and revolves largely around music for the stage. Born in 1876, Falla first studied piano with his mother, then moved to Madrid to continue the piano and to study composition with Felipe Pedrell, the musical scholar who had earlier pointed Isaac Albeniz towards Spanish folk music as a source for his compositions. Pedrell interested Falla in Renaissance Spanish church music, folk music, and native opera. The latter two influences are strongly felt in *La Vida breve* (Life is Short), an opera for which Falla won first prize from the Academia de Bellas Artes in 1905. Despite this recognition, Falla was unsuccessful in having *La Vida breve* (sort of a Spanish *Cavalleria rusticana*) performed in Madrid. This, as well as the natural attraction exerted by Paris, then the musical center of Europe, encouraged him to travel to the French capital in 1907. In a note to a friend years later, he wrote: “as far as my vocation is concerned, my hometown is Paris. If I hadn’t gone to Paris, I would have had to abandon composition and devote myself to giving lessons in order to make a living.”

Despite the financial hardship in which he lived and the difficulties he experienced in bringing his opera *La Vida breve* to the stage, Falla felt at home in Paris. He was greeted as an equal by all whom he met: “The first great satisfaction I experienced in Paris was when, shortly after my arrival, I visited Dukas. He asked me to show him a work of mine so that he could see what path I was following. I played him *La Vida breve* and his words were so animated that, as I said to him, I felt as though I was waking up from a bad dream.”

Sung in a French translation, *La Vida breve* reached the stage in April of 1913. A public dress rehearsal of the work was given at the Theatre national de l'Opera-Comique in Paris, where it was officially premiered on 7 January 1914.

During the first third of the 20th century, Fritz Kreisler was the world's most popular violinist, even surpassing the new breed of virtuoso headed by Jascha Heifetz. Kreisler's mix of a brilliant but relaxed technique, warmth of tone and exceptional musicality endeared him to audiences.

For many years, Kreisler's renown as a violin virtuoso overshadowed his contributions as a composer. He produced some delightful pieces - mainly short, fairly light works for violin. His composition teachers at the Vienna Conservatory, where he enrolled at the age of seven, and the Paris Conservatory, where he graduated with a First Prize at the age of twelve, included Bruckner and Delibes. Feeling that the violinist's repertoire was limited in scope and variety, he began to compose pieces in different styles for use in his own concerts. For many years he pretended that these compositions belonged to others as he feared they would not be taken seriously. He also made numerous arrangements of music by composers ranging from Bach to Cyril Scott.

Satin Doll is an instrumental jazz standard written in 1953 by bandleader and composer Duke Ellington along with harmonization by his longtime collaborator Billy Strayhorn. According to Mercer Ellington, his father wrote *Satin Doll* for his longtime mistress Bea "Evie" Ellis. *Satin Doll* is often referred to as Ellington's last "pop" hit. It was recorded in 1953 for Capitol Records and released that same year, peaking at number 27 on the Billboards Pop Chart. In 1960 Johnny Mercer wrote lyrics for *Satin Doll* that supplanted unrecorded lyrics scribed by Strayhorn and encouraged many vocal recordings of the track throughout the 1960s.

Waltz for Juliana. Bob Athayde writes, "In July of 1980, I had a contract with Belwin Mills and composer David Carr Glover to compose jazz music, including a Jazz Improvisation method for pianists. David wrote me a few times and then called and asked for the manuscripts. The heat was on! It was the beginning of Nov. 1980, Juliana was three months old. One night, my wife, Julie, went to play violin in a rehearsal with an orchestra. It was just Juliana and me at home. She wouldn't stop crying. I love Bill Evan's piano playing and was trying to channel him. Two minutes later, Juliana was asleep and I had a tune! It sold a lot of copies. I found out how much time and effort it takes to compose, so I only composed the *Waltz* and a duet called *The Biloxi Blues* for Belwin, and then *Ravenswood*. I love playing other people's music and spend a lot of my time learning *The Great American Songbook*. At my solo piano gig, people love hearing the *Waltz* so I keep playing it."

Don't Get Around Much Anymore is jazz standard written by Duke Ellington. The song was originally entitled *Never No Lament* and was first recorded by Duke Ellington and his orchestra on May 4, 1940. *Don't Get Around Much Anymore* quickly became a hit after Bob Russell wrote its lyrics in 1942. Two different recordings, one by The Ink Spots and the 1940 instrumental by Ellington's own band, reached No. 1 on the US Billboard R&B chart in 1943. Both were also top-ten pop hits.

Ravenswood. Bob Athayde writes, "In the 1980s, I was playing in a wedding band. As the pianist at the ceremony at Ravenswood Winery in California, I played the required prelude music. When I finished, the wedding planner said, "Keep playing! The bride isn't ready yet!" I started improvising, and *Ravenswood* came out. I don't know how I remembered it to write it down. That was a lucky day."

My One and Only Love is a 1953 popular song with music written by Guy Wood and lyrics by Robert Mellin. The song originated in 1947 under the title *Music from Beyond the Moon*, with music by Guy Wood and lyrics by Jack Lawrence. In 1952, Robert Mellin wrote a new title and lyrics for the song, and it was republished the next year as *My One and Only Love*. Frank Sinatra's 1953 recording with Nelson Riddle became very popular. Then saxophonist Charlie Ventura saw the song's "jazz potential" and recorded the first instrumental version the same year.

As an instrumental jazz standard, it remained predominantly a song for tenor saxophonists. Ben Webster recorded the tune with Art Tatum in autumn 1956. John Coltrane recorded his version with vocalist Johnny Hartman ten years after Ventura in 1963 and other interpretations followed.

The Way You Look Tonight is a song from the film *Swing Time* that was performed by Fred Astaire. Composed by Jerome Kern with lyrics written by Dorothy Fields, it won the Academy Award for Best Original Song in 1936. In the movie, Astaire sang *The Way You Look Tonight* to Ginger Rogers while she was washing her hair in an adjacent room.

Fred Astaire recorded *The Way You Look Tonight* in Los Angeles on July 26, 1936. Bing Crosby and his wife Dixie Lee recorded the song as a duet on August 19. Other versions that year were by Guy Lombardo and Teddy Wilson with Billie Holiday.

Love is Here to Stay is a popular song and jazz standard composed by George Gershwin with lyrics by Ira Gershwin for the movie *The Goldwyn Follies* (1938). A segment of the song was performed by Kenny Baker in the movie, but *Our Love is Here to Stay* became popular when it was sung in its entirety by Gene Kelly to Leslie Caron in the film *An American in Paris* (1951). The song also appeared in *Forget Paris* (1995) and *Manhattan* (1979). It can also be heard in the film *When Harry Met Sally...* (1989) sung by Harry Connick Jr. An instrumental version of the song is heard in an episode of TV's *The Honeymooners* when Alice turns to Ralph and says: "I loved you ever since the day I walked in your bus and you shortchanged me".

Ira Gershwin recalled, "So little footage was given to *Love Is Here to Stay* — I think only one refrain — that it meant little in *The Goldwyn Follies*." Sam Goldwyn had called Gershwin into a conference one afternoon and insisted that he play the entire score for a panel of attendees. The experience infuriated George, who thought that he had progressed past that stage in his career as a composer. S.N. Behrman visited Gershwin a few days before he died and wrote that George told him, "I had to live for this — that Sam Goldwyn should say to me, 'Why don't you write hits like Irving Berlin?'" "

Notes compiled by Eric Zeise from text by Bob Athayde, Azzi Collier,
Bill Dobbins, Robin Golding, Carol Hess, and James Lyons.

Biographical Notes

Juliana Athayde, appointed concertmaster of the RPO in 2005, has made numerous solo appearances with the RPO, including several premieres, and with orchestras across the country. She has also appeared as guest concertmaster with several orchestras. A passionate educator, Ms. Athayde is Associate Professor of Violin at the Eastman School, a Visiting Teacher at the Cleveland Institute of Music, and previously served as a Visiting Professor at the Cleveland Institute and at Cornell University. Completing her graduate studies at the Cleveland Institute, she was the first graduate of the CIM's Concertmaster Academy.

During **Bob Athayde's** fifty-year performing career as a keyboard player, he has collaborated with Trombonists Steve Turre (Saturday Night Live) and Ira Nepus (Clayton-Hamilton Orchestra), Saxophonist Paquito D'Rivera, Vocalists Madeline Eastman and Bobby McFerrin, Bassist John Clayton, Drummer Clayton Cameron, and many more. Mr. Athayde is a versatile keyboard player, having performed on acoustic and electric keyboards, synthesizers, and the Hammond B-3 Organ, and as a trumpet player and vocalist. Most of his performing has been in the San Francisco Bay Area, but he has also performed in Hawaii, Alaska, Idaho, and Orcas Island, Washington. Bob also taught music for forty-five years in Bay Area Public Schools.

Nicholas Goluses is Professor of Guitar, and founder and director of the guitar programs at the Eastman School of Music, where he is the recipient of the Eisenhart Award for Excellence in Teaching. Additionally, he has held the Andrés Segovia Professorship at Manhattan School of Music where he received the Doctor of Musical Arts degree, and was the recipient of the Pablo Casals Award for Musical Accomplishment and Human Endeavor. Nicholas has been named Musician of the Year by Mu Phi Epsilon, the 2019 Distinguished Alumni Award from Manhattan School of Music and the Fulbright Specialist Award for 2019-2022. Goluses's concert tours as soloist, with orchestra, and as chamber musician have taken him across North America, South America, Europe, Australia, and the Far East to critical acclaim. His 2018-19 season was highlighted by a 25-city concert tour across China, and recitals throughout the US and Europe. He has also made a number of recordings. For more information please visit www.goluses.com.

Gavin Gray is a bassist from West Hartford, CT. He started studying classical bass with Susan Powell, and earned his Bachelors in Music at the Eastman School of Music studying jazz bass with Jeff Campbell. In high school, Gavin was assistant principal in the All Nationals Symphony Orchestra, a National YoungArts Jazz winner, recipient of the Essentially Ellington Outstanding Bassist award, and a member of the 2019 Vail Jazz Workshop where he had the opportunity to study with the great John Clayton. As an undergraduate he was selected as a Downbeat Outstanding Soloist award winner and a member of the 2021 Jazz at Aspen Snowmass Big Band directed by Christian McBride. Gavin has performed professionally with musicians including Bobby Militello, Rich Thompson, Clay Jenkins, George Caldwell and Bob Sneider. Gavin leads his own quintet which performed on the main stage at the 2022 Rochester Jazz Festival. He is continuing his studies in jazz at New York University where he will also serve as an adjunct instructor. He intends to pursue a career as a freelance musician, as well as lead his own band performing original compositions.

Bob Sneider joined the faculty of the Eastman School in 1997 where he is Associate Professor of Jazz Guitar and Senior Instructor at Eastman Community Music School. He had previously toured for several years with two-time Grammy Award winner Chuck Mangione. He has performed, toured, and recorded with many other notable jazz performers, and has appeared frequently with the RPO (guitar/banjo). His performances have included at major festivals, concert halls, and jazz clubs throughout the Americas and Europe. Sneider grew up in Brockton MA, and is a graduate of the University of Rochester where he studied with Bill Dobbins and Ramon Ricker. Several well-received CDs feature Sneider as soloist or co-lead, the most recent co-lead with his brother. He enjoys making music with his son (trombonist) and daughter (French hornist).

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