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Richard Stoltzman and Friends

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Thursday, April 10, 1997 at 8pm

Camp Concert Hall, Booker Hall of Music
George M. Modlin Center for the Arts
at the University of Richmond

Richard Stoltzman
Stoltzman and Friends
Bill Douglas, keyboards
Guest Artist: Eddie Gomez, bass

La Fille aux Cheveux de Lin
Deuxieme Arabesque

Claude Debussy

Full Moon
Sky

Bill Douglas

Air
Two Part Inventions

J.S. Bach

Rock Etude
Bebop Etude

Bill Douglas

Sonata for Clarinet and Piano

Leonard Bernstein

~~Intermission~~

Three Preludes

George Gershwin

Love Letter (to my father)

Eddie Gomez

Big Band Medley

Bill Douglas

Blue Monk

Thelonius Monk

Ramblin'

Ornette Coleman

Crystal Mirror
Feast

Bill Douglas

This concert is co-sponsored by the Modlin Center for the Arts
and the Department of Music, and is made possible by
a grant from the E. Rhodes and Leona B. Carpenter Foundation.



Richard Stoltzman's programs, featuring music from his hit RCA Victor cross-over recordings have entranced audiences from New York to San Francisco, Texas to Tokyo. As the Washington Post raved, "No matter what your musical tastes, this program will fit them at some points and probably enlarge them at others." Clarinet superstar Stoltzman, renowned jazz bass player Eddie Gomez and composer/keyboardist/bassoonist Bill Douglas offer a refreshing variety of music—from Bach to Bebop—all magically performed in an easy concert/cabaret atmosphere.

Two-time Grammy-award winner **Richard Stoltzman** has been recognized as one of today's most exceptional artists on any instrument. He has appeared as soloist with over one hundred of the world's leading symphony orchestras, was the first clarinetist presented in recital at Carnegie Hall and the Hollywood Bowl, and has performed with such jazz greats as Chick Corea, Keith Jarrett, George Shearing, Joe Williams and Mel Tormè. Hailed for his stunning technique, flawless tone and innate musicality, Stoltzman is equally at home in the classical and jazz worlds, performing works ranging from Mozart, Rossini, Takemitsu and Debussy to George Gershwin, Duke Ellington, Thelonius Monk and Keith Jarrett. His RCA discography of over thirty-five releases includes "Begin Sweet World," a crossover hit that topped the Billboard charts for thirty weeks; "New York Counterpoint," featuring the Steve Reich title track written

As a pupil at the Paris Conservatory, **Claude Debussy** infuriated his teachers with his unabashed iconoclasm. Debussy's defiance of musical convention so irked the more straightlaced members of the faculty, in fact, that the aspiring composer was often denied the honors he deserved. A true rebel, he remained undaunted by critical censure and became known as one of France's, and the world's, greatest composers.

While a young man, Debussy visited Russia with Nadezhda von Meck (Tchaikovsky's benefactress) and her children. There he fell under the spell of works by the Russian Five (Cui, Balakirev, Mussorgsky, Rimsky-Korsakov and Borodin), discovering a fresh source of inspiration. In 1889, he attended the Exposition Universelle where musicians from throughout the world had gathered to perform. Chinese, Javanese and Vietnamese repertoire was featured—music both exotic and disturbing to the Western ear. Debussy was captivated—particularly with the Javanese gamelan. The music of the East, with its surprising harmonies, dissonances and rhythms, thereafter began to exert influence over Debussy's creative life.

Lyrical and serene, "The Girl with the Flaxen Hair" appears in Debussy's first book of preludes. The work draws its inspiration from a poem by Leconte de Lisle. Of the carefree, simple "Deuxième Arabesque," one of Debussy's earliest compositions, E. Robert Schmitz writes, "Debussy here uses charming musical designs with the same love and subtlety as the Japanese handle flowers."

In producing his music, **Johann Sebastian Bach** was merely doing what was expected of all 18th century *Kapellmeisters*—providing secular and sa-

cred entertainment for the aristocracy. Free flights of creativity, those personal and unfettered expressions of artistic impulse were not yet the composer's province.

Toward the end of his life, Bach concluded simply, "I worked hard." Not for this artist the effusive outpourings of angst and philosophical speculation that would distinguish music's Romantic generation nearly a century later. Given his prodigious output, Bach's modest assessment represents a singular understatement. The compilation of his work by the Bach Gesellschaft required a forty-seven-year effort resulting in sixty weighty volumes!

If Bach viewed his efforts as "work," there is nothing either laborious or labored about his opus. Its exhilarating inventiveness and exuberant polyphony remain a delight to the 20th-century aficionado of both classical and jazz repertoire, while its improvisational spirit explains why Bach enjoys a place of undisputed honor among jazz instrumentalists and composers.

Equally accomplished as composer, conductor, pianist, teacher and public personality, **Leonard Bernstein** led a passionate, flamboyant and, at times, tragic life. Samuel Bernstein, owner of a successful beauty-supply company, had disapproved wholeheartedly of his son's chosen profession and only late in life commented reluctantly, "You don't expect your child to be a Moses, a Maimonides or a Leonard Bernstein."

The son of Russian-Jewish immigrants, Leonard Bernstein exhibited few of the telltale signs of childhood precocity so characteristic of many composers. Neither of Bernstein's parents was musical and the boy's earliest exposures to live performance took place at the synagogue where he attended Saturday *shabbos* services with his father. When Bernstein was eleven, he

arrived home from school to find his Aunt Clara's worn, battered upright in the family's living room where it was being kept in temporary storage. "I made love to it right away," he recalled.

In 1943, while serving as assistant conductor at the New York Philharmonic, Bernstein stepped in to substitute for an ailing Bruno Walter. In spite of the fact that a newsworthy world war was raging, the *New York Times'* front page was filled the morning following Bernstein's debut with praise for the Philharmonic's dazzlingly gifted young maestro. Thus Bernstein's career was firmly launched.

A year earlier, Bernstein's Sonata for Clarinet and Piano had premiered in Boston. Dedicated to the young clarinetist, David Jerome Oppenheim, the sonata received tentative praise from the *Boston Globe*, which duly admired the work's "jazzy, rocking rhythms." Paul Bowles, in a review for the *New York Herald Tribune* was more effusive, noting that the sonata was filled with a "meaty, logical harmony. . . [and] was also alive, tough and integrated."

An eccentric, complex, and moody genius given to mysterious pronouncements ("It's always night or we wouldn't need light") and occasional bouts of reclusiveness, **Thelonious Monk** composed music described admiringly by Orrin Andrews as "basically divided into two categories: difficult and impossible." In the beginning days of his career, Monk's idiosyncratic style of performance met with skepticism. The *Jazz Journal* admitted that Monk "had ideas, but it took fleshier players like Bud Powell to execute them properly." Happily, those days of obscurity were short-lived: Monk went on to enjoy celebrity as one of the founding fathers of modern jazz. David Amram recalls a day in the spring of 1956 when "Monk, Elmo Hope and I went to Cen-

tral Park after staying up all night playing at a jazz session. While I rowed them around the lake in a rented paddle boat, I received my education in what to look for in music and life. 'Listen,' Monk said to Elmo, 'we're moving through the water in 4/4 time and the birds are singing 6/8 to it.' I stopped rowing and listened; I've been listening ever since."

Of "Blue Monk," Lee Jeske writes: "A musician can play a blues and then improvise any which way he wants, but if he's playing 'Blue Monk,' Monk's special aura must inhabit the entire performance."

Throughout his life, saxophonist/composer **Ornette Coleman** has evoked unqualified scorn and fierce allegiance. When he appeared on the Manhattan music scene in the late 1950s and early '60s, Coleman's unorthodoxy immediately created a schism in the music world. Charges of charlatanism were levelled by the venerable likes of such musicians as Miles Davis and Charles Mingus; while others—among them Leonard Bernstein and Gunther Schuller—waxed eloquent on Coleman's far-reaching vision.

Originally influenced by the saxophone style of Charlie "Bird" Parker, Coleman has explored the outermost regions of the avant-garde jazz repertoire. His 1960 recording, *Free Jazz* for double jazz quartet, is a thirty-seven minute group improvisation. Coleman has also performed the Gunther Schuller serial work, *Abstraction*, composed for alto saxophone, string quartet, two double basses, guitar and percussion. Later achievements include *Trinity* for solo violin and *In Honor of NASA and Planetary Soloist* for oboe, English horn, *mukhavina* and string quartet.

"Ramblin'," featured on Coleman's *Change of the Century* recording, sparked heated controversy in traditional jazz circles for its unabashed iconoclasm.

for Mr. Stoltzman; "Ebony," with Woody Herman's Thundering Herd, nominated for a Grammy Award for Best Big Band recording; "Innervoices," featuring two songs with Judy Collins; "Brasil," with guest artist Gary Burton on vibes; "Hark!," Stoltzman's Christmas album, "Dreams," featuring guest artists Bill Douglas, Eddie Gomez, Sypro Gyra's Jeremy Wall, Dave Samuels on vibes, and the Kalmen Opperman Clarinet Choir, and "Visions" his latest release which explores his memories of the music of acclaimed films ranging from "The Piano" and "Schindler's List" to "The Lion King." Stoltzman's next crossover release "Spirits" is due out in June 1996 and features music for the soul from Hildegard Von Bingen to Duke Ellington, from J.S. Bach to Keith Jarrett.

Highlights of the 1995-96 season include the US premiere of the Bernstein Sonata (orchestrated by Sid Ramin) at the Grant Park Festival in Chicago, a celebration of the Hindemith Centennial with the National Symphony Orchestra and on Spanish television, other orchestral engagements throughout North America, Europe, and Japan and crossover concerts at New York's Carnegie Hall, Chicago's Orchestra Hall and at the Disney Development Institute in Orlando.

Bassoonist, pianist and composer **Bill Douglas** has released five albums of his compositions on the Hearts of Space label, the latest of which is entitled "Deep Peace." In 1994, he was named classical composer of the year by SOCAN, Canada's major publishing organization. His compositions have been performed all over the world by major orchestras, choruses, and chamber ensembles. Douglas has been the director of the music department at Naropa Institute in Boulder, Colorado for twenty years. He is also the founder and the director of the Boulder Bassoon Band, which performs everything from big band classics to funk to Renaissance choral music.

Double Bassist **Eddie Gomez** was born in Santurce, Puerto Rico and emigrated with his family to New York as an infant. He began playing bass in the seventh grade as a precocious 12-year-old jazz lover and continued his studies at the High School of Music and Art and The Julliard School, where he also studied classical technique with New York Philharmonic bassist Fred Zimmerman. For eleven years he was the bassist of the Bill Evans Trio and has played, recorded and toured with such jazz greats as Miles Davis, Gerry Mulligan and Chick Corea. His album "Discovery" on Columbia Records marked his recording debut as a leader, and his latest album, "Next Future," was recently released on the Stretch/GRP label. He was named Puerto Rico's "Jazz Musician of the Year" for 1989. In addition to an active performing schedule, Eddie Gomez enjoys his roles as composer and teacher of masterclasses and workshops.

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