

## Program Notes

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Prelude and Fugue: During the early Baroque era, a handful of French composers, including François Couperin, experimented with a concept called "notes inégales." With music notated in straight 8<sup>th</sup> notes, the performer is expected to play them in unequal durations. In jazz terms, this essentially means to swing. Maurice Ravel, a French composer notably influenced by jazz, wrote this fugue and other movements in *Le tombeau de Couperin* to pay homage to French-Baroque keyboard music. By juxtaposing these two pieces into the same combination found in Johann Sebastian Bach's *Well-Tempered Clavier* books, we take advantage of the closely related tonalities of both works, contrast the Baroque and Impressionistic music of France, and manifest qualities relatable to the jazz genre.

Jib Jig: Originally written for a videogame soundtrack, it was reharmonized and its rhythms revamped to fit the jazz idiom. Jigs are often in compound duple meter, but numerous works have adapted into sundry time signatures and tempos. A jig ("gigue" in French and "giga" in Spanish and Italian) is an Irish folk dance that developed in the 16<sup>th</sup> century, and it became the final movement of the Baroque dance suite. Tonight's performance will feature the bodhrán, an Irish frame drum.

Theme and Variations: Wolfgang Amadeus Mozart was known as one of the top improvisers during his day. Such wit is illustrated clearly in this work, whose theme is the melody best known for the lyrics to "Twinkle, Twinkle Little Star." Variations preserve the form and harmonic structure of the theme, while exploring different ways of "remaking" the music; this is done so by differentiating in mood, color, key, meter, rhythm, texture, chord progression, and, especially, melody. Relatable to classical music, jazz players are expected to follow and improvise over charts that outline the chord progression and form of a given melody.

Bagatelle: Just to have some fun with a classical "standard," we have arranged the original harmonic progression of the tune into a 32-bar AABA form and added swing. This rendition was inspired and influenced by Marian McPartland in her *With You in Mind* jazz album.

Habanera: Defined as a slow Cuban dance, the original tune was taken straight out of the opera, just like tunes out of *Porgy and Bess* and *The Threepenny Opera*, and arranged to fit the jazz idiom. In tonight's performance, we will explore numerous Latin-jazz rhythms.

Fantaisie-Improptu: An impromptu is a piece that suggests improvisation. They are typically free in form and written as though it is done in the spirit of the moment; this idea of creating music on the spur of the moment is a key element in jazz improvisation.

Rialto Ripples Rag: Rags' primary features include syncopation and left-hand accompaniment characterized as a four-beat pulse with a single bass note on the first and third beat. Characteristics found in this subgenre of classical music were the predecessor to jazz, particularly the "play" on rhythms and stride piano. "Rialto Ripples" Rag was the first solo piano piece George Gershwin wrote, along with a number of Tin Pan Alley songs that brought him success at an early adult age.

I Got Rhythm: This evening's program will end with a Gershwin standard whose chord pattern is the second-most used in the jazz repertory, next to the blues. It is because of this tune that the term "rhythm changes" was coined. Tonight's solo rendition was inspired by the classically-trained jazz pianist Hiromi Uehara's live performance at an international jazz festival in France.

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