

Spring 2-10-2018

# New York Jazz Repertory Orchestra: Ragtime!

Lehigh University Music Department

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2017-2018 Season  
Baker Hall  
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 LU MusicDept

2018-2-10 JAZZ

Lehigh University Music Department presents

*New York  
Jazz Repertory  
Orchestra*

**RAGTIME!**

**Bill Warfield, *Director***

**Saturday, February 10, 2018**

**8:00 pm**

**Baker Hall**

**Zoellner Arts Center**

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## PROGRAM

*Pasquinade* Louis Moreau Gottshalk  
(1829-1869)

Tim Harrison, *piano*

*Ragtime Selections (to be announced from the stage, including:)*

*Grandpa's Spells* Jelly-Roll Morton  
(1890-1941)

*That's a Plenty* Lew Pollock  
(1895-1946)

*Big Butter and Egg Man* Louis Armstrong  
(1901-1971)

*Someday You'll Be Sorry* Louis Armstrong

*On The Sunny Side of the Street* Jimmy McHugh  
(1894-1969)

*Muskrat Ramble* Kid Ory  
(1886-1973)

Ragtime Band

*Golliwog's Cakewalk* Claude Debussy  
(1862-1918)

Ragtime Brass Quintet

*Ragtime Suite* Arthur Frackenpohl  
(b. 1924)

Ragtime Brass Quintet

*Selected Rags for Piano* William Bolcom  
(b. 1938)

Cecilia Coleman, *piano*

*Ragtime for 11 Instruments* Igor Stravinsky  
(1882-1971)

Ragtime Chamber Orchestra

## **PERSONNEL**

### **PIANO SOLOISTS:**

Tim Harrison (Gottshalk), Cecilia Coleman (Bolcom)

### **RAGTIME BAND:**

Bill Warfield - *trumpet*

Dave Riekenberg - *woodwinds*

Tim Sessions - *trombone*

Mike Kruehn - *banjo*

Bob DeVos - *guitar*

Tim Harrison - *piano*

Mark Wade - *bass*

Scott Neumann - *drums*

### **RAGTIME BRASS QUINTET:**

Amanda Cortezzo - *trumpet*

Bill Warfield - *trumpet*

Lynn Caron - *French horn*

Tim Sessions - *trombone*

Sam Burtis - *tuba*

### **RAGTIME CHAMBER ENSEMBLE**

Edwin Gonzales - *conductor*

Robin Kani - *flute*

Karen Dannessa - *clarinet in A*

Lynn Caron - *French horn*

Amanda Cortezzo - *Bb trumpet*

Sam Burtis - *trombone*

Steve Mathiesen - *percussion*

Cecilia Coleman - *cymbalum (piano)*

Audrey Lo - *violin 1*

Lisa Tipton - *violin 2*

Gabriela Rengel-Rohdin - *viola*

Mark Wade - *bass*

A dynamic and innovative composer, bandleader and trumpeter, Hell's Kitchen Funk Orchestra Director **Bill Warfield** has energized audiences, performers and writers for more than four decades. Warfield recently released two highly regarded recordings including *Mercy Mercy Mercy*, recorded on the BluJazz label by the Hell's Kitchen Funk Orchestra in 2015 and *Trumpet Story* with Randy Brecker on Planet Arts Records, recorded in 2014. These recordings are a celebration of the composer's formative musical experiences, and *Mercy, Mercy, Mercy* was named *Downbeat* Editor's Pick of the Month in August 2015. The two groups perform Jazz selections based on the genres of funk, Latin Jazz, and Hard Bop, all arranged by Warfield.

He holds an M.M. in Jazz Commercial Trumpet Performance from the Manhattan School of Music where he received the William H. Borden Award for Outstanding Accomplishment in Jazz/Commercial Music, The Carmine Caruso Award for Outstanding Musicality and Trumpet Performance and the Maynard Ferguson Scholarship. In 1990 he participated in the BMI Jazz Composers Workshop, directed by Bob Brookmeyer and Manny Albam.

In addition to *Mercy, Mercy, Mercy* and *Trumpet Story*, his recordings include *Song of Storyville*, (2001 unreleased), *Hard Bop*, 2003, *Sambra*, 2005, and *A Faceless Place*, 2006, all on Laurel Hill Records. He also recorded *A Window that Shows Me the Moon* (2012) on Planet Arts Network.

Bill's recent work also includes collaborations with Jazz/Funk/Blues vocalist Nicole Henry. In addition to his professional schedule, Bill directs the Jazz program at Lehigh University, directs the New York Jazz Repertory Ensemble, The New York Jazz Octet and the Hell's Kitchen Funk Orchestra. He appears regularly at Iridium, Dizzy's Jazz Club in NYC, The Garage and many other clubs in the greater New York area. He frequently performs and teaches in Europe in addition to writing commissioned works for various conservatories and radio orchestra around the world.

Bill's varied career as a player has led to associations with artists as varied as Sonny Stitt, Paul Anka, The Baltimore Symphony Orchestra, Mel Torme, The Spinners, Sheila Jordan, Jon Faddis, The Gil Evans Orchestra, Mel Lewis, Ornette Coleman, Lester Bowie, Lee Konitz, The Yellow Jackets, Don Braden, Eddie Palmieri, Buddy DeFranco, Randy Brecker and The Berlin Radio Orchestra among many others. Bill is listed in the *Biographical Encyclopedia of Jazz* by Ira Gitler and Leonard Feather and the online Biographical Jazz listings by Lewis Porter.

## ***Program Notes***

### ***Pasquinade, Louis Moreau Gottschalk***

Louis Moreau Gottschalk was a nineteenth-century composer and pianist from New Orleans. He is best known as a virtuoso performer of his own romantic piano works. At an early age, he was recognized as a piano prodigy by the New Orleans bourgeois establishment. In the 1860s, Gottschalk was known as the best pianist in the New World.

“Pasquinade,” meaning lampoon, was one of Gottschalk’s final works. He wrote it in Rio de Janeiro in 1869. Although it was initially published in Rio, it became popular in the United States shortly after Gottschalk’s death. The piece is highly syncopated, short, and entertaining. In the opening section of the piece, the main theme is stated followed by a section anticipating ragtime. “Pasquinade” was very popular at the turn of the century and was particularly loved by John Philip Sousa and his band.

### ***“Grandpa’s Spells,” Jelly Roll Morton***

Born in 1890 in New Orleans, Jelly Roll Morton was one of the first great composers and piano players of jazz. Jelly Roll often referred to himself as the “originator of jazz”. His recordings in the mid-1920s with his band, Red Hot Peppers, deeply influenced the course of New Orleans style jazz. As an important transitional figure between ragtime and jazz piano styles, Jelly Roll was a pivotal innovator in early jazz. He is also recognized as one of jazz’s first arrangers: his arrangements demonstrate that a genre rooted in improvisation can retain its characteristics and spirit when notated.

“Grandpa’s Spells” was originally recorded as a piano rag solo in 1923 and released in 1924. In 1926, Jelly Roll created an arrangement of the tune for his band, Red Hot Peppers. In



typical rag form, the piece has three 16-bar strains, with the third strain modulating up a fourth. The piece also highlights Jelly Roll's ability to arrange a three-minute piece in which the instrumental combinations perfectly complement the composition.

### **"That's a Plenty," Lew Pollack/Ray Gilbert**

Considered a jazz standard, "That's a Plenty" was originally a ragtime piano composition by Ray Gilbert. Although the composition originally started out as a rag, it is more commonly known as a staple of standard Dixieland jazz repertoire. "That's a Plenty" was originally recorded in 1917 by Princes Band. The New Orleans Rhythm Kings recorded their rendition of the piece in 1923.

Lew Pollack (1895-1946) was an active composer during the 1920s and 1930s. Born in New York City, some of his most well-known songs include "Charmaine," "Miss Annabelle Lee," and "At the Codfish Ball." Ray Gilbert (1912-1976) is best known for writing the lyrics to "Zip-a-Dee-Doo-Dah." Gilbert wrote the lyrics to "That's a Plenty" in 1949.

Notable recordings of "That's a Plenty" include versions by Freddy Martin and His Orchestra, Albert Nicholas, and a 1952 vocal version by Bing Crosby and Connee Boswell. Many vocal recordings exist of "That's a Plenty;" however, it is more often performed as an instrumental version.

### **"Big Butter and Egg Man," Louis Armstrong and Percy Venable**

"Big Butter and Egg Man" is a 1926 jazz piece written by Percy Venable and performed by Louise Armstrong (1901-1971) and his Hot Five. The term "Big Butter and Egg Man" is 1920s slang for a "wealthy, unsophisticated man who spends money freely." A Broadway play in 1925 sharing the same

name was most likely the inspiration for the name of the song. Recorded in Chicago in 1926, the piece features joyous New Orleans sounds with a 32-bar ensemble jam.

Percy Venable was a record producer and wrote the song for Louis Armstrong and singer May Alix. Although Armstrong approached the song in different ways over many decades, his 1926 recording is considered one of his most highly-acclaimed performances. May Alix (1902-1983) was an American cabaret and jazz vocalist. Her recording from 1926 became Armstrong's first jazz chart hit. In this recording, Armstrong comes off as a confident soloist. The piece is often played by Dixieland bands and is considered a jazz standard.

### **“Someday You’ll Be Sorry,” Louis Armstrong**

Originally recorded in 1947 by Louis Armstrong and his All-Stars, “Someday You’ll Be Sorry” features a beautiful and straightforward horn melody with clear support from the rhythm section. The original version of this song can be found on “Falling in Love with Louis Armstrong” from a series by RCA. This album focuses on romantic highlights from classic big-band, swing, and jazz artists. The piece sounds like a ballad, but with a walking swing. The vocal is heartfelt and doesn't include any joking or scatting.

Armstrong, one of the most influential figures in jazz, enjoyed telling stories about writing this song. He claims that he thought of the song while he was somewhere in North or South Dakota. It was cold, and thoughts kept running through his mind, even while he was sleeping. The melody to what became “Someday” seemed to him to be the theme to a musical comedy, which kept running through his head. He claimed that after waking up the next day, he quickly wrote down the song, and everyone loved it. He also mentioned that the lyrics were written with his third wife, Alpha Smith, in mind.

## **“On The Sunny Side of the Street,” McHugh/Fields**

“On the Sunny Side of the Street” is a jazz standard most notably performed by Louis Armstrong. It was introduced in the Broadway musical *International Revue* by Lew Leslie in 1930. Jimmy McHugh and Dorothy Fields are credited with the music and the lyrics, respectively. Jimmy McHugh (1894-1969) is considered one of the most prolific songwriters from the 1920s to the 1950s and other songs written by McHugh were recorded by artists such as Bing Crosby, Ella Fitzgerald, Judy Garland, and Billie Holiday. Dorothy Fields (1905-1974) wrote over 400 songs for Broadway musicals and films. “On the Sunny Side of the Street” is one of her most well-known pieces.

This piece is catchy and memorable, with a wide range; the melody seems to bounce all over the place. The initial motif consists of three upward steps and an upward skip of a third, followed by an upward leap of a sixth; it then tumbles downward in descending seconds and thirds. Other notable recordings of this song include performances by Ella Fitzgerald, Benny Goodman, and Lester Young.

## **“Muskrat Ramble,” Kid Ory**

“Muskrat Ramble” is a jazz composition written by Kid Ory in 1921 and recorded by Louis Armstrong and his Hot Five in 1926. The original tune begins with a 32-bar ensemble section followed by 16-bar solos for trombone, cornet, and clarinet. Another 32 bars are then played by the ensemble, followed by a two-bar trombone tag. The trombone tag is almost always copied in performances. In the solo sections, the three-part counterpoint is typical of 1920s New Orleans bands.

Kid Ory (1886-1973) was a trombonist and bandleader from Louisiana. He was one of the most influential trombonists of early jazz. Louis Armstrong claimed to have written the

himself, and that Ory only named the song. Sidney Bechet said the tune was already popular in New Orleans, performed as early as the Buddy Bolden era and known as "The Old Cow Died and the Old Man Cried." Due to a misprint, the song was titled "Muskrat Ramble" in its initial release. "Muskrat Ramble" continued to pop up as a hit record in the 1950s and 1960s.

### **"Golliwog's Cakewalk," Claude Debussy**

In France during the early 1900s, Claude Debussy was one of the few classical composers to be influenced by ragtime music. "Golliwog's Cakewalk" is the sixth and last piece in a set of piano pieces called *Children's Corner*. Syncopation characteristic of ragtime as well as the "two step" style in the left hand give this piece a lively character.

*Children's Corner* was published in 1908 and was given its world premiere in Paris. A typical performance of the entire suite takes about 15 minutes. It is dedicated to Debussy's daughter, who was three years old at the time. When this piece was composed, the cakewalk was a dance where the dancer with the most elaborate steps "took the cake," winning the prize. "Golliwoggs" were doll characters created by Florence Kate Upton for children's books in 1895. In the modern era, however, both the dolls and the word itself are widely considered offensive racial caricatures, part of blackface minstrel tropes of the past.

### **Ragtime Suite, Arthur Frackenpohl**

Frackenpohl is an American composer who holds degrees from Eastman School of Music and McGill University. He has been awarded numerous grants and fellowships for compositions over the years, and has published over 250 instrumental and choral compositions and arrangements.

Saxophone Quartet arranged by Arthur Frackenpohl. The first rag, "Pan-Am Rag," was written by Tom Turpin in 1901. "Something Doing," the second rag, was written in 1903 by Scott Joplin, in collaboration with other composers. The last rag, "The Cascades," was also written by Joplin in 1904.

### ***Three Rags* - William Bolcom**

William Bolcom is an American pianist and composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. Between 1973 and 2008, Bolcom was on the faculty of the University of Michigan's School of Music. Bolcom won the Pulitzer Prize for Music in 1988, as well as four Grammys in 2005. Among his musical accomplishments as a pianist was his leading role in the academic revival of American ragtime in the late 1960s and early 1970s.

The suite *Three Rags* consists of three movements: "Poltergeist," "Graceful Ghost," and "Incineratorag." The piece was originally written for piano, but was also arranged for string quartet in 1989. "Poltergeist," the first rag, evokes an ominous mood. In the original piano version, it is played in the key of B-flat. "Graceful Ghost," the second movement, has a nostalgic, slightly melancholy character. The sprightly "Incineratorag" movement is a fun ending to the three-part rag.

### ***Ragtime for 11 Instruments*, Igor Stravinsky**

Considered one of the most influential composers of the 20<sup>th</sup> century, Igor Stravinsky was a Russian-born composer, pianist, and conductor. At the time this piece was written, Stravinsky had emigrated to France and heard the new sounds of American jazz combos performing in Europe. His knowledge of jazz was mostly limited to scores brought to him from the United States, but he was eager to experiment

with this new style. In Ragtime, the listener can hear elements from Stravinsky's early Russian period as well as rhythmic and harmonic fragments from American ragtime jazz style.

*Ragtime* roughly dates back to 1918-1919 and is scored for a small chamber orchestra of 11 instruments: flute, clarinet, two horns, trombone, bass drum, snare drum, side drum, cymbals, two violins, viola, and double bass. The piece is an extension of the ragtime section in *A Soldier's Tale* by Stravinsky. In this five-minute piece, the syncopations of ragtime music are set against a regular 4/4 meter. However, the constant meter in this piece is used deliberately by the composer to contrast with the pervasive syncopations. This piece was often used as a dance piece, and was later arranged for piano.

—Notes compiled by Casey Snyder, '18

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