

Floyd Williams & JANUS

Old Wine, New Bottles

Music of:

Morton Gould

Leonard Cohen

Guillaume de Machaut

Josquin des Prez

Gustavo Beytelmann

Old Wine, New Bottles

Floyd
Williams
&
JANUS

Benny's Gig (1972) *Morton Gould*

8 Duos for clarinet and double bass

- 1 slow and nostalgic 2'16"
- 2 brisk, with drive 0'36"
- 3 very slow and hesitant 1'48"
- 4 brisk 0'59"
- 5 slowly 1'46"
- 6 Calypso Serenade 1'53"
- 7 lazily moving 1'16"
- 8 jaunty 2'00"

9 **Phyton le Mervilleus Serpent** *Guillaume de Machaut* 2'55"

10 **Famous Blue Raincoat** *Leonard Cohen* 5'08"

11 **Mille Regretz** *Josquin Des Prez* 1'51"

12 **Hallelujah** *Leonard Cohen* 4'53"

Blue Jeans (an assortment of blues and "things") *Wm Thomas McKinley*

- 13 Drone 2'57"
- 14 Vamp 2'31"
- 15 Tango 3'48"
- 16 To Bird 2'42"

17 **Browning** *Elway Bevin* 3'21"

18 **Sit Fast** *Christopher Tye* 5'48"

19 **A Nightingale Sang in Berkeley Square** *Maschwitz, Sherwin and Strachey* 7'00"

20 **Logic in Transit** *Khai-Wei Choong* 4'50"

8 Aires autour du Tango *Gustavo Beytelmann*

- 21 no. 4 3'08"
- 22 no. 6 2'23"
- 23 no. 8 1'36"

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This recording is a result of a concert organised as part of the staff concert series at Queensland Conservatorium-Griffith University in April, 2008.

The original premise was to illustrate the cross fertilisation of folk/popular and jazz genres that occur in classical music and to play early music (14th- 16th centuries) on modern instruments without regard for any “purist” concerns.

This approach was also used for the songs of Leonard Cohen where they were arranged by the very talented Jonathan Henderson for a chamber music ensemble. This was taken further by the songs being sung in a manner closer to art song or lieder. I also thought it would be interesting to juxtapose the Cohen songs

with earlier songs by Machaut and Josquin in order to emphasise what they have in common as regards the concerns expressed in the texts (the pain of love, jealousy, and betrayal).

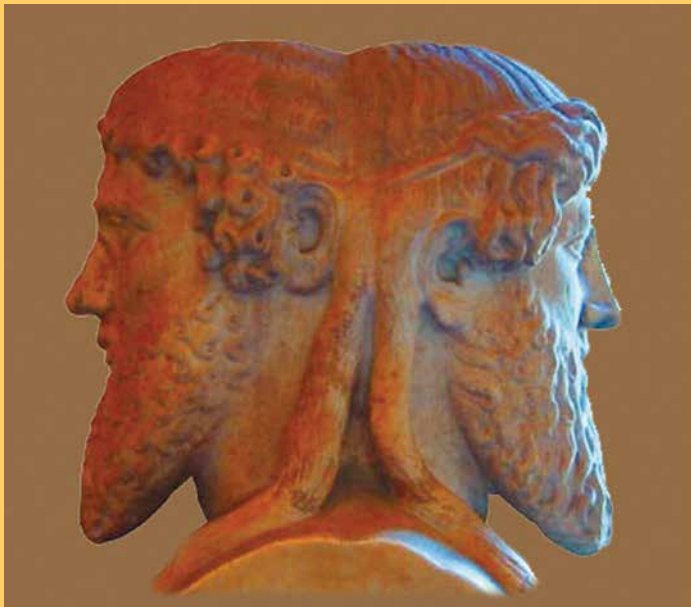
Mitchell Leigh’s improvisations between the old and the new serve brilliantly as a transition to each of the Cohen songs.

Also, I think early music from the 14th to 16th century can sound very effective on modern instruments which preserve and honour the music’s melodic and especially its rhythmic impact. This has long been a practice in the performance of J.S. Bach’s music which can now be heard on anything from a grand piano to a brass quintet.

A number of works show the importance of jazz influence in the 20th century. In Khai-Wei Choong’s *Logic in Transit* we hear a very unusual rendering of *A Nightingale Sang in Berkeley Square* by Eric Maschwitz and music by Manning Sherwin and Jack Strachey. This is preceded by John Stefulj and Pat Marchisella’s version of the song. Their imaginative improvisation will further enhance the listener’s appreciation of Choong’s version for bass clarinet and piano.

Finally, we close with a dance form: Gustavo Beytelmann’s *Airs au tour du Tango*.

– Floyd Williams, August 2009



JANUS

an ancient god of Rome considered among the most important in their pantheon.

He is always represented as having two faces, one pointing to the past and the other to the future. He was the guardian of doorways and corridors and was frequently used to symbolize change and transitions such as the progression of past to future, of one condition to another. The month of January takes its name from Janus.

These aspects suggested using his name for the ensemble on this CD.

THE COMPOSERS AND THEIR MUSIC

Morton Gould (1913-1996)

Gould was an American composer/conductor who, throughout his career, managed to blur the lines between concert and popular music.

His talent was developed even as a small child. He was fascinated by his family's player-piano and would imitate the motion with his fingers to the extent that on Armistice Day, 1918, he reproduced the tune of *Stars and Stripes Forever* without a mistake.

In a long and varied career, he composed for Broadway, the movies, the ballet stage and television. In 2005, he was honoured by the National Academy of Recording Arts and Sciences with a Lifetime Achievement award. He won a Grammy in the 60s for his recording of Charles Ives' *Symphony No. 1* with the Chicago Symphony Orchestra and in 1994, at the age of 80, he won the Pulitzer Prize with his *Stringmusic*, a 30 minute work commissioned by the National Symphony Orchestra.

"I have always been and still am stimulated by the vernacular, by the sound of spirituals, jazz and the like, he once said. "Although I might venture into more complicated abstractions, there is always present in one form or another at least a residue of those elements."

Benny's Gig (1962) is among some of Gould's most overtly jazz-inspired music. This is not surprising given the fact that it was written for his friend, Benny

Goodman. It was composed for the occasion of Goodman's 1962 tour of the Soviet Union. Later, he added the eighth duo in celebration of his friend's 70th birthday in 1979. In the score he says:

Dear Benny,

What does one do for a special long time friend and super-colleague on a special birthday? Had you turned 70 before inflation a special gift worthy of this event would have been the answer. But under the circumstances, and as the last of the small spenders, I thought and thought and I finally decided to write you a piece – on 2 staves no less!

To quote you, 'It aint Sweet Georgia Brown' – but it does signify my affection, friendship and admiration for you. I hope it pleases you – and even if it doesn't you are stuck with it, and it's not returnable.

After all-how many Benny Goodmans are there, at any age-or in any age. Be well, be happy, keep playing.

Congratulations. Morton

Leonard Cohen (1934 -) arr Jonathan Henderson

Leonard Cohen is so well-known as one of the finest singer/songwriters in popular music that it would be superfluous to include his biography here.

For those listeners who are new to his music go to:

www.leonardcohenfiles.com

The two songs on the CD are probably his best-known. Cohen's concerns regarding love, betrayal and friendship connect well with the Machaut and Josquin songs. Machaut, like Cohen, was a well-regarded poet.

Guillaume de Machaut (1300-77)

Machaut was a noted poet-musician of the Ars Nova period in French music. He is sometimes referred to as the first "great" composer in Western history and was the first to order his works in a way that we now refer to as "collected works of..."

His *Notre Dame Mass* is considered the first complete setting of the mass by one composer. His ballade *Phyton Le Mervilleus Serpent* typifies his increased awareness of tonality and the use of unifying rhythmic motifs. The three parts (tenor, cantus and contratenor) are quite independent and change positions in relation to which is uppermost at any particular point in the song.

The text compares the seven heads of Phyton with the seven torments of love which can disarm one's will and reason.

*Phyton the wondrous serpent
That Phebus with his arrow killed
Had the length of an acre
As Ovid described it
But never did a man see a serpent
So wicked, cruel, nor so fierce,
As the serpent which leads me
astray,
When I seek mercy from my lady.*

Josquin Des Prez (c. 1440-1521)

Josquin was a French composer who excelled in all branches of composition and was the most sought-after composer in Europe. He was noted for capturing in his music the spirit of the words and avoided any rigidity of formal construction, especially in his secular music, such as *Mille Regretz*. The generous use of imitation is always

evident with voices intertwined.

He spent his middle years in Italy, and then returned to Burgundy for the remainder of his life. *Mille Regretz* was one of his most famous chanson and some of its musical material was widely used as the basis for the polyphonic works of other composers.

*A thousand pities I must leave you
thus, and tear myself away from your
dear face.*

*In pain and sad despair I dimly feel
the measured span of my half-hearted
days.*

William Thomas McKinley (1938 -)

McKinley's interest in music was demonstrated at the age of three when he was listening to the famous dance bands of the era and he played along with spoons and sticks. His first music lessons began at the age of five (drums). Later, he switched to piano. During all this he was developing his gift for improvisation and joined the musician's union when he was 12.

After his graduation from Carnegie Tech he attended The Boston Symphony's summer music festival, Tanglewood and studied composition with Aaron Copland, Lukas Foss and Gunther Schuller.

After being awarded the combined Masters/DMA degree from Yale he began his teaching career at the University of Chicago (1969-73).

He then was offered a position at the New England Conservatory in Boston. He remained there until the 1990s when he left to compose full-time and founded the Master Music Collective which specialises in recording the works of up-and-coming young composers.

He has been kept busy over the years with an enormous number of commissions from many famous orchestras and performers. He is also a notable jazz pianist and has played with Chico Hamilton, Sonny Stitt, Clark Terry, John Scofield and many others.

Blue Jeans (an assortment of blues and 'things' for clarinet and piano) was commissioned by Floyd Williams (1991) and is dedicated to his wife, Brenda. McKinley's background enables him to capture the improvisatory feel of jazz, even though all the music is wholly notated.

Elway Bevin (c.1554-1638)

Bevin was a Welsh organist, composer and theorist. His principal works were for the church. His main theoretical work *Briefe and Short Instructions in the Art of Musicke* (1631) was written near the end of his life. Canonic writing is featured in this treatise as well as in his music.

Nowadays, he is best remembered for his three-part setting of the popular song *Browning* also known as *The Leaves be Green*.

Christopher Tye (1505-1572)

Tye was a choirboy and lay clerk at King's College, Cambridge and completed his B.Mus there. In 1543 he became choirmaster at Ely Cathedral and remained there for 17 years. He received his D.Mus in 1545 and was also a member of the Chapel Royal possibly on a part-time basis.

He is best known for his sacred music, but also composed a number of

instrumental works based on a melody from a mass by John Taverner. These pieces were called *In Nomine*.

Sit Fast is not a part of this particular genre which became fashionable for a time. The title likely has a connection with the couplet which appears at the end of the score:

*Singe ye trew & care not,
for I am trew feare not.*

This short verse obviously refers to the unusual rhythmic complexity of the music. The metre in one or two of the three parts is set against a different metre in the remaining part, for example, 2/2 versus 9/8. This is the sort of rhythmic device usually associated with composers in the 20th c. like Charles Ives and Elliott Carter.

Khai-Wei Choong

is a web designer and web administrator, teacher, writer, editor, translator (English, Chinese and Malay), proof-reader, composer, arranger, sound reinforcer/engineer and jewellery designer. He has several degrees from Griffith University and University of Qld.

Khai-Wei Choong enjoys a very large and diverse range of sound and music straddling different eras, styles, situations, cultures and species – essentially the exemplary and/or the meaningful in any genre, including those of nonhumans (plants, animals and aliens) and those generated in/by the environment, landscape, soundscape, nature and cosmos.

*Logic in Transit for bass clarinet
(or alto saxophone) and piano (1996)
was originally premiered during a full
two-part concert organised by*

Khai-Wei Choong featuring his compositions at the Queensland Conservatorium of Music, Griffith University, and also at the 1997 Australasian Clarinet and Saxophone Conference. Floyd Williams was the clarinettist on both occasions.

The composition can be interpreted as a concise work inspired by avant-garde or free jazz. The music has a highly theatrical and developmental character enlivened by varied exploration of gestures, phrasings, articulations, dissonances, rhythms, textures, registers and dynamics in both instruments. The entire range of the bass clarinet is used. In contrast, only five octaves (C to c4) of the piano are called for. Apart from the five-note chord in bar 57, the pianist only ever plays between one to four notes at any moment. And pedalling is entirely at the pianist's discretion, with optional consultation or negotiation with the clarinettist.

Both instruments being infused with their own distinctive characters notwithstanding, they wait for, tease, imitate, build on, frolic with, diverge from and synchronise with each other freely, unexpectedly and multitudinously, as if some species of communicative logic are in fluid transit between the soloists.

– Khai-Wei Choong

Gustavo Beytelmann (1945 -)

Gustavo Beytelmann was born in Venado Tuerto, Argentina, into a music-loving family. He learned to play the piano at a very early age, accompanying his

father, a talented violinist, at family celebrations.

At the age of 13, he joined the dance orchestra where his father played and soon acquired the skills of a professional player of tango and other kinds of dance music.

With this experience behind him he decided to dedicate his life to music. He studied composition at university level in Argentina and began his professional career there. In 1976 he moved to Paris and in 1977 he was invited by Astor Piazzolla to join his European tour.

He has composed music for radio, television and the cinema. He is currently Director of the Tango department at the Rotterdam Conservatory and in 2008 he was composer in residence at the Salzburg Festival.

8 Aires autour du Tango is written for saxophone or clarinet and here we present nos. 4, 6, and 8. This is concert music “about and around” the tango. In this it may be compared to Chopin’s use of dance in his piano works. The atmosphere and feel of tango is never far away, but the music is not constrained by a steady beat which the dance requires.

In this way it resembles his colleague Piazzolla’s music. It’s meant to be enjoyed for itself rather than its utility.

Floyd Williams, clarinet and bass clarinet

Floyd Williams is Senior Lecturer in Clarinet at the Queensland Conservatorium Griffith University. He retired from the full time position in 2006, but continues to teach and perform as a member of the part-time staff.

He has recorded for Move Records,



Custom Fidelity, Crystal Records, ABC Classics, Jade Records and Vox Australis. His former students occupy positions in several major symphony orchestras in

Australia and New Zealand. Mr. Williams’ principal teachers were Harold Wright (Boston Symphony Orchestra), Robert McGinnis (New York Philharmonic) and Richard Waller (Cincinnati Symphony Orchestra).

In recent years he has performed and taught in Shanghai, Hong Kong, Beijing, Hanoi, Europe and the United States and has been guest lecturer and recitalist at Indiana University (USA), the Royal Northern College of Music (UK), National Conservatory, Hanoi and the Rotterdam Conservatory. He has been a regular guest at the Shanghai Conservatory of Music in recent years, and presented a recital and several masterclasses at the Shanghai International Clarinet Festival in 2003. He presented a recital of Australian music at the 2007 ClarinetFest in Vancouver.

Floyd is Founding Editor of Australian Clarinet and Saxophone magazine, and was Conference Director for the 1991, 1997 and 2002 Australasian Clarinet and Saxophone Conferences. He is also vice-president of the Queensland Clarinet and Saxophone Society and Australian liaison for the International Clarinet Association.

Mitchell Leigh, piano

Mitchell Leigh is a graduate of both the Queensland Conservatorium of Music and the University of British Columbia in Canada, where he completed a degree in piano performance in 1988. His teachers were Max Olding in Brisbane and Robert Silverman in Canada.

Mitchell has established a national reputation as a performer, mainly in the area of accompaniment and chamber music. He has worked with many of Australia's finest instrumentalists and has also toured and appeared in recital with many international artists. He has accompanied at numerous conferences and festivals throughout Australia. Currently he is a staff member of the Queensland Conservatorium Griffith University.

Although better known as an accompanist and chamber musician, Mitchell still performs in a solo capacity on occasion. He has been a prizewinner in numerous national piano competitions.

In his spare time he composes music, some of which has been performed and recorded.

Pat Marchisella, double bass

Pat studied with Michael Morgan (former Principal Double Bass of the New York Metropolitan Opera Orchestra and the Seattle Symphony Orchestra) at the



Queensland Conservatorium of Music, where he was the university's first ever double bass student to be accepted into and graduate with a Master of Music Studies degree. Via a Brisbane City Council Lord Mayor's Young and Emerging Artist Fellowship, Pat completed intensive post-tertiary study in double bass with Professor Paul Ellison (Rice University, Houston). Performing with The Queensland Orchestra since 2001, Pat was chosen by TQO to accompany Nigel Kennedy (in the Nigel Kennedy Quintet) for the 2004 Energex Brisbane Festival. Pat is also involved with many of Australia's well known chamber music festivals, having appeared as Principal Bass of the Bangalow Chamber Music Festival Orchestra, and at the Camden Haven Music Festival. He is a regular tutor at USQ's MacGregor Summer School and Southern Cross Soloists' SunWater Winter Music School.

Also a professional jazz bassist, Pat was awarded the James Morrison National Jazz Scholarship in 2000, and in September 2007, premiered James Morrison's *Concerto for Double Bass* with the Queensland Conservatorium Symphony Orchestra in a live recording.

As a member of internationally acclaimed Brisbane based contemporary music trio, Misinterpretato, Pat has performed at Hokkaido's Kutchan Festival (2006) and at Cannes' MIDEM Convention (2009), and can be heard on the trio's album *Variations* (2007).

Gregory Massingham, tenor

Gregory Massingham is one of Australia's most experienced singers and music educators. Following postgraduate study at London's Guildhall School of Music and Drama and with the distinguished tenor Sir Peter Pears, Mr Massingham returned to Australia to take up a position at the Queensland Conservatorium, where he is now Head of Opera.

In addition to his academic commitments, Mr Massingham maintains a busy performance schedule chiefly as a concert artist. In particular, his performances as the Evangelist in the *Bach Passions* and his interpretation of the works of Benjamin Britten have been highly acclaimed. He appears regularly as tenor soloist with all the major orchestras and Choral Societies in the country and has performed under such distinguished conductors as Sir David Willcocks, Sir Charles Mackerras, Stanislaw Skrowaczewski, Gunther Schuller, Bruno Weil and Jane Glover.



Patricia Pollett, viola

Patricia Pollett is one of Australia's leading string players. A graduate of the University of Adelaide, she has received numerous awards, including a Churchill Fellowship and an Australia Council International Study Grant. She studied with Peter Schidlöf of the Amadeus



Quartet and at the Royal College of Music in London, and with Bruno Giuranna at the Hochschule der Kunst in Berlin. She has extensive international performance experience,

particularly as violist with the Italian string ensemble *I Solisti Veneti*, and was a founding member of the contemporary ensemble Perihelion, resident at the University of Queensland.

Patricia is an advocate of new music for the viola, and has commissioned, performed and recorded several new solo works by leading Australian composers. She was honoured for this work in 2004 with an APRA Australian Music Centre Classical Music Award for the Most Distinguished Contribution to the Presentation of Australian Composition by an Individual.

Patricia is active as a recitalist, soloist and chamber musician in concerts and broadcasts throughout Australia. Patricia is an Associate Professor at the University of Queensland where she is Director of Performance Studies at the School of Music.

John Stefulj, alto saxophone

John has composed, arranged, performed, recorded, researched and taught with artists throughout Australia as a professional multi-instrumentalist and educator since the 1980s. His work continues within and across a variety of contemporary, traditional and indigenous



musics as part of his lifelong commitment to cultural enhancement throughout communities, including activities in ensembles,

recordings, clinics and festivals. Through primary, secondary and tertiary level teaching, John has shared his experiences from a broad range of music and associated environments, and similarly, he finds teaching to be integral to his sense of creativity and contribution in performance. John realises his enthusiasm towards composed and improvised music by blending both approaches comfortably, which has led him to experiment in many acoustic and electronic mediums, permitting him the enjoyment of a broadening media base through involvement in a range of educational, theatre, film, television, radio, street performance, multimedia environments and other art forms.

Instrumentarium:

Clarinets: Selmer Recital (1995), bass clarinet, Selmer (1984)
Viola: W. Robertson Collins (Adelaide, SA 1965)
Piano: Shigeru-Kawai
Double Bass: Hawkes (London) c. 1890
Saxophone: Keilwerth SX 90

Recording Information

In general, only AB omni-directional pairs were used with occasional spot mics.
Microphones: Neumann M150 Tube Pair, DPA 4006TL Pair, Schoeps CMC5/MK4
Preamplification: AMEK 9098, Hux Electronics Custom
Analog Mixer: Hux Electronics Custom
Recorders: Nagra V, TC Electronic SK48
 All recording at 96kHz/24bit
Recording, Editing and Mastering: David Spearritt
Producer: Floyd Williams

Acknowledgements:

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