

The background is a complex abstract composition. It features a dark purple and blue area on the left, transitioning into a bright pink and red area at the top right. A large, pale yellow area occupies the bottom right. Overlaid on these color fields are various musical notations, including red and blue staves with notes and beams. There are also some dark, irregular shapes that look like ink splatters or abstract figures.

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*sound*

**GUNTHER SCHULLER: JOURNEY INTO JAZZ**

VARIANTS | CONCERTINO

# GUNTHER SCHULLER b. 1925

VARIANTS FOR JAZZ QUARTET AND ORCHESTRA

JOURNEY INTO JAZZ

CONCERTINO FOR JAZZ QUARTET AND ORCHESTRA

## BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

## VARIANTS FOR JAZZ QUARTET AND ORCHESTRA (1964)

Tom Beckham—vibes, Tim Ray—piano,  
Edwin Schuller—bass, George Schuller—drums

- [1] Introduction 3:02
- [2] Variant I 2:08
- [3] Variant II 2:19
- [4] Variant III 2:12
- [5] Variant IV 2:35
- [6] Variant V 1:46
- [7] Finale 4:36

## [8] JOURNEY INTO JAZZ (1962) 20:33

Gunther Schuller—narrator, David Ballou—trumpet,  
Matt Darriau—alto saxophone, Jason Hunter—tenor saxophone,  
Edwin Schuller—bass, George Schuller—drums

## CONCERTINO FOR JAZZ QUARTET AND ORCHESTRA (1959)

Tom Beckham—vibes, Bruce Barth—piano,  
Edwin Schuller—bass, George Schuller—drums

- [9] I. Slow 6:35
- [10] II. Passacaglia 6:51
- [11] III. — 5:39

**TOTAL** 58:16

**By Gunther Schuller**

The three works recorded herewith belong to a genre of music known as “Third Stream,” a style, a concept, conceived in the late 1950’s which sought to bring together the two mainstream musics of the time: jazz and classical. It was a time when these two quite different musical languages were still living in totally separate worlds. I happen to have coined the term “Third Stream” in a lecture given at Brandeis University in connection with a jazz festival presented there in 1957. Very active for already more than a decade as a composer, performer, and writer/critic in both stylistic arenas, I began to suggest that there really were more commonalities between the two musical idioms than dissimilarities, and that it was high-time that a rapprochement between the two musical-linguistic concepts be initiated. I reminded listeners that earlier, in the 1920’s, there had already been a kind of coming together of the two musics, when hundreds of composers, primarily classically oriented, both in America and Europe, became intensely fascinated with the then brand-new music called “jazz,” incorporating with greatly varying degrees of success stylistic characteristics of jazz in their own music. However, a true fusion of jazz and classical concepts and techniques never was achieved at that time, mainly because on both sides of the Atlantic all those composers, with arguably one exception, were unable to capture the largely improvisational nature of jazz in their written, fully notated works; also because the performances and recordings of all those proto-thirdstream compositions were left in the hands of classical musicians, who could neither improvise nor capture the swing and spontaneous, more elastic freed-up rhythmic language of jazz. (The one exception, by the way, was the French composer Darius Milhaud and his masterful *Création du Monde*.)

The movement was short-lived, abandoned rather abruptly in the early 1930's. Now forward twenty years. I felt that by mid-century not only had enough time passed to bring about a great understanding and respect for each other's musics on both sides of the stylistic fence, but that it was also now high-time to bring improvisation, the heart and soul of jazz, into the creative equation. In the intervening years since 1920's jazz, musicians had almost all learned to read (and write) music; and on the other side, more and more classical musicians had acquired the ability — or at least the desire to learn — to feel jazz rhythms, indeed to swing, that most remarkable, special element in jazz. Even beyond that, some classical musicians became interested in improvisation.

All three works presented here are written for variously sized symphony orchestras and soloistically functioning jazz groups. In the case of *Variants* and *Concertino* it is a jazz quartet (originally the legendary Modern Jazz Quartet: John Lewis, piano; Milt Jackson, vibraphone; Percy Heath, bass; Connie Kay, drums) and for *Journey Into Jazz* a quintet consisting of trumpet, alto saxophone, tenor saxophone, bass, and drums (originally respectively Don Ellis, Eric Dolphy, Benny Golson, Richard Davis, and Joe Cocuzzo).

Since *Variants* was a commission from George Balanchine and Lincoln Kirstein as a ballet for their City Center Ballet, it eschews improvisation. One might ask why. Because both Balanchine as the choreographer and his dancers were quite unaccustomed to working with improvisational methods, the music had to be fully through-composed, written out in all its details. In that way Balanchine, who is famous for his deep knowledge of music, especially as regards rhythm, dynamics, timbre, even harmony, could create a choreography specifically related to the fixed events and gestures in the music. I, of course, did my best to write for the Modern Jazz Quartet in such a way that it would sound as if they had improvised. What was new and challenging for jazz players in these works was, first of all, their highly chromatic, i.e. atonal, harmonic language; secondarily, such (at the time) virtually unprecedented concepts and requirements of a) improvising in 5/4 meter (as opposed to the usual 4/4 — even the 3/4 waltz time signature was still a relatively

untried, even disdained, notion); b) improvising over long stretches of time in a continuous, evenly paced, *accelerando*; c) more fragmented interpretive, constantly changing types of continuity; and d) in general, integrating extemporization (thematically, rhythmically, melodically, stylistically) into larger, extended, pre-fixed, multi-movement forms. That the MJQ and the other above mentioned musicians more than met these challenges half a century ago is now a matter of history. That these challenges have now become, almost fifty years later, common practice, is brilliantly demonstrated in the herewith recorded performances.



## NOTES

VARIANTS FOR JAZZ QUARTET AND ORCHESTRA was written for the New York City Ballet and premiered on January 4, 1961. The piece calls for solo jazz quartet (vibes, piano, bass, and drums), flutes, oboes, clarinets, bassoons and contrabassoon, horns, trumpets, trombones, tuba, percussion, harp, and strings. JOURNEY INTO JAZZ was premiered at the First International Jazz Festival in Washington, DC, on May 30, 1962, with the National Symphony Orchestra and Ray Reinhardt narrating. In addition to the narrator, the score calls for a jazz ensemble consisting of B-flat trumpet, E-flat alto saxophone, B-flat tenor saxophone, bass, and drums, and an orchestra consisting of flute, oboe, clarinet, bassoon, horn, trumpet, percussion, harp, and strings. CONCERTINO FOR JAZZ QUARTET AND ORCHESTRA was premiered on January 1, 1960, by the Baltimore Symphony under the baton of Herbert Grossman. The piece is scored for jazz quartet (vibes, piano, bass, and drums), flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, suspended cymbals, triangle, and strings.

### By Steven Ledbetter

When jazz developed out of earlier modes of music-making by African-American musicians in the early years of the 20th Century, it struck most classical musicians and music lovers as a sign of the end. Although in past centuries, improvisation was a much-admired aspect of classical music performance, few musicians learned to improvise, and the free-wheeling improvisations of jazz in the years just after World War I seemed to many audiences to mean that the musicians who played it were somehow uneducated and unable to read music. Indeed, when Sissle and Blake's popular all-black musical *Shuffle Along*



premiered in 1921, critics marveled to see the members of the orchestra—also all black—actually playing from written orchestral parts.

At the time, few people would have imagined jazz in the world of the symphony orchestra. For one thing, most of the players in the orchestras were of European origin with purely classical European training and who had not the least feel for the swing of American jazz. A few composers—like the Frenchman Darius Milhaud and the Bostonian Charles Martin Loeffler—tried jazz elements in some of their music, and of course Paul Whiteman's "Experiment in Modern Music" at Aeolian Hall in 1924 had introduced Gershwin's *Rhapsody in Blue*. A little later, Aaron Copland's *Music for the Theatre* introduced some syncopated elements, ostensibly inspired by jazz. But none of these works made use of the kind of improvisation that is at the heart of true jazz. By the late 1930's, though, Alec Wilder began producing scores that employed jazz elements, though they were fully written out, with an eye to performance by musicians who felt at home in both musical worlds. And in the 1940's, Stravinsky wrote a score for Woody Herman's jazz band, though again it was fully written out.

Moreover, during the decades of the 1930's and 40's, the harmonic style of classical music became more intensely dissonant, less clearly tonal, and often explicitly non-tonal. Jazz continued, in the minds of most people, to be a kind of music that was based on straightforward tonal styles, whether the traditional blues or the chord changes of many popular songs of the period. It seemed to be an entirely different world from that of the latest works heard in the concert hall.

Still, already from the 1920's and certainly continuing into the 40's and beyond, many jazz musicians were listening to the music of Debussy, Ravel, Stravinsky, and other modern composers. After World War II, jazz musicians who felt that the traditional harmonic language had left them with nowhere to proceed began to study with advanced classical composers like Stefan Wolpe. Dave Brubeck studied with Darius Milhaud and formed a

long-standing group that broke down many of the previously fixed conventions of jazz. Mel Powell, a swing pianist, studied with Paul Hindemith and began to compose for jazz musicians in a new harmonic style. And musicians who were to become leading composers of non-tonal music, like Donald Martino, were heavily involved in jazz. The two musical worlds were beginning to interact more and more closely, though it was still largely the case that the new jazz concert scores were fully written out, with little or no actual improvisation.

Pianist John Lewis, who was to be involved with Gunther Schuller in some of the first "Third Stream" scores, composed a number of works specifically employing classical techniques, such as fugue, in compositions intended for, and played by, jazz musicians, in performances that gave opportunities for improvisation. Lewis and Schuller created the Jazz and Classical Music Society for the performance of works that explicitly brought together the two musical worlds, as demonstrated on this recording.

#### VARIANTS FOR JAZZ QUARTET AND ORCHESTRA

As its title clearly suggests, *Variants* is laid out in a theme-and-variations form—the structure most common to jazz performances. In this piece, however, it is not a set of "variations" on a thirty-two bar popular song, as is commonly the case, but fresh treatments of the orchestral material heard at the outset as presented individually by the piano, bass, vibes, and drums in turn, then a variant for the quartet together, followed by a finale.

The basic material of the work is a 12-tone scale, which begins with five pitches (B, G, B-flat, C, D-flat) that suggest the key of G with both major and minor (or "blue") thirds and a blue fifth [1]. The remainder of the row is mostly pairs of semitones (A-flat, A, F-sharp, F, D, D-sharp, E). This material unfolds at the beginning in individual notes and gestures dispersed through the orchestra, providing the basis of everything that follows.

Variant I (Slow) introduces the solo piano with a light orchestral background [2]. In Variant II (Medium Tempo), bass and drums hold sway alone at first; gradually low strings (soli) and winds offer motivic commentary [3]. Variant III (*Vivace*, after a few preparatory bars) pits the vibes against first violins in dialogue and rapid motivic interplay on the basic row [4]. Variant IV (Fast—Cool, after some introductory bars) pairs the drums with a slinky solo clarinet and punctuation from the brasses [5]. Variant V (Slow) brings the entire quartet together for a quiet, cool passage with sustained harmonies in the strings [6]. The Finale (Fast) opens with strings divided into many parts playing the basic row in different rhythms (triplets versus sixteenths) at different times, muted, producing a very dense texture, but always hushed [7]. Against this sonorous cloud, the solo piano sounds the opening figure of the basic row. The strings gradually increase their speed and gradually drop out, leaving the sustained winds to transition to the closing section of the finale, which builds a rhythmic lick to a dynamic climax, followed by two slow, quiet chords.

## JOURNEY INTO JAZZ

BMI, which commissioned the creation of *Journey into Jazz*, is a leading agency that licenses performances of concert music of all kinds, including jazz. The plan was to use Gunther Schuller's music as an illustration of a text by the jazz critic Nat Hentoff, demonstrating in music the process by which a musician becomes a jazz artist. The concept of the piece is not far distant from that of Prokofiev's popular *Peter and the Wolf*, in which a small orchestra introduces and illustrates, by accompanying a narrative tale read by a speaker, the sound and character of the principal instruments of the orchestra.

*Journey Into Jazz* has its narrator and three musical elements: a soloist representing the protagonist, Eddy Jackson, a young trumpeter; a small jazz combo; and a chamber ensemble that performs in classical style. As the piece unfolds, it introduces the listener to the differences between the two kinds of music.

## CONCERTINO FOR JAZZ QUARTET AND ORCHESTRA

The opening movement (Slow) is consistently in 5/4 time—then quite unusual in jazz—and opens with a descending gesture spread through the strings [9]. After a few measures the flute, oboe, and horn join with sustained notes, and the jazz quartet makes its entrance. Unlike the orchestra's part, which is fully written out, the jazz quartet's music is almost entirely notated in the manner of traditional jazz parts (except for brief passages where one or more of the instruments has a specifically notated part: each measure is marked by a series of slashes representing the number of beats in the measure, five for the opening movement), and an indication of the basic chord pattern for that bar. From this, and from what they hear around them, the jazz musicians mostly improvise their part. Meanwhile the orchestral players, whose parts are written out fully in traditional notation, find themselves confronted with rhythms, syncopations, accentuations, articulations, and lines that are generally characteristic of jazz and invite—even demand—the ability to swing: not simply to count beats and play at the proper time, but to do so with the freer feeling of jazz.

For the blues-related second movement (though the basic pattern is one of thirteen, rather than twelve bars, as in the standard blues form), more of the part for the jazz quartet is actually written out in full [10]. Each thirteen-bar unit has its own character and color, as the orchestra slowly but noticeably grows in strength until it finally overpowers the quartet in the last variation. Then the orchestra gradually drops out so that the quartet has the final, quiet comment.

The last movement begins at a somewhat faster tempo, but—most unusually for jazz—it then continues to move gradually faster and faster (the tempo marking *accelerando sempre*—“speeding up continually”) [11]. The *accelerando* is the characteristic element of this movement, bringing it to a close with a breathtaking rush.

## JOURNEY INTO JAZZ

By Nat Hentoff

- This is the story of Eddy Jackson — a boy who learned about jazz.

When he was still quite small, Eddy Jackson had strong musical tastes. When his father sang, Eddy moaned. When his mother sang, Eddy howled.

By the time he was five, Eddy had his own trumpet. At six, he was given a phonograph that was as small and sturdy as he. And at seven, a transistor radio was added to fill a bit more of Eddy's huge hunger for music.

- Suddenly, one day Eddy scotch-taped a bold sign on the door of his room: DO NOT ENTER — MUSIC IS BEING MADE.
- The door was then closed. From that day on, the sign appeared and remained in place from three to six every afternoon. From behind the door, Eddy's parents could hear the trumpet, or the phonograph, or the radio.

And usually, all three at once.

The loudest by far was the trumpet.

Soon Eddy had a real trumpet and a real teacher whose tastes in music were as strong as Eddy's. Eddy's parents began to hear scales. First simple scales that soared slowly and floated back down again, sometimes stumbling on the way.



Then more and more difficult scales that climbed quickly and fell with dizzying speed. In time, there were exercises whose notes seemed to rise in a spiral until they had filled the entire room.

- From the exercises, Eddy went on to play real tunes — tunes that sounded like a stream in a hurry, or a deep peaceful river, or a storm, or sometimes like nothing Eddy's parents could imagine at all.

Eddy told them that these very advanced tunes were “modern music.”

They nodded, but were not quite sure they understood.

Soon Eddy and his teacher began to play duets. Gradually, it became difficult to tell Eddy apart from his teacher. By the time he was fourteen, Eddy was a most accomplished and exceedingly proud trumpet player.

- One summer afternoon, although the sign was on Eddy's door and he was alone, he could not concentrate.

Somewhere, in some other house nearby, a small jazz band was playing.

Leading all the other instruments was a tenor saxophonist who sounded more daring and more full of surprises than any musician he had ever heard. Eddy was curious — and he was disturbed.

- Eddy took his trumpet, left his room, followed the sound, and discovered four young men in the cellar of a house on the next block. Seeing his trumpet, the young musicians asked Eddy to join them.

Eddy looked, and he looked again, but nowhere could he see any printed music.

He tried to play with them, but something was terribly wrong.

Eddy just couldn't find a place for himself. Every time he tried, the music sputtered to a stop.

- “Look kid,” the tenor man told him, “you know that horn all right, but you don't know jazz. When you do, come back again.”

- Eddy sadly trudged home. But he had been excited by the music he had heard in that cellar.

He began to listen to jazz records, mainly records which featured trumpet players, and soon he was having fun trying to play some of his exercises and classical pieces in jazz time.

- Eddy also began to realize that each trumpet player had his own way of playing.

It was almost like people talking

in growls

in slides

and funny in-between notes.

He also discovered the fun of different sounding mutes.

Finally Eddy Jackson felt ready.

He ran to the cellar in the house on the next block.

But when he started to play with the other young musicians, there was still something terribly wrong.

Eddy's horn stuck out as if he were all by himself. He still couldn't find a place for himself.

- He looked at his trumpet, but nothing was wrong with it.

He looked at the other players, and they were shaking their heads.

“Look kid,” the tenor man told him. “You know how to play jazz on the trumpet, but you don't know how to play with people. When you do, come back again.”

Eddy sadly trudged home. He thought and thought and finally realized that on all the records he had heard, he had been listening only to the trumpet player, and not to what the other musicians were doing. Eddy began to listen to his records in a new way.

He learned about blending with other instruments. He learned about improvising countermelodies, tunes that fitted in with what the main soloist was playing.

Up to now, Eddy had been playing on top of the music; but now he tried to get inside the music. He played with big bands and small bands, with bad orchestras and good ones and to the shock of his parents, Eddy began to improvise with everything. Eddy leapt into symphonies and out again. He poked his trumpet into string quartets, and he chattered with oboes, violins, and harps, and even a bassoon.

- Once again, Eddy felt ready, and returned to the cellar of the house on the next block.

This time, when he started to play with the other jazz musicians he thought he fitted in perfectly.

But after awhile, the other musicians stopped, and looked at him strangely. Eddy felt chilled.

- "Look kid," the tenor man said, "you know everything except what to say in the music. You and that trumpet make a fine machine, but jazz isn't a machine; jazz is how you feel. What do you feel? When you know, come back again."
- Eddy sadly trudged home. At first he was puzzled, but on his way home he began to be angry. He rushed to his room, tore the sign off his door, grabbed his trumpet, and began to play.

The first notes were full of rage — raw and ugly.

But for some strange reason, playing them made Eddy feel good. He looked at his trumpet, and thought, "These are my notes. This music is me."

As the hours went by, the angry notes turned into triumphant notes, then into happy ones — all kinds of notes, filling the room. "And all these notes are mine," Eddy said. "These notes are how I feel."

- Meanwhile, Eddy was growing up. He was spending more and more time away from home. He was becoming more and more restless, and he didn't quite know why. There were times when he felt real good. There were others when he felt all alone. Sometimes he was afraid of not doing well enough in school. Afraid of not being liked. Afraid of how angry he could be at his parents — at his teachers — at his friends. And even at himself! Sometimes, Eddy couldn't sit down for having so many feelings bumping into each other inside of him. But whatever Eddy felt came out in his music. It was as if his trumpet had become a part of him. Eddy found the old sign, "DO NOT ENTER — MUSIC IS BEING MADE," and put it back on his door.
- Now Eddy felt really ready, and he went back to the cellar of the house on the next block. And this time when he started to play with the other jazz musicians, he knew right away that he belonged. They played together for a long time, full of the pleasure of making music.
- Finally, out of breath, Eddy stopped. He found it hard to stop smiling. "Say" he said to the tenor man, "Where does it all end? I mean, what more do I have to know?" The tenor man just grinned at him, "You just have to be yourself. There are things you won't be able to say in words, but you'll be able to say them on the trumpet. That's what jazz is: you. And that's why jazz is always changing, because you change...and the people you play with change...  
You dig? C'mon! Let's blow!"
- Late that night, when Eddy Jackson returned home, he made a new sign and put it on his door. It said: MUSIC IS BEING MADE — COME ON IN!



COELYNN MGINNICH



**Gunther Schuller** has earned prominence as a composer, conductor, jazz and classical performer, author/historian, educator/administrator, music publisher, record producer, and all-around advocate of other innovative musicians. His influence is felt throughout both the jazz and classical worlds, and he is the winner of several major honors including the MacArthur Genius Award, DownBeat Lifetime Achievement

Award, and inaugural membership in the American Classical Music Hall of Fame. A professional horn player at age 17, by 24 he was the principal horn of the Metropolitan Opera Orchestra and a performer on Miles Davis' seminal *Birth of the Cool* recordings. He coined the term "Third Stream" in 1957 to describe the merger of jazz improvisation and classical composition, and helped make it a viable genre in the late 1950's and early 60's with collaborators like Milton Babbitt, Dimitri Mitropoulos, Charles Mingus, J.J. Johnson, Bill Evans, Ornette Coleman, Eric Dolphy, and the Modern Jazz Quartet.

His 1959 composition *Seven Studies on Themes of Paul Klee* solidified his already impressive presence as a composer, and he would join the staff of the prestigious Berkshire Music Center at Tanglewood in 1963 at the request of Aaron Copland. His performance career, which included stints in three major orchestras and freelance work with giants like Arturo Toscanini, Gil Evans, Frank Sinatra, and Dizzy Gillespie, would end that same year when he retired to compose full time. He retired from the Tanglewood Music Festival, after 15 years as Artistic Director, in 1984.

Schuller's career as an educator, including teaching positions at the Manhattan School of Music, Yale University, and the groundbreaking Lenox School of Jazz, culminated in the presidency of Boston's New England Conservatory in 1966. There he created the first conservatory level jazz degree program, founded the award-winning New England Ragtime Ensemble which played a major role in reviving Ragtime in 1973, and assembled one of the most formidable faculties in the country including Russell Sherman, Ran Blake, George Russell, Joe Maneri, John Heiss, Victor Rosenbaum, Benjamin Zander, and others.

Following his retirement from NEC in 1977, Schuller became an in-demand guest conductor, independent music publisher with his own Margun and GunMar companies, president of his own GM Recordings label, and an important writer and historian. He has written several books of note including *Horn Technique* (1962), *Early Jazz* (1968), *The Swing Era* (1989), and *The Complete Conductor* (1997). He also continues to compose, winning the Pulitzer Prize in Music in 1994 and the DownBeat Critics Poll Jazz Album of the Year with Joe Lovano in 1995. To date, he has created nearly 180 original works and is still active as a composer, conductor, and producer.

**Edwin Schuller**, bass, has been professionally active in jazz and many other forms of improvisational music since the early 1970's. Mr. Schuller's formal training in music began at age 15 when he took up the acoustic bass under the tutelage of Cleveland Orchestra cellist David Levinson. He went on to New England Conservatory to continue his classical training on acoustic bass with Larry Wolf of the Boston Symphony Orchestra, as well as jazz studies with pianist Jaki Byard and theory/composition with saxophonist Joe Maneri. Other teachers include Ran Blake, George Russell, Thomas McKinley, and Chuck Israels.

In 1975 Mr. Schuller played his first tour of the USA in a group led by guitar legend Pat Martino. Throughout the late 1970's and 80's he went on to perform, record, and tour, both nationally and abroad, with a variety of musicians and bandleaders. These include Jaki Byard, Lee Konitz, The Paul Motian Quintet, Joe Lovano, Bill Frisell, Jim Pepper, Mal Waldron, Tim

Berne, Mack Goldsbury, Perry Robinson, Marty Cook, Gerry Hemingway, Kenny Werner, Tom Varner, Night Ark, and a host of others. He has continued to tour and record with Grammy Award winner Joe Lovano, Mal Waldron, Perry Robinson, Jeanne Lee, Karl Berger, Andy Laster, Arto Tuncboyacian, Herb Robertson, Mat and Joe Maneri, Ernst Bier, Paul Grabowski, and brother George and father Gunther Schuller.

Mr. Schuller's more recent projects include co-producing and recording *Witchi-Tai-To*, a double CD featuring the music of Native American saxophonist Jim Pepper with Native American singers, an 8-piece jazz group, and the West Deutscher Rundfunk Symphony Orchestra assembled and conducted by Gunther Schuller (Tutu Records). He has also formed a working collaboration with his brother, drummer/composer George Schuller in a quartet named "The Schulldogs" with a CD titled *Tenor Tantrums* featuring George Garzone and Tony Malaby (New World Records). Other recent endeavors have included tours and engagements with Eddie Henderson, Frank Lucy, Mat Maneri, Ray Anderson, Uli Lenz, the completion of a solo bass recording, and an ongoing project to write a book on the art of musical improvisation.

Besides his work as a performer, Mr. Schuller has written over 50 compositions for a variety of ensembles and contexts. Although mostly composing for his own projects, others have also commissioned his work. In 2000, he received an honorable mention in the Jazz Composers Alliance/Julius Hemphill Composition Awards.

**George Schuller**, drums, is a founding member of Orange Then Blue, and has recorded and produced all five of Orange Then Blue's releases over the last 17 years including the latest on GM Recordings entitled *Hold the Elevator: Live in Europe and Other Haunts*. His own album, *Tenor Tantrums* with the Schulldogs, was released in August 1999 by New World Records featuring bassist Edwin Schuller along with saxophonists George Garzone and Tony Malaby. Mr. Schuller appears on Joe Lovano's *Rush Hour* (Blue Note Records), which was voted "Album of the Year" by *Downbeat* in 1995, and was nominated for a Grammy Award the same year. Mr. Schuller has also recorded and/or produced CD's with Tom Varner, Ran Blake,

Luciana Souza, Edwin Schuller, Bill DeArango, Lisa Thorson, Ballin' the Jack, Bevan Manson, Mili Bermejo, Tom Beckham, Andrew Rathburn, Eugene Maslov, and Gunther Schuller. Since graduating from New England Conservatory in 1982, he has performed with Dee Dee Bridgewater, Lee Konitz, Nnenna Freelon, Jaki Byard, Toots Thielemans, Danilo Perez, Dave Douglas, Kenny Werner, George Adams, Fred Hersch, Mose Allison, and The Smithsonian Jazz Masterworks Orchestra, among many others.

**Tom Beckham**, vibes, has been in love with playing the vibraphone since age 14. Much of his inspiration came from hearing the music of artists such as Milt Jackson, Count Basie, and Wes Montgomery, broadcast from nearby Washington, DC jazz radio stations, a family staple of entertainment. His mallet training began with extensive study of the classical literature, solo marimba literature, performances with orchestras in the DC area, and then to vibraphone, jazz, and other improvised music. As a teenager, Mr. Beckham pursued a wide range of musical activities and at one point, was either playing timpani in a string ensemble, rehearsing with a rock band on drums, immersing himself in Bill Evans records, or developing his virtuosic technique on marimba. Mr. Beckham studied with Gary Burton, Ed Saindon, and Hal Crook at Berklee College of Music. After graduating *cum laude* in 1990 he moved to New York to immerse himself in the New York music scene where he extended many of his musical relationships that began in Boston.

As a leader, Mr. Beckham has released two CD's, including *Center Songs* (Sunnyside Records, 2006), an album that clearly demonstrates his mature skills as both a writer and an improviser while utilizing some of the finest up and coming New York musicians: Henry Hey, piano; Chris Cheek, saxophone; John Hebert, bass; and Diego Voglino, drums.

His debut CD *Suspicious* (Fresh Sound New Talent), features Chris Cheek, George Schuller (Schulldogs), and Reid Anderson (The Bad Plus). The *All Music Guide* (AMG) wrote of *Suspicious*: "Tom Beckham's accessible, laid-back compositions and resplendent playing style make *Suspicious* an album worth seeking out... a superior conceptualist." *Jazztimes*

magazine wrote: "His debut session, *Suspicious*, delivers a solid dose of clear-eyed hard bop." Tom has performed at the JVC Jazz Festival, Zurich Jazz Festival, and Rochester International Jazz Festival, Carnegie Hall, Jordan Hall, Hammerstein Ballroom, and many New York clubs such as Smalls, Fat Cat, Birdland, Kavehaz, The Fez, Cornelia Street Cafe, and Barbès.

**Bruce Barth**, piano, is widely considered to be one of finest jazz pianists and composers of his generation. New York's *The Village Voice* calls him "one of the best pianists in town, period." His is a modern and original voice, with great expressive depth and compelling rhythm. His music is deeply rooted in the jazz tradition, and encompasses the wide scope of his life and musical experiences, from recollections of the old West to forays into blues and Latin music.

Originally from Pasadena, California, Mr. Barth studied piano, theory, and musicianship for more than ten years with Anthony and Sue LaMagra. He later studied privately with Norman Simmons and at New England Conservatory with Jaki Byard, George Russell, and Fred Hersch. While in Boston he recorded "The African Game" and "So What," with George Russell's Living Time Orchestra (Blue Note Records).

In 1988, Mr. Barth toured Japan with Nat Adderley, and after a brief stint with Stanley Turrentine, he joined Terence Blanchard's quintet in 1990. During the next four years, he toured extensively with Blanchard, and recorded six CD's including, *In Focus* and *Morning Call* (Enja Records). Both were chosen for the *The New York Times*' top ten lists in their respective years.

Mr. Barth has continued to release a stream of critically acclaimed recordings in solo, trio, quintet, and septet groupings, the latter featured on his 2001 release *East and West* (MAXJAZZ Records), with an all-star group playing Mr. Barth's compositions based on memories of his childhood experiences in the western United States. Some of Mr. Barth's trio engagements include the Village Vanguard, Jazz Standard, and Smoke in New York; The



Kennedy Center in Washington, DC; and several major European festivals including the San Sebastian Festival de Jazz, the Stockholm Jazz Festival, and the Barcelona International Jazz Festival.

Mr. Barth recorded the DVD *Live in Spain* (Quadrant Records), at the Lleida Jazz Festival with bassist Doug Weiss and drummer Montez Coleman. He has performed and/or recorded with such jazz luminaries as James Moody, Slide Hampton, Art Farmer, Phil Woods, Nancy Wilson, Branford Marsalis, Wynton Marsalis, Freddie Hubbard, Donald Byrd, Tom Harrell, Grady Tate, John Patitucci, Roy Hargrove, Lewis Nash, Joshua Redman, David Sanchez, and the Mingus Big Band. In addition to his own bands, Mr. Barth has worked with the Steve Wilson Quartet, Terell Stafford Quintet, and groups led by Karrin Allyson and Luciana Souza.

Mr. Barth is also a Grammy-nominated producer, and has more than twenty albums to his credit. He has produced recordings by Rene Marie, Carla Cook, Terell Stafford, and Laurent Coq, among others, and has contributed his composing and arranging talents to several projects.

Mr. Barth has served on the faculty of Temple University in Philadelphia, Berklee College of Music, and Queens College, and has taught professional pianists from several countries. He has participated in seminars, master classes, and summer programs in the United States, Europe, and Japan.

**Tim Ray**, piano, perhaps best known as Lyle Lovett's pianist for over 15 years, has been an active, in-demand jazz artist since 1978. He tours and records with the internationally acclaimed singer-songwriter Jane Siberry, and often performs with leading jazz musicians in the New York and New England areas, including Gary Burton, Scott Hamilton, Oliver Lake, Harvie Swartz, John Abercrombie, Bucky Pizzarelli, Duke Robillard, George Garzone, and Tiger Okoshi. Mr. Ray regularly performs, records, and tours with vocalists Donna Byrne, Mili Bermejo, and Lisa Thorson, and with Cerie Miller's quartet in the Boston area. His busy performance schedule has included numerous tours throughout Europe, Asia, and the Middle

East, and has included performances at Carnegie Hall, the White House, and virtually all the major jazz festivals in the U.S., Canada, and Central America. Mr. Ray is a recipient of a grant from the National Endowment for the Arts, and has performed numerous times on "The Tonight Show" (Johnny Carson, Jay Leno), "Late Show with David Letterman," and other national broadcasts. Mr. Ray has appeared on over 50 recordings, and released his first CD, *Ideas and Opinions* (GM Recordings), in 1997, which featured drummer Lewis Nash and bassist Rufus Reid. His second CD, *Tre Corda*, was released in the spring of 2003, and includes Greg Hopkins on trumpet and Eugene Friesen on cello. He received his MA in Jazz Performance from New England Conservatory, and taught as an Assistant Professor at the Berklee College of Music until 1997.

**David Ballou**, trumpet, can be heard in a wide variety of settings. He has toured with such artists as Clark Terry, Sheila Jordan, Dewey Redman, Bobby Previte (Miles Davis Festival in Vienna, 1997), LaMonte Young (American Pioneers Series, Barbican Center, London, UK), Maria Schneider (European tour, 1999, Free Jazz Festival, Brazil, 1998, France & Italy, 1997), Michael Formanek, Woody Herman, Cameron Brown (Germany, Holland, Belgium, 1997 with The Hear and Now), and Orange Then Blue. Mr. Ballou also performed with Joe Lovano, Dave Liebman, Mat Maneri (Vision Festival, New York, 2000), George Garzone, Billy Hart, Kenny Werner, Jay McShann, Gunther Schuller, Rahib Abou-Khalil (Köln, Germany), Michael Formanek's Northern Exposure (Bell Atlantic Jazz Festival, 2000), and Milt Hinton. Recently, he recorded the theme for "The NewsHour with Jim Lehrer" and is one of the substitute players re-creating the Harry James solo "Sing, Sing, Sing" for the Broadway musical *Fosse*. He recorded three CD's for the SteepleChase label: *Amongst Ourselves* (a quartet featuring Tony Malaby, Jeff Williams, and Michael Formanek); *Volition* (a trio featuring Cameron Brown and Jeff Williams); and *The Floating World* (with George Colligan, Doug Weiss, and Darren Beckett).

Mr. Ballou received a BM from Berklee College of Music in 1987 and a MA from the University of New Hampshire in 1992. He has studied trumpet with Laurie Frink, Greg Hopkins, Jeffrey

Stout, Tim Hagans, Charles Schluetter, and Robert Stibler. Mr. Ballou has studied improvisation with Joe Lovano, Kenny Werner, George Garzone, Jerry Bergonzi, and Hal Crook. He has studied composition and arranging with Herb Pomeroy and Neil Sir, and continues the study of Schoenberg counterpoint and harmony with Paul Caputo.

Mr. Ballou teaches trumpet and improvisation as well as Schoenberg counterpoint and harmony to students of all levels. In 1999 and 2000 he was a faculty member at the Banff Centre in Banff, Alberta, Canada for the Jazz Workshop and has taught at the Maine Jazz Camp since 1991.

**Jason Hunter**, tenor saxophone, has performed with Jimmy Heath, David Liebman, Joe Lovano, Raphé Malik, John Medeski, Bob Moses, Danilo Perez, and Kenny Wheeler. As a member of George Russell's *Living Time Orchestra*, Mr. Hunter was part of an East Coast tour in 1999 that included performances at the TriBeCa Performing Arts Center in NY and a live recording at the Library of Congress. Mr. Hunter received his MA from New England Conservatory, where he studied with Jerry Bergonzi, George Garzone, Danilo Perez, and Cecil McBee. He received his BM from Montreal's McGill University. As a member of McGill's Jazz Big Band, Mr. Hunter performed at the Boston Conference of the IAJE, the 1994 Banff Music Festival, and was part of a European tour that included performances at St Martin in the Fields and the Cork International Jazz Festival, and culminated in a CD recording. He has since performed at dozens of venues along the East Coast, most notably the Kennedy Center and One Step Down in Washington, DC; Detour, Fez, Internet Café, and the Knitting Factory in NY; and the Regattabar and Scullers Jazz Club in Boston. Mr. Hunter is a member of Guaranteed Swahili, a NY-based jazz quartet with two CD recordings to their credit. He has also recorded with Triocracy, the Indigo Invention Group, Kakalla, the Big and Phat Jazz Orchestra, Jerry Sabatini, and Ernesto Klar. He can be heard regularly in Boston as a member of the Patrice Williamson Quintet, Charlie Kohlase, and CK5; or with Dead Cat Bounce, performing selections from their CD *Legends of the Nar* (Chonsky).

**Matt Darriau**, alto saxophone, was named one of the most influential jazz musicians of the last fifteen years by *Jazziz Magazine* for the impact he has had in bringing Balkan and world rhythms to jazz. As a leading innovator in the new Klezmer movement (with his own Paradox Trio), Mr. Darriau is also active as composer and musician in the new Celtic band Whirlgig, the big band Orange Then Blue, Ballin' The Jack (an early swing septet), and the Recycled Waltz Orchestra, a quintet dedicated to film music. His ability to simultaneously work on projects involving Klezmer and Celtic music, and the early music of Duke Ellington shows Mr. Darriau's knowledge of music history, and his virtuosity as a performing musician and composer. He plays, in addition to alto saxophone and clarinet, several ethnic flutes from the Balkan and Celtic area. As a leading artist of the downtown music scene in New York, Mr. Darriau has played with Gunther Schuller, The Klezmatics, Frank London, Lorin Sklamberg, Elliott Sharp, Marc Ribot, George Schuller, Theodosii Spassov, Mark Feldman, and many others.



LIZ LINDER



**Gil Rose** is recognized as one of a new generation of American conductors shaping the future of classical music. His orchestral and operatic performances and recordings have been recognized by critics and fans alike. In 1996, Gil Rose founded the Boston Modern Orchestra Project (BMOP), the leading professional orchestra in the country dedicated exclusively to performing and recording music of the 20th and 21st centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra nine ASCAP awards for adventurous programming and the John S. Edwards Award for Strongest Commitment to New American Music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, an innovative opera company in residence at the historic Cutler Majestic Theatre.

As a guest conductor, Mr. Rose made his Tanglewood Festival debut in 2002 conducting Lukas Foss' opera *Griffelkin*, a work he recorded for Chandos and released in 2003 to rave reviews. In 2003 he made his guest debut with the Netherlands Radio Symphony conducting three world premieres as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, and the National Orchestra of Porto, as well as several appearances with the Boston Symphony Chamber Players.

In June 2003, BMOP and Opera Boston together launched the much-celebrated Opera Unlimited, a ten-day contemporary opera festival featuring five operas and three world premieres. Mr. Rose led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The*

*Boston Globe*. In 2006 the Opera Unlimited Festival presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized the production as "the best Verdi production presented in Boston in the last 15 years." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. He was chosen as the "Best Conductor of 2003" by *Opera Online*. He made his Chautauqua Opera debut in 2005 with a production of *Lucia de Lamemmoor* and in the 2006–07 season conducted performances of Mozart's *La Clemenza di Tito*, a revival of Weill's *The Rise and Fall of the City of Mahagonny* as well as Bizet's *The Pearl Fishers*. In October 2007 he led the Boston premiere of Osvaldo Golijov's *Ainadamar* with Dawn Upshaw and directed by Peter Sellers.

Gil Rose's discography includes recordings of music by Arthur Berger, Eric Chasalow, Shih-Hui Chen, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Lee Hyla, Tod Machover, Steven Mackey, Stephen Paulus, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Reza Vali, and Evan Ziporyn. His world premiere recording of the complete orchestral music of Arthur Berger was chosen by *The New York Times* as one of the "Best CD's of 2003. In 2007 Mr. Rose received Columbia University's prestigious Ditson Award and an ASCAP Concert Music Award for his exemplary commitment to new American music.

CLIVE GRANGER



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the premiere orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first ten seasons alone, BMOP programmed over 50 concerts of contemporary orchestral music; commissioned more than 20 works and presented over 40 world premieres; released 13 world premiere recordings; and collaborated with Opera Boston to produce staged performances of contemporary operas including the Opera Unlimited festival of contemporary chamber opera.

In addition to its regular season at Boston's Jordan Hall, the orchestra has performed in major venues on both the East and West Coasts and collaborated with internationally based artists and organizations. A nine-time winner of the ASCAP Award for Adventurous Programming

of Orchestral Music and recipient of the prestigious John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at Tanglewood, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA).

In 2008 BMOP launched its signature record label, BMOP/sound. Additional BMOP recordings are available from Albany, New World, Naxos, Arsis, Oxingdale, and Chandos. BMOP CD's are regularly reviewed by national and international publications including *Gramophone*, *Fanfare*, *BBC Music*, *American Record Guide*, *The Chicago Tribune* (Best CD's of 2004), *Time Out New York* (Best CD's of 2004), *The Boston Globe* (Best CD's of 2003), and *The New York Times* (Best CD's of 2003).

Composers are at the core of BMOP's mission, and BMOP has hosted a Composer in Residence each season since 2000. In recognition of the importance of this position, Meet The Composer and the League of American Orchestras awarded BMOP one of six three-year Music Alive grants for a collaboration with composer Lisa Bielawa.

Dedicated to discovering and advocating for the next generation of composers and audiences, BMOP is committed to encouraging and extending the new music community. Beyond the concert hall, BMOP's trend-setting Club Concerts bring "the music formerly known as classical" to downtown venues, and its in-depth outreach programs provide mentors and workshops for teenage composers in underserved communities.

BMOP's greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world's top vocal and instrumental soloists. *The New York Times* says: "Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous — superb instrumentalists at work and play."

## Gunther Schuller

Variants for Jazz Quartet and Orchestra

Journey into Jazz

Concertino for Jazz Quartet and Orchestra

Producer Gil Rose

Recording engineers Joel Gordon (*Variants, Concertino*), Toby Mountain (*Journey into Jazz*)

*Variants* was recorded on January 19, 2004 in Jordan Hall at New England Conservatory (Boston, MA).

*Journey into Jazz* was recorded on February 25, 2002 at Regis College (Weston, MA).

*Concertino* was recorded on October 10, 1999 in Jordan Hall.

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