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McGill University is situated on the traditional territory of the Kanien'kehá:ka, one of the founding nations of the Haudenosaunee Confederacy, in Tio'tia:ke (Montreal). We acknowledge and thank the diverse Indigenous people whose footsteps have marked this territory on which peoples of the world now gather.

L'Université McGill est située sur le territoire traditionnel des Kanien'kehá:ka, une des nations fondatrices de la Confédération Haudenosaunee, à Tio'tia:ke (Montréal). Nous reconnaissons et remercions les diverses populations autochtones dont les pas ont marqué ce territoire sur lequel les peuples du monde entier se réunissent maintenant.

Jazz became an international art form almost as soon as it was recognised as a national one, but we are far more familiar with styles that emanate from its birthplace in North America. As part of my doctoral research, I'm investigating whether there is a 'NZ jazz', a music with something recognisable, something akin to the 'Nordic Tone' that marks Scandinavian jazz, and if not, how there can be. I am also investigating the ideas of individual style in jazz performance, as well as the idea of cultural identity as it relates to contemporary jazz compositional process.

The prevalence of folk forms in Scandinavian music is one of the factors that has contributed to its recognisable jazz sound. While Jan Garbarek is probably one of the more recognisable figures to use these forms, they have persisted in the music at least as far back as the 1950s, when Stan Getz toured Sweden with Swedish pianist Bengt Hallberg and recorded the folk song 'Dear Old Stockholm' – which was readily embraced stateside. Likewise, Saxophonist Lars Gullin, pianist Nils Lindberg, and trumpeter Bengt-Arne Wallin all drew inspiration from folk sources.

NZ doesn't have a folk music tradition in the same way that Sweden does, at least not one that's representative of its bi-cultural heritage. Māori song forms survive, as do British brass band and church traditions, and I wanted to use this recital to investigate the possibilities of these forms as well as building on the idea of what folk music can be. I have used NZ Māori myths and ritual musical forms as compositional inspiration, and have arranged religious music from Britain, as well as folk music from Peru and Spain, and early Jazz from a time when it too was a folk music. It is my hope that by building on our extant traditions – and by investigating others from around the world – I can write music that is both true to myself, and reflective of a modern, multi-cultural NZ.

He Karanga

Lex French (b. 1983)

The Māori are the indigenous people of NZ, and this piece is based around the Māori concepts of creation, dedication, and the ceremony of *karanga*. I have included aspects of the Māori creation myths concerning the chaos that existed during the creation of the world and the roles of *ngā atua* – the gods. I have also incorporated ideas concerning the ritual of *te tā i te kawa* – the dawn ceremony – which occurs at the dedication of a *wharenuī* (meeting house) or *waka* (canoe) in order to lift the *tapu* or religious. Finally, *Karanga* is the vocal call that is heard when welcoming visitors (*manuhiri*) onto the *marae* or meeting place, and serves to welcome them, as well as remembering and paying tribute to the ancestors of both the *tangata whenua* (the people of the land) and the *manuhiri*.

This guided improvisation is loosely organised into 3 parts that evoke these various concepts, and serves to welcome the audience to the concert hall. I also like to begin a show with a free – or in this case, guided – collective improvisation, as it lets the musicians focus their listening and concentration.

- I. *Night of Restless Turning:*** A free soundscape, evoking the chaos of creation and its gods: *Te Kore*, the faceless abyss, and *Te Pō*, the night. They give way to *Te Ao Mārama*, the world of light in movement two.
- II. *Glimmer of Dawn:*** The established tonality becomes more evident, with the solo trumpet evoking the *putātara* or conch trumpet fanfare played at the dawn ceremony.
- III. *Karanga:*** saxophone and trumpet assume the roles of *kaikaranga* – the singers who perform the *karanga* – and welcome the audience to the theatre. This part of the regular ritual offers respect to the dead, and then leaves the underworld and returns to the land of the living.

West End Blues

Joe ‘King’ Oliver (1881 - 1938)
arr. Lex French

Joe ‘King’ Oliver was one of the pioneering voices of jazz, and was known for his singular style, especially his use of mutes. In his autobiography *Satchmo*, Louis Armstrong – the most famous of Oliver’s protégés – is quoted as saying “If it had not been for Joe Oliver, Jazz would not be what it is today”.

King Oliver first recorded *West End Blues* in early June of 1928, but ironically it would be Armstrong’s version recorded later that month that would stand the test of time. Armstrong’s fiery introduction is considered by Gunther Schuller as being “one of the defining moments of early jazz, incorporating a rhythmic freedom that anticipated many later musical developments.” This arrangement is my attempt to put my own stamp on this famous trumpet tune, while still hewing close to the blues form of the original. In the words of famous jazz

trumpeter Clark Terry: imitate, assimilate, innovate.

Sacred Head Now Wounded

**Hans Leo Hassler (1564 – 1612)
arr. Jim Doxas (b. 1977) and Lex French**

It has been extremely interesting learning about the origins of this hymn, which Jim and I first performed at the Ottawa Jazz Festival last year. Jim heard it as a child, and rediscovered it while playing through a hymn book recently. Originally based on a text most likely written by the medieval poet Arnulf of Leuven, the seven *cantos* of the poem address the various parts of the crucified body of Jesus of Nazareth. Translated first into German by Lutheran Hymnist Paul Gerhardt, and later into English by John Gambold, Johann Krüger set the hymn to music that was originally composed by Hans Leo Hassler as the secular love song “*Mein G'müth ist mir verwirret*” (*My Mind's Confused Within Me*). This melody has been used by many composers in many different contexts; perhaps most notably by JS Bach in *St Matthew Passion*. In the realm of pop music, Paul Simon's *American Tune* uses the melody unabashedly, and Dave Brubeck tackles it with Peter, Paul and Mary on his album *Vocal Encounters*. Jim has kept quite close to the original harmony with his re-harmonisation, and my 3-part chorale evokes a simple choral arrangement, however we pay homage to Miles Davis with a ‘changes, no time’ approach.

Song of Marriage

**Traditional Incan
arr. Lex French**

This haunting melody originally appeared on "Mountain Music of Peru", a Smithsonian folkways recording made by John Cohen in the mid 1960s. Cohen travelled extensively in Peru, and this album, re-released in 1991, remains one of the best collections of Peruvian Andean music ever recorded.

'Song of Marriage' was sung by a young girl in the Quechua Inca language, and tells of the deceptive luring of an innocent maiden into marriage by her suitor. Each line gives an example of her naïveté, followed by the refrain "fool, stupid", which the subject of the song sings to herself.

I was so drawn to this song, I wanted to try and use it in my own performance practice. Translation between such disparate genres as Jazz and traditional Incan music present a number of challenges, but this song has such a strong structure, it can't help but remain intact no matter what I throw at it. The notes in the melody suggest a minor pentatonic, and the song as the girl sings it suggests an F# minor tonality. Her meter is largely consistent, although the lengths at the ends of phrases are often different. While it can be graphed in 4/4, I've chosen to use mixed meter in order to preserve the somewhat unpredictable nature of the original. I've also made use of mixed modes in the arrangement, as well as using planing suspended chords to try and allude to the deception spoken of in the lyrics.

This compelling song, sung unaccompanied in such spare voice, was included on the golden disc included on the *Voyager* probe, and still spins through the empty vacuum of space.

Nana

Manuel De Falla (1876-1946)
arr. Lex French

Described by historian Carol Hess as the central figure of 20th-Century Spanish music, Manuel De Falla's *Siete Canciones Populares Españolas (7 Popular Spanish Songs)* – from which *Nana* is taken – are the most widely performed Spanish language-solo songs, and have been rearranged and orchestrated by composers such as Luciano Berio and Ernesto Halffter. *Nana* is a cradle-song that De Falla's mother sang him as an infant, and he is reputed to have said that this was the first music he ever heard. Based on Spanish folk material, the *canciones* are described by Hess as 'terse melodic fragments with rich added note chords and modal sonorities.' *Nana* is no exception. The melodic and harmonic material is based around the Spanish 8-Note Scale: 1-b2-b3-3-4-5-b6-b7-1. This scale lends itself to a number of different – and tense – chord voicings which are exploited to great effect in the piano ostinato. The slow tempo adds yet more tension, and the rich sonorities of double bass and bass clarinet add sonic depth to the mysterious nature of the piano figure. This piece is a long slow build and features trumpet and drums in dialogue.

Seven Sisters

Lex French

This piece was inspired by the various Māori legends surrounding the constellation of *matariki* or the Pleiades as it's known in Europe and North America.

Māori legend says Matariki is a mother surrounded by her six daughters: Tupu-ā-nuku, Tupu-ā-rangi, Waitī, Waitā, Waipuna-ā-rangi and Ururangi. One account explains that Matariki and her daughters appear to assist the sun, Te Rā, whose winter journey from the North leaves him weakened.

This song begins with a simple 7-note melody, representing Matariki and her daughters. The melody is re-harmonised with each statement, and each of the three harmonic resting places go on to inform the overall structure of the tune. The melody continues throughout, but is shaped slightly differently with each statement. The epic rhythmic under-pinning is representative of Te Rā, made strong with help from Matariki.