

NEW TUNES ON JAZZ ELEMENTS

(1958 - 1998)

by Meyer Kupferman



JAZZ QUARTET

The Ariel String Quartet

Sonata on Jazz Elements

Kazuko Hayami, piano

MOONFINGERS DEMON

Orquesta de Baja California
Meyer Kupferman, conductor

Soundspells
CD126 *Productions*

New Tunes on Jazz Elements *by* Meyer Kupferman

JAZZ QUARTET (1963)

When violinist Marc Gottlieb phoned me in the summer of 1963 he announced that the U.S. State Department had commissioned me to compose a jazz string quartet for the Claremont String Quartet's African tour. I thought he was involved in a fantasy or simply 'off his rocker' because to write music for string quartet ensemble in a 12-tone style not only never occurred to me but hardly seemed possible. Even when I tried to envision the idea with as much imagination as I could muster at the time, I still thought the notion was nonsense. But for two solid months I struggled with sketches, hiding out in the deep woods of Putnam County. Finally I phoned Marc Gottlieb and told him I had decided to drop the commission. My right hand didn't know what my left hand was doing, I said, and my brain cells were hopelessly deadlocked. Marc, who had known me for many years, insisted that I continue trying because he was sure I could do it. He had heard my SONATA ON JAZZ ELEMENTS, my JAZZ INFINITIES THREE and my JAZZ CELLO CONCERTO, which obviously featured the cello "...a string instrument, no?" He was certain that writing atonal jazz for a string quartet was well within the orbit of my current musical style.

So ultimately I gave in to my friend and kept on going with the new piece. To my surprise, within a few weeks things seemed to open up miraculously. I found myself with an image - or better still a viable artistic concept. And this...without any extra push or gnashing of teeth! The entire structure had suddenly popped into view. My inspiration was with the slow movement, which worried me most in terms of jazz string-styling. This dreamy movement, which by the way was the second movement, would be a laid-back blues-essay, featuring one instrument: the viola. Perhaps this thought came to me because Scott Nickrens, the Claremont's violist was such a fantastic player and had an intuitive feeling for jazz. To obtain a greater range of expressive color I chose to alternate muted string timbres with open sounds and harsh pizzicato cuts. Also, I planned to mix conventional blues harmonies with corresponding atonal progressions.

Then I thought about the opening of the jazz quartet. The first movement would be derived from a simple three-note motive that everyone knew from kindergarten: "THREE BLIND MICE." However, it became "Three Blind Mice" in 12-tone style, based on my Infinities row: G, F, A flat, B, B flat, D, F sharp, E, C, E flat, A, C sharp. I should add that this movement is constructed in my own contemporary jazz vision of Sonata Allegro form.

Throughout the whole score the Claremont's powerful cellist, Irving Klein, would have to make peace with a pizzicato role: "laying down time" with jazzy 'walking' bass lines in all available speeds. This was particularly true of the third movement. Speaking of speed, it should be noticed that the tempi of the first and third movements are recklessly fast especially after considering the burden of dissonant counterpoint they carry. Smiling mischievously, Irving Klein once made this comment while showing off his poor, tired and calloused "pizzicato fingers": "...It's a big challenge, Meyer, but I never knew a jazz fast-fugue could be so hard! Maybe you should play it on the clarinet!" This third movement, or finale, evolved into a jazzy scherzo. I not only created a few stubby instrumental tunes for it but converted my 12-tone row into a wildly agitated D minor fast-blues with many frenetic variations. Looking back today - forty years after its completion - I believe my quartet's pungent mixture of styles and tonalities, versus the crazy bubbling energies of its strong rhythmic games, enabled me to end the piece with lots of "serious humor!"

The opening page of my jazz quartet score contains a glossary of jazz string effects explaining such jazz tools as "bends", "tail-offs", "body knocks", "col legno strokes" and special glissando devices. Also I explain certain "rhythm-and-accent" interpretations of my particular jazz patterns of notation. Although these are based on my memory of typical jazz riffs, most string players are totally unaccustomed to them.

While the ARIEL QUARTET was preparing my work for this CD recording I made a few minor revisions. I decided to use heavy metal practice mutes in the blues movement which I felt would provide a curiously distant timbre for the strings, especially for the opening viola solo. This may be contrasted with the sound of the normal mutes which follows. The contrast is still greater compared to the viola's completely open (or "senza sordino") tone. Another tiny revision is that the third movement now has a short introduction by solo cello in pizzicato style. I came up with this idea to set the stage for my quasi D Minor Devils Tune that governs the melodic design. Notice how the rhythms are now graduated: growing faster and faster and ending with a break-neck, intensely contrapuntal thrust.

I was pleased in the middle 60's that the Claremont had considerable success with my JAZZ QUARTET on its tour of Africa, Europe and the U.S.A. Eventually the work was performed at the White House. I was honored that President Lyndon Johnson, his wife "Lady Bird" and many members of the Supreme Court attended the performance. A few years later the Kronos Quartet also played the work on tour. Over the years three other quartets attempted to master my JAZZ QUARTET but apparently found it too difficult. Needless to say I am delighted that I now have a definitive performance of this piece prepared and recorded under my supervision by the Ariel Quartet, a most gifted and inspired group of young artists.

SONATA ON JAZZ ELEMENTS (1958)

(for piano solo)

I began to experiment with classical or symphonic jazz music in the late 40's, but nothing significant emerged in this direction, for my ears, for at least a decade. The enormously personal stylistic gestures of our modern European composers, like Bartok, Stravinsky, Shostakovich, Schoenberg, Hindemith, Berg, Poulenc, Satie, Milhaud and Webern were all too powerful for me to shuck off without some "sticky" artistic influence or musical entanglement. The expanding world of the Big Band Era, however, with its overflow of hundreds of arrangers (some of whom, like myself, became serious composers later on) and instrumental soloists - only yielded one major voice in the field of experimental classical American symphonic jazz music - that was Duke Ellington. Little by little the catchy rhythms and unusual orchestration approaches of Ellington's work, supported by highly unpredictable syncopated new-jazz nuances - all seemed to bring to light a sharper projection of very modern and often dissonant chromatic harmonies. The beautiful thing was that every phrase always remained tuneful with Ellington!

Actually it was some of the keyboard music of Boulez and Stockhausen which I encountered in the middle 50's, which helped me shape some of the experimental piano textures I flirted with, as chief structural precursors to my SONATA ON JAZZ ELEMENTS. From 1948 to 1958 I had been slowly absorbing a deeper understanding of the piano. I soon came to believe that the fantastic opportunities its miraculous keyboard offered any composer with courage and imagination, like Charles Ives, for example - were all available just for the taking. Since very few of our own young composers proved to be exceptional pianists, what we needed was great performing talent: pianists who loved the challenge of new music, who not only understood the aesthetic nature of these new scores but had the real "demonic virtuosity" required to play them!

My friendship with pianist Morton Estrin opened up a new instrumental world for me back in the 50's. We met playing jazz dates in a nite-club near Coney Island. When I discovered Estrin had complete command of the big Liszt-ian romantic literature plus a sharp focus on the classical repertoire of Mozart, Beethoven and Bach - we exchanged lessons in piano and composition. Estrin's feel for Brahms, Chopin, Debussy and Scriabin was particularly sensitive. I learned a lot listening to him practice. We talked for hours about keyboard music, recital programming and recordings by Schnabel, Serkin, Rubenstein and Horowitz. Over the years I composed five major solo works for Morton Estrin all of which he premiered and in some cases ultimately recorded. These were: LITTLE SONATA, PARTITA, VARIATIONS, OSTINATO BURLESCO and SONATA ON JAZZ ELEMENTS. One of the bigger pieces I wrote for him was my FIRST PIANO CONCERTO. Fifty years later I completely revised the piece, (circa 1949 which I just completed this year). It is now called THIRD PIANO CONCERTO: FOXFIRE (1999). The new version was composed for pianist Christopher Vassiliades - an artist who has mastered and already recorded nearly twenty of my solo keyboard works.

Another wonderful pianist, Kazuko Hayami, has dedicated much of her thought and energy to my piano music, both in solo works and ensemble pieces. In fact quite recently she recorded with the Moscow Symphony my piano concerto called THE MOOR'S CONCERTO (a work based on the story of Othello). At Weill Hall in New York, Miss Hayami presented two entire solo recitals, devoted to my keyboard music. In the early 90's she played the world premiere in Japan of IN QUIET MEASURE. Her strong interest in jazz prompted her, a few years later, to offer my SONATA ON JAZZ ELEMENTS in one of Tokyo's major concert halls for the work's first performance in Japan. It was clearly not difficult for me to include this brilliant live concert-recording of such a particularly trenchant performance of my jazz sonata, on this CD. Miss Hayami and I were both delighted that it won the critics award in Japan. As a composer, I believe her playing of this incredibly difficult composition is truly remarkable.

Now a few words about the form: the work is in three movements, with the first culled from a not-too-disguised sonata-allegro form. Although the classical tradition is always in evidence in the background, the pitches are all drawn from atonal sources (like tone-rows and a chromatic pile-up of empirical chords). The jazz rhythms are mostly shaped in short crucibles of 7/8 meter compounds. There is even a short recapitulation. The middle movement is a slow blues, reflecting an easy-going "cocktail" improvisational jazz style, with several variations. The Finale is a two-part quick fugue who's subject is so wide-ranged, the poor player's arms are forced to flay about wildly all over the keyboard, once the thing gets going. Both Estrin and Hayami frequently complained about how impossible this movement was but they always rose to the occasion for every performance. I salute them both!

MOONFINGERS DEMON (1998)

Evocative, often lonely images of the moon have appeared in my compositioned titles for as long as I can remember. Some of my most important works, like A CRUCIBLE FOR THE MOON (for percussion orchestra, soprano and saxophone), MOONFINGERS BABY (for solo clarinet), A SOUL FOR THE MOON (for mezzo-soprano with two pianos in echo), MOON GAMES (for vibes, trumpet, flute and piano) and FIVE MOONS (for piano solo) - are only a few samples of this strange "palpitating" obsession with the moon.

When the Orquesta de Baja California commissioned a major symphonic work for chamber orchestra, conductor Eduardo Garcia Barrios requested I direct my thoughts to something mysterious, with dark, devilish tunes and scary harmonies that could be performed on a Mexican "Halloween" type program. I took to the idea immediately because I had just finished reading about some ancient Greek mythological tales concerning the "fingers" of the moon. As ideas began to flow I found myself reaching out for my special Pandora's box of musical gestalt ideas. (...on the togetherness of opposites.)

Each finger of the moon would be represented by its own musical story. In gestalt terms this would enable me to mix freely opposing styles, tonalities, melodies, rhythms and vivid instrumental colors, within the scope of my tiny orchestra. This unusual ensemble, by the way, was made up of fourteen wonderful virtuoso soloists - all of whom seemed to relate well to my music. As a result I composed several extended solo episodes for Moonfingers - a lyrical arietta for guitar (as played by my dear friend, Roberto Limón) and a big D Minor cadenza for unaccompanied cello - dramatic and impassioned, representing the darker side of the moon.

The jazz influence in this work is most evident in the opening and closing sections of my one-movement score. Fast metric compounds like 3/4 + 3/8 and 11/8 time combined with a running counterpoint of tricky jazz syncopations, relentlessly propel the sheer power of its huge "sound-mass-build-up", into an enormous climax! ("...the moon exploding?")

Earlier, among my gestalt images, there is a "Lydian" F Major waltz that simply "...appears out of nowhere." Because everything immediately around it is atonal, the contrast in harmonies is even more unexpected. Essentially, it is the stylistic intrusion more than anything else, that creates the teasing quality of these gestalt adventures. After all, much in life is surprise. Why not art?

MOONFINGERS DEMON pretends to tell a story: but it is the actual writing for the instruments, their soloistic colors which evolve into little "dangerous" cadenzas: ...winds and strings playing at chamber music and the entire bunch of performers behaving like a powerful orchestra - that project Moonfinger's unique tale. Maestro Eduardo Garcia Barrios, who had conducted the world premiere quite beautifully, was out of the country for the recording of MOONFINGERS DEMON. I was both honored and a little worried about conducting the piece myself, but after a few rehearsals I found I enjoyed the challenge because it enabled me to reinvent the illusive design of the music without changing any notes...but just giving vent to my passions!

Music notes by: Meyer Kupferman

The Ariel Quartet Members:

William Barbini

Upon graduation from Juilliard School, where he received a full scholarship to study violin with Ivan Galamian and Paul Makanovitsky, William won a position with the New York Philharmonic. While a member of the first violin section, Mr. Barbini was selected twice to appear as soloist with the orchestra. He also performed a series of Pre-Concert concerts at Avery Fisher Hall with the Gramercy String Quartet. Pierre Boulez invited the quartet to collaborate with the New York Philharmonic for other lecture concerts as well.

Other solo appearances include a tour with the Tonkünstler Orchester throughout Germany and Austria, solo performances with the Niagara Falls Philharmonic, the Wilkes-Barre Philharmonic (now the Northeastern Philharmonic), the Lancaster Symphony, the San Francisco Ballet Orchestra, and many others in California. Currently William serves as concertmaster for a number of orchestras in the bay area including the Monterey Symphony, Pro Art Symphony, and the Classical Philharmonic. He is on the faculty at California State University, Sacramento and the San Francisco Conservatory. Mr. Barbini performs chamber music extensively in California with Music Now, the San Francisco Contemporary Ensemble, and with the Chamber Music Society of Sacramento, where he serves as Music Director.

Kineko Okumura

Born in Tokyo, violinist Kineko Okumura was awarded a Fulbright Scholarship to study at the Manhattan School of Music. While a student there, she was selected on two occasions to perform as soloist with the school orchestra. Miss Okumura is also a graduate of the Juilliard School, where she received a full scholarship to study with Oscar Shumsky.

Kineko is the winner of a number of grants and competitions, including the prestigious Paganini International Competition. She was a member of the New York Chamber Orchestra and Principal Second Violin with the New Jersey Symphony, before moving to California.

Miss Okumura appears regularly with Music Now and the Chamber Music Society of Sacramento, has been soloist with the Sacramento Symphony, as well as being featured at the Beethoven Festival, the Mozart in Monterey Festival, the Bear Valley Festival, the Brevard Festival, and the Waterloo Festival. Other performances include recitals in Boston, New York, Tokyo, and Italy, where Kineko was selected from the Master Class of Franco Gulli to perform at the Grand Concert of the Academia Chigiana.

Ellen Ruth Rose

Ellen Ruth Rose, violist, recently relocated to the Bay Area after having spent several years in Cologne, Germany where her performing interests gradually led her towards experimental music and theater, she performed and recorded extensively as a chamber musician and soloist in Germany and throughout Europe. On North American soil, she has performed more traditional chamber music repertory at the Marlboro Music Festival, the Banff Center for the Arts, and with members of San Francisco's Left Coast Ensemble. A native of Detroit, Michigan, Ms. Rose earned a BA with honors in history and literature from Harvard University, an artist diploma in viola from the Northwest German Music Academy in Detmold, Germany, and a Masters of Music degree in viola performance from the Juilliard School, where she was a full scholarship student. Her viola teachers have included Heidi Castleman, Nobuko Imai, Marcus Thompson and Karen Tuttle.

Robin Bonnell

Cellist Robin Bonnell is a freelance musician in the San Francisco Bay area. He is cellist with the Chamber Music Society of Sacramento and also with Earplay, a San Francisco based contemporary music ensemble. As chamber musician and soloist he has performed at many summer festivals including those at Aspen, Monterey and Lake Tahoe. In 1996-'97 he was a member of Illuminati, a New York based big band. Robin Bonnell has been named conductor of the Golden Gate Philharmonic Youth Orchestra, in 1999. He can be heard on recordings for Centaur, Knitting Factory, Vtæ and Warner Brothers labels as well as on regular broadcasts of the Chamber Music Society on KXPR-FM.



William Barbini



Kineko Okumura



Ellen Ruth Rose



Robin Bonnell

The Ariel Quartet

The Ariel Quartet has performed extensively in Northern California under the auspices of the Chamber Music Society of Sacramento. The recipient of many awards and grants locally, the ensemble won the highest commissioning grant from Chamber Music America.

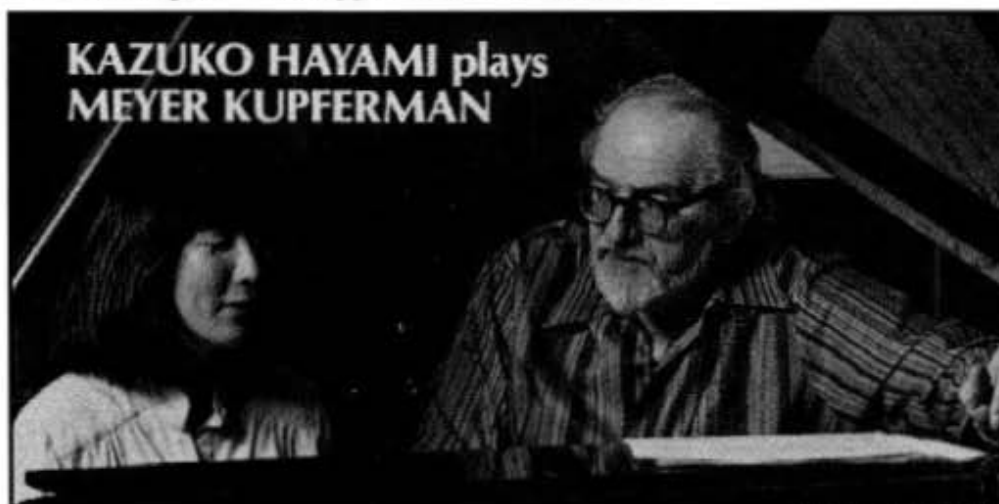


Photo by: Hong Qing Ling

Kazuko Hayami

Ms. Hayami is in demand as orchestral soloist with the Tokyo Symphony at Suntory Hall, The Hudson Valley Philharmonic and has appeared as guest soloist with the Crimea State Philharmonic at the Yalta International Festival. She is a frequent guest artist of such series as the Inter-American Festival, the Arcady Music Festival, the Washington Chamber Music Society and the New York Philharmonic Chamber Music Series. She has recorded and toured with New York Philharmonic clarinetist Stanley Drucker and has given numerous master classes and lecture recitals. She has served as judge for nationwide piano competitions in Japan and the USA.

Kazuko Hayami has also recorded Meyer Kupferman's *QUINTET FOR PIANO AND STRINGS* and *A LITTLE IVORY CONCERTO* (Soundspells: CD101) and his 50 minute piano concerto called *THE MOOR'S CONCERTO* (Soundspells: CD110).

Orquesta De Baja California

Guitar - Roberto Limón (Director)
Bass Clarinet - Alexander Gurievich
Percussion - Andrei Tchernyshev
Violin - Igor Tchechko (Concertmaster)
Bass - Joe McNally

Oboe - Boris Glouzman
Bassoon - Pavel Getman
Piano - Irina Tchechko
Violin - Karina Bezkrovnaia

Clarinet - Vladimir Goltzman
Horn - Jane Zwernaman
Harp - Elena Mashkuvtseva
Cello - Omar Firestone

Meyer Kupferman

Meyer Kupferman's father, Elias Staff-Cooperman, was born in Romania in 1900. A runaway youth, he fled from his stepfather and traveled throughout Europe as a gypsy folk singer, street musician who played the accordion, wrestler, cook and baker. He was conscripted into the Austrian-Hungarian army and wounded in World War I. Elias settled in the United States with his sister Clara in the early 20's. He joined the baker's union while living in New York City and changed his name to Elias Kupferman, thus severing all connection with his hated stepfather. He married a young Russian emigré, Fanny Hoffman, whose family had been decimated by Cossack raids and pogroms in Nemirov, a little Jewish village moving on the "Pale" between Kiev, Odessa and Eastern Poland. Fanny's flight to America first brought her to the mid-west where she worked in the mills and factories of Kansas. Later she joined her aging aunt in New York where she found work as a seamstress. Fanny and Elias were introduced by some friends at a wedding where Elias was hired as singer and entertainer. They fell madly in love and were soon married.

Meyer Kupferman was born on July 3rd, 1926 in New York City. The little family soon moved to Brooklyn because there were more and better jobs available for bakers. Also landlords had lowered their rents on all apartments; they were, in fact, giving away three months rent-free concession on all new leases. Through the Depression and nearly the next ten years Kupferman's family moved to a new apartment each year. Thus as a child he had to attend a different school each year and make new friends as well as abandon old ones very often.

At age five he was given the violin, a study that was so premature and uncomfortable he has little memory of it. At age ten, almost as a joke or a dare while fooling around with his friends already in the school band, Meyer Kupferman began taking clarinet lessons. Music soon became an important part of his life and he became good at it. The idea of writing music grew more and more fascinating for him. Eventually he began teaching himself the piano, which provided a basis for his curiosity about composing and arranging music for his friends. As he grew older he worked as a young jazz musician in clubs and bars in the Coney Island area of Brooklyn. He lived through the "Big Band Era" which provided a source of rich stimulation for him as well as all budding musicians interested in composing or arranging jazz.

Although Meyer Kupferman was entirely self-taught in music composition he received his education in theory, chamber ensemble and orchestral music at the High School of Music and Art. He also studied at Queens College. Kupferman's father encouraged his son in music and taught him many East European, gypsy and Hebrew melodies. The flavor of these tunes not only stayed with Meyer Kupferman for the rest of his life but influenced his compositional style from time to time.

As a young composer still in his twenties Kupferman became Professor of Composition and Chamber Music at Sarah Lawrence College in 1951. He continued as member of the faculty until his retirement forty three years later in 1994. During his tenure at Sarah Lawrence College he was chairman of the music department for five terms, conducted the orchestra, chorus and chamber improvisation ensemble, taught theory and music for film and wrote many experimental theatre and dance works for performing arts students at Sarah Lawrence.

Mr. Kupferman has been awarded grants and fellowships from the Guggenheim Foundation, the Aaron Copland Fund, the Ford Foundation, the Rockefeller Foundation, the National Endowment of the Arts, the Library of Congress, the US State Department and the American Academy and Institute of Arts and Letters. He is a virtuoso clarinetist who has premiered over sixty solo and chamber works composed especially for him and his "Music By My Friends" ensemble.

Kupferman is an unusually prolific composer and has an impressive output of work in all forms: 7 operas, 12 symphonies, 9 ballets, 7 string quartets, 10 concertos and hundreds of chamber works. His strong interest in jazz has been abundantly shown by such "classical-jazz" compositions as Concerto for Cello and Jazz Band, Sonata on Jazz Elements, Tunnels of Love, Adjustable Tears, Jazz Infinities Three, Jazz String Quartet, and Moonflowers Baby, a solo clarinet jazz work which has received international acclaim as a result of Charles Neidich's spectacular performances throughout the Soviet Union, Europe, Japan, and the USA, all these works an integral part of his "Cycle of Infinities" - a series of concert and jazz works evolved from the same 12-tone row begun in 1962. He has received commissions from the Hudson Valley Philharmonic for his Jazz Symphony in 1988 and Symphony No. 10, FDR in 1982, the Chappaqua Symphony for Wings of the Highest Tower, commemorating the Centennial of the U.S. Constitution, and the Nassau Symphony for his Double Clarinet Concerto. His cantata, "Comicus Americanus," was commissioned by the Kansas City Philharmonic in 1970. The American Composers Orchestra premiered his Challenger in 1984 and the Pro Arte Orchestra of Boston recorded his Clarinet Concerto for CRI.

A forty year retrospective of his keyboard music was performed during a nine concert tour by pianist Christopher Vassiliades. Some of his experimental works in tape-gestalt form include such pieces as Celestial City, Angel footprints, Superflute and illusions. Among his many film scores are such pictures as Black Like Me, Halleluja The Hills, Blast of Silence and Truman Capote's film Trilogy, which includes the famous, A Christmas Memory.

In the summer of 1990 the Lithuanian National Symphony recorded his "Jazz Symphony" and "Challenger" (Soundspells Productions CD 104). Mr. Kupferman made the heroic trip to Lithuania for that purpose during the time of the Russian blockade. In the 1991-92 season he celebrated his 65th year with the premiere of his seventh opera, "The Proscenium" and several piano retrospectives with pianists Morton Estrin, Kazuko Hayami, Svetlana Gorokhovich and Christopher Vassiliades. Kupferman's book, Atonal Jazz, a two volume, in-depth study of new chromatic techniques in contemporary jazz was released in 1992 by Dorn Publications. His "Concerto for Guitar and Orchestra" was commissioned by the Orquesta de Baja California and premiered in Mexico in 1994 with Roberto Limón as guitar soloist and Eduardo Garcia Barrios, conductor. Kupferman's brand new "Concerto for 4 Guitars and Orchestra" will be released by Soundspells in 1999.

Recent commissions are his new "Chaconne Sonata" for flute and piano, written for Laurel Ann Maurer, "Pipe Dream Sonata" for solo guitar commissioned by Robert Phillips, "Ice Cream Concerto" and "Flavors of the Stars" both for the virtuoso ATRIL Contemporary Ensemble of Mexico, "Hot Hors D'oeuvres" for the Hudson Valley Philharmonic and "Hexagon Skies" for guitar and orchestra commissioned by the Orquesta de Baja California and guitarist Roberto Limón. In 1976 Itzhak Perlman gave the New York premiere of Kupferman's "Fantasy Sonata" and Martha Graham created a new ballet based on this same violin score called "O Thou Desire," which her company took on a European tour the following year. During this period cellist Laszlo Varga premiered Kupferman's "Concerto for Cello Tape and Orchestra" which he later recorded on a Vox CD (VoxBox CDX5158). Other recent commissions are his "A Faust Concerto" for French horn and chamber orchestra, "Moonfinger's Demon" for orchestra and "Acrobats of Apollo" for marimba, guitar and chamber orchestra, all three works composed for the Orquesta de Baja California, with Eduardo Garcia Barrios, conductor. Flutist Laurel Ann Maurer commissioned a work for the Utah Contemporary Chamber players for flute, clarinet and piano called "O North Star." Mr. Kupferman has also written a solo guitar piece for the Mexican guitarist, Roberto Limón, called "O Luna O Sol." The composer's latest project, "Percussion Symphony", was premiered by the Ithaca Percussion Ensemble in 1998, conducted by Gordon Stout.

Meyer Kupferman's most recent recordings are his Winter Symphony (1997) and his Concerto Brevis (1998) for flute and orchestra, both of which were recorded for Soundspells on CD125, by the Orchestre Philharmonique de Monte-Carlo with the composer conducting.

Kupferman Notes by Valentine Fabian

NEW TUNES ON JAZZ ELEMENTS (1958 - 1998)

by Meyer Kupferman

1 *Jazz Quartet* (1963)

The Uptown Boys [08:55]

2 *MOON IN BLUE* [09:04]

3 *RUNNIN' HOT, JACK?* [07:49]

The Ariel String Quartet

William Barbini, violin; Kineko Okumura, violin;
Ellen Ruth Rose, viola; Robin Bonnell, cello

4 *Sonata on Jazz Elements**

(1958)

Fast and dry [05:36]

5 *IN SLOW BLUES TEMPO* [04:33]

6 *QUICK FUGUE* [03:09]

(Tokyo premiere concert recording)

Kazuko Hayami, piano

7 *Moonfingers Demon* (1997)

(in one movement) [26:51]

Orquesta de Baja California

Meyer Kupferman, Conductor



MEYER KUPFERMAN

photo by: Howard Dratch

Cover Art: "The Moscow String Quartet" (1974), oil painting by Meyer Kupferman.

Produced by Meyer Kupferman. Engineering for JAZZ QUARTET, Mobius Music of San Francisco. Editing for JAZZ QUARTET, Jeremy Tressler. Remastering for SONATA ON JAZZ ELEMENTS from audio cassette, Jeremy Tressler at Eonta Sound Studios. Entire CD mixed and mastered at Eonta Studios. Engineering for MOONFINGERS DEMON, Luis Chi Sing Jr. Provision Studios. The music of Meyer Kupferman is published by Soundspells Productions (ASCAP).

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*This concert performance of SONATA ON JAZZ ELEMENTS was recorded by Kazuko Hayami in Tokyo in the early '90s.

Soundspells
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