

## 8. A Solemn Music

For brass sextet and piano (Carolyn Enger, piano)

Recorded at The First Presbyterian Church, Englewood, New Jersey, Sean Yoo, Recording Engineer

Dominick Derasse, 1st Trumpet; Hugo Moreno, 2nd Trumpet; Susan La Fever, French Horn; Dick Clark, 1st Trombone; Matt Melore, 2nd Trombone; Dale Turk, Tuba

*A Solemn Music* was written on commission in 1975 to commemorate Kristallnacht (The Night of Broken Glass-November, 9, 1938) The name *Kristallnacht* comes from the shards of broken glass that littered the streets throughout Germany after the windows of Jewish owned stores, buildings, and synagogues were smashed. The composition is a stylization of Hebraic music. It should not be considered in and of itself "ethnic music", but rather music that utilizes an ethnic style to help emphasize its emotional and historical genesis. I revised this score in 2017 and added pipe organ and percussion instruments in-order to give the work a greater intensity. At the work's conclusion please note the addition of a bell which has a symbolic significance. Each one of the six tolling bells represents one million Jewish lives murdered in the concentration camps during World War II.

## 9. Long and Lazy (aka Midday Dreams)

Harris Simon, piano Grady Tate, drums

Ratzo Harris, bass Michael Urbaniak, violin

String Arrangement Jorge Calandrelli

## 10. Fast and Furious

Evelyne Luest, piano

Recorded and edited by Joseph Patrych, Patrych Sound Studios, The Bronx, New York

In the 1970's I was introduced to the young jazz pianist Harris Simon. At the time I was producing classical and jazz albums for various American, Italian and Japanese record labels and at the same time I was also working with the New York recording studio owner George Klabin. George and I decided to produce an album with Harris. The recording was released in Japan under the title "New York Connection". Soon after that recording there came a request for a more ambitious recording with greater "production values". For that album which was

# Jeffrey Kaufman



## Brass Quintet on Original Sea Shanties

- A Solemn Music
- Sonata for Clarinet and Piano
- Overture for a Shakespeare Comedy
- Essay for Euphonium and Strings
- Song for Strings

ARCO Strings Levon Ambartsumian, conductor  
David Zerkel, Euphonium Jerome Summers, Clarinet  
The Houston Brass Quintet Evelyne Luest, piano

# Jeffrey Kaufman

## Brass Quintet on Original Sea Shanties

### Sonata for Bb Clarinet and Piano

Jerome Summers, clarinet Robert Kortgaard, piano

1. Allegro moderato
2. Tranquillo e fluente
3. Toccata

The three movement *Sonata in Bb for Clarinet and Piano* was written between the years 1972 and 1973 and premiered in 1973 by Lawrence Sobol, clarinet and Peter Basquin, piano. This was the third work written in quick succession for Lawrence "Larry" Sobol within the space of three years. The first, a shorter three movement work for clarinet and piano entitled *Reflections* was followed by a rather ambitious song cycle *In Time Past and Time Remembered* for soprano, piano, clarinet, viola, percussion and boy soprano. The *Sonata for Clarinet and Piano* attempts to take advantage of the full technical and expressive qualities of both the clarinet AND piano.

The first movement *Allegro moderato* is multi sectional with a quick and jagged opening clarinet theme. The secondary theme, to the contrary features a very long line in the clarinet with a flowing piano harmonic accompaniment. A third more romantic theme is then introduced. The ideas intermingle and are brought to a close via a quiet cadenza like passage in the clarinet. Then, a quiet almost transparent note is played by the clarinet as the piano plays a final C major chord.

The second movement *Tranquillo e fluente* further extends the idea of the "theme two" from the first movement. This theme in fact, makes up the entire second movement except for a slight break towards the middle in which the piano pauses its gentle *sfumato* "rolling fog like" accompaniment momentarily, only to resume onward to its conclusion.

The third and final movement *Toccata* (from Italian *toccare*, literally, "to touch") features fast-moving, lightly fingered virtuosic passages. The movement is constructed of two principal themes. The first, the rapid toccata theme and a second longer more melodic one which recapitulates material from the first movement. Ultimately, the principal toccata theme returns and the movement moves towards a grand bravura finale.

### 4. Overture for a Shakespeare Comedy

For Woodwind Quintet

Recorded by Sean Yoo, NV Factory

The *Overture for a Shakespeare Comedy* was written in 2016 and premiered by the Quintet a Pois, the ensemble who perform on this recording (Margaret Swinchoski, flute, Aaron Jakubiec, oboe, Donald Mokrynski, clarinet, Susan LaFever, French Horn, Jill Collura, bassoon). Written as a "theatrical work", it attempts to underscore qualities that may be found in a Shakespeare comedy i.e. period dancing, love struck characters and other such emotional and thematic qualities.

### Brass Quintet on Original Sea Shanties

The Houston Brass Quintet

Allen Chen, 1st Trumpet; Sarah Perkins, 2nd Trumpet; Mary Gold, French Horn;  
Craig Beatti, Trombone; Patrick Wade, Tuba

5. Come Down To The Ships For We'll Be Sailin'
6. Look To The Far Horizon
7. As We Load Silk and Fine Tobacco

Recorded at Wire Road Studios, Houston Texas, Andy Bradley, Recording engineer

The *Brass Quintet on Original Sea Shanties* was written in 2015 and premiered in Houston, Texas by the Houston Brass Quintet in 2017. Each of the three movements have poetic connections even though there are no spoken or sung elements. This, not because of lofty poetic or literary inspirations, no, rather they came from the great history of songs of the sea. The songs sung by sailors and seamen which often helped pass the time and ease their heavy work load. These songs have come down through the ages, many of which have become known to us as shanties. A "shanty", it is believed to have come from the French word chanter, "to sing."

Rather than borrow from any known shanty tune, I chose to create melodies in the style of 18th and 19th century shanties and build each movement around these tunes. Movement 1) *Come Down To The Ships For We'll Be Sailin'* starts with a big trumpet call announcing to all able body persons to join the ships, further bellowing that the ships "sail the seven seas". Movement 2) Is quiet and contemplative. Tired sailors now at sunset *Look To The Far Horizon*. Movement 3) The ships once again back at shore, sailors arduously reload for onward journeys. As they work a new tune is heard *As We Load Silk and Fine Tobacco*.