

Yaron Gottfried - Mozart "swings"

This work was commissioned by the Neues Kammerorchester Potsdam and the Ra'anana Symphonette Orchestras for the 250 celebration of Mozart's birth.

Written for a Mozart size orchestra and a Jazz trio - Piano, Bass and Drums as a soli group.

The work has three movements:

The first two movements are related to each other and together form one episode, connected by thematic material. The short **overture** (Which functions as an introduction to the first movement, Allegro Molto) opens with a viola rhythmic figure, inspired by the first two opening bars of Mozart's 40 symphony. The theme develops as it goes on, and becomes agitated and intense. the Jazz trio expresses the intuitive character of the music by a repeated 16 bar form of free improvisations, followed by a forte orchestral block chords.

The first movement – Allegro Molto, is a "Jazzy" version of the entire first movement of the 40th symphony. The Jazz Trio functions as a rhythm section group, providing the background for the orchestra. The famous G minor theme is twisted and presented in syncopated block chords. The improvisation part makes use of the B flat major key (as in the original) on standard "I've Got Rhythm" changes. A free bass solo on G minor brings us back to the recapitulation and the coda in which echoes from the opening overture are heard.

The second movement – Andante, presents a different character to the work and is based on the Andante of the "Linz" symphony no.36. I chose this movement due to the sweet and tranquil serenade like melody, and the contrast it presents to the first episode.

The movement opens with the original 12 bars as Mozart wrote, followed by the Jazz trio presenting a "Jazzy" soft ballade version of the melody. The 12 bar form is also the basis for the first improvisational part of the trio, accompanied by the orchestra. A short transition leads to the second improvisational part, now in a minor key. A colorful recapitulation brings back fragments of the melody, presented in a sense of free time which leads the work to a calm end.

The Baroque Jazz Project



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Yaron Gottfried

Israel Kibbutz Orchestra

Israel Chamber Orchestra

Capriol Jazz Suite



Peter Warlock's "Capriol Suite" for strings, published in 1588, was based on tunes from Arbeau's Orchesographie. The "Capriol Jazz Suite" though a completely new arrangement of the same original tunes, is also influenced by Warlock's work. The choice of this particular suite was not incidental. The unique baroque rhythms, beautiful clear melodies, and the short and repeated musical forms are perfectly suited for development and improvisation.

The work is written for a chamber orchestra and a Jazz trio (Piano, Contrabass and Drums) which function as a soli group. Each movement includes an open improvisation section for the jazz trio.

In the process of composing, I was careful to keep intact the baroque quality and character of the original dances while creating a constant dialogue between the trio and the orchestra. The suite consists of four movements based on the original motives and melodies:

- **Basse Dance** - energetic and resolute,
- **Pavane** - with the pure choral melody,
- **Pied-en-l'Air** - romantic and expressive with an exceptional improvised piano cadence, and
- **Tordion** - sweeping asymmetric rhythm patterns, featuring the drums and closing the work energetically with a forceful coda.

The work was commissioned by the Israel Chamber Orchestra, and since its premiere at the "Eilat International Chamber music Festival" it has been successfully performed world-wide with orchestras such as: Israel Kibbutz Orchestra, Haifa Symphony Orchestra, Brazos valley Symphony Orchestra, Neues Kammer Orchester Potsdam, the Vancouver Symphony Orchestra among others.



The Well Tempered Unbalanced Piano

The inspiration for this work came from J.S. Bach's "The well tempered piano". This composition depicts my own impressions and interpretation of some of the preludes and fugues I chose from Bach's work.

Four pairs of movements and a finale are presented like a gallery of miniatures. First, the original fugue by Bach is presented - each by a different group of instruments, followed by my interpretation of the same fugue. The orchestration makes use of a chamber size orchestra plus a Jazz Trio functioning as a soli group. Each movement has its own color, shape and unique character.

→ First movement

Bach: Fugue in D minor (from the second book) orchestrated for flute, clarinet and bassoon.

Gottfried: The movement makes use of various sound effects and intentional deformation of the theme. The overall feeling is of minimalism and contrasts. The jazz trio improvises on a 16 bar form.

→ Second movement

Bach: Fugue in G minor (from the second book) orchestrated for a string trio.

Gottfried: The theme is dressed up with new harmonies and a sweeping orchestration. The B part is tranquil, and the trio's improvisational part is meshed interactively with the orchestra.

→ Third movement

Bach: Fugue in C minor, orchestrated for a string trio.

Gottfried: Prelude in C minor. This movement is based on the original prelude, and presents a struggle between conflicting elements: movement opposed to static, forte against piano, and the jazz trio opposite the orchestra. The music moves towards a bursting coda. An improvised piano cadence creates the reconciliation with a C major chord.

→ Fourth movement

Bach: Fugue in D minor (from the second book) orchestrated for oboe, viola and bassoon.

Gottfried: This movement consists of two parts, both energetic and flowing. The musical language of the first part is somewhat abstract, filled with dense textures and diffusing motion, changing intensity and curves, and a feeling of chaos. Throughout this part, the sound of a church organ created by the wind instruments keeps popping out. A drum solo signals the transition to the second part. The jazz trio, with a new melodic direction and a jazzy, high intensity, Coltrane-like feel, introduces a new modal version of the theme.

→ Fifth movement

Gottfried: (in B) is of a pastoral and tranquil character. The theme is played in three different keys, each time with a different orchestration, followed by a wide open section for jazz improvisation in the key of B major, creating a meditative and relaxed atmosphere. After a drum solo (played by hands, to produce a gentle percussive quality sound) a reprise followed by short coda brings the work to its lively Finale.

The work was commissioned by the "Voice of music at the upper Galilee festival". Since its first performance by the Festival orchestra, it was performed by the: Israel Kibbutz Orchestra, the Neues Kammer Orchester Potsdam (Germany), the Beer Sheva Simffonieta, and the Salta Symphony orchestra (Argentina).

Composer Conductor and Pianist

I Capriol Jazz Suite (based On Peter Warlock Capriol Suite)

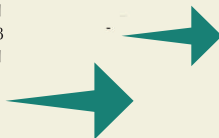
- | | |
|---------------------|------|
| 1. Basse-Dance | 5:34 |
| 2. Pavane | 6:10 |
| 3. Peid's en la Air | 8:39 |
| 4. Tordion | 6:56 |

II The well tempered unbalanced piano (based on J.S.bach)

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| 5. Bach: Fugue - in Dm no.6 - 2 nd book | 1:57 |
| 6. Gottfried : Fugue - in Dm no.6 - 2 nd book | 2:37 |
| 7. Bach: Fugue - in Gm no.16 - 2 nd book | 3:00 |
| 8. Gottfried : Fugue - in Gm no.16 - 2 nd book | 6:09 |
| 9. Bach : Prelude - in Cm no.2 - 1 st book | 1:33 |
| 10. Gottfried: Prelude - in Cm no.2 - 1 st book | 3:54 |
| 11. Bach: Prelude - in Dm no.6 - 1 st book | 1:38 |
| 12. Gottfried : Prelude - in Dm no.6 - 1 st book | 6:54 |
| 13. Gottfried :Fugue - in B major no.23 - 2 nd book | 5:11 |

III Swinging Mozart (Based on Symphonies no.36 & 40)

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|-------------------|------|
| 14. Overture | 3:11 |
| 15. Allegro molto | 7:08 |
| 16. Andante | 6:51 |



Yaron Gottfried



Israel Chamber Orchestra (tracks 1-13)
 Live recording at the Rebecca Crown hall, Jerusalem. 12.5.2002
 Israel Kibbutz Orchestra (tracks 14-16)
 Live recording at the Kfar Saba auditorium 29.3.07
 Track 1-13 recorded by Pedro, Tracks 14-16 recorded by Yosi Berman
 Edited and mixed by Yaron Gottfried.

Contrabass: Yorai Oron
 Drums: Roni Holan
 Drums Eitan Itzkovich (tracks 14-16)
 Vocal : Iris Portugali (tracks 12-13)

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