

# THREE

Jay Rozen, Christopher Meeder, Joe Exley, tubas  
with David Shively, percussion

## CONCERT / TURKEY RAFFLE

Lizard Music.....Dan Plonsey  
Oblique Strategies.....Brian Eno / Peter Schmidt  
Fantasia.....Thomas Lupo  
Trio (1982).....Morton Feldman  
Divertimento #1 (KV Anh.229).....W.A. Mozart  
Allegro-Menuetto-Adagio-Menuetto-Rondo

### INTERMISSION

Frog Song from "Watt"(1945).....Samuel Beckett  
Je Vois Une Ortie Dans L'Herbe (1998).....Louis Andriessen  
I Do, I Undo, I Redo\* (2001).....John Elliott  
*inspired by the sculptures of Louise Bourgeois*  
First Promenade – Arrival  
I Do  
Second Promenade – The Dark Stair  
I Undo  
Third Promenade – Toward the Reflection  
I Redo  
Final Promenade – A Backward Glance  
David Shively, percussion

### TURKEY RAFFLE

Oblique Strategies.....Brian Eno / Peter Schmidt  
A Sheynem Dank Dir Im Pupik (2000)\*\* .....David Snow  
A Shvarts Yor  
A Brokh Tzu Dayn Lebn  
Zolst Ligen In Dred  
A Khalerye  
Sie Haut Gevayn a Courva In De Momma's Bouch  
Gey Kakhen Afenyam  
That Lonesome Road...James Taylor / Don Grolnik (arr. Rozen)

\* World Premiere  
\*\* Written for THREE

Greenwich House Music School  
46 Barrow Street New York City  
November 19, 2001  
8 PM

Like Sting, **Jay Rozen** was born in the 50's. He started playing the tuba in the 60's and went to college in the 70's (BM Ithaca College), during which time he was also principal tubist with the Jerusalem Symphony Orchestra (1977-1980). During the 80's, he received his MM in tuba performance from Yale University and in the 80's and 90's played in many interesting groups, including the European Tuba Quartet and jazz vocalist Tina Marsh's Creative Opportunity Orchestra. A long-time champion of new music, Jay has had pieces written for him by many composers, including Virgil Thomson (JAY ROZEN: PORTRAIT AND FUGUE for tuba and piano) and David Lang (ARE YOU EXPERIENCED? for electric-tuba, narrator and chamber ensemble; CRI Records #625). Jay's strong interest in the English Experimental School (or Cardew School) has led to his having works written for him by English composers Christopher Hobbs, Hugh Shrapnel and Howard Skempton. His CD KILLER TUBAS SONGS, recorded with pianist/composer Vern Nelson, contains 2 large works by John White, also a Cardew collaborator, and has received rave reviews. It has been said that "Jay Rozen has mastered the art of making his tuba sound like a synthesizer" (Denton Register) and "I find Rozen's musical thought to be as agile as any person I've played with. I like his playing!" (Dan Plonsey, musician extraordinaire). In 2000, Mr. Rozen moved to the New York area with his wife Michele and daughter Rita, whom he considers his Magnum Opus. He has since performed with the American Symphony Orchestra, the Manhattan Philharmonic Orchestra and Peter Kotik's SEM Ensemble. He has also played with jazz luminaries Burton Greene, Perry Robinson, and Ray Anderson.

**Christopher Meeder** has been playing the tuba for as long as he can remember. He attended Oberlin Conservatory of Music, where he studied with Ron Bishop; then he got a Master's Degree from Carnegie Mellon, where his teacher was Sumner Erickson. In his career, he has worked with artists ranging from the Pittsburgh Symphony Orchestra to punk trio Meatbomb, and with many jazz, contemporary classical, improv and rock bands in between. [WWW.allaboutjazz.com](http://WWW.allaboutjazz.com) once accused him of "furious lyricism," and he seemed flattered when he read it. You probably haven't heard his album on Sachimay records with Ensemble Duchamp, but it's out there. These days he is spending most of his time and money on Christopher Meeder's Good Time Ensemble and other avant-garde and classical projects with Dan DeChellis, Daniel Carter and the inestimable Many Others.

**Joe Exley** has performed and recorded with groups of many styles. In addition to being recorded on TV news themes and rock albums, Joe has toured with William Russo's Chicago Jazz Ensemble, performed with the New Trad Octet with trumpeter Orbert Davis and recorded with drummer Bernard Purdie. Joe has performed with many orchestras and brass ensembles and has been an Artist-In-Residence at the Bravo! Colorado Vail Valley Music Festival and the Birch Creek Music Center. Joe holds a Master of Music Performance Degree from Northwestern University and a Bachelor of Music Performance Degree from the University of Northern Colorado. Joe has studied privately with Rex Martin, Gene Pokorny, Arnold Jacobs, Ken Singleton and Jack Robinson. He is currently music director of the Brooklyn Poetry Choir and has produced and performed on their CD PO' JAZZ: TAKIN' IT TO THE HOLLOW.

#### Program Notes

##### **I Do, I Undo, I Redo**

This piece is an attempt to convey in sound the impact of my first experience of Louise Bourgeois' massive triptych, "I Do, I Undo, I Redo". I was overwhelmed by the structures themselves, and impressed by the way that so many of the components could be expressed musically, involving such effects as reflection, distortion and surprise.

I had been asked by Jay Rozen to compose a piece for three tubas and percussion, and felt that this subject matter would be ideal for such a combination: three tubas representing three large metal structures, and the percussion portraying "Maman", the towering spider sculpture whose presence in the gallery I could never ignore.

Although not programme music in the true sense, there is a programmatic element in the piece. The short Promenades take the listener up to each separate structure, and finally lead us out of the gallery, still being watched by "Maman".

-- John Elliott

##### **Lizard Music**

Inspired by Daniel Pinkwater's novel Lizard Music.

-- Dan Plonsey

##### **Je Vois Une Ortie Dans L'Herbe**

written for Tom Johnson

it does rain a little bit also

-- Louis Andriessen