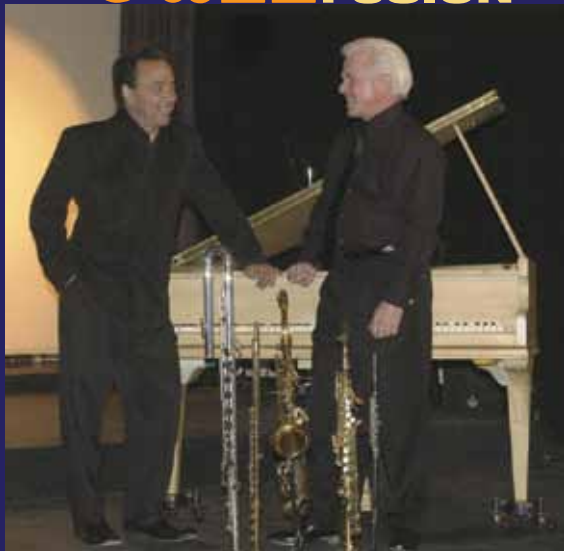


Jazz *ical* FUSION



Martin Piecuch • Woodwinds
Regan Ryzuk • Piano

Boston  **Records**

BR1077CD

*We dedicate this recording to Regan's dad
Mr. Onufry Ryzuk*

20 August 1931 – 22 May 2012

Martin Piecuch is a Légère Artist
and enjoys using Légère synthetic reeds.



About the Artist Martin Piecuch

In June and July 2012, Martin Piecuch enjoyed his seventeenth tour of Russia as both conductor and wind soloist. During this trip he visited Vladivostok for the eighth time, and Krasnoyarsk for the fourth time, conducting and performing in the third International Festival of the Asian Pacific Countries where he was again the only American conductor present.

Maestro Piecuch has conducted over 800 performances with the finest orchestras, as well as top jazz bands. In 2005 he made his debut as guest conductor of the St. Petersburg Philharmonic, where he boldly conducted Liebermann's *Concerto for Jazz Band and Symphony*.

In 2003 he was named Permanent Guest Conductor of the Moscow Philharmonic, and has also conducted the orchestras of Archangelsk, Khabarovsk, Omsk, Yuzhno-Sakhalinsk, Krasnoyarsk and Vladivostok. Mro. Piecuch was presented with a Bronze Medal by Russia's Minister of Culture. Outside Russia, he was the Music Director and Conductor of the Washington (D.C.) Symphony for nine years and has also conducted the Seoul National Symphony, the Hradec Kralova Philharmonic in Czech Republic, the Vogtland Philharmonie of Greiz/Reichenbach, Germany, several other American orchestras as well as opera productions in New York, Washington DC, St. Petersburg, Yakutsk, Krasnoyarsk, Graz, Austria, Hungary and Wolf Trap outside Washington DC. Mro. Piecuch is Music Director and Conductor of PALA Opera Association, New York City, and was founder and Artistic Director of SoundMusic in Connecticut, which employed America's fourth oldest orchestra, the New Haven Symphony. He made his Kennedy Center conducting debut in 1996: the world premiere of *Lan Ying*, the first of nine collaborations with Stage Director Elizabeth Falk, whom he married in 2001 the way they met: on stage, in an opera.

JAZZICAL FUSION is his second CD with Boston Records. The first was as soloist with the Stravinsky String Quartet of St. Petersburg, Russia, called *Sax with Strings Attached*. From 1990-98 at the helm of the Washington Symphony Orchestra, Maestro Piecuch led them through a growth period of budget, audience, and artistic development. Crowning his tenure with WSO he produced an international orchestra with musicians from the WSO, the Bohuslav Martinu Orchestra from Zlin, Czech Republic, and the Ukraine Radio/TV Orchestra in a 21-Concert Tour of Germany and Austria. In 1995 he was the first American to conduct the Krasnoyarsk Symphony Orchestra, in the International Music Festival of Asian Pacific Countries. He returned in 1996 to conduct two KSO concerts and *Die Fledermaus*. In 2002 he conducted Verdi's *Il Trovatore* and four symphonic concerts with the orchestras of Krasnoyarsk and Vladivostok, where he also led the Russian Far East's first playing ever of Stravinsky's *Firebird*.

This native of Waterville, Maine USA captured the prestigious position of saxophone soloist with the U. S. Marine Band at age 18. He studied saxophone with Himie Voxman and Sigurd Rascher and holds a Bachelor of Music Degree in each woodwind instrument, Summa Cum Laude, and a Master's Degree in Orchestral Conducting from Catholic University of America, studying with Maestro Frederick Fennell. He was Founder/ Director of Washington Woodwind & Saxophone Quartet, guest flutist at Kennedy Center and Carnegie Hall, and was for thirty years (1963-1992) Saxophone Soloist with the National Symphony Orchestra under such conductors as Aaron Copland, Antal Dorati, Julius Rudell and Leonard Slatkin. He has accompanied Beverly Sills, Henry Mancini, Dinah Shore, Johnny Mathis and Anthony Newley at Kennedy Center, Wolf Trap, National and Ford's Theaters. He has served on the faculties of St. Mary's College, Howard University and Catholic University of America.

Martin lives in New York City and Stonington, Connecticut, with his wife Elizabeth Falk. His hobbies include cooking, gardening and sailing on their Hunter sloop *Maestro*. Their smaller vessels are named *Allegro*, *Flute* and *Piccolo*. His three children Lisa, Christopher and Timothy all live in Memphis, Tennessee, with his four grand children Hannah and Elise Piecuch and Margaret and Douglas Espinoza.



About the Artist Regan Ryzuk

Regan Ryzuk is an American Composer and pianist of Ukranian and Italian heritage. He studied with Robert Helps at Manhattan School of Music and attended the Juilliard School. Ryzuk's classical music studies then led to jazz studies with Jaki Byard and Sir Roland Hanna. Ryzuk began working with various ballet companies such as Alvin Ailly, Peridance, N.J. Ballet, Garden State Ballet, Mark Morris and Ballet Tracadero and the N.J. Tap Ensemble. He also has traveled through Europe and Latin America playing jazz and providing accompaniment for ballet companies. The playing of dance classes improved his improvisational techniques and laid the groundwork for one of his greatest compositional works,

48 Preludes and Fugues. This work was composed over the course of a year while in Switzerland. He has composed music for more than 500 television programs and films with such credits as *Kissing Jessica Stein*, *Chasing Papi*, *The Night Listener*, *60 Minutes*, *March Madness*, *Saturday Night Live* and *American Idol*. He has recorded for The Wu Tang Clan, Audio Tech, Zomba Music, Russell Simmons and Quincy Jones, to name a few. Original theater credits include *The Lodger*, *Joe's Bar* and seven full-length Grimm's Fairy Tale musicals. His recent project of ten piano sonatas is contained in a 4 CD set and is in the process of being mastered. Other highlights include a *Concerto For Two Pianos*, a *Piano Fantasy*, *Epi-Cycles Beyond The Kyper Belt* as well as several orchestral works. Equally at home in jazz settings, Ryzuk has played on dozens of jazz records. He is currently at work on his first piano concerto.



About Guest Artist Ron Murray

Ron began playing guitar while a freshman in high school, during the “folk scare” of the '60s. His father was a part-time musician who found him a good teacher with a classical and jazz guitar background, and Ron pursued his studies into adulthood, including private lessons with Bill Leavitt, head of the Berklee College of Music guitar department, and Master Classes with classical greats John Williams, Oscar Ghiglia and Alexandre LaGoya. Ron also attended seminars and lessons with jazz notables Pat Martino, Joe Pass, Herb Ellis and Barney Kessel, and rounded out his guitar studies with a trip to Spain to work with Flamenco masters Paco Pena and Mario Escudero.

Ron has been a busy freelance guitarist in the Northeast for over 30 years, appearing as featured soloist with several orchestras across the USA, and has recordings available on the North Star and Whaling City Sound labels. He is known for his versatility (comfortable in the jazz, classical and Flamenco styles) and his mastery of the 7-string guitar, which has an extra bass string, creating a deeper range for both jazz and classical uses. Ron’s “borderless” approach fits perfectly with Martin Piecuch’s, and as the duo *Diversions* each found a like-minded artist pursuing **JAZZICAL FUSION**, combining their classical sensibilities with improvisational expertise, and, in the end, making seriously joyful music.

Notes on the concept of

Jazzical
FUSION



by Martin Piecuch

I was trained from age 11 in the classical tradition, beginning on my father's saxophone, gradually adding the other woodwinds: bassoon, flute, clarinet and oboe, in that order. The instrumental skills developed all along my journey, and grew as a garden might grow. Just as there are different gestation periods for each vegetable, there seemed to be a different gestation period for each instrument as well. Oxymoronically, diversity became my specialty. I became a multi-instrumentalist or a woodwind doubler. My musical life has always been a totally engulfing experience combined with culture, ethnicity, language, art, emotion, expression, instant creativity (otherwise known as improvisation) and love! Musicians have been improvising on classical tunes for years, but I had a vision that wanted to recognize the fact that baroque and classical musicians actually had the first experience with improv long before the existence of jazz. So therefore, why not improvise the original compositions from that aspect? Why not let the harmonic or rhythmic elements of the earlier music affect the association with the evolutionary effects on contemporary music? I will try to indicate what is read literally and when we are improvising. Obviously no two improvisations of the same piece could ever come out the same because each occurs at and in that special, and only, moment.

Fusion is the combination of two differing elements: in this case the words (classical and jazz) and the music (classical and jazz) into a third and different entity that I call *JAZZICAL*. As far as I know, this is an original word and concept. In fact, as I was having a discussion with our brilliant CD master maker Bob Katz, we couldn't figure out in which genre to list this recording. We hope that our fusion doesn't cause confusion. It should also probably be noted that most musicians become polarized to classical or jazz, but rarely play

both. So it was a difficult task to find a suitable colleague, until I discovered the talent, creativity and versatility of Regan Ryzuk. I do think that you will find his performance marvelous.

We decided to invite Ron Murray to guest on this CD because he was with me as we created the concept of **JAZZICAL FUSION**.

This CD was recorded in May of 2012 to chronicle the program that Regan and I took to Russia that June and July. We performed our **JAZZICAL FUSION** four times in Vladivostok, Nakhodka, and Usurisk in the Russian Far-East. Then I conducted two symphony concerts and we played one more **JAZZICAL FUSION** at the Third International Music Festival of the Asian Pacific Countries.

Because I have been a conductor and teacher for most of my life, it has always been important for me to share as much information as I can to enrich the performance and listening experience of my audiences. It is my intent to create a personal narrative and listening guide as though you were with us live as we play this music.



Martin Piecuch and Regan Ryzuk

JAZZICAL FUSION Listening Guide

Track 1

The saxophone is the newest of all our acoustic musical instruments. It was patented in 1847 by the Belgian instrument maker Adolf Sax, who modestly named it after himself. On this CD you will hear an alto and a soprano saxophone. We begin our CD with a piece originally for alto saxophone & piano by American composer Maurice Whitney called **Rumba**. It was written for my teacher Sigurd Rascher who, by experimenting with harmonics and overtones, discovered the altissimo register of the saxophone, increasing its range by another octave. As you listen it should be obvious that a lot of these notes are very high “illegal” notes, way above the normal range. This piece is thoroughly written with no improvisation.

Track 2

The modern flute evolved from the 1700's first as wooden, then as metal tubes with the sound being produced by the lips shaping an air stream and blowing against the sharp edge of an opening, not unlike blowing air across a bottle opening. There is no reed vibrating, only air. On this piece you will hear the soprano flute in C. This is the most common of flutes. (Also on this CD you will hear me play the largest and newest member of the flute family, the bass flute, and the tiniest member of flute family and the whole orchestra for that matter, the piccolo).

Johann Sebastian Bach was prolific in more than one way. Not only did he write more than 1,200 compositions, he fathered 26 children! In this selection from his 2nd orchestral suite, we will play the final movement called **Badinerie**, which is a quick light movement and means “a pleasantry” in French. We will play it the first time as Bach wrote, and improvise on the repeats.

Track 3

Heitor Villa-Lobos was the most prolific Brazilian composer in history with his more than 2,000 works! In addition to his operas, musicals, chamber music and film scores, he loved and studied Bach, and presented him in a native style with the “Brazilianization” of

Bach in a series of nine **Bachianas Brasileiras**. His number five was originally written for soprano vocalise (singing without words) and 8 cellos! We will play this atmospheric music and fuse it with the beautiful theme from the Brazilian film – Black Orpheus – **Manhã de Carnaval**. In the Villa-Lobos there is no improv, but in the theme from Black Orpheus it is all improvised. Listen to the very personal dialogue between Ron and me in the second chorus where we trade two bars, and remember that these moments are so special that they can't be repeated. Holding hands with someone dear to you during this pairing might intensify this experience to another level!

Track 4

We now move to Venezuela and its national dance – the joropo. This folk music is like a swinging jazz waltz in 3/4 and 6/8 meters at the same time. Very exciting! (My interest in ethno-musicology led me to travel with my wife Elizabeth to Caracas, Venezuela, with an invitation to sit in at the Juan Sebastian Jazz Club, the top jazz club in the country. The fabulous musicians there were very surprised that this Gringo knew their music. It was a great experience, and they treated us royally!) It is on this track that Regan and I introduce our good friend Ron Murray, guitarist, as our guest artist. He is a talented composer and 7-string guitarist whose versatility you will notice in that the 7th string is a low B so that he can now play a lot of notes in the bass range, as you listen to his incredible rhythm guitar playing. I am playing the piccolo on this one.



Regan Ryzuk and Martin Piecuch with Gary Georgett, the recording engineer, in his studio.

Track 5

Next in our fusion we present a pair of pieces that seems to have a symbiotic relationship because of chord structure and the bass line. Although it was written more than 300 years ago, you will of course recognize Bach's **Air on the G String**. Listen to the bass line and you will hear (notice that Ron is playing a double of the bass line), even though it's slow and docile, there is a certain drive or pulse that is almost hypnotic (three hundred years earlier than jazz). In what will become a driving beat we transition to the music of the famous Brazilian composer and creator of the bossa nova style, Antonio Carlos Jobim and his **Samba de Una Nota**.

Track 6

The bass flute as we know it today (see page 7), is one octave lower than the normal soprano flute and was developed in 1935 in England. Its sultry and evocative sound enhances this piece, which was originally written by French impressionist composer Erik Satie as one of a set of three piano pieces. Satie revived the term and wrote his three *Gymnopédies* in an unusual modal style. A **Gymnopédie** is an ancient festival of Sparta "where naked youths displayed their athletic and martial skills through the medium of war dancing. The custom was introduced in 668 B.C.", according to Wikipedia.

Track 7 and Track 8

As you are beginning to notice, this is a very international program, and these offerings are by the father of "Nuevo Tango" in Argentina, Astor Piazzola. Nuevo Tango itself is a fusion of jazz and tango. Piazzola's remarkable career led him from his jazz and Latin influences to his study of classical form with Alberto Ginestera in Buenos Aires and Nadia Boulanger in Paris. He wanted to be trained to write classical music, but when they met, Boulanger asked him to play what he had written, and when she heard him play his tangos, she said "You have already found your music. This is what you must write!" He went on to write about 3,000 pieces, and the tango became the national

dance of Argentina! He made his tangos swing and gained international recognition. In his four movement suite **L'histoire de Tango**, the history of the tango moves from the **bordello** of the 1900's to the mainstream: **café 1930** and **night club 1960** and **concert d'aujourd'hui** (today's concert). Here are two of those movements, without improvisation, but with only our interpretation (which may make it sound like improv): the **café 1930** and **night club 1960**. I think you will find this music so romantic you might want to consider opening a bottle of a fine Spanish red, perhaps a Tempranillo or Rioja.

Track 9

Entr'acte, as you probably know, means "intermission" in French. Jacques Ibert from France writes in a Spanish flamenco style. In the midst of Ibert's music you will hear us doing our own improvisation in this style.

Track 10

Certainly Piötr Tchaikovsky is one of Russia's many fine composers. I love conducting his symphonies, and one of his most beautiful melodies is the love theme from his overture-fantasia **Romeo et Juliette**. The dramatic and chromatic chord progressions seem to fuse a symbiotic bond with the hauntingly poignant Matt Dennis tune **Angel Eyes**. The R & J music is all written, and **Angel Eyes** is all emotionally improvised.

Track 11

The driving pulse of Bach's music has influenced jazz to a large degree. In our next fusion, we will move through **Jesu, Joy of Man's Desiring**, which is all written, seamlessly into the wonderful jazz waltz by Belgian composer "Toots" Thielemans, called **Bluesette**. Here you will hear lots of improv that includes full choruses, trading off on eight bar phrases and then four bar phrases, until we have an "amen" ending after re-quoting the "Jesu" theme.

Track 12

I was introduced to American Jeff Tyzik's tune **Florentina** in the jazz club in Venezuela, loved it, and brought it back with me. It is added to our CD as a bonus in that as we were recording with our guest artist, Ron Murray, we felt it might be fun for the three of us to try. We did a reading of it, loved it, and decided to record it. Hope you love it too. It has a sort of spacious and expansive quality about it, which reflects in the improv.

Track 13

Lucia is written by Ron Murray. As a guitarist, he wrote this in the style of a Flamen-coan (new word?) samba, and dedicated it to Paco de Lucia, the famous Spanish guitarist. You will hear Ron's exciting guitar playing on this track as well. After the statement of the melody, everything else is improvised. The samba is also the national dance of Brazil. I play the piccolo on this piece.

Track 14

Remarkably, just as the Argentinian Tango was developing in South America in 1913, it was almost simultaneously being introduced to Paris and Moscow. From this time, the Russian form of tango grew on its own. During and after WWII, there were many Russian tangos, mostly in minor keys, which told stories of sadness, loss of love and life. Here we play this tango as originally written for alto saxophone and piano:

Koncertnoe Tango by Grigorie Kalinkovitch. Remember that I mentioned the opening piece, the Whitney **Rumba**, was also originally written for alto sax and piano: these are the only two pieces on this CD that were, thus bookending our CD. (Because the saxophone is the newest instrument, obviously none of the earlier composers knew about the yet-to-exist single reed instrument. All the other pieces I play on saxophones here are transcriptions of pieces originally written for other instruments).

Thank you for listening. We hope you'll share our personal excursion with your other musically savvy friends and family.

Credits

Recording Engineer: Gary Georgett of GSS Audio Productions, Kinnelon, NJ
Recording Engineer, Track 3: Jack Gauthier of Lakewest Recording Studio, West Greenwich, RI

Mastering: Bob Katz of Digital Domain, Inc., Altamonte Springs, FL

Cover photo: Tom Timbrook, Boonton Photo Studios, Boonton, NJ

Inside photos: Pages 2, 4, 7: Tom Timbrook

Page 6: Rick Sharpe

Page 11: Jessica Georgett

Program notes: Martin Piecuch

Proofreading and Text Editing: Helen Vickers and Elizabeth Falk

Layout: Helen Vickers

SPECIAL THANKS:

Jeff Aiosa, President, Carriage House Mercedes Benz, New London, CT

Tim Elvy, Vice President of Sales (Worldwide), Légère Reeds Ltd.

Elizabeth Falk, a.k.a. Mrs. Martin Piecuch

David Rapier, Boston Records, Duxbury, MA

Valeria Pasechnik of Vladivostok, Producer, Jazzical Fusion tour of Russia, 2012



Jazzical FUSION

MARTIN PIECUCH, Woodwinds • REGAN RYZUK, Piano
Guest Artist RON MURRAY*, 7-string Guitar

Program

Track				
1	Rumba	E ^b Alto Saxophone	Maurice C. WHITNEY	3:04
2	Badinierie	Flute	Johann Sebastian BACH	1:43
3*	Bachianas Brasileiras #5 Manhã de Carnaval (Theme from Black Orpheus)	B ^b Soprano Saxophone	Hietor VILLA-LOBOS Luiz BONFÁ	7:52
4*	El Diablo Suelto (Venezuelan Joropo)	Piccolo	Heraclio FERNÁNDES	4:29
5*	Air on a G String Samba de Una Nota	E ^b Alto Saxophone	Johann Sebastian BACH Antonio Carlos JOBIM	5:49
6	Gymnopédie No1	Bass Flute	Eric SATIE	3:11
7	L'Histoire de Tango: Café 1930	B ^b Soprano Saxophone	Astor PIAZZOLLA	6:02
8	L'Histoire de Tango: Night-club 1960	B ^b Soprano Saxophone	Astor PIAZZOLLA	5:21
9	Entr'Acte	Flute	Jacque IBERT	5:12
10	Love Theme from Romeo & Juliette Angel Eyes	E ^b Alto Saxophone	Piotr TCHAIKOVSKY Matt DENNIS	6:09
11*	Jesu, Joy of Man's Desiring Bluesette	Bass Flute	Johann Sebastian BACH "Toots" THIELEMANS	7:25
12*	Florentina	B ^b Soprano Saxophone	Jeff TIZIK	5:07
13*	Lucia	Piccolo	Ron MURRAY	3:56
14	Koncertnoe Tango	E ^b Alto Saxophone	Grigorii KALINKOVITCH	4:52

Total Time: 1:10:57