University of North Florida faculty artist Gary Smart is a composer, classical and jazz pianist, and teacher, and may be the only pianist to have studied with Yale scholar/keyboardist Ralph Kirkpatrick, the great Cuban virtuoso Jorge Bolet, and the master jazz pianist Oscar Peterson. His work has been supported by the Guggenheim Foundation, the Ford Foundation, the Music Educator’s National Conference, the Music Teachers’ National Association and the National Endowment for the Arts, and has been performed in major venues in the U.S., Europe and Asia. His compositions are published by Margun Music (G. Schimer), and have been recorded on the Capstone and Albany labels. Dr. Smart spent two residencies in Japan, and taught in Indonesia as Distinguished Lecturer in Jazz under the auspices of the Fulbright program. He is a Presidential Professor of Music at UNF, and was Chairman of the UNF Music Department from 1999-2003.

Born in Osaka, Japan, Midori Kugota is a visiting Professor from Kyoto City University of Arts and a member of the Japan String Quartet. She began violin studies at age of 6 and first performed with Osaka Philharmonic Orchestra at age 12. The winner of numerous student competitions, while in her junior year at Tokyo University of Arts she received a scholarship to study in the United States with Isaac Stern and other distinguished violinists, and also studied chamber music with the Juilliard String Quartet and Beaux Arts Trio. Returning to Japan after earning a Performer’s Certificate from Indiana University, her international career as both soloist and chamber musician has included engagements throughout the Americas, as well as in France, Germany, and the Middle East. In addition to Kyoto City University of Arts, she has served on the music faculties at Tokyo University of Arts, Soai University, and Osaka College of Music.

SELECTED RELATED LIBRARY RESOURCES

785 LEDERER
* Beethoven’s chamber music : a listener’s guide / by Victor Lederer.
786.2 C178
* The Cambridge companion to piano music / by Dr. David Rowland
CD T136 I59se BIS
* Chamber music [sound recording] / Toru Takemitsu
786.6509 WARD
* Jazz : a history of America’s music / by Geoffrey C. Ward

CONCERT ETIQUETTE Please …

● Turn off or silence cell phones, pagers, wristwatch alarms & similar devices
● DO NOT TALK during the performance
● Keep children seated beside parents or guardians during the performance
● Wait for breaks between works to exit, except when taking restless children or crying infants out into the lobby as quickly and quietly as possible

Intermezzo Sunday Concerts @ 3 p.m.

◆ December 11: The Heritage Singers of Jacksonville
◆ January 8: Regina Torres, Stephen Mumbert & Bonita Wyke
◆ February 12: Mimi Noda and KyungJu Lee, piano 4-hands
◆ March 12: Douglas Anderson School of the Arts Piano Students
◆ April 9: Susan Brasher, Shannon Lowe & Maila Springfield
◆ May 14: Mother’s Day Concert with Cliff Newton & Friends
◆ June 11: Joshua Ross, piano

Piano technician: Carolyn Antman akeylady123@gmail.com

Intermezzo
Music @ Main Sunday Concerts

November 13, 2016 @ 3 p.m.

Midori Kugota violin
Kyoto City University of Arts Faculty Artist

Gary Smart piano
University of North Florida Faculty Artist

LUDWIG VAN BEETHOVEN
Sonata No. 6 for Violin & Piano in A Major, Op. 30, No. 1

PARKER • CARREÑO • BEACH • MOSZKOWSKI
“From the Golden Age of the Piano”

TORU TAKEMITSU
Distance de Fée

JOHN COLTRANE
Naima

EDDIE HARRIS
Freedom Jazz Dance

SAMUEL GARDNER
Old Virginia, Op. 24

Piano maintenance: Carolyn Antman akeylady123@gmail.com

Main Library
Hicks Auditorium
303 Laura Street North
Jacksonville, FL 32202

jaxpubliclibrary.org
Midori Kugota violin & Gary Smart piano

LUDWIG VAN BEETHOVEN (1770-1827)
Sonata No. 6 for Violin & Piano in A Major, Op. 30, No. 1 (1802)
● Midori Kugota & Gary Smart

"From the Golden Age of the Piano"

HORATIO PARKER (1863-1919)
La Sauterelle (The Grasshopper), Op. 49, No. 2 (1899)
TERESA CARREÑO (1853-1917)
Kleiner Walzer, "Mi Teresita" (Little Waltz, "My Little Teresa") (1896)
AMY BEACH (1867-1944)
Barcarolle, Op. 28, No. 1 (1894)
Moritz Moszkowski (1854-1925)
La Jongleuse (The Juggleress), Op. 52, No. 4 (1894)
● Gary Smart

TORU TAKEMITSU (1930-1996)
Distance de Fée (1951)
● Midori Kugota & Gary Smart

JOHN COLTRANE (1926-1967)
Naima (1959)
EDDIE HARRIS (1934-1996)
Freedom Jazz Dance (1965)
● Gary Smart

SAMUEL GARDNER (1891-1984)
Old Virginia, Op. 24 (1928)
● Midori Kugota & Gary Smart

"The Golden Age of the Piano" sometimes refers to the entire period when the piano provided the main source of household entertainment, from about the time of Beethoven's Opus 30 violin sonatas, continuing until commercial radio broadcasts grabbed the public's attention between World Wars I and II. Less broadly, the "golden age" references piano tunes popular in salons, saloons and bordellos from about 1890 to perhaps as late as 1940, a time period that includes all four of the salon pieces on today's program.

● Although the musical legacy of American organist and composer Horatio Parker (1863-1919) ranges from solo piano and organ pieces to opera and large-scale orchestral and choral works, he is mostly remembered for having taught Charles Ives at Yale University.

● Born in Venezuela, pianist, opera singer, conductor and composer Teresa Carreño (1853-1917) was 8 years old when she began what would become an international career, and by 10 she was performing at the White House for Abraham Lincoln.

● Identified as "the first successful American female composer of large-scale art music," Amy Beach (1867-1944) also was a child prodigy, and although she gave her first public piano recital at age 7, she waited until sweet 16 before making her formal debut with orchestra because her parents had considered the prospect of her performing on a stage "unladylike." Apart from some tutoring she received at age 14, as a composer Mrs. H.H.A. Beach was self-taught (mostly because after she married, Mr. H.H.A. Beach would not permit her further study). But the quality of her writing nonetheless brought widespread admiration and placed her among the "Second New England School" of composers, which includes Horatio Parker and Edward MacDowell.

● A relatively late bloomer (with piano lessons delayed until the ripe old age of 11), German/Polish pianist and composer Moritz Moszkowski (1854-1925) wrote over 200 piano pieces that were so highly regarded by his contemporaries that Polish virtuoso Ignaz Paderewski once gushed: "After Chopin, Moszkowski best understands how to write for the piano, and his writing embraces the whole gamut of piano technique."

Like Amy Beach, Toru Takemitsu (1931-1996) was mostly self-taught, but that's pretty much their only similarity. Combining elements of Eastern and Western music, Takemitsu's catalog includes over 90 film scores and several hundred other works, very likely making him Japan's best-known composer. Although his evolving, often experimental style shows influences of Webern and John Cage, early inspiration came from Debussy and Messiaen, especially apparent in the Distance de Fée (Distance of the Fairy). Basing the piece on a surrealistic poem by Shuzo Takiguchi, the 21-year-old composer used the octatonic scale to create a dreamy, mystical soundscape that conjures a mythological creature who floats invisibly upon the breeze, more sensed than seen.

American jazz saxophonist John Coltrane (1926-1967) was a chief exponent of bebop and hard bop early in his career, and later represented the forefront of free jazz performers. The ballad Naima (named for his wife) appeared on Giant Steps. Coltrane's 1959 breakthrough album as a group leader, Eddie Harris (1934-1996), another innovative jazz saxophonist, released the first recording of Freedom Jazz Dance in 1965, and the tune became a jazz standard, largely thanks to legendary trumpeter Miles Davis including it on the album Miles Smiles the following year.

Violinist and composer Samuel Gardner (1891-1984) moved with his family from Russia to New York City when he was just a two-year-old tyke. There, in preparation for his eventual career as a prominent chamber musician and soloist, Gardner studied at what would become the Juilliard School of Music, where he later would teach. He also served on the faculties of both Columbia University and the University of Wisconsin, and in 1918 won a $1500 composition award from Columbia's Pulitzer Foundation for a string quartet he'd written.