

FACULTY RECITAL

Bret Pimentel, woodwinds
Kumiko Shimizu, piano

compositions by
Yusef Lateef

Delta State University Department of Music
Recital Hall, Bologna Performing Arts Center

Thursday, August 18, 2022

7:30 PM

Please silence cell phones and other devices. No photography, recording, or streaming of the performance, please.

PROGRAM

SONATA FOR B \flat CLARINET AND PIANO (1999)

1. Allegro appassionato
2. Andante un poco adagio
3. Allegro grazioso
4. Vivace

The *Sonata for B \flat clarinet and piano* has conspicuous references to Brahms's *Sonata Op. 120, No. 1 for clarinet and piano*, including movement titles and tempos, meters, forms, rhythms, and gestures, which are overlaid with Lateef's own harmonic and melodic approaches. Lateef scholar Darryl Harper suggests in his dissertation a link between this "allusive" compositional technique and the tradition of jazz composers writing new "contrafact" melodies over the chord structures of existing popular songs. Lateef's background as a jazz musician meant that he was well familiar with this approach, and in fact he used it in his jazz compositions.

TUNIS (1973)

Originally for flute, adapted by Bret Pimentel for bassoon

The title presumably refers to the capital city of Tunisia, a northern African nation bordered in part by the Mediterranean Sea. One might imagine Lateef's interest in a musical tribute to this place was inspired by Dizzy Gillespie's well-known jazz composition "A Night in Tunisia," which Lateef recorded on his album *Prayer to the East* in 1957.

ROMANCE (1999)

Originally for oboe d'amore and harp, adapted by Bret Pimentel and Kumiko Shimizu for English horn and piano

- 1.
- 2.
- 3.

This piece is another example of Lateef's "allusive" composition technique, in this case borrowing significant elements from Robert Schumann's *Three Romances Op. 94 for oboe and piano*.

PSYCHICEMOTUS (1965)

Lateef recorded *Psychicemotus* on a jazz album of the same title for the Impulse! record label. In tonight's performance, we substitute an electronic looper for the original string bass and drum set parts.

KLOCKOLOGY (1995)

Klockology was composed for Lateef's University of Massachusetts Amherst colleague, saxophonist Lynn Klock. Lateef's score indicates this piece may be played on any member of the saxophone family. I have chosen the tenor saxophone in tribute to Lateef's excellence as a jazz tenor saxophonist.

SONATA NO. 1 FOR ALTO SAXOPHONE AND PIANO (1990)

- 1.
2. Meditative
- 3.

Lateef's first saxophone sonata is an allusive work based heavily on Paul Creston's *Concerto Op. 26 for saxophone and orchestra*. (The second saxophone sonata is an adaptation of Lateef's clarinet sonata, heard earlier in this program.)

Program notes by Bret Pimentel

Yusef Lateef was a Grammy Award-winning composer, performer, recording artist, author, visual artist, educator and philosopher who was a major force on the international musical scene for more than six decades.



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In recognition of his many contributions to the world of music, he was named an American Jazz Master in the year 2010 by the National Endowment for the Arts.

Until his passing on December 23, 2013 at age 93, Yusef remained vital and active as a touring and recording artist, composer and educator.

Yusef Lateef is universally acknowledged as one of the greatest masters and innovators in the African American tradition of autophysiopsyche music—that which comes from one’s spiritual, physical and emotional self.

As a virtuoso on a broad spectrum of reed instruments—tenor saxophone, flute, oboe, bamboo flute, shanai, shofar, argol, sarewa, and taiwan koto—Yusef Lateef introduced new sounds and blends of tone colors to audiences all over the world, and he incorporated the sounds of many countries into his own music.

As a composer, Yusef Lateef compiled a catalogue of works not only for the [jazz] quartets and quintets he led, but for symphony and chamber orchestras, stage bands, small ensembles, vocalists, choruses, and various solo instrumental compositions. In 1987 he won a Grammy Award for his recording of “Yusef Lateef’s Little Symphony,” on which he performed all the parts. His later extended works include a woodwind quintet, his Symphony No.2, and a concerto for piano and orchestra.

He was an emeritus Five Colleges professor at the University of Massachusetts in Amherst, MA, from which he was awarded a Ph.D. in Education in 1975. In 2007 he was named the University of Massachusetts’s “Artist of the Year.”

excerpted/adapted from yuseflateef.com