

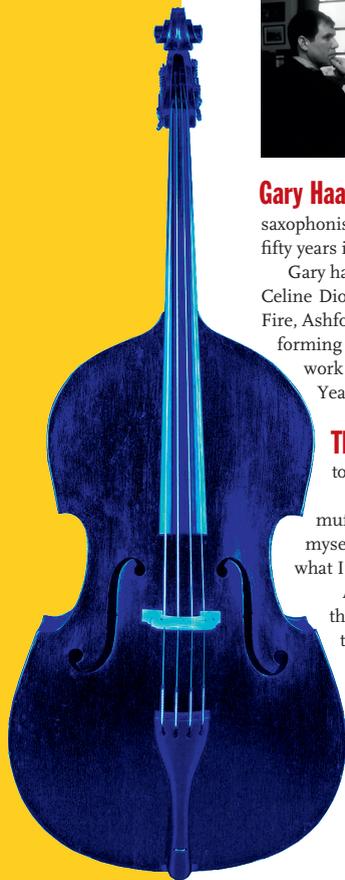


CLASSICAL JAZZ

The World's Most Beautiful Melodies
Arranged and Performed by Gary Haase and the New York Ensemble

CLASSICAL JAZZ Tracks

- 1. Night Music | 4:03**
Nocturne Opus 15 No. 3 by Frédéric Chopin
- 2. Pyotr's Piano Concerto | 3:34**
Piano Concerto No. 1 in Bb minor by Pyotr Ilyich Tchaikovsky
- 3. A Bit of Brahms | 4:05**
Symphony No. 3 Third Movement by Johannes Brahms
- 4. Maurice's Pavane | 4:31**
Pavane pour une infante défunte by Maurice Ravel
- 5. Gabey's Pavane | 4:08**
Pavane by Gabriel Fauré
- 6. Freddie Goes To Church | 5:58**
Étude Opus 10 No. 3 by Frédéric Chopin
- 7. Feelin' Pretty | 3:36**
"I Feel Pretty" by Leonard Bernstein and Stephen Sondheim
- 8. Seriously Pathétique | 4:10**
Sonata No. 8 in c minor ("Pathétique") Adagio by Ludwig Van Beethoven
- 9. Paradise is Strange | 4:07**
Polyvestian Dance from Prince Igor by Alexander Borodin
- 10. Yes, It's Magic | 3:45**
Prelude in c minor Opus 2 No. 20 by Frédéric Chopin
- 11. In the Beginning | 4:36**
Prelude in e minor Opus 28 No. 7 by Frédéric Chopin
- 12. Basically Bach | 3:34**
Air on the G String by Johannes Sebastian Bach



Gary Haase is a quadruple threat: musician, composer, producer and performer. Legendary saxophonist Grover Washington Jr. exclaimed, "Haase knows all the twist and turns of the last fifty years in music".

Gary has worked extensively with the greatest artists of his generation including Chaka Khan, Celine Dion, Michael Bolton, Hall and Oates, George Benson, Patti LaBelle, Earth, Wind and Fire, Ashford and Simpson, Peabo Bryson, Jennifer Holiday, and many more. In addition to performing with these legendary talents, Gary has composed and produced for many of them. His work on Celine Dion's CD *Falling Into You* won her the Grammy for Best Pop Record of the Year. Gary also produced the Grammy winning CD by legendary trumpeter Randy Brecker.

The Headman It's the height of a humid summer in New York City. Acclimatizing to my new home, I walk down Broadway on the Upper West Side with no particular purpose. Slowly but surely, I hear a sound, at once familiar and unique. As I draw closer, the muffled tones of a rhythm section become more distinct. I follow the melody and find myself opening the creaking doors of an old Church. As I do so, nothing prepares me for what I'm about to see and hear.

At that moment, the tired walls disappear—only the wall of sound is visible. There, in the corner, a drummer triple hits the snare so hard that I feel the cavities around my teeth. Before I have time to recover, a bass player starts to growl. His playing is like the unstoppable force of a cargo train. It's on the line, it's driving hard and it stops for no man. Welcome to the world of Gary Haase—bandleader, bass player, bad musician.

This album is a small token of his work, but it speaks volumes of the man: his intricate understanding of harmony, his professional grasp of musicianship and the sheer delight he takes in making melodies that can demolish churches but never hurt the heart. This is the music of the Headman himself, Gary Haase. Press play and stand back.

—Martin Bashir, journalist

CLASSICAL JAZZ Notes

1. Night Music

Nocturne, Opus 15 No. 3 by Frédéric Chopin When I first played this for my teacher, I stared at the keys, awaiting criticism. After four beats of silence she said, "Chopin composed it after attending a performance of Hamlet. Did you know that?" I didn't. I knew it was in g minor, ineffably sad, and that it wandered (with seeming inevitability) to F major before returning home. "The transit of grief," I offered. "Exactly," she agreed.—**Daron Hagen, composer**
GH After listening to so many great works while researching this project, I came to feel Chopin was the 'friendliest' composer in terms of flexibility of style. While some composers presented challenges as far as rearranging, Chopin's forms and melodies just lend themselves to Jazz and even pop settings.

2. Pyotr's Piano Concerto

Piano Concerto No. 1 in Bb minor by Pyotr Ilyich Tchaikovsky Tchaikovsky's Piano Concerto No. 1 exemplifies the epitome of everything one desires in a piano concerto with orchestra. It's chock full of passionate melodies, and he gives the pianist big chords, plenty of virtuosic octaves and scales, and several solo cadenzas to provide flair and élan.—**Jeffrey Biegle, pianist**
GH Here we take some liberty in changing this $\frac{3}{4}$ time mainstream of piano literature and transform it into a $\frac{4}{4}$ Samba. I added a bridge but the main melody really swings in this Brazilian style.

3. A Bit of Brahms

Symphony No. 3 Third Movement by Johannes Brahms Rather than employing the formal structures of a traditional scherzo, Brahms composed a darkly-colored Poco Allegretto movement with roots in the Classical minuet. The main theme, stated at the outset, is lyrical. Following a brief trio section, the first portion of the movement returns, but in a different instrumentation that underscores the poignant character of the movement.—**Ken Fuchs, composer**
GH For me the world is a better place because of Brahms. He wrote Hungarian Dances that always conjured up in my mind a small Gypsy band. That is the inspiration for this setting.

4. Maurice's Pavane

Pavane pour une infante défunte by Maurice Ravel The memorable opening starts with a plaintive tune gliding above a simple accompaniment. As the work progresses, there is a seamless—almost subconscious—continuation from one section to the next, all the while the chant-like melody reappears again and again in slightly different ways, as one often does when remembering someone no longer with them.—**Spencer Topol, composer**
GH While most of the pieces from this collection have been treated in styles far from their original settings, this piece retains much of its original shape and form until the end where the piano trio solos. I always thought the melody would lend itself to a laid back jazz approach.

5. Gabey's Pavane

Pavane by Gabriel Fauré Fauré's Pavane is pure elegance: a simple, touching melody over a repeating harmonic pattern (in the orchestral version, solo flute over pizzicato violins). It was composed in Paris, 1887 as a tribute to the ancient Spanish dance the pavon, and was so immensely successful that both Debussy and Ravel later composed pavanes of their own.—**Herschel Garfein Composer/Librettist**
GH One of my favorite works has always been the Fauré Requiem. I wore out my recording of David Wilcox and the Vienna Boys choir. Usually the Pavane is included as a kind of bonus track and I have played around with it for years, 'flipping it' from its original treatment to jazz and other styles.

6. Freddie Goes To Church

Étude Opus 10 No. 3 by Frédéric Chopin Chopin's 24 Études redefined what the piano was capable of, expanding not just the technical possibilities of the instrument but also the richness and complexity of sound color that could be achieved. They were dedicated to the greatest piano virtuoso of the day, Franz Liszt. The Étude Opus 10 No.3 begins as a 'study' in legato playing (with one of Chopin's most iconic melodies) but soon turns into a stormy and harmonically daring series of tritones before returning to its original state of placidity.—**Mike Brofman, Artistic Director, Brooklyn Art Song Society**
GH I love how this melody works in this Gospel Jazz setting.

7. Feelin' Pretty

"I Feel Pretty" by Leonard Bernstein and Stephen Sondheim This song is the innocent antithesis to the rest of Bernstein's angular score which is almost completely based on that *diabolous* in *musica*, the tritone. Here, Bernstein used a simple diatonic, triadic melodic structure to suggest Maria's sweetness and naiveté.—**Glen Roven, composer**
GH This great tune that hasn't been 'covered' that much. I always thought it could really swing in a Big Band setting. I hope the composer is okay with me changing the meter from a $\frac{3}{4}$ feel to a $\frac{4}{4}$ feel.

8. Seriously Pathétique

Sonata No. 8 in c minor ("Pathétique") Adagio by Ludwig Van Beethoven This beautiful Adagio offers relief from the stormy outer movements of Beethoven's "Pathétique" Sonata. The rhythmic structure of the piece is unusually regular and conventional for Beethoven, the great radical; but the movement's simple and effective structure beautifully frames one of Beethoven's most elegant and instantly memorable "tunes".—**Jason Wirth, pianist**
GH The noblest of melodies, one can sense a Divine nature upon hearing Beethoven. Similar to the beauty of a sunset or majesty of a mountain. Timeless.

9. Paradise is Strange

Polyvestian Dance from Prince Igor by Alexander Borodin Borodin uses a concoction of magical elements in this exotic dance: steady strumming on the harp, lovely melodic embellishments, the sweet mid-register of the Oboe, and frequent slides into modal harmony. With a simple form and a steady rhythmic pattern carried from winds to strings, the maidens entertain the captured Prince Igor with their Sliding Dance.—**Ariel Blumenthal, composer**
GH Of course this is known as "Stranger in Paradise" and has become a standard in jazz circles. Simple A B A B A form.

10. Yes, It's Magic

Prelude Opus 2 in c minor No. 20 by Frédéric Chopin This prelude never seems certain of its home key. It starts in e minor, moving in a fairly classical way to G major, then b minor, then hovers in a rather dissonant no man's land, finally ending in A

minor in a way that mysteriously sounds OK, if not exactly settled. On one level it seems to be an esoteric technical experiment, but the effect is of a sleepless soul wandering in an unmarked landscape of tonality.—**Michael Brofman, Artist Director, Brooklyn Art Song Society**
GH Here we have one of the most familiar melodies of all time. Barry Manilow put lyrics to it and had a huge hit with in the 70's. I remember many years back playing the bass with a big band and a chart by Thad Jones called Tip-Toe. It had a challenging bass and trombones featured section. This is my homage to the great master, Thad Jones.

11. In the Beginning

Prelude in e minor Opus 28 No.7 by Frédéric Chopin The German conductor Hans von Bülow (1830-1894) gave No. 7 the nickname "The Polish Dancer," as it's written in the style of a mazurka, a Polish dance in triple meter, usually with accents on the third beat. This deceptively simple prelude includes one chord (m.12, dominant of the supertonic) that ordinarily takes a large hand-span to perform without rolling the chord. Nevertheless, we know from the cast taken of Chopin's hands after his death that they were surprisingly small.—**Yotan Haber, composer**
GH I love Chopin's use of harmony in this piece. The melody is simple and has held notes while the harmony is constantly shifting, like a swan, elegant and beautiful above the water, with his feet moving rapidly under the surface.

12. Basically Bach

Air on the G String by Johannes Sebastian Bach This piece features some of Bach's most simple and tender music, as a charmingly listless dialogue floats in the upper voices, and gentle nudges in the bass line provide all the inertia needed to move the music from one phrase to the other. However, these layers feign independence, and are part of a contrapuntal web equally intricate to any of Bach's seemingly denser compositions; though, here, those mechanics are endeavoring disguised by his melody's timeless clarity and beauty.—**Garrett Schumann, Composer/Journalist**
GH A friend of mine once said to me, "Bach sounds like the music in Heaven." The approach here is to exploit its simplicity: melody and bass line.

Up the Third Stream

The cross-over between so-called classical or concert music, the predominant musical form of the 18th and 19th centuries and jazz, the touchstone of the twentieth, has not always been a happy or successful one. That may change with this new disc by adventurous arranger, bassist and bandleader Gary Haase.

Starting with a re-imagining of Tchaikovsky's First Piano Concerto, this is a thorough exploration of that difficult dark cloverleaf between this uniquely American music and the great masters of the European continent. Previous efforts in this direction by artists like Hubert Laws, Gil Evans or Mike Gibbs are often on a large scale, with enormous pieces of music reworked or bent in an unpalatable way. But with these arrangements, aural possibilities open up. The Polovtsian Dances of Borodin are from his unfinished operatic masterpiece Prince Igor. Here, they are heard at a smoky after-hours club, anchored by Haase's easy, walking bass and a muted trumpet. Latin rhythms slip into the music of Chopin and Tchaikovsky—the latter's piano concerto becomes an easy samba. And "I Feel Pretty," the waltz from Bernstein and Sondheim's *West Side Story* is reworked as a big-band jazz romp.

The composers of these pieces—Bernstein and Ravel excepted—may not have imagined what modern jazz instruments sounded like. But that's all the more reason for the arrangements here, where pieces are reconstructed, improvised upon and (in the case of Bach's 'Air on a G String') rebuilt from the bass up. Even the most hackneyed concert hall mainstay can use a fresh rearrangement, and that's what's been done here. A last point: consider the difference between instruments of those so-called "classical" centuries and those played today. Ludwig van Beethoven could not have imagined the sound of a fretless electric bass. That instrument takes point on "Seriously Pathétique" based on the central slow movement of Beethoven's Piano Sonata No. 8. The effect is irrefutably lonely. Played here, it lends new *gravitas* to that famous Beethoven tune, bridging centuries and giving new soul to this familiar music.—**Paul J. Pelkonen, critic**

Did You Hear That?

Don't I know this piece? It's Chopin right? Does it matter? Cross-over music always seems to baffle me. How do I judge it? Should it be good Brahms or an excellent jazz standard? Can it be both? And does it matter? I think this record might hold the answers. Listen to it. Does it make you want to listen again? Check. Once you've listened again, do you want to go back to the original standard and listen to that piece in its original form? Check. Now - can you listen to the original and forget about the new prism of music you've just heard? If you can't put aside the new light that has just been shed on that tune you've known for ages - well then, if that is the case - you've hit the jackpot. And this colorful, playful recording hits the mark spot on. For Chopin, Brahms (first Brahms jazz I've ever heard, and the most unlikely composer to be jazzed) as well as Ravel, Fauré, Bach, Tchaikovsky etc., all these tracks not only offer a fresh look at tunes we know, but condemn us never to hear them in the same way again.

So purists, beware: this CD is not for you. But anyone with an open mind (and soul) willing to experience anew what he thought was chartered territory - this is your CD. The best surprise for me was Bernstein's *I Feel Pretty*. Haase approaches it the same way he treats Borodin or Beethoven, saying to us, in simple words and with a clear voice, good music is good music. Never mind how many years the composer's been dead, it still makes a great jazz standard. I'm sure Bernstein would agree. So to answer my first question, Does it matter? Of course it does. Good music always matters!

—Mattan Meridor, co-founder Israeli Chamber Project

ART DIRECTION by Margot Frankel

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TRACKS 2, 4, 5, 7-9, 10, 11 & 12 MIXED BY Casey Conrad TRACKS 1 & 6 MIXED BY Joel Rosenblatt

TRACKS 3 & 8 MIXED BY George Whitty ALL SONGS MASTERED BY George Whitty

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Music for me is like water and air: can't live without it. I learned so much about music from making this CD, mostly how much music there is for me to learn. Thanks for taking the journey with me.—Gary Haase

The New York Ensemble

1. Night Music

Julian Waterfall Pollack, piano
Ric Cutler, drums
Gary Haase, bass

2. Pyotr's Piano Concerto

Julian Waterfall Pollack, piano
Ric Cutler, drums
Gottfried Stoger, saxophone
Gary Haase, bass, percussion, keyboards

3. A Bit of Brahms

George Whitty, piano, keyboards
Amanda Homi, Larry Loftin, vocals
Gary Haase, bass, guitars, keyboards, percussion

4. Maurice's Pavane

Julian Waterfall Pollack, piano
Ric Cutler, drums
Chuck Schiermeyer, horns
Gary Haase, bass, strings

5. Gabey's Pavane

Tom Jennings, piano
Nate Birkey, trumpet
Chris Hughes, drums
George Whitty, Hammond, strings
Gary Haase, bass, keyboards

6. Freddie Goes To Church

Julian Waterfall Pollack, piano
Joel Rosenblatt, drums
Gary Haase, bass

7. Feelin' Pretty

Julian Waterfall Pollack, piano
Ric Cutler, drums
Gary Haase, bass, brass
Brandon Wright, woodwinds
Richard Iacona, arranger

8. Seriously Pathétique

George Whitty, keyboard design
Gary Haase, bass, nylon guitar

9. Paradise is Strange

Gary Haase, piano, bass
Nate Birkey, trumpet
Chris Hughes, drums
Chuck Schiermeyer, strings
Paul Pimsler, guitar

10. Yes, It's Magic

Alan Farnum, piano
Chris Hughes, drums
Barry Olson, trombone
Gary Haase, bass, keyboards

11. In the Beginning

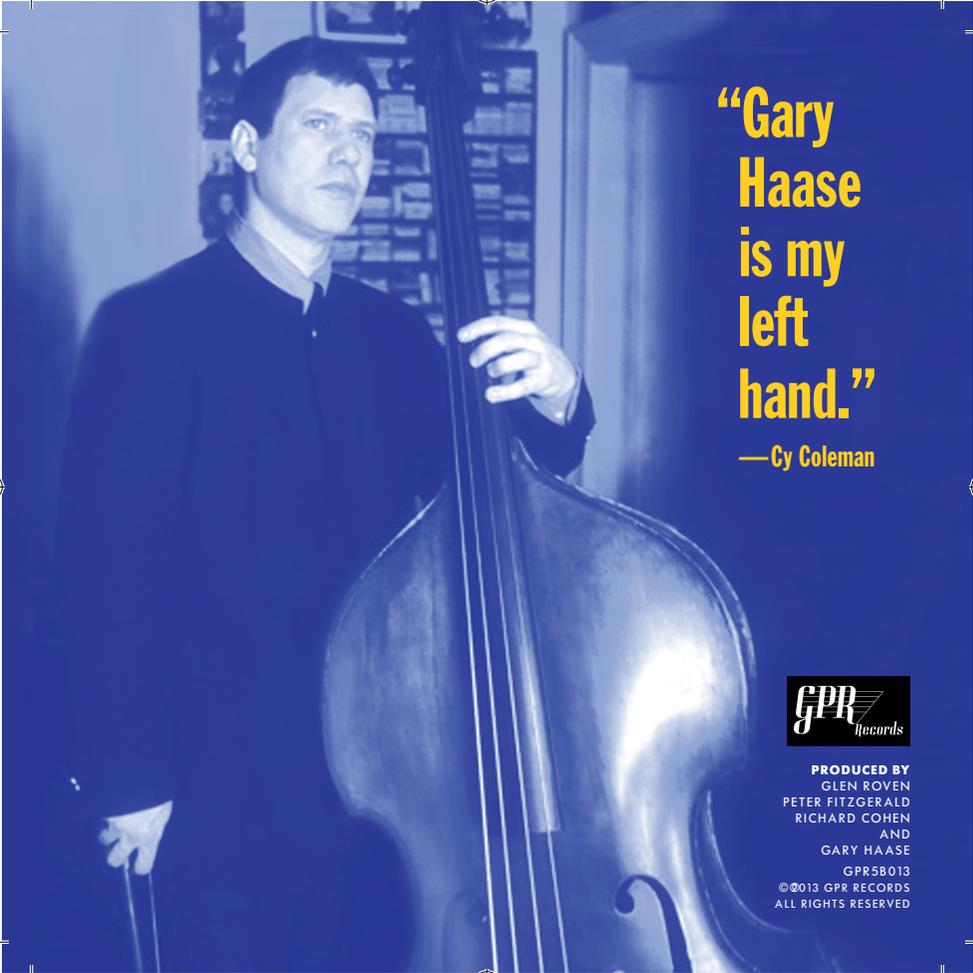
Julian Waterfall Pollack, piano
Chris Hughes, drums
Gary Haase, bass, percussion

12. Basically Bach

Gary Haase, bass, nylon guitar
Paul Pimsler, electric guitar

Gary's Special Thanks Thanks so much to Glen, Peter and Richie at GPRrecords for their unwavering commitment to quality music and art. Very special thanks to Glen for his contributions, his vision, and for being a true friend since we were both teenagers. Thanks Sound Associates, Megan and Seth, great skill, great vibe. Thanks to Richie Iacona for a brilliant arrangement and for being the best friend a musician could ever want. George Whitty, my favorite and most worthy collaborator, for more records than I can remember. Julian, your talent and spirit is in every note. Thanks for your great versatility. Ric, love playing with you, no matter the style it's always a groove. Nate, so much passion and nuance, what a tone. Chris Hughes, solid as a musician, arranger, even more so as a friend. Tom Jennings, playing with you for so many years has been and always will be an honor. Alan, love your flow. Paul, sometimes playing music with you is like playing with my twin. Chuck, you keep the ship afloat and I couldn't have done it without you. Casey, thanks for being there musically and technically. Gottfried, what a sound. Wow! Joel, I might have to start calling you 'the glove' cause everything you do fits so well. Jarod, much appreciation. J Phoenix and Amanda, your voices make me smile. Thanks to Jaki Ford and to Christopher Ford my pride and joy. Thanks to my family, Amy, Ray, John, George and Tom for their love and support. And most importantly to Susan Wanjiku Haase who is my inspiration and most beloved companion.

This CD is dedicated to my Mom, Gloria Ann Walsh.



“Gary
Haase
is my
left
hand.”

—Cy Coleman



PRODUCED BY

GLEN ROVEN
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RICHARD COHEN
AND
GARY HAASE

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