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**PLAY
BACH**



**Thanks to you,
we're alright
Jacques.**



The Jacques Loussier Trio were responsible for the musical theme of our Hamlet TV commercials. They were very successful and won us a lot of prizes. Naturally, we're very pleased. Thank you Jacques. And you Johann.

ROBERT PATERSON for
International Light Entertainment Ltd. presents

JACQUES LOUSSIER TRIO



JACQUES LOUSSIER
Piano

PIERRE MICHELOT
String Bass

CHRISTIAN GARROS
Percussion

Personal Manager to
Jacques Loussier
HENRY ASTRIC



Jacques Loussier was born in Angers in 1934. He entered the Paris Conservatory of Music at 15, and ranked first out of 500 candidates.

At 17, feeling himself "out of place" in conventional music salons, he felt a strong desire to investigate new fields. This was his début into a new vein of music. His experiences after the Conservatory contributed to his ability to work in varied musical styles. He maintained his interest in composition and orchestration throughout this period and began to compose for films, theatres, ballet and television.

He has composed and conducted many film scores and is closely connected in the U.S.A. with M.G.M.

In 1959 Loussier became intrigued with the idea of playing his own interpretations of Bach. He chose two renowned French jazz men, Christian Garros on drums and Pierre Michelot on bass, as partners, and "Play Bach" was launched. Jacques Loussier's original interpretations gave a new intricate dimension to the music of Johann Sebastian Bach and brought the group instantaneous acclaim abroad.

Winner of the coveted "Grand Prix de Disque" with well over 1,000,000 albums sold in Europe (five releases on London Records) "Play Bach" now makes yet another record breaking English tour.

PROGRAMME

The Trio will play from the following selection of the works of Bach. M. Loussier will announce each work.

There will be an interval of fifteen minutes

- | | |
|----------------|--|
| Prelude No. 1 | Partita No. 1 |
| Prelude No. 2 | Allemande-Courante |
| Prelude No. 5 | Sarabande-Menuet 1 |
| Prelude No. 6 | Menuet 2 — Gigue |
| Prelude No. 8 | Toccata in C Major |
| Prelude No. 12 | Siciliano in G Minor |
| Prelude No. 16 | Passacaglia in C Minor |
| Prelude No. 21 | Concerto in D Minor |
| Fugue No. 1 | Chorale. Aria. Italian Concerto |
| Fugue No. 2 | Allegro — Andante — Finale |
| Fugue No. 5 | 2 Part Inventions Nos. 1, 2, 5, 8 and 15 |
| Fugue No. 16 | Chromatic Fantasy in C Minor |
| Toccata | Overture from Cantata No. 28 |

- Chorale No. 16
 "Erbarm, Dich Mein, O Herre Gott"
 "Christ, under Herr, zum Jordan kamm"
 Fantasy and Fugue in G Minor
 Chorale No. 1
 "Wachet auf, ruft uns die Stimme"
 A selection of original compositions by
 Jacques Loussier

Italian Concerto

We wish to thank Mr. Jack Stoddart of the Musicians' Union for his help in arranging the necessary Anglo-French exchange.

In accordance with the requirements of the Greater London Council and the Watch Committees of the various towns and cities of the tour, the following conditions must be observed:—

1. The public may leave at the end of the performance by all exit and entrance doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways or any unseated space in the Auditorium, unless standing in such space has been specially allowed by the G.L.C. or the Watch Committee, as applicable. If standing be permitted in the gangways at the sides and the rear of the seating it shall be limited to the numbers indicated in the notices exhibited in those positions.
4. The safety curtain must be lowered and raised once immediately before the commencement of each performance, so as to ensure it being in proper working order.

The Management reserve the right to change the programme without notice and are not held responsible for the non-appearance of any artist.

The Management reserve the right to refuse admittance.



PIERRE MICHELOT

String Bass

Pierre Michelot is, without doubt, the outstanding European specialist of the bass. He has been selected as Leading Bassist by the readers of "Jazz Hot" since 1952. The Jazz Academy of Paris officially recognised him as such by awarding him The Django Reinhardt Prize in 1962.

Whenever the jazz greats gather in Paris, and in fact, all over the Continent, Michelot is sure to be there. During the years some of the fantastic personalities who have used his artistry are Sydney Bechet, Roy Eldridge and Dizzy Gillespie.

For two years he played at the "Club St-Germain" with Django Reinhardt. He went with Lester Young and Miles Davis on their "Birdland" tour, and for three years played at "The Blue Note" with Stan Getz and Chet Baker.

Since the inception of "Play Bach" in 1959, Michelot has been around the world as a most honoured member of The Loussier Trio.

CHRISTIAN GARROS

Percussion

Christian Garros began his musical career in the quintette of the "Hot Club de France" with Django Reinhardt. Garros played for the "Birdland" tour with Miles Davis and Lester Young and joined Duke Ellington's Orchestra in Paris to play with them in "Turcaret".

For the last few years he has been ranked first as a Jazz Drummer by the readers of "Jazz Hot" a leading French publication.



JOHANN SEBASTIAN JACQUES: he's all right

by Derek Jewell

What has been happening for a long time now is the steady erosion of barriers between different styles of music. Musicians with a "pop" background carefully acknowledge their debt to Debussy and Vivaldi. Organ and guitar groups like the Nice and Deep Purple appear with symphony orchestras, playing Sibelius and Prokofiev and Malcolm Arnold. There has been a 40-minute pop oratorio based on the biblical Joseph story; a jazz-influenced work of the same kind by Dave Brubeck called "The Light in The Wilderness" which is twice as long; and since the 1950s, composers like John Lewis and Gunther Schuller have helped to build a sizeable repertoire of so-called Third Stream music, which has characteristics both of the Afro-American mode called Jazz and of the immense heritage of the European tradition, from Monteverdi to Shostakovich.

Examples such as these could be multiplied a hundredfold. They are symptomatic of the times. Sensible people now see that labels like Classical and Popular and Jazz are only useful signposts on the musical map rather than definitions. We understand more clearly what Duke Ellington means when he refuses to talk about Jazz but will only discuss the sounds he makes in terms of Music.

That the Jacques Loussier Trio have been operating within the context of such a changing musical environment is scarcely surprising. In the decade of their existence they have both reflected their age and been guides and innovators to it. Few artists have done so much to show the common ground which exists between the music of different centuries and different cultures.

Loussier, who is the inspiring force of the trio, is of course not the first musician this century to transform part of the classical heritage. The phrase "jazzing the classics" has been in the dictionary of musical insults for years, and has usually been grossly misused.

I have a sharp memory of just one scene in an otherwise long-forgotten movie which had (I think) Frank Sinatra as a sailor. Having just heard a piece of music and being told that it's Tchaikovsky's Piano Concerto No. 1 in A flat, he is saying something like: 'Oh no, mister, you must be mistaken. That's a Tony Martin song. I've heard him sing it dozens of times.'

All of which illustrates that Tin Pan Alley has been pillaging the classical library, setting sticky words to good tunes, for half a century now. The composers who have suffered most include Chopin, Debussy, Borodin and Rimsky-Korsakoff, the last-named horribly plundered in the dance-band age of the 1930s and 1940s. This was usually the kind of thing which people meant when they talked about "jazzing the classics". It was, of course, no such thing. It was simply straight plagiarism.

Jazz is something else, and one cannot begin to understand what M. Loussier is about until its basic characteristics are appreciated. The jazz musician most typically takes a piece of music, states the melody, then gradually loses it as he creates his own tune (or tunes) based upon the harmonies of the original theme. In the more involved forms of jazz, too, the improviser may lose the melody right at the start; he'll begin at once to improvise upon the harmonies of a well-known song and later may change the harmonic base too. That happened a lot with oft-played anthems like *How High the Moon* during the so-called "bop" revolution in jazz in the 1940s.

Obviously, many jazzmen like to work most of all with songs or pieces of music which have what one can only call a "logical" harmonic sequence: where the flow of statement, change, discord, resolution is ordered and precise. That way, with a sound structure to build upon, the jazz musician feels easy and relaxed, a condition which is ideal for the creation of jazz improvisation.

This sense of structure is what makes the classic popular melodies of Cole Porter or Rodgers and Hart or Ellington appeal so much to jazzmen. Equally, if the harmonic order is there, why



should not the jazzman choose his musical foundation from the repertoire of classical European music? No reason at all, except, as the old jazz adage has it: It don't mean a thing if it ain't got that swing.

This is what has deterred most jazzmen from the hunt. There is a special quality, not limited to syncopation, in Afro-American rhythms which is missing from the European tradition. Thus although Duke Ellington has written brilliant full-scale recreations of Grieg's *Peer Gynt Suite* and Tchaikovsky's *Nutcracker*, the works emerge more powerfully as swirling tone poems in the ducal manner than as rhythmic *tours de force*. Of all classical composers, however, Johann Sebastian Bach (1685-1750) has got rhythm. He has an order almost mathematical in his music; he mixes in elements of surprise; and he has a beat, a rhythmic sparkle, rare in the classical world. And if these ingredients sound like a jazz recipe to you, I would scarcely disagree.

In a sense, therefore, it's not surprising that back in 1937 a blind English pianist called Alec Templeton wrote a pastiche of J.S.B. called *Bach Goes To Town*, which was a hit for Benny Goodman. Not that the Modern Jazz Quartet today often sound like up-dated Bach. Nor that a progressive pop group like the Nice are performing a work in six movements whose inspiration is explicitly the Allegro from the Brandenburg Concerto No. 3. Nor, most importantly of all, that Jacques Loussier and his Trio are making what seems now like a life's work out of recreating the whole Bach canon. Coincidentally, another French-based group, the Swingles, have been doing similar things with Bach chorally.

What Loussier and his companions do is quite magical. They take the themes of Bach and subtly build new structures of musical architecture from them. Rhythmic inflection may be varied; whole new territories of impromptu composition will be revealed; charm and wit and

surprise will infuse the nostalgic but fresh sounds which result. The moods change swiftly, from the gently pastoral to passages of hard swing. Loussier himself can play as skeletal as a Thelonious Monk or explode as richly as Art Tatum. There is nothing, it seems, into which the trio will not plunge: concertos, chromatic fantasies, fugues, chorales, inventions, toccatas, fantasias, passacailles, sicillienues, preludes.

What Johann Sebastian would have thought of all this, heaven knows. It would be nice to think he would have approved, and if that sounds sentimental showbiz schmuck, then I'll name two reasons why it could be likely.

He was, for one thing, a great improviser himself from all accounts. He would sit at the organ and themes and improvisations would flood from him. That is the kind of thing which happens in jazz.

Jazz also has this great folk-lore about battles between musicians. Sometimes it would be big bands seeing which could outblow and outlast each other; sometimes, as in the Kansas City of the 1930s, individual musicians would play till dawn in "cutting contests", seeking through both skills and stamina to become recognised top-dogs.

Bach once got into a similar battle himself. Journeying in 1717 from his base at Weimar, where he was court organist, a quarrel arose between Bach's supporters and those of the French organist Marchand. A contest was arranged at Dresden and on the day Bach, then 32, turned up; Marchand did not. The musical historians say that a genuine acknowledgement of Bach's superiority, rather than jealousy or fear, was the cause of Marchand's flight.

So Bach was, in his way, a bit of a jazzman. And M. Loussier has picked up the tradition, enriching it and casting new light upon it. Few artists have made any area of the musical map so completely and fulfillingly their own, nor understood its contours so well.

© Derek Jewell, 1969



Action for the Crippled Child is the slogan of the National Fund for Research into Crippling Diseases. An organisation dedicated to raising funds for research into the prevention, alleviation and cure of crippling.

There aren't more diseases today, just more ways of keeping these children alive. And although we gave grants totalling well over £1 million in 1968 more money is urgently needed for further research.

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Tocatta No. 4 in C major; Sicilienne in G minor; Choral No. 1; Passacaille theme.

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Prelude No. 1; Concerto Italien; Partita in B flat; Invention No. 5; Prelude No. 2; Choral No. 1; Prelude No. 12; Concerto in D minor.

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Overture from the 28th Cantata; Choral No. 16 'Aie pitie de moi, o Seigneur Dieu'; Choral No. 16 'Christ, notre Seigneur est venu au Jourdain'; Fantaisie et fugue in G minor; Choral No. 1 'Reveillez-vous, la voix des veilleurs vous appelle.'

Ⓜ GLB 1011

PLAY BACH No. 3

Italien Concerto; Two Part Inventions Nos. 1, 2, 5, 8 15; Fantasie Chromatique.

Ⓜ GLB 1007

PLAY BACH No. 2

Partita No. 1; Choral; Prelude 6; Aria; Prelude 16; Fugue 16; Prelude 21.

Ⓜ GLB 1004

PLAY BACH No. 1

Prelude 1; Fugue 1; Prelude 2; Fugue 2; Tocatta; Prelude 8; Prelude 5; Fugue 5.

Ⓜ GLB 1002

The Jacques Loussier Trio:

Jacques Loussier — piano

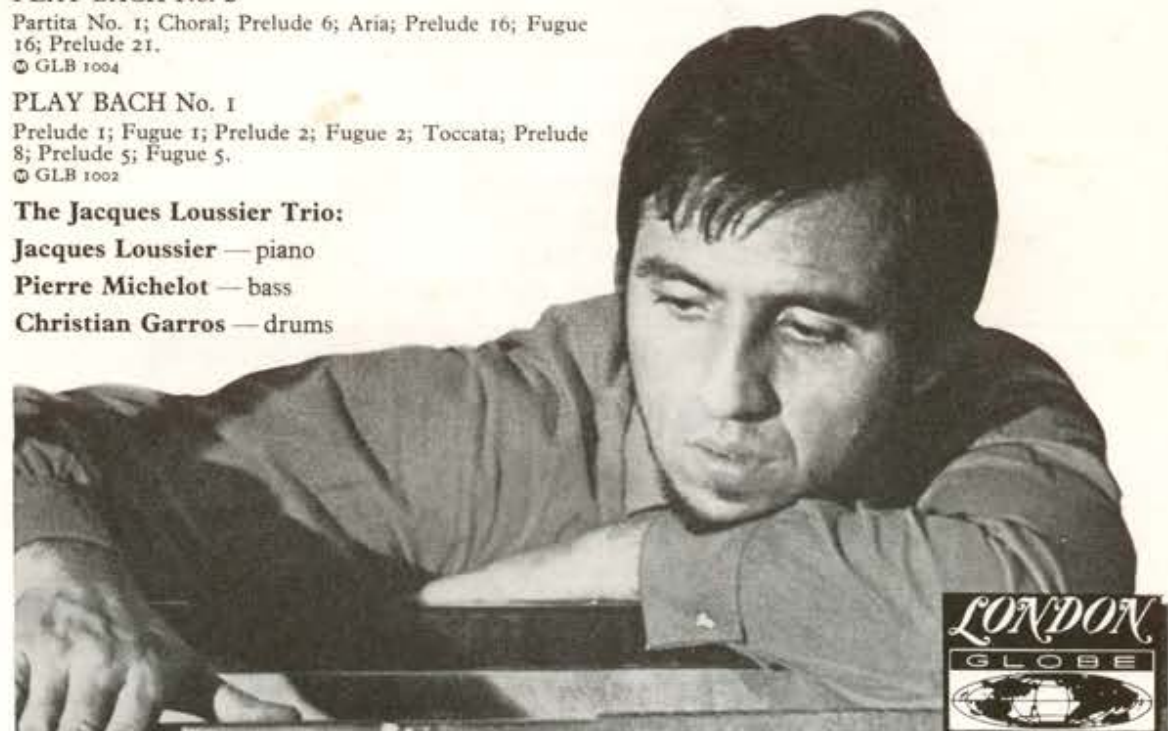
Pierre Michelot — bass

Christian Garros — drums

yes.

Jacques is Bach,
on a tour *de force*,
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These 7 L.P.s represent a musical innovation. They exemplify Loussier's instinctive feel for Bach, and reveal the taste, depth, imagination and virtuosity which have made his music one of the major contributions to the jazz world.



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