

Jeremy Kurtz
Double Bass

Sonatas & Meditations

This is a very personal collection of music. Each piece on this recording presents a different character of the double bass that I love, and also connections to other musicians who are important to me.

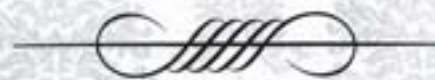
I met Dave Anderson for the first time when he came to hang out and play for my teacher, Hal Robinson, before an audition.

I was a very shy kid, so I doubt I said much. I learned a number of his pieces over the years, and had more chances later on to talk to him (particularly at ISB conventions – the bi-annual “bass family reunion”), and I’m honored to get to record this sonata, which he wrote for Sidney King. Dave has an impressively varied list of influences: Shostakovich, Mahler, Jaco Pastorius, and Frank Proto, to name a few. He writes music that fits the deep and punchy side of the bass as well as the lyrical one.

Luis Prado was the first person I met at the Curtis Institute. He was sitting by the front steps of the building reading a book as I walked up to enter for the first time as a new student – we introduced ourselves, and that was it for the time. I didn’t hear his music until a year or so into my studies there, and I immediately loved the lyricism and depth in his writing. I commissioned him to write “Three Meditations” (thanks

to a grant from the D’Addario Foundation) for a recital at the 1999 ISB convention, and have wanted to bring it to a wider audience ever since.

The Boismortier sonata is a piece I stumbled upon at the Rice University library – I randomly pulled it off the shelf, and immediately loved it. Boismortier was a composer who was very open minded (or possibly just opportunistic): he wrote in both the French and Italian styles during a polarized period in France when most musicians were choosing one or the other, and he often wrote pieces so that they could be played on a variety of instruments. This allowed him to sell enough music so that he could live off the profits, which was a rare feat at the time. This sonata was published “for cello; or gamba, or bassoon” and I doubt Boismortier would have minded adding one more instrument to that list. I love allowing the bass to sound like a big gamba in this piece: open, with air, yet very resonant.



Jeremy Kurtz

September 2008



David Anderson (born 1962) ... **Sonata for Double Bass and Piano** (1990)

Ines Irawati, Piano

- | | | |
|---|------------------|------|
| 1 | Allegro Moderato | 6:41 |
| 2 | Largo | 6:09 |
| 3 | Allegro Molto | 6:45 |

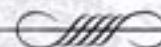


Luis Prado (born 1970) ... **Three Meditations for Double Bass and Piano** (1999)

Ines Irawati, Piano

- | | | |
|---|--------------|------|
| 4 | Meditation 1 | 5:51 |
| 5 | Meditation 2 | 3:38 |
| 6 | Meditation 3 | 5:20 |

After poems by Luis Palés Matos



Joseph Bodin de Boismortier (1689 - 1755) ... **Sonata in D Major, Op. 50, No.3** (pub. 1734)

Benjamin Kamins, Bassoon ... *Alison Luedecke, Harpsichord*

- | | | |
|----|-------------------------|------|
| 7 | Moderato | 3:13 |
| 8 | Corrente | 2:35 |
| 9 | Affettuoso | 3:53 |
| 10 | Minuetto con Variazioni | 6:31 |

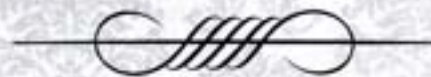



Jeremy Kurtz
Double Bass

San Diego Symphony principal bassist Jeremy Kurtz has a diverse musical background that includes solo, chamber and orchestral performance. He is the winner of numerous competitions, including the 1997 International Society of Bassists solo competition, and was the only bassist to be featured in *Strad Magazine's* January 2000 "New Century, New Talent" issue.

His recital experience is extensive, including solo appearances in Houston, Memphis, Philadelphia, San Antonio, San Diego, San Francisco, Toronto, and appearances at several International Society of Bassists conventions. He performed Pulitzer Prize-winning composer John Harbison's bass concerto with the San Diego Symphony in March 2007 as one of fifteen bassists participating in the coast-to-coast premiere of the piece, and has also appeared as soloist with New Jersey's Riverside Symphonia and the Chamber Orchestra of Philadelphia.

Mr. Kurtz has performed chamber music at the Banff Centre for the Arts, Carnegie Hall's Weill Recital Hall, the Kennedy Center for the Performing Arts, La Jolla SummerFest, and the Verbier Festival in Switzerland. A graduate of the Curtis Institute and Rice University, his main teachers have been Harold Robinson and Timothy Pitts. His wide musical interests have also led him to study with such artists as jazz bassist John Clayton and classical/bluegrass bassist-extraordinaire Edgar Meyer. In addition to his performing pursuits, Mr. Kurtz is on the Board of Directors of the International Society of Bassists, and is on the music faculty at San Diego State University and Idyllwild Arts Academy.





Luis Prado
Composer

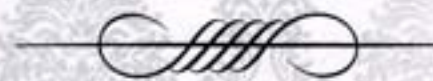
Luis Prado's music has been hailed by audiences, performers and critics for its assured writing, strong emotional power and masterful melodic gift. The New York Times has described his music as "very inspired, very beautiful and very moving . . ."

Born and raised in San Juan, Puerto Rico to an illustrious family of poets, Luis Prado began his musical studies at the age of twelve under the tutelage of pianist Héctor Ledoux. He attended the Conservatorio de Música de Puerto Rico as a piano student and joined the Orquesta de Cámara Padre Antonio Soler, directed by composer Ignacio Morales Nieva, who insisted that Prado's music be programmed on their regular concerts. In 1989 Mr. Prado moved to Philadelphia to study composition with Joseph Castaldo and piano with Susan Starr,

and he continued his composition studies with Ned Rorem at The Curtis Institute of Music.

Prado's one-act opera, "The Nightingale and the Rose", was premiered by the Curtis Opera Theater in 1996, and has been repeated in New York and San Juan, Puerto Rico. His "Piano Concerto for Left Hand" was commissioned by Gary Graffman, and premiered in 2002 with the Chamber Orchestra of Philadelphia, conducted by Ignat Solzhenitsyn. He has also received commissions from tenor Juan Diego Flórez, Philadelphia Orchestra violinist Jason Depue, and Baltimore Symphony principal oboist Katherine Needleman.

Mr. Prado currently resides in Madrid, Spain.



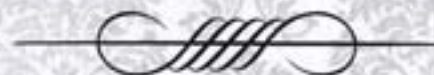


Alison Luedecke
Harpsichord

Alison Luedecke is a native of Galveston, Texas. She is active across the US as a solo concert organist and has played in France, Canada, Mexico and Germany. As an ensemble musician she has performed with the Symphony Silicon Valley, Mainly Mozart Festival Orchestra, San Diego Chamber Orchestra, and other chamber ensembles. She is also a founding member and organist with Millennia Consort (brass quintet, percussion and organ), California's premiere "Organ Plus" ensemble, and Millennia Too! (oboe and organ).

As a recording artist Dr. Luedecke is featured on many CDs and has been heard numerous times on the nationally syndicated radio show Pipedreams. Her solo CDs on the Raven label feature four of the earliest organs in the US and Canada built by Rudolph von Beckerath.

She received the Doctor of Musical Arts degree in Organ Performance at the Eastman School of Music as a student of David Craighead, and received Bachelor and Master of Music degrees from the University of Houston.





David Anderson
Composer

David Anderson has been principal bassist of the Louisiana Philharmonic in New Orleans since 1996, and has also served as principal bassist of the Britt Festival Orchestra in Oregon since 1994. He has performed with many ensembles, including the Atlanta Symphony, Aspen Festival, Colorado Music Festival, LaSalle Quartet, and as a soloist with Richard Stoltzman, Nigel Kennedy, Bobby McFerrin, and Doc Severinsen.

Mr. Anderson has had a wide range of mentors, having studied classical bass with Warren Benfield and Stuart Sankey, classical bass and composition with Frank Proto, and electric bass with Jaco Pastorius, who firmly encouraged the idea of being able to cross over between classical and jazz.

Mr. Anderson began his pursuits in composition in 1984 with the desire to expand the solo repertoire for his instrument. Since then, he has written many works that have become staples of the double bass repertoire, including his "Concerto for Double Bass, Strings & Harp" which was written for Philadelphia Orchestra principal bassist Harold Robinson. He has also written many works for other solo instruments and ensembles.

Also an active electric bassist, Anderson performs with pedal steel guitarist David Easley, as well as with Algorhythm Method and SOFA KING BIG SOUL, bands that fuse many different styles, including hard rock, funk, blues, jazz, and New Orleans R & B.





Ines Irawati
Pianist

Known for her expressivity and virtuosity, Indonesian-born pianist Ines Irawati is in demand both as a solo recitalist and a chamber musician. She has received many awards, including the Marilyn Horne Foundation Best Vocal Pianist Award, and prizes at the D'Angelo International Piano Competition, the La Jolla Young Artists Competition, and the Cleveland Institute of Music Concerto Competition. She has appeared as soloist with Tokyo Symphony Orchestra, Cleveland Youth Orchestra, Cleveland Institute of Music Orchestra, and the La Jolla Symphony, and has collaborated with Strings of the West, the Hyperion String Quartet, and members of the San Diego Symphony.


Irawati came to the US at age 14, after a recommendation by conductor/pianist Jahja Ling to join the Young Artists Program at Cleveland Institute of Music. She went

on to earn her bachelors degree at CIM as a student of Olga Radosavljevich, and received her masters from Yale University, where she studied with Claude Frank.

In addition to her concert appearances, Irawati is an avid vocal coach. She is a vocal coach at Point Loma Nazarene University, and has also participated in a week-long musical event presented by the Marilyn Horne Foundation at The Weill Music Institute at Carnegie Hall. For the past two summers, she has been invited by Dolora Zajick, the renowned dramatic mezzo-soprano, as the pianist and vocal coach for her summer program for young singers, The Institute for Young Dramatic Voices.



inesirawati.com



Benjamin Kamins
Bassoon

Since entering the world of professional music in 1972, Benjamin Kamins has enjoyed a distinguished career as an orchestral musician, chamber and solo performer, and educator. Mr. Kamins spent nine years as Associate Principal Bassoon with the Minnesota Orchestra before being appointed Principal Bassoon of the Houston Symphony in 1981, a position which he held for 22 years. He was a frequent soloist with both orchestras, and was a founding member of the Houston Symphony Chamber Players. He has also served as Guest Principal Bassoon with the New York Philharmonic and the Boston Symphony.

Mr. Kamins has been with the Rice University Shepherd School of Music as Professor of Bassoon since 2003, and served for the previous sixteen years as an adjunct faculty member.

Mr. Kamins currently spends his summer teaching and performing throughout the U.S. He holds faculty positions at the Music Academy of the West in Santa Barbara, California and the International Festival Institute at Round Top in Round Top, Texas. He is also Principal Bassoon of the Sun Valley Summer Symphony in Sun Valley, Idaho, an orchestra comprised of leading musicians from the nation's top orchestras. Other activities have included numerous festivals including Marlboro, Ravinia, Aspen, Pacific, Blossom and Tanglewood.





Thanks

To Ines, Ben, and Alison for making great music; to David Anderson and Luis Prado for writing such great music (and Boismortier, too); to Kurt and Todd for their long hours and dedication to the project; to Stef for her love and support; to John Thomas for his engineering help early on; to Jon and Mary Szanto for being great friends and supporters; to Mary Barranger and Gerald Blank, and Jack Forrest and Debbie Pate, for allowing me to perform concerts in their homes; to Mike Valerio for advice on sound concepts and mics; to Jonathan Burnstein and Kurt Muroki for talking shop; to David Moore and Paul Ellison for a much appreciated lesson; to my brother, Geoff, for his support and editing/style feedback; to Ron Robboy for translating the Matos poems; to Susan Barrett for providing a rehearsal spot for the harpsichord; to the International Society of Bassists; to Dr. Paul Kenyon at Point Loma Nazarene University; to Tom Stauffer and Lewis Peterman at SDSU and Angela Yueng at USD for their feedback on the Boismortier; to my dad, Wayne Kurtz, for making the trip to Houston with me; to Ralph Boehm and Darlene Dawson for starting

me on the bass; and to my teachers: Michael Trowbridge, Hal Robinson, Tim Pitts, and all the others who have helped me along the way.

This recording was made possible by the generosity of many businesses and people: the D'Addario Foundation, Hammond-Ashley Violins, Lemur Music, and Robertson and Sons Violins; Michael Baker, Greg and Rosanne Berton, Donna Bullock, Ken Bullock and Raul Contreras, R. Park Carmon, Madeleine Crouch, Jack and Kay Harkins, Stuart and Marsha Harris, Geoffrey Kurtz and Alyson Campbell, Wayne and Kathie Kurtz, David Oberholtzer and Stephanie Sontag, David and Elizabeth Ostrander, Allan Rickmeier and Sheila Sterling, Stephen and Geri Sander, Jeff Schornick, Tom Stockfish, Jon and Mary Szanto, the Vartian-Foss family, and Michael Wais.

This recording is dedicated to my parents, Wayne and Kathie Kurtz, whose constant love, support, and encouragement have made it possible for me to pursue a life in music.





Recorded May 29-31, 2008
at KUHF (Anderson, Prado) and Rice University's Duncan Recital Hall
at the Shepherd School of Music (Boismortier)

Produced by Kurt Stallmann
Engineered by Todd Hulslander

Photos of Jeremy Kurtz by Bronson Pate
KUHF studio photos by Wayne Kurtz
Graphic Design by Harry Decker

"Three Meditations" was commissioned thanks to a grant
from the D'Addario Foundation for the Performing Arts



Bass: Victor Quenoil c. 1940
Bows: Reid Hudson (Anderson), P.W. Bryant (Prado)
Modern copy of a baroque bow, c. 1750, by Scott Wallace (Boismortier)

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