



ENCOUNTERS

NOV 19 1992

Design: Cindy Bowers

**Sunday
November 22, 1992**

**The Department of Music
presents**

**Convocation Hall
8:00 pm**

KILBURN ENCOUNTERS II

The second in a series of four concerts. -
Part of the **MADE IN CANADA FESTIVAL**.
Co-sponsored by the Edmonton Journal and
CBC 740 Radio

**Artistic Directors:
Malcolm Forsyth, William Street**

PROGRAM

**Variations on an Original Theme
for Organ Duet, Op. 55 (1971/73)
Barrie Cabena
(b. 1933)**

**Marnie Giesbrecht and
Joachim Segger, organ**

**Sonate
pour saxophone et piano (1970)
Edison Denisov
(b. 1929)**

**Jean Marie Londeix, saxophone
Janet Scott-Hoyt, piano**

Allegro
Lento
Allegro moderato

In the Land of Pure Delight (1991)

Donald Steven

(b. 1945)

1. Capriccio: *Sine nomine*
2. Isorhythmic motet: *ondes de la sadete*
3. Consort Song: *Black Locust*
4. Affetti: *Lotus*
5. Fantasia: *Clouds*
6. Serenade: *No Heart to Cry*
7. Perpetual motion of the second kind: *Chronographie*
8. Tableau: *First Star I See Tonight*

The Kilburn Encounters Ensemble

Malcolm Forsyth, conductor

Norman Nelson, violin and viola

Tanya Prochazka, violoncello

Shelley Younge, flutes

David Quinn, clarinets

Brian Jones and Geoff Whittall, percussion

Roger Admiral and Peter Jancewicz,
synthesizers

Chris Helman, electronics

INTERMISSION

Canzona for Voice and Piano (1985)

Malcolm Forsyth

(b. 1936)

Harold Wiens, baritone

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Roger Admiral, piano

Peter Jancewicz, piano.

La Création du Monde (1923)

Darius Milhaud

(1892-1974)

Arranged by Jean-Marie Londeix

- I *Prélude*
- II *Fugue*
- III *Romance*
- IV *Scherzo*
- V *Final*

The Kilburn Encounters Ensemble

Malcolm Forsyth, conductor

Norman Nelson and Dianne New, violins

Jean-Marie Londeix, saxophone

Tanya Prochazka, violoncello

Jan Urke, double bass

Janet Scott-Hoyt, piano

Brian Jones, percussion

PROGRAM NOTES

Variations on an Original Theme, Op. 55

Barrie Cabena

Presently professor of church music and organ at Wilfrid Laurier University in Waterloo, Ontario, Barrie Cabena composed this work originally as a piano duet dedicated to the memory of his teacher and friend Eric Harrison, well-known English pianist who was organist at the famous St. Martin's-in-the-Fields. On many occasions the two had played duets and orchestral scores at the piano, and a piano duet seemed the obvious form of tribute. Later, Cabena arranged the work for organ duet, and it was published in 1990. Other compositions include thirty-one organ sonatas, many choral works, and an opera for children, *The Selfish Giant*.

The physical arrangement of the players for the theme, eight variations and coda has been described as "cozy". Performer II plays the pedal throughout except for variation 2. Performer I reports that it is essential to "watch where your elbow is", especially when Performer II has to play high on the other end of the pedal board.

Contrasting colours and textures point up the clear contrapuntal lines of each variation. Cabena has indicated his preferred choice of stops in the score, facilitating the adaptation of the piece for the fifty-one rank, mechanical-action Casavant organ here in Convocation Hall. Additional aids to interpretation are metronome markings at the beginning of each variation and such terms as *misterioso-rubato* (variation 3), *marziale* (variation 4), and *declamato* (variation 8). Cabena describes the coda as a "truncated ending...an indication of Harrison's uncompleted life". However, the prevailing tone of the work is a recollection of Harrison's excellent sense of humour.

(G C Olford)

In the Land of Pure Delight

Donald Steven

Donald Steven was born in Montreal in 1945. After several years as a performer/arranger in folk and rock music, he studied composition at McGill University with Bruce Mather, and at Princeton University with Milton Babbitt. He taught musical composition and analysis at McGill University until the summer of 1992, when he became Dean of the Division of Music at the State University of New York at Purchase.

In the Land of Pure Delight is a collection of eight pieces each of which shares a period ancestry, in both formal and aesthetic terms. The work is scored for a chamber ensemble consisting of flute, clarinet, violin, cello, synthesizer, and two percussionists.

The title of this collection of pieces comes from a line in the song "We shall all be reunited", attributed to B. Bateman on a recording by Doc Watson & son (Vanguard VSD-79170).

WE SHALL ALL BE REUNITED

Where is now my father's family
They were here so long ago
Seated 'round the old home fireside
Brightened by the ruddy glow.

We shall all be reunited
In that land beyond the skies
Where there'll be no separations
No more partings, no more sighs.

Some have gone to lands far distant
And with others made their home
Some upon the earth have wandered
All their lives have chose to roam.

Some have gone from us forever
For with us they could not stay
They have all dispersed and wandered
Gone away, so far away.

We shall meet beyond the river
In that land of pure delight
Without sickness or of sorrows
We'll have joys ever bright.

This was commissioned by the Canadian Broadcasting Corporation, and was written especially for the Pierrot Ensemble. The work is dedicated to Robert Cram.

This work was awarded the Jules Léger Prize for New Chamber Music in 1992.

(Donald Steven)

Sonate

Edison Denisov

This Sonata, composed for and dedicated to our visiting guest artist, saxophonist Jean-Marie Londeix, was written during the summer of 1970. Its form is classical. It comprises three movements: *Allegro - Lento - Allegro moderato*. Historically, this Sonata pioneered the way for the saxophone's entrance into contemporary music, and it remains an excellent example of the very best qualities of musical composition: concise writing, density of sound material, virtuosity and a refinement in the use of a variety of musical timbres. While adhering faithfully to his post-serial musical style - he uses three series of a twelve-tone row in this work - Denisov successfully avoids the traps of an overly academic approach in his writing. His taste for, and scientific development of, a solid musical construction permits him to re-new the genre of the Sonata.

Forming a bridge between the traditional and contemporary repertoire of the saxophone, the *Sonate pour Saxophone et Piano* is written in homage to Dmitri Schostakovitch. Denisov takes, in the first and third movements, as the first notes of his series, the notes which correspond to the letters D.S.C.H. That is: B - C - A - G# (*Si-Do-LA-Sol dièse*).

The first movement: *Allegro*, develops contrasting musical elements. The atonal language is *Boulézien* in its general character, particularly in the use of the dynamic aspects and accentuation. The composer uses for the first twelve notes: eight dynamic markings from *ppp* to *fff*; seven rhythmic values, and six different types of articulation.

The second movement: *Lento*, is an expressive recitation, played as if improvised. The entire movement is unaccompanied, or at least nearly so, as the piano does not enter until the very end and then only to add a certain tone color and the effects of bells. Denisov undertakes a detailed study of the idiomatic possibilities of the saxophone: double and triple multiphonics, tremolos, *portamenti*, and micro-intervals - all of which evoke for the composer childhood memories of the un-tempered scales common to Siberian folk music.

The third movement: *Allegro moderato*, is a piece which shows a certain dance character, while borrowing a number of elements and ideas more common to jazz music, such as: a repetitive bass line, the use of a series of blues chords and dominant seventh chords and unanticipated accentuation. It is constructed in four large, connected sections followed by a coda, which is reminiscent of certain elements found in the preceding movements.

(Jean-Marie Londeix, edited and translated by William H Street)

Excerpt from *Ma Vie Heureuse* by D. Milhaud (ed. Belfond, 1973 pp. 124-125, 128).

Upon my return from the United States, I got in touch with Fernand Léger and Blaise Cendrars because I was to collaborate with them in the production of a new ballet for Rolf de Maré¹. Cendrars chose as our subject "*La Création du Monde* - The Creation of the World" - inspired by African folk legends, of which he happened to know a great deal, having just completed an anthology of black literature. More than in any other of my works I stayed in very close contact with my collaborators. They went frequently to the most popular dancehalls, and they frequently took me with them, allowing me to discover an aspect of Paris of which I knew nothing. (...). While strolling about Paris, Léger, Cendrars and I elaborated and developed the ideas concerning our ballet. Léger wanted to interpret primitive black art and paint on the curtain and on all of the sets the African divinities who expressed power and darkness. He could never quite get the terrifying effect that he wanted. (...). He had to be satisfied with designing the costumes of animals in the style of those that African dancers wore during their religious ceremonies. The Creation of the World finally gave me the chance to use the jazz elements which I had studied so closely. The makeup of my orchestra would be like those of Harlem - with 17 solo musicians - and it would use the jazz style freely, diffusing it with a classical feeling. (...). A few weeks later the *Ballets Suédois* premiered *La Création du Monde*. The imaginative visual elements which Léger had introduced into the work made it quite spectacular. The critics judged my music to be not sufficiently serious for the theatre, and they felt that it was more suited to dancehalls or to restaurants. Ten years later the same critics wrote about the philosophy of jazz and argued sagely that *La Création* was my best work.

The ballet, based upon a story by Blaise Cendrars and scenic design by Fernand Léger, was premiered in Paris by the *Ballets Suédois* in 1923. Later, in 1926, Darius Milhaud extracted a Concert Suite for piano and string quartet which was given the opus number 81b. It was premiered in Baden-Baden in 1927.

Because I had been frequently invited to play with chamber music groups, I asked Darius Milhaud, in 1972, to create a second concert suite based upon the version for piano and string quartet, that is a suite in five parts : I. Prélude, II. Fugue, III. Romance, IV. Scherzo, V. Final, but using the instruments more characteristic of the original ballet, that is: two violins, alto saxophone, violoncello, contrabass, percussion and piano. He was very pleased with the idea but, being too busy to undertake the work himself, he requested that I take on the project of creating the chamber version.

I presented my results to him and he judged it favorably. A short time later, in 1974, we premiered the chamber version in Bordeaux under the direction of Jacques Pernoo, shortly before the death of the composer.

(Jean-Marie Londeix, edited and translated by William H Street)

¹Rolf de Maré (1888-1964) Swedish Patron of the Arts. Co-founder of the *Ballets Suédois* (1920) and the *Archives Internationales de la Danse* (1931).

KILBURN ENCOUNTERS CONCERT SERIES

This series of concerts is made possible through the generosity of the Nicholas Arthur Kilburn Endowment Fund, established in his memory by his sons, Peter (BA, University of Alberta, 1929) and the late Nicholas Weldon. Nicholas Arthur Kilburn (1875-1931) was a member of the University of Alberta Board of Governors.

All are welcome at the post-concert reception in the Arts Lounge (Room 132) located off the main foyer of this building. Please join the performers, faculty and students of the Department of Music for an opportunity to discuss the music and the performances you have just experienced!

All selections from tonight's concert are being recorded by the CBC for broadcast on *Sunday Arts*, heard between 6:00 and 8:30 am on CBC 740 AM. These works will also be heard on a future broadcast of *Alberta In Concert*, aired Sundays on CBC Stereo 90.9 FM.

The third concert in the 1992-93 KILBURN ENCOUNTERS series will take place on Sunday, January 17, 1992 at 8 pm in Convocation Hall. The program will include Johannes Brahms Trio; Marcel Quinet Sonate à Trois, pour trompette, cor et trombone; Olivier Messiaen Quatuor pour la fin du temps. Performers are Dawn Hage, Stéphane Lemelin, Kay McCallister, Dennis Prime, Tanya Prochazka, Ken Read, David Stewart. Admission charge: \$7/Adults, \$5/Students and Seniors.

Stay Informed! The Department of Music's newsletter *In Tune Words on Music* contains concert and events listings as well as informative articles about the activities of our students, staff and alumni. Pick up your copy from the racks of Convocation Hall or call the Department of Music at 492-3263 and arrange to have an *In Tune* mailed to your home.