



**music**  
at convocation  
**hall**

**William H Street, saxophone**  
with  
**Stéphane Lemelin, piano**  
and  
**Marnie Giesbrecht, organ**

**Lecturer: Regula Qureshi**  
**Guest Host: Ray Rideout**  
Radio Producer, CBC

**Saturday, March 18, 1995**  
**7:00 pm** *Pre-Concert Introduction*  
*and Reception*  
**8:00 pm** *Concert*

**Convocation Hall, Arts Building**  
**University of Alberta**



## Program

Sonata, Op.1 (1939) Paul Hindemith  
(1895-1963)  
Ruhig bewegt  
Lebhaft  
Sehr langsam  
Lebhaft

Prélude, Cadence et Finale (1956) Alfred Desenclos  
(1912-1971)

Steady Study on the Boogie (1994) Christian Lauba  
(b. 1951)

## Intermission

Triptych: Carolignian Temperaments Jacobus Kloppers  
(b. 1937)  
(1994)  
I Passion and Dispassion  
II Contemplation  
III Celebration

Légende, Op. 66 (1918) Florent Schmitt  
(1870-1958)

Cinq Danses Exotiques (1962) Jean Françaix  
(b. 1912)  
I Pambiche  
II Baiao  
III Mambo  
IV Samba Lenta  
V Merengue



Tonight's recital is being recorded by CBC for future broadcast on *The Arts Tonight* heard weeknights on CBC FM Stereo 90.9.

## Program Notes

### Sonata, Op. 1

#### The Posthorn (Dialogue)

##### Horn Player:

Is not the sounding of a horn to our busy souls (even as the scent of blossoms wilted long ago, or the discolored folds of musty tapestry, or crumbling leaves of ancient yellowed tomes) like a sonorous visit from those ages which counted speed by straining horses' gallop, and not by lightning prisoned up in cables; and when to live and learn they ranged the countryside, not just the closely printed pages? The cornucopia's gift calls forth in us a pallid yearning, melancholy longing.

##### Pianist:

The old is good not just because it's past, nor is the new supreme because we live with it, and never yet a man felt greater joy than he could truly comprehend. Your task it is, amid confusion, rush and noise to grasp the lasting, calm, and meaningful, and finding it anew, to hold and treasure it.

#### Prélude, Cadence et Finale

Written for the Paris Conservatory Concours de Saxophone of 1956 the *Prélude, Cadence et Finale* has become one of the most well-known standards of saxophone repertory. Desenclos, a music historian and authority on the music of Claude Debussy, was certainly influenced by the master composers of his generation, Debussy and in this work particularly the music of Ravel.

#### Steady Study on the Boogie

Christian Lauba has been highly influenced by the composers of the Classical and Romantic periods, especially Mozart and Brahms. He is also extremely well versed in popular culture. He has written a number of music works exploring this relationship of traditional and contemporary. His specific popular cultural influences come from the music of James Brown (*Hard*), the cultures of Northern Africa where he was born (*Adria, Sud, Les Septs Isles: Concerto for Piano and Twelve Saxophones*), and North, Central and South American dance and folk music (*American Suite: Sambo di Diabo, Blues, Devil's Rag, etc.*) *Steady Study on the Boogie* was written for French saxophonist Jean-Yves Fourmeau. It demonstrates the composers walk on the line between the use of modern tonal colors and techniques and the infectious popular elements and rhythms of the Boogie-Woogie.

#### Triptych: Carolignian Temperaments

Commissioned by the Edmonton Composers' Concert Society and Charles Stolte, this work was premiered at the 1994 Edmonton New Music Festival. The word "Carolignian" is not meant to allude to Charlemagne or his medieval dynasty of kings, but is a playful reference to another contemporary Charles of no lesser magnitude who plays the saxophone and for whom the music is written. The term

"temperaments" does not refer to his intonation or the relaxation of pitches emanating from his instrument (a kind of "Well/ill" tempered Saxophone). It rather deals with some of the various contrasting states of the human mind: fury, nostalgia, uninhibited playfulness and humor. The main theme of the work is derived from the full name of the dedicatee using Latin, German and a close match of French note names (C-B-A-D-A-E-Eflat-Eflat-Bflat-A-B-E). It is treated extensively and as quasi ostinato in the first movement (a varied da capo) but it also generates the main motifs of the second and third movement (especially the rising fourth and the falling second motif). Both saxophone and organ are instruments with an outstanding variety of timbres, dynamics and possibilities for characterization and they complement each other in a unique way. In the first movement the bright sound edge of both instruments is used to highlight frenzy or cold abstraction. "Contemplation" makes use of the warm, darker, lyrical colors of both instruments with elaborate contrapuntal lines. "Celebration" displays another side of each: brilliance, poignancy, playfulness, humor, and something of the burlesque with shorter motifs and rhythmic drive - elements which were already richly explored earlier in the organ music of the German Baroque. Like its Baroque counterparts, the "Celebration" movement makes use of existing stylized dance. This includes traditional dances like the Minuet and Polka and a wistful Habañera, but also elements of 20th century Jazz, including - what else? - the "Charles-ton".

### **Légende, Op. 66**

Written for American saxophonist Elise Boyer Hall (1853-1924) and strongly reminiscent of the influence of Debussy on the music of twentieth century France, *Légende* is perhaps one of the greatest re-discoveries of saxophone music in our day. Although technically never lost, this work was infrequently performed until the late 1970's. It had unfortunately never attracted the attention of performers or teachers and little was written about it (only several lines concerning the work exist in Schmitt's biography). There are three solo versions of the work: Viola, Violin and Saxophone. The collaboration in all versions exists with orchestra as well as with piano. The piano versions, written by the composer himself, are orchestral in nature and exhibit a great variety of tonal color. In the body of French saxophone literature of the first half of the century this work is perhaps one of the most lyrical and expressive works. Like much of other Impressionist Art *Légende* it relies upon technical demands of a delicate nature, unlike the more typical contest pieces often attributed to Schmitt's contemporaries.

### **Cinq Danses Exotiques**

The *Cinq Danses Exotiques*, originally written for French saxophonist and founder of the French school of playing, Marcel Mule, also exists in a second version for chamber ensemble of winds and percussion. The dances were perhaps exotic to European ears in 1962, but for North American ears in 1995 we hear the very common and well-loved rhythms of Central and South America and the Caribbean Islands.

**William H Street** holds advanced degrees from Northwestern University, the *Conservatoire National de Bordeaux* (France) and the Catholic University of America. His major teachers have been Frederick L Hemke and Jean-Marie Londeix, George Etheridge, Frederick Ockwell and John P Paynter. Dr Street, a member of the *Ensemble International de Saxophones de Bordeaux*, was also a member of the Chicago, Washington, D.C., and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988. He has become an integral part of the faculty as saxophone instructor, chamber music coach and Director of the University Concert Band.

William Street has appeared as recitalist, conductor and soloist with orchestras and bands throughout Europe, Central and North America and Asia. He can be heard on compact disc recordings Sunthesis: *Les Septs Iles* (QM6901, Paris), *L'Ensemble International de Saxophones* (ACD0086, Tokyo), *At Your Service - Légende* by Florent Schmitt (Arktos 94005) with pianist Sylvia Taylor and the Centaur recording of *Evolution V for five saxophonists* by Marilyn Shrupe, recorded with the Chicago Saxophone Quartet. His recitals and concerts are frequently broadcast on programs of the CBC radio stations.

He served as President of the North American Saxophone Alliance (NASA) from 1992-1994. He has written articles and reviews published in the NASA Journal as well as the *Bulletin de l'Association des Saxophonistes de France* (ASAFRA). His recently published work includes the English translation of *Hello! Mr. Sax, ou les Paramètres du Saxophone* (Leduc) by Jean-Marie Londeix, "Elise Boyer Hall," and "The Life of Elise Boyer Hall" in *Les États Généraux Mondiaux du Saxophone*. Dr Street has a strong interest in music education and appears frequently as clinician, recitalist, adjudicator and conductor throughout North America.

**Stéphane Lemelin** captivates audiences and critics alike with "the precision and intelligence of his playing, the sensitivity and refinement of his musicality" (Montreal: *Le Devoir*). In great demand as a recitalist and chamber musician, he has also performed as soloist with orchestras across Canada. Mr Lemelin is a popular guest at summer festivals such as the Vancouver Chamber Music Festival and the Lanaudière International Festival. Highlights of last season included two appearances with the Montreal Symphony Orchestra and Charles Dutoit, a London Wigmore Hall debut and a return engagement in Paris. This season he has performed recitals across Canada and in the United States. His concerts are heard regularly on CBC Radio and Radio-Canada and have been broadcast on National Public Radio in the United States. Mr Lemelin has five CD recordings to his credit. In June he will be recording his first disc as soloist with orchestra: four French Concerti with the CBC Vancouver Orchestra and conductor Mario Bernardi.

A native of Québec, Mr Lemelin now lives in Edmonton where he teaches at the University of Alberta. He studied with Leon Fleisher, Karl-Ulrich Schnabel, Boris Berman and Claude Frank and holds Bachelor and Masters degrees from the Peabody Conservatory and a doctorate from Yale University. A winner at the

Robert Casadesus International Competition, he is a recipient of several national and international awards.

### **Marnie Giesbrecht**

Born in Edmonton, Marnie Giesbrecht received formal musical studies on piano and organ in Alberta, Austria (Mozarteum, Salzburg) and the USA (Eastman School of Music, Roch. NY). Dr Giesbrecht is Associate Professor of Music (Organ and related subjects) at the University of Alberta. She has performed solo and duo recitals (duo with Joachim Segger) in various venues and cathedrals in the United States and Europe; this summer they will tour South Africa. Their CD *Dancing Ice: Solo and Duo Canadian Organ Music* was released in April 1993. Ms Giesbrecht is a Regional Director of the Royal Canadian College of Organists and Co-Music Director at West End Christian Reformed Church (Edmonton).

## **S T U D E N T   G A L A**

**Saturday 22 April 1995  
8:00 pm**

Welcome to *Music at Convocation Hall* and this evening's performance by **William H Street, Stéphane Lemelin and Marnie Giesbrecht**. As you wait for the concert to begin, we would like to tell you about a unique event coming to Convocation Hall this April.

As some of you may know, they are also faculty members of the Department of Music and inspiring teachers. In fact, most of the performers in this subscription series teach in the Department. On 22 April you will be able to hear some of their finest students in a gala recital.

It will not be easy to select the performers; there have been several outstanding solo and ensemble recitals already this year, with more to come, and the program will not take shape until April, when the recitals and juries are over.

The Gala will be a time to celebrate our students. Everyone on stage will be students: the master of ceremonies, the scene changers and the performers. It will also be a time to celebrate our teachers and their dedication, not just to the performers onstage but to all the excellent students in our program.

General admission will be \$25.00 for the concert and the Champagne Reception to follow. *Proceeds from this event will help establish a Convocation Hall Trust Fund for student support.*

## Upcoming Events:

**Tuesday, March 21 at 8:00 pm**  
Convocation Hall  
Free admission

**Friday, March 24 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**Wednesday, March 29 at 12:10 pm**  
Convocation Hall  
Free admission

**Wednesday, March 29 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**Saturday, April 1 at 7:00 pm**  
Convocation Hall  
Free admission

**Monday, April 3 at 8:00 pm**  
Convocation Hall  
Free admission

**Tuesday, April 4 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

**Wednesday, April 5 at 12:10 pm**  
Convocation Hall  
Free admission

**Fri. & Sat., April 7 & 8 at 8:00 pm**  
Convocation Hall  
Admission: \$5/adult, \$3/student/senior

Master of Music Recital: **Chad Martin**,  
composition. Program: TBA

**University of Alberta Madrigal Singers Spring Concert. Leonard Ratzlaff, Conductor.** Featuring Poulenc *Un Soir de Neige*, Ligeti *Night and Morning* and works by Monteverdi, Mendelssohn and Brahms.

**Noon-Hour Organ Recital** featuring Brennan Szafron, Bachelor of Music student, University of Alberta. Program will include works by Andriessen, Bach and others.

**The University of Alberta Symphonic Wind Ensemble. Fordyce Pier, Director.** Program will include works by Gregson, Gould and Benson.

**Northern Alberta Honor Band. Fordyce Pier, Conductor.** The best band students from high schools in Northern Alberta are invited to join together for a weekend of music study and performance.

Master of Music Choral Recital: **Joy-Anne Murphy, Conductor.** Program will include works by Schütz, Mendelssohn and Poulenc.

**Stage Bands I & II Concert. Raymond Baril and Tom Dust, Directors.** *An Evening of Big Band Jazz.* Program: TBA

**Noon-Hour Organ Recital** featuring Undergraduate and Graduate Students of The King's University College and the University of Alberta. Program will include works by Bach, Klopppers and others.

**The University of Alberta Concert Choir, Madrigal Singers and The University Symphony Orchestra Concert. Debra Cairns, Conductor.** A performance of Bruckner's *Te Deum* and Kodály's *Missa Brevis*.



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**Please note:** All concerts and events are subject to change without notice. Please call 492-3263 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).