

Visiting Artist:

John Sampen, saxophone

with

**Mark Bunce,
composer/electronics**

featuring works by Bolcom, Bunce,
Freund, Noda, Shrude and Subotnick

**Saturday, January 29, 1994 at
8:00 pm**

Convocation Hall, Arts Building
University of Alberta

Program





PROGRAM

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| <i>Mai</i> for solo saxophone (1975) | Ryo Noda
(b.1948) |
| <i>Waterwings</i> for alto saxophone
and interactive computer (1993) | Mark Bunce
(b.1955) |
| <i>Drifting Over A Red Place</i>
for wind controller, slides and
optional dancer (1982) | Marilyn Shrude
(b.1946) |
| <i>Killing Time</i> for alto saxophone
and tape (1980) | Donald Freund
(1947) |

INTERMISSION

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| <i>A Short Lecture on the
Saxophone</i> (1979) | William Bolcom
(b.1938) |
| <i>In Two Worlds</i> for the alto
saxophone and interactive
computer (1988) | Morton Subotnick
(b.1933) |

Mr. Sampen and Mr. Bunce's guest activities are sponsored in part by the Selmer Corporation and by the Mid American Center for Contemporary Music (Bowling GreenState University)

Program Notes

Ryo Noda's *Mai* recalls the traditional Noh dance of the Shogun (Kiyotsune). The story dates from the Middle Ages and concerns a military leader who anticipates the loss of an important battle. He meditates on his past life by playing a solitary flute solo. He then cuts a lock of his hair (momento for his wife) and finally proceeds to drown himself in order to save his family honor.

In *Mai*, Noda has borrowed from the Japanese Shakuhachi flute style, combining forces with contemporary saxophone technique to produce an exotic and unique blend of music.

Waterwings by Mark Bunce was created especially for a solo tour of Missouri, Kansas and Oklahoma. Written at the request of John Sampen, the composition uses state-of-the-art interactive computer technology. The introspective and dream-like work was inspired by the composer's desire to travel and explore the mysterious depths of the earth's oceans.

Drifting over a Red Place by Marilyn Shrude was originally intended for clarinet, slides and optional dancer. Sampen has prepared this version for Yamaha WX7 Windcontroller with permission from the composer. The slides are taken from Ohio artist Dorothy Linden's original painting by the same name. The score comprises a series of "boxed" musical fragments with general "roadmap" directions for the performer. While the external form of *Drifting over a Red Place* will always be similar, the internal workings will vary from performance to performance, producing a musical "mobile."

Donald Freund's *Killing Time* celebrates the power and joy of ugliness, violence and wanton destruction. It was inspired by a newspaper article about a Punk Rock concert, which incited listeners to acts of brutality and self-mutilation. The score was originally written for alto saxophone, piano and tape and is presented here in its latest version with piano pre-recorded and mixed with the electronic sounds.

A Short Lecture on the Saxophone was composed by William Bolcom in collaboration with John Sampen and was premiered by Sampen at the 1979 World Saxophone Congress in Chicago. The "music" combines verbal commentary laced with musical quotations, happily tracing the brief history of the saxophone.

In Two Worlds is a concerto for alto saxophone, computer and (in its optional version) orchestra. Morton Subotnick's initial settings of the score also included wind controller but this has been omitted in the final versions. The title refers both to the duality of the media (computer and traditional instruments) and to the synthesis of the musical materials, which consist of recent and more modal concepts of music language. The concerto was commissioned by and written for John Sampen, Kenneth Radnofsky and James Forger with the aid of an National Endowment for the Arts Consortium grant.

The world premiere was presented in London, England, in 1988 with John Sampen and the Electric Symphony. This large scale work casts the saxophonist in a heroic role, performing a variety of romantic and virtuosic passages. Set in a single, expansive movement, the music proceeds without pause through the following sections: "alone"--"rushing"--"celebration"--"cadenza"--"alone"--"combat dance".

The computer has been programmed to sequence accompanying "orchestral" material and to monitor and modify the sound processing unit which enhances the acoustical saxophone sound. State-of-the-art technology allows the soloist to interact with the computer through use of a manual foot pedal. Sonic material of the saxophone and computer is manipulated to produce similar melodies, rhythms and sound combinations in unusual ways, often with interchanged or altered voicings.

John Sampen will also be conducting a saxophone masterclass on Sunday, January 30, 1994 from 1:00 pm to 3:45 pm in Convocation Hall. For more information, call 492-0601.

The first part of the book is devoted to a general survey of the history of the English language, from its origin in the Indo-European family to the present day. It deals with the various dialects and the process of standardization, and also with the influence of foreign languages on English.

The second part of the book is devoted to a detailed study of the English language in its present state. It deals with the grammar, syntax, and semantics of the language, and also with the history of the English language in its present state.

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As one of America's leading concert saxophonists, **John Sampen** is recognized as a distinguished artist in contemporary literature. He has commissioned and premiered over thirty new works, including compositions by Bolcom, Ussachevsky and Subotnick, and has presented saxophone premieres of music by Stockhausen and Lutoslawski.

In 1970, Sampen was recitalist and certificate winner at the prestigious International Geneva Concours in Switzerland. He has performed as soloist with ensembles worldwide, including the Nürnberg Symphony Orchestra, the Biel Symphony (Switzerland), the Osaka Municipal Winds (Japan), the Toledo symphony Orchestra, the New Mexico Symphony, and the Pittsburgh New Music Ensemble.

As a recipient of an NEA Consortium Grant, John Sampen has most recently been involved with commissions and premieres of new music by Subotnick, Martino and Babbitt. His London premiere of Subotnick's *In Two Words* with the Electric Symphony featured him as the first classical performer to solo on Yamaha's new WX7 Wind Controller. The performance inspired one English critic to write of "the excellence, the musicianship and the total involvement of John Sampen...tremendous passion and eloquence."

Mr. Sampen regularly performs traditional French and contemporary literature in recital with pianist/composer Marilyn Shrude. He has recorded with the Belgian and Swiss National Radio, as well as the Orion, CRI and Capstone labels. A clinician for the Selmer Company, Sampen has presented many master classes at universities and conservatories in Europe and the USA. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta and Larry Teal. Dr. Sampen is presently on the faculty at Bowling Green State University.

Mark Bunce, recording engineer/technician for the Mid-American Centre for Contemporary Music and director of Recording Services at the CMA, received a Master's in composition from BGSU. He has been involved professionally in recording for over 20 years and has engineered many compact discs, more than a dozen contemporary music series for public radio, and has composed and engineered soundtracks for award-winning corporate videos and PBS signatures. He is also a MIDI and computer consultant for many other composers and performers.