

Visiting Artist
Susan Cook, saxophone
DePaul University, Chicago, Illinois

with
John Elmquist, piano

**Thursday, October 9, 1997
at 8:00 pm**

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

Program



**Department of Music
University of Alberta**

Program

- Deux Pièces (1974) Edison Denisov
(1929-1996)
I. Lento
II. Allegro giusto
- Sur la Mémoire Stella Sung
(b. 1959)
In each of us lies a memory; distant, intangible, deep
within our blood.....
- True Confessions Charles Stolte
(b. 1969)
- Sonata (1984) William Albright
(b. 1944)
I. Two-Part Invention
II. La follia nuova: a lament for George Cacioppo
III. Scherzo "Will o' the wisp"
IV. Recitative and Dance

Intermission

- Fuzzy Bird Sonata (1991) Takashi Yoshimatsu
(b. 1953)
1. Run, bird
2. Sing, bird
3. Fly, bird
- Légende, Op. 66 (1918) Florent Schmitt
(1870-1958)
- Klash & Kramp (1989) John Elmquist
I. Totally Stressed Out
II. The cha-cha

Program Notes

Born in Tomsk, Siberia, **Edison Denisov** studied mathematics at the University of Tomsk. Dmitri Shostakovich persuaded him to give up mathematics and study composition. He attended the Moscow Conservatory from 1951-56 and joined the faculty in 1959. Denisov loved the saxophone and was quite disappointed with its lack of usage in compositions by other composers. He's quoted as saying, "I love the saxophone and it is sad that more well-known composers are no longer writing for this magnificent instrument which is extremely rich with its enormous possibilities." Baker quotes Denisov as, "An experimenter by nature, he wrote instrumental works of an empirical genre." and V. Khopopova stated, "In his mature compositions he has exploited serial procedures, aleatory writing, unconventional instrumental techniques, electronic means and microtones." *Deux Pièces* was written in 1978. A very short work, much shorter than his *Sonata* written for Jean-Marie Londeix. The first movement is very melodic in a non-traditional vein. Quarter tones and glisses are often used as passing tones, abrupt changes of dynamics occur with trills and flutter tonguing used sporadically. Extreme pointilism is used throughout the second movement, which is constantly intertwining between piano and saxophone. Again, abrupt changes of dynamics occur with little melodic passages interspersed throughout.

Stella Sung holds her Bachelor of Music degree from the University of Michigan, Master of Fine Arts from the University of Florida, and Doctor of Musical Arts from the University of Texas at Austin. Stella Sung is an Associate Professor of Music on the faculty of the University of Central Florida, and has also served on the Theory/Composition faculty of the Interlochen Arts Camp. She is a member of the scholastic honor society of Phi Kappa Phi, an honorary member of Sigma Alpha Iota music fraternity, ASCAP, and other professional organizations. Her work is published by the Southern Music Company (USA), Theodore Presser Music Publishers (USA), and Editions Henry Lemoine (France), and is available on Cambria Master Recordings.

Sur la Mémoire was commissioned in 1995 by saxophonist Claude Delangle. The work was inspired by a trip to the Orient which the composer took in 1993, where the sights and sounds of the incense-filled temples were of particular interest. The sounds of temple bells, the constant hum of people paying homage to their ancestors, the ritualistic chants, are all part of the content in *Sur la Mémoire*.

Charles Stolte, a native of Saskatoon, is currently a doctoral candidate in saxophone performance at Northwestern University with Dr Frederick Hemke. His undergraduate days were spent in Edmonton, Alberta at the King's University College and at the University of Alberta studying with Dr William Street with whom he also completed a Master of Music degree in sax performance. His composition teachers include Dr M William Karlins, Jay Alan Yim, Dr Malcolm Forsyth and Howard Bashaw. He has recorded often as performer and composer for the Canadian Broadcasting Corporation and has been reviewed most recently in the Chicago Tribune for his performance of Ned Rorem's *Picnic on the Marne* with the composer in attendance. His compositions have been performed in Canada, the U.S. and Europe.

True Confessions was written for Derek Tuba as part of the "Young Composer's Workshop with Rivka Golani" at the Third Annual Edmonton New Music Festival, 1994. "The impetus in writing the piece was a rejection of the melodramatic, gestural music for instrument alone that I had heard. Instead of a proliferation of complex musical material in disjointed phrases, the use of a couple of notes and a gradual mutation of them in a hard-driving rock-style was enough to keep me entertained. *True Confessions* confesses nothing but a love for rock music and its loud, regular sounds."

Composer, pianist and organist, **William Albright** studied with Finney, Rochberg and Messiaen at the Paris Conservatory. In 1970 he was appointed as associate director of the electronic music studio at the University of Michigan in Ann Arbor. Albright describes his music as being generous, eclectic and maximal. He states, "I enjoy and prefer messy diversity to boring unity. Many works are public; many are private. I enjoy lively rhythm and ecstatic beauty."

Written in 1984, Albright's Sonata opens with a "two-part invention" emphasizing rapid interchange of material between piano and saxophone. Regarding the second movement Albright states, "The piece is dedicated to the memory of the composer George Cacioppo who died unexpectedly on April 8, 1984." Co-founder of the ONCE Group and mentor to three generations of composers, Cacioppo and his music and personality rest at the foundation of my thinking. He would very much appreciate the use of the traditional title '*La Follia* (the madness)' in my reincarnation as '*La Follia nuova*.' This movement is in a chaconne-variation form. At times sections are jumbled together or intersect. Albright's third movement is a rapid scherzo which rarely rises above the level of pianissimo. A lengthy recitative for saxophone begins the final *Mad Dance*, which contains imitations of American popular styles.

Takahashi Yoshimatsu's *Fuzzy Bird Sonata*. Written for Nobuya Sugawa, this sonata is a continuation of Yshimatsu's series of work for chamber music such as the Bird Series. The sonata is structured as a classical sonata: *allegro - adagio - allegro*. The use of jazz and popular musical idioms is evident here as well as folk song, particularly in the second movement, where the saxophone imitates the native Japanese flute. After studying composition at Keio University, Yoshimatsu also participated in rock, jazz, and traditional Japanese music groups. He has won many composition prizes in Japan and is composing several series of music based on birds, mythical animals, stars, and angels.

Florent Schmitt entered the Paris Conservatory at 19 to study harmony with Dubois and composition with Massenet and Fauré. With his 5th attempt he received the *Prix de Rome* in 1900 with *Sémiramis*. In 1909 he was made a committee member of the *Société Musicale Indépendante* and in 1939 he became president of the *Société Nationale de Musique*. Schmitt held appointments as director of the Lyons Conservatory from 1922 - 1940 and as music critic of *Le Temps* from 1929 - 1939. In 1957 he received the Grand Prix Musical de Paris. R. Bernard writes this regarding Schmitt's *Légende*, Op. 66, "Very rich, oriental colourings which resemble several aspects of his opera *Antoine et Cléopâtre*. Similar to Berlioz, Schmitt openly likes colors rather than dynamics. His style suddenly fills one with joyful serenity, often mocking and playful, but may leave feelings of bitter optimism."

John Elmquist received his BM in composition and MM in piano from Virginia Commonwealth University where he studied with Loran Carrier and Landon Bilyeu, and his DMA in composition from Memphis State University where he studied with Don Freund. He is currently music Director at Ebenezer Lutheran Church, free-lances in Chicago as a bass player and is on the faculty of the People's Music School where he teaches piano and theory. While in Memphis he directed the Memphis State Contemporary Chamber Players for five years. His compositions have been performed throughout the U.S.

Klash is an exercise in friction and contrasts. With extensive use of clusters, multiphonics and altissimo range, hearing it can be a wearing experience. It should be very, very loud. *Kramp* is a piece that fixates on one painfully obvious dance music motive. It includes a frivolous use of speech and some totally obscured adult themes.

International performer, educator and recording artist **Susan Cook** has made appearances throughout Europe, Asia and North America.

A musician with a wide range of talents, Ms Cook began her musical studies at the age of seven on the accordion, then went on to pursue the saxophone at age nine, flute at age ten and oboe at age eleven. In June of 1993, after attaining her Bachelor of Music in Performance from Bowling Green State University, she went on to receive a Master of Music in Performance from Northwestern University, where she was recipient of the Liberace Scholarship for the Performing Arts. In addition, Ms Cook spent two years at the National Conservatory of Bordeaux, France, where she obtained the prestigious *Premiere Prix du Saxophone*. Her teachers have included Marvin Eckroth, Jean-Marie Londeix, John Sampen and Frederick Hemke.

The recipient of numerous grants and awards including two major Canadian grants from the Canadian Council and the Saskatchewan Arts Board, Ms. Cook has also earned numerous achievement scholarships. Winner of over 50 competitions, she was Grand Prize winner in Canada's CIBC National Music Festival, First Prize winner at the Fischhoff National Chamber Competition and Winner at Houston's Ima Hogg National Solo Competition.

Ms Cook's performance engagements have included appearances with the Canadian Opera Company, the Lyric Opera of Chicago, the Hamilton Symphony Orchestra, Elgin Symphony, KLANG, Chicago Arts Players and the Chicago Chamber Music Collective. Solo appearances have included work with the Houston Symphony, The University of Saskatchewan Wind Ensemble and the Bowling Green Philharmonia, among others.

An active educator, Ms Cook has been Professor of Saxophone at Chicago's DePaul University since 1994, and has also worked extensively with Chicago Public Schools as an instructor for the MERIT Music Program.

Ms Cook's involvement with the commission and promotion of new music has resulted in premieres of works by John Cage, Lou Harrison, Marilyn Shlude, Evan Chambers, Sebastian Huydts and Luc Marcel. Her recordings are available on the Quantum, Mode and Vandenburg labels.

Upcoming Events:

Thursday, October 16 at 3:30 pm
Fine Arts Building 2-32
Free admission

Friday, October 17 at 4:00 pm
Fine Arts Building 2-32
Free admission

Monday October 20 at 7:30 pm
Fine Arts Building 1-29
Free admission

Monday, October 20 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$7/adult, \$5/student/senior

Tuesday, October 21 at 3:30 pm
Fine Arts Building 2-32
Free admission

Friday, October 24 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/student/senior

Monday, October 27 at 12:00 pm
All Saints' Anglican Cathedral
Free admission

Wednesday, October 29 at 8:00 pm
Convocation Hall, Arts Building
Free admission

Friday, October 31 at 8:00 pm
Convocation Hall, Arts Building
Admission: \$10/adult, \$5/senior/student

Open symposium with John Beckwith, Distinguished Visitor. "From chant to gospel: a symposium on Canadian hymnody," sponsored by the Centre for Ethnomusicology.

Informal lecture and discussion with John Beckwith, Distinguished Visitor. "A Life in Canadian Music: Memories of the Canadian League of Composers, the Canadian Music Centre, the Encyclopedia of Music, and More."

Composition masterclass with John Beckwith, Distinguished Visitor. Co-sponsored by the Edmonton Composers Concert Society, reception to follow.

The Grant MacEwan Community College and the University of Alberta Jazz Bands I & II Concert. Ray Baril and Tom Dust, directors. *An Evening of Big Band Jazz.*

Open seminar with John Beckwith, Distinguished Visitor. "The Sense of Local Music History".

Public concert of works by John Beckwith, Distinguished Visitor.

Noon-Hour Organ Recital. The recital presents a variety of organ repertoire played by students from the Department of Music.

Master of Music Recital: Alan McLellan, choral conducting. Program to be announced.

Nicholas Arthur Kilburn Memorial Concert featuring Antonin Kubalek, piano and Ivan Zenaty, violin. Co-sponsored by the Czech Society for Arts and Sciences of Alberta.



Please Note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).