

music
at **convocation**
hall

William H Street, saxophone
with
Roger Admiral, piano
and
The Beau String Quartet
John McCormick, percussion
John Taylor, double bass

Friday, March 14, 1997

7:00 pm *Pre Concert Introduction*
by Michael Roeder
and Reception

8:00 pm *Concert*

Convocation Hall, Arts Building
University of Alberta



Program

San Antonio (1994) John Harbison
(b. 1938)

Sonata for Alto Saxophone and Piano

- I. The Summons
2. Line Dance
3. Couples' Dance

Rhyme Time (1995) Etienne Rolin
(b. 1952)

The Dream Net for Alto Saxophone and String Quartet (1975) Warren Benson
(b. 1924)

- I Slow, sinewy
- II Quick, rompish
- III Flexing

The Beau String Quartet
Stephen Bryant and Anita Dusevic, violins
Sue Jane Bryant, viola
Peter Parthun, violoncello

Intermission

String Quartet in F, Op. 44, No. (1906) Carl Nielsen
(1865-1931)

- I Allegro non tanto e comodo
- II Adagio con sentimento religioso
- III Allegretto moderato ed innocente
- IV Molto adagio - Allegro non tanto, ma molto scherzoso

The Beau String Quartet

La Création du Monde (1923) Darius Milhaud
(1891-1974)

- I Prélude
- II Fugue
- III Romance
- IV Scherzo
- V Finale

Stephen Bryant and Anita Dusevic, violins
Peter Parthun, violoncello
John McCormick, percussion
John Taylor, double bass
Roger Admiral, piano

CBC  **Stereo 90.9**

Brasilera *Milhaud*
(from Scaramouche)

Tonight's recital is being recorded by CBC for future broadcast on *Our Music* with Tommy Banks, Sundays at 12:00 noon. CBC Stereo is heard at 90.9 FM.

Program Notes

San Antonio

Sonata for Alto Saxophone and Piano

I. The traveller has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta: a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.

II. The first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.

III. The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveller included, sinks into it. Towards the end, a young girl asks the traveller to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts.

Rhyme Time

Etienne Rolin is a French composer of American and Belgian origin. He was born in Berkeley, California and has been a resident of France since 1974. In 1985 Monsieur Rolin became the Professor of Musical Analysis after completing his studies Nadia Boulanger, Olivier Messiaen and Iannis Xenakis. Monsieur Rolin is also an excellent saxophonist with great technical fluency and a strong interest in jazz. This is reflected in his *Rhyme Time* written in 1995 and dedicated to Jean-Marie Londeix and William Street.

Monsieur Rolin's facility for writing music is apparent in the large number of works written—over fifty solo and chamber works for a variety of saxophones and ensembles. His music is frequently performed and recorded by Europe's most notable players. His most recent compact disk is XASAX by Erol Records 7019.

The Dream Net

American composer Warren Benson wrote the *Dream Net* in 1972. It was first premiered in Chicago in 1975 by saxophonist Frederick Hemke and the Eckstein Quartet. It has been recorded by Frederick Hemke and the Kronos Quartet (CRI SD 433).

Mr. Benson's compositional style has been referred to as neo-classic, and in this work he has been influenced by a combination of the music of the Seventeenth century baroque style and Twentieth century jazz. It will be easy to recognize the rhythmic and melodic jazz sounds that develop throughout the piece. It takes, however, a discerning ear to seek out the influence of Seventeenth century German violinist and composer Heinrich Biber. Biber's early string works, primarily Sonatas, were some of the first to exploit the scordatura technique of

new and unusual string tunings. He exploited this through his extensive use of double stops, making him the most notable of his contemporary German composers. The music of Biber is used in the Chorale theme hidden in the third movement of *Dream Net*, where Benson notes in the second violin part "Gradually bring Herr Biber forward!" The results of music from centuries apart coming together and clashing is reminiscent of early Dixieland jazz styles where melodies would fight for supremacy.

Carl Nielsen was born a peasant, and his first experience of music was of the simple songs and dances of his native Fyn. Danish folk-music has a very individual flavor; it is uncomplicated; though often irregular in meter, its melody is natural of Tuetonic cast, but it never plods - it always strides or flows; it has the true Nordic clarity of outline. With a certain bluntness, yet it can be gentle and soothing in a very masculine way. One quality that is almost never found in it is sentimentality, and in its freedom from this it has more in common with Norse than with Swedish or German folk-music. However much Nielsen learned about the art of music from his experiences in Copenhagen and other great capitals of Europe, he never ceased to regard the music of the Danish villagers as the basic nourishment of his work.

The Fourth String Quartet, as with all of Nielsen's work, is an honest reflection of his own character. Nielsen's style is full of "fingerprints", melodic, rhythmic, contrapuntal, harmonic, and tonal, and there is no point in trying to list them here; the reader will be better occupied in noticing them for himself as he or she listens to the music. Although such things as the flattened seventh (the clear influence of folk-music), the swinging athletic triple time, the amazingly simple yet original use of major and minor thirds, and numerous other characteristics will become familiar, the music is never restricted to a stylized affectation; there seems to be no limit to its range and power. Those who feel its influence notice its breadth and freedom have a releasing effect on the mind. Composed in 1906, the Fourth Quartet was first number Op. 19, but later revised and issued as Op. 44.

La Création du Monde

Excerpt from *My Happy Life* by Darius Milhaud (published by 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

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).

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

William H Street holds degrees from Northwestern University, the Conservatoire National de Bordeaux, France and the Catholic University of America. His teachers have included Frederick L Hemke, Jean-Marie Londeix, George Etheridge, Frederick Ockwell and John P Paynter. Dr Street, a member of the Bro-Street Duo and 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, where he teaches 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 Shrude, recorded with the Chicago Saxophone Quartet. He has two compact disc recordings featuring twentieth century saxophone literature in progress with pianist Roger Admiral. 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 and has represented Canada at music conferences in France, Japan, Italy and the United States. Currently he is the North American representative to the World Saxophone Congress International Committee, in preparation for the XI World Congress to be held in Spain in 1997. He has written articles and reviews published in the NASA Journal as well as the Bulletin de l'Association des Saxophonistes de France (ASAFRA). Dr Street served as Acting Associate Chair of the Department of Music in 1993.

His 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*. He and Anna Street recently translated into English the *Méthode d'Etude de Saxophone* by Jean-Marie Londeix published by Éditions Henry Lemoine in Paris.

Dr Street has a strong interest in music education and appears frequently as clinician, recitalist, adjudicator and conductor throughout North America.

Roger Admiral is currently a sessional instructor and a doctoral candidate at the University of Alberta Department of Music. His past teachers include Helmut Brauss, Arthur Rowe, Peter Smith and Virginia Blaha. He has also participated in masterclasses with Heinz Holliger, Paul Badura-Skoda, Boris Berman, Cecile Ousset and Claude Helffer. Roger can be heard on an upcoming compact disc recording of piano and chamber music by Canadian composers Alfred Fisher and Howard Bashaw.

The **Beau Quartet** was formed in 1990 by Stephen and Sue Jane Bryant, formerly of Edmonton's Debut Quartet. The current members include Stephen Bryant, Anita Dusevic, Sue Jane Bryant and Peter Parthun. They have coached quartets at the Banff Centre with Thomas Rolston, Martha Strongin-Katz (of the Cleveland Quartet), Karen Tuttle (of the Juilliard School) and the renowned cellist, Janos Starker.

Each summer they travel and perform through the Grand Canyon on a special music trip, giving concerts in some of the most spectacular natural amphitheatres. In 1994 they appeared on stage with the Banff Centre's Ballet performing R. Murray Schafer's 5th Quartet.

In addition to works by the great masters, Haydn Mozart, Beethoven, Brahms and Schubert, the Beau Quartet features music by Peter Schickele, Carl Nielsen, Dmitri Shostakovich and several Alberta composers...John McPherson, Arthur Bachmann and Robert Rosen.

Stephen Bryant has been organizing and playing string quartets since 1970. His Debut quartet represented Canada in the 1986 Banff String Quartet Competition. Before joining the CPO in 1990, he was a member of the Lost Angeles Chamber Orchestra and Principal 2nd Violin of the Edmonton Symphony. During 91/92, 92/93 and 96/97 seasons he served as Acting Assistant Concertmaster of the Calgary Philharmonic.

Anita Dusevic, has performed throughout Canada, the United States, Europe, and Australia. Her teachers have included Taras Gabora, Lise Elson, and Lorand Fenyves. As well, Anita has participated in master courses with the noted teacher Zakhar Bron. Since 1994, she has been commuting to New York City to study with Joel Smirnoff of the Juilliard Quartet. She made her debut with the Calgary Philharmonic at the age of 13, performing the Brahms Concerto. Anita was a prize winner at the 1995 Corpus Christi Young Artist's Competition in Texas and was a finalist in the 1994 Kingsville International Competition. As well, she has been a national finalist in the Canadian Music Competition six times. Anita has performed with noted musicians Thomas Rolston, Elizabeth Parisot, Martha Kadz, Marc Durand, and Nathan Schwartz and has frequently been heard on the CBC. For four summer sessions, Anita studied at the Banff Centre and was a performer on a recently released chamber music CD of the Banff Camerata. This season's engagements include concert appearances with both the Red Deer and Lethbridge Symphonies. She is currently studying German and French at the University of Calgary and is a member of the Beau Quartet. In January, she will return to New York to compete in the Semi-Finals of the Young Concert Artists International Auditions.

Sue Jane Bryant joined the Calgary Philharmonic in 1989 and became Assistant Principal Violist the following season. She was a member of the Edmonton Symphony from 1979 to 1989 where she played violin and viola. In 1981 she was Principal viola of the Canadian Chamber Orchestra. She was a founding member of the Debut Quartet and the Beau Quartet. This past season, she and Steve were soloists with the Edmonton Symphony.

Peter Parthun has played four seasons with the Beau Quartet. An avid mountaineer and ice-climber, Peter has performed in the last three years of Grand Canyon adventures. Before joining the Calgary Philharmonic, he graduated from the Curtis Institute in Philadelphia and he studied in Banff and in Houston. He served as Principal Cellist of the Spoleto Festival in Italy and last summer performed in Oregon.

John McCormick is a graduate of the University of Alberta where he received his Bachelor of Music degree. He has studied at the Music Academy of the West in Santa Barbara, California, with Forest Clarke (Los Angeles), Frank Epstein (Boston Symphony), and is presently performing with the Edmonton Symphony. Mr McCormick is a founding member of the Kashim Percussion Ensemble, is a frequent clinician throughout Alberta, has taught at MusiCamrose, the Sifton Summerfest, and the Spectra Summer Arts Festival, and is teaching percussion at Alberta College Conservatory and conducting the Alberta College Percussion Ensemble. He is a sessional instructor at the University of Alberta Department of Music and Director of the Alberta College Summer Percussion Workshops.

John Taylor is currently Assistant Principal Bass of The Edmonton Symphony Orchestra. He has also performed with Orchestra London Canada, The Hamilton Philharmonic, The Canadian Opera Co. Orchestra, The Royal Winnipeg Ballet, and The Toronto Symphony.

John is also very active in the Jazz scene having performed with Sheila Jordan, Jay Clayton, Mark Murphy, PJ Perry, Fraser Mcpherson, Tommy Banks, John Stowell, and many others. John has recorded on the Isotope label with Cindy Mcleod, and with Brian Buchanan on the Jazz Focus Label.



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