

The University of Melbourne
Faculty of VCA and Music
presents

2010 Master of Music Recital Series

SHANNON EBELING, alto saxophone
with
AMIR FARID, piano

11:00am
7 July 2010
MELBA HALL

PROGRAM

Maurice, P.

Tableaux de Provence

I Farandoulo di chatouno

II Canson per ma mio

III La boumiano

IV Dis alyscamps l'amo souspire

V Lou Cabridan

Demersseman, J.

Fantaisie sur un thème original

Glazounov, A.

Concerto Op 109

Debussy, C.

Rapsodie

INTERVAL (10 minutes)

Muczynski, R.

Sonata Op 29

I Andante maestoso

II Allegro energico

Sitsky, L.

Armenia

I Chant-like, freely

II Allegro

III Moderato, rubato

IV Andante, rhapsodic

V Allegro ritmico

Ter Veldhuis, J.

Buku

To avoid discomfort to yourself and others, please switch off your mobile telephone for the duration of the performance

PAULE MAURICE (1910-1964)

Tableaux de Provence (1955)

Farandoulo di chatouno (Dance of the young girls), *Canson per ma mio* (Song for my beloved), *La boumiano* (The gypsy girl), *Dis alyscamps l'amo souspire* (From the graveyard my soul sighs), *Lou Cabridan* (The European hornet)

Maurice composed her colourful portrayal of provincial France for Marcel Mule, the saxophone professor at the Paris conservatoire at the time. It opens with a seasonal dance, full of the joy of youth with young girls skipping along holding hands. A serenade follows with the piano emulating the open strings of a guitar as the saxophone sings for his beloved. The third movement depicts a gypsy with a fiery temperament with driving quavers and forceful runs. The fourth movement opens with a nostalgic sigh in the saxophone, composed after the death of a family member who had discovered the true charm of Provence. Maurice wrote the final movement depicting an agitated and whirling hornet in 1948, adding a cadenza after Mule suggested that it sounded too easy.



JULES DEMERSSEMAN (1833-1866)

Fantaisie sur un thème original (1862)

Edited by Iwan Roth



In 1962 the Adolphe Sax publishing house was busy publishing many of the works composed for the instruments he invented. Demersseman was befriended by Sax and asked to compose repertoire that demonstrated the qualities of this new instrument. A virtuoso flautist, Demersseman wrote a fantasy for Sax based around two simple themes with variations and a cadenza to show off the tonal colours of the saxophone and virtuosity of the soloist. This edition by Iwan Roth is based on the original, but contains the extension of themes into the upper register as well as phrasing and articulation suggestions including double-tonguing.

ALEXANDER GLAZUNOV (1865-1936)

A. Petiot

Concerto en mi bémol pour saxophone alto Op 109 (1934)

Before writing the concerto, the Russian composer Glazunov had written a quartet for Marcel Mule's Quatuor de la Garde Républicaine after hearing recordings of the group playing film scores in Paris. Some controversy exists around who the concerto was written for. The dedication is to the German saxophonist, Sigurd Raschèr who encouraged a large number of composers to write for the saxophone and had over 140 pieces dedicated to him. Under the influence of attacks from Raschèr more than requests, Glazunov began composing the concerto and accompanied Mule on the piano during a reading session. Mule ended up performing the concerto for French radio before Raschèr could give the premiere performance in Sweden but sadly Glazunov died before hearing his composition performed with an orchestra. The concerto has rhapsodic folk melodies with the structure: exposition, development, transition, conclusion and then a repeat of all forms again before the coda. In 1936 the French publisher added A. Petiot as a second composer, though archival letters by Glazunov never mention him collaborating with another composer.



CLAUDE DEBUSSY (1862-1918)

Rapsodie pour Orchestre et Saxophone (1903)

Edited for piano and saxophone by Shannon Ebeling



Debussy's Rapsodie has provoked much research and experimentation by saxophonists to develop this work as a concert piece. Commissioned in 1901 by American music patron and saxophonist, Eliza Hall, the piece was not performed or published until Debussy's death due to contractual agreements with the music publisher Durand. Written specifically for an orchestra of amateur musicians and in a very short amount of time, the Rapsodie also does not really feature the saxophone as a soloist. Indeed, many of the key passages are given to the clarinet and oboe rather than the saxophone. This has led to a number of adaptations by saxophonists who wish to be featured in more of a concerto style. It is probable that Debussy's intention was to showcase the tonal colours of the saxophone more than technical brilliance. The original score by Debussy highlights

the variation of orchestral colours at key structural points, but when transcribed to the piano the saxophone part must also be adapted. In my edition I have concentrated on sharing key melodic material more equally between the saxophone and piano, referring to the orchestral score by Durand from 1919 as well as editions by Iwan Roth and Dr Peter Clinch.

ROBERT MUCZYNSKI (1929-2010)

Sonata Op 29 for Alto Saxophone and Piano (1972)



Muczynski was an American composer who studied with Tcherepnine and Knupfer and was nominated for a Pulitzer prize for his Concerto for Alto Saxophone and Orchestra. His debut recital at Carnegie Hall in 1956 consisted of him playing solely his own compositions on the piano. Considered to be a neo-classical composer, his pieces feature the elements of tonal centre, clarity of form and melodic shape fused with quirky rhythms, dissonances and chromaticism. Whilst some may argue there are “hard-driving, jazz influences” from the 1970s in this sonata, I hear a classical themed piece with vigorous rhythms and lyrical melodies. The sonata was written for Trent Kynaston who premiered it at the 1974 World Saxophone congress. The working title was ‘Desert Sketches’ but it was later changed to better convey as a serious work. Kynaston suggested that there might be a 3rd movement (and perhaps even a 4th like his Flute Sonata), but Muczynski put the slow movement first and said it was finished.

LARRY SITSKY (1934-)

Armenia, a suite for Solo Alto Saxophone (1984)

In 1982, the Australian composer Sitsky visited Armenia as a guest of the Soviet Union in a cultural exchange. He was moved by the rich tradition of sacred music from the 10th Century as well as the folk music full of melodic and rhythmic enrichment. Dr Peter Clinch met Sitsky at the Canberra School of Music in 1984 and requested a solo piece for saxophone to premiere at the world saxophone congress later in the year. It was a prolific year for Sitsky, composing ten works for solo instruments with Armenian themes. Through correspondence with the composer I discovered Sitsky’s intention was to destabilise tonality and introduce chromaticism and contemporary saxophone techniques to his memories of the music he heard in Armenia.



JACOB TER VELDHIUS (1951-)

Buku for alto saxophone and boombox (2006)

Dutch 'avant pop' composer Jacob TV uses soundtracks based on speech melody to accompany the performers of his music. BUKU explores the jazz soul of the alto saxophone through sound bites of Charlie Parker, Cannonball Adderley and Art Pepper. The choice of title came from a recorded interview with Charlie Parker talking about Dizzy Gillespie which can be heard at the beginning of the piece:

Charlie: "I don't remember precisely, I just know that he was playing what you might call in the vernacular streets of Buku"

Reporter: "Buku?"

Charlie: "Yeah, Buku."

Jacob TV remarks that "nobody seems to know to what exactly Parker is referring, and I like this mystery." The soundtrack is designed using the pop music aesthetic of layers of sound and my intention has been to add the solo part in as another layer. I have worked on a sound design to allow my part to blend seamlessly with the recording and adjust my timbre to match the sound of the predominant part. There are additional challenges in matching rhythmic and melodic inflections of the soundtrack, particularly replicating improvised and speech rhythms that have been approximately notated.



SHANNON EBELING

Shannon Ebeling completed his Bachelor of Music (hon) / Bachelor of Teaching (hon) at The University of Melbourne in 2007. He has performed with the Australian Youth Orchestra, Australian Classical Players and Melbourne Royal Philharmonic Orchestra as well as recorded new saxophone works for 3MBS. Having grown up in the country, he is passionate about the musical education of rural students through concerts and masterclasses. Shannon is currently completing his Masters of Music Performance with Ian Godfrey as his teacher and recently participated in the International Saxophone Week in Amsterdam with Arno Bornkamp, Claude Delangle and Nicholas Prost.

AMIR FARID

Winner of the 2006 Australian National Piano Award, pianist Amir Farid has been described as “a highly creative musician – a pianist of great intelligence and integrity.” He has performed concerti with the Sydney Symphony, Melbourne Symphony, Melbourne Chamber Orchestra, Orchestra Victoria, Melbourne Youth and ANAM Orchestras. In 2004 Amir completed his B.Mus (Hon) at the University of Melbourne and later attended the Australian National Academy of Music. In 2009, he graduated with distinction at the Royal College of Music London, studying with Andrew Ball.

Technical assistance -- Les Craythorn

Stage manager -- Robert Simone

I would particularly like to thank the following people for their support and assistance in creating this recital.

Bianca Hetnal
Ian Godfrey
Amir Farid
Les Craythorn
Robert Simone