

## Program Notes

**Paule Maurice** composed *Tableaux de Province* as a memoir of the summers spent in Provence with her husband, Pierre Lantier, and the saxophone virtuoso Marcel Mule (and his wife, Pollete). Maurice, in a letter to Marshall Taylor, recounted the meanings of the movements' titles:

Farandoulo di Chatouno means Farandole of the Girls. The farandole is a Provençal round of a joyous and very rhythmic character, always with the accompaniment of a tabor. It is written in the 4th [Lydian] mode (with the raised 4th) which is particularly gay.

Cansoun per ma mio (Song for my Ladylove) is a serenade — the introduction is established on the open strings of the guitar.

La Boumiano (The Gypsy Woman), a very rhythmic dance, underlines the characters of the gypsies who go on pilgrimage to Saintes-Maries-de-la Mer.

Dis Alyscamps l'amo Souspire (The Soul of Alyscamps sighs) expresses the complaint of the souls soaring over the cemetery of Alyscamps (in Arles) — nostalgia, sadness, regrets.

Lou Cabridan (The Bumblebee). In Provence the cabridan is a sort of large bumblebee — turning, going and coming rapidly — resting at times on the flowers, then continuing its flight and departing.

**David Maslanka** is best known for his compositions for wind ensemble, but his works for chamber ensembles and solo instruments are also widely performed. Maslanka's writings for saxophone have become staples of the instrument's repertoire. His catalogue lists fourteen pieces that include sonatas, concerti, quartets, chamber works with strings, a duo with marimba, and tonight's programmatic composition, *Tone Studies*.

The *Tone Studies* are based on chorale melodies found in Albert Riemenschneider's edition of *371 Chorales and 69 Chorale Melodies* by Johann Sebastian Bach. This collection is dear to the hearts of most current and former music theory students, as is evidenced by the 1,000,000 copies sold since its first printing in 1941. (I still own my copy from undergraduate study.)

*"Tone Studies* is a set of six pieces which are for the most part slow and quiet. There is no really fast music in the whole piece, and only two fortissimo passages. I chose the title *Tone Studies* because each movement, and in fact each moment, offers a large

number of choices about quality of sound, choices that will evolve with deepening study. The key to successful performance for both pianist and saxophonist is patience – patience with tempi, patience with fermatas, patient and careful listening into tones produced by each instrument and by the two together. It is very easy to play without deep listening. This music asks and requires that you listen deeply. When you do, a special settled heart energy arises through the performance.”

Program note by David Maslanka

## **Whale Story (O Sacred Head Now Wounded)**

by David Maslanka

Why should God have incarnated only in human form?  
(a brief story about whales)

In the sixty million years or so the great whales have had, both on land and in the oceans, there have been numerous, and in fact innumerable, great beings among them.

In fact, it turns out now that all the great whales are either highly developed bodhisattvas or Buddhas.

And in fact it turns out that the Earth’s oceans are a Buddha Pure Land, and when you pass from this existence it is to be hoped for rebirth as a god or a great whale.

In fact it turns out that the Pure Land oceans of the Earth are a training ground for Buddhas across all space and time.

We are loved by the great whales, and they, serenely riding the waves of birth and death, will die for us so that we may come to our enlightenment.

The end.

**Wijnand van Klaveren** is a Dutch pianist, organist, composer and arranger. He studied at the Amsterdam Conservatory and is a prize-winning organist who has allied himself with saxophonists Arno Bornkamp, Ties Mellema, the Amstel Saxophone Quartet, and the Aurelia Saxophone Quartet.

**Sonata à la manière de Francis Poulenc** captures the light, tuneful and eccentric style that characterizes much of the French “Les Six” composers’ writings. “The Six” - Darius Milhaud, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre produced only a few works for saxophone. Milhaud alone composed for the instrument. Poulenc wrote many important pieces for woodwinds, but, alas, ignored the saxophone. Van Klaveren’s Sonata hopes to fill that void.

**Louis Adolphe Mayeur** was a student of Adolphe Sax who became one of the saxophone’s early virtuosos. Like Sax, Mayeur was born in Belgium and moved to Paris. He attended the Paris Conservatory and was a member of the Garde Impèrial. Mayeur studied clarinet with Klosé and received the Conservatory’s First Prize in 1860.

As a member of Sax’s “inner circle”, Mayeur was a strong advocate for the newly invented instrument through his performances, his pedagogy, his compositions and his publishing company. He eventually became the Solo Saxophone of the Paris Opera and composed several “Fantasies” on operatic themes. The **Grande Fantasia de Concert sur Rigoletto** captures some of the drama of Verdi’s opera as it showcases the technical facility of the saxophone.