

SAXOPHONE VOCALISE

EUGENE ROUSSEAU

plays

GERSHWIN • PUCCINI

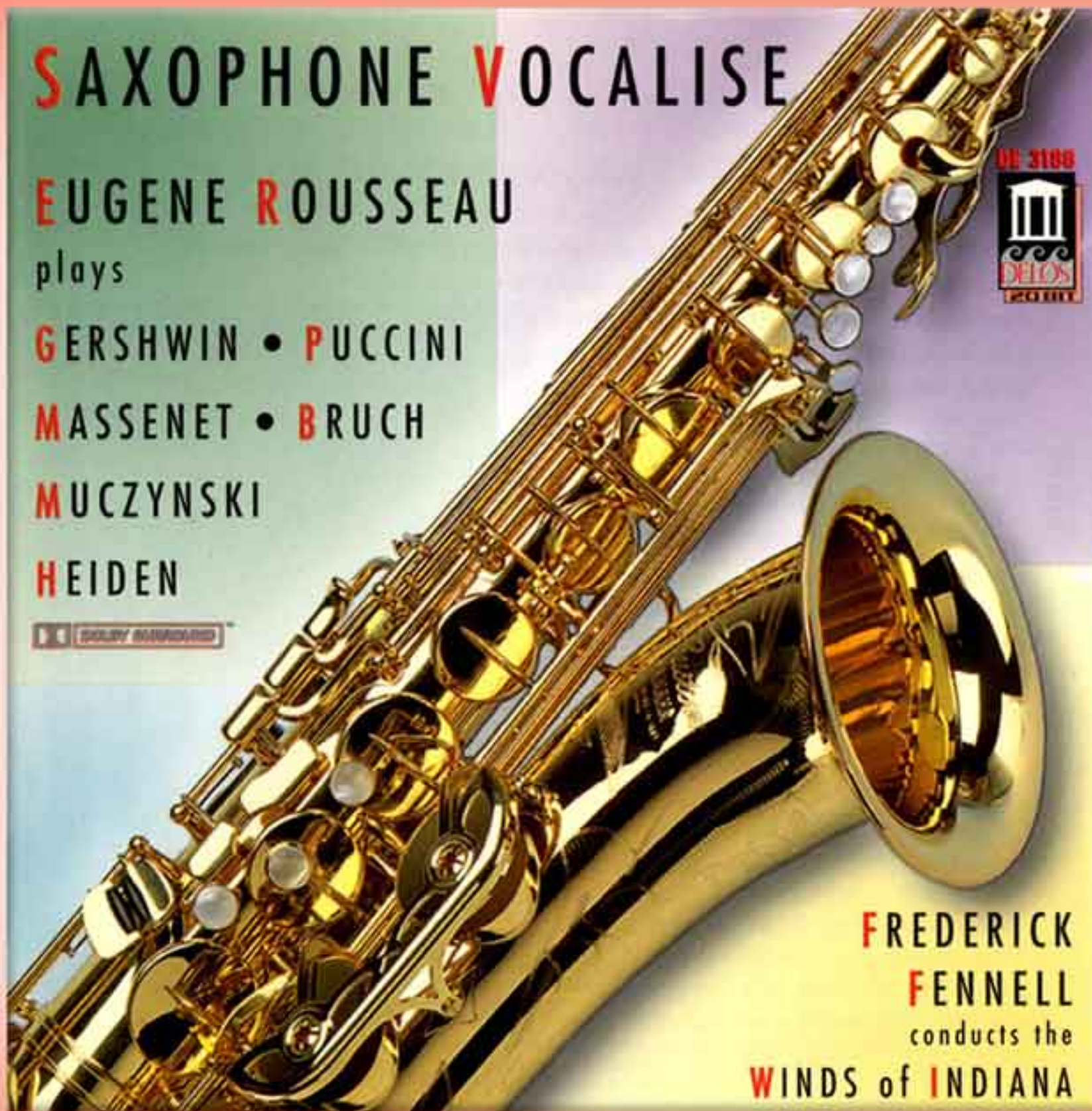
MASSENET • BRUCH

MUCZYNSKI

HEIDEN

DELOS GOLDEN STANDARD

DE 3188



FREDERICK

FENNELL

conducts the

WINDS of INDIANA

DE 3188

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SAXOPHONE VOCALISE

- 1 **George Gershwin:** Porgy and Bess Medley (Arr. Ralph Hermann) (8:26)
- 2 **Bernhard Heiden:** Diversion for Alto Sax and Band (7:14)
- 3 **Max Bruch:** Kol Nidrei, Op. 47 (Arr. Makio Kimura) (10:07)
- 4 **Giacomo Puccini:** Tosca Fantasy (Arr. Ralph Hermann) (8:08)
- 5 **Bernhard Heiden:** Fantasia Concertante (12:27)
- 6 **Jules Massenet:** Méditation de Thaïs (Arr. James Curnow) (6:08)
Robert Muczynski: Concerto for Alto Saxophone and Wind Ensemble
(Arr. for winds by Trent Kynaston) [18:57]
 - 7 I. Allegro energico (5:07)
 - 8 II. Andante maestoso (5:32)
 - 9 III. Andante espressivo — Allegro giocoso (8:18)

Eugene Rousseau, Alto and Soprano Saxophone
Winds of Indiana
Frederick Fennell, conductor

TOTAL PLAYING TIME: 71:28

"I love the saxophone for its expressive quality and its ability to produce a wide range of dynamics. I love its great agility. I love it as a tremendously expressive medium with a huge palette of colors."



So speaks **Eugene Rousseau** of the instrument which has given him fame and to which, in turn, he has given unprecedented stature.

It is he, after all, who commissioned and premiered and fostered works written for the saxophone by some of today's most prominent composers, including Jindrich Feld, Juan Orrego-Salas, and Frederick Fox. It is he who introduced the notion of a saxophone recital to such musical capitals as Paris, Berlin, London, Vienna, and Amsterdam. It is he to whom orchestras turned for animation of the saxophone repertory, thus providing audiences in Minneapolis and Indianapolis and Kansas City — as well as in London and Prague and Osaka and Munich — with opportunities to experience that "expressive quality" Rousseau referred to. It is he who made acoustical improvements on the instrument and its mouthpiece.

It is Rousseau also who helped establish a pattern when he came to Indiana University in 1964 as a teacher not of woodwinds in general (even though he knows how to play them all), but of the saxophone specifically and exclusively. Since then, from his studio there, he has sent forth hundreds of saxophonists who

now perform and teach, carrying on a tradition of excellence which Rousseau instilled in them.

Through those years — which have included teaching visits to other universities, Vienna's Hochschule für Musik, and each summer to the Mozarteum in Salzburg — Eugene Rousseau has continued to perform. He's come to be recognized as the leading exponent of the classical saxophone. In addition, he's had an interest in the world of jazz, having taken periodic trips into that world, one with which the saxophone is more often linked in the minds of most music lovers.

"In the hands of Eugene Rousseau," wrote a *Washington Post* critic, "the saxophone becomes a facile and beautifully modulated wind instrument, capable of fine song and great flexibility."

To the listener of this compact disc, the element of song will become immediately apparent. From the first notes of those haunting tunes from *Porgy and Bess*, a singing tonal quality gives haunting resonance to Rousseau's playing and, consequently, to the music selected for this recorded program. The seductive sound Rousseau produces seems to come from somewhere out there in the atmosphere to

shed a glow and a warmth.

Rousseau has as his co-star the renowned conductor **Frederick Fennell**, who founded and nurtured the esteemed Eastman Wind Ensemble at the University of Rochester, and has conducted bands and orchestras the world around. In recent years, he has served as principal conductor of the Tokyo Kosei Windorchestra. The Japanese, in appreciation for his musicianship, have honored him with a concert venue called the Frederick Fennell Hall which opened in Kofu in 1992.

Fennell here conducts the **Winds of Indiana**, an ensemble consisting of faculty and advanced students from the Indiana University School of Music.

The lovely Gershwin melodies from **Porgy and Bess** were prepared for band by the late Ralph Hermann, staff arranger for 20 years and then, finally, head of the music department for the American Broadcasting Company. Rousseau plays *Summertime* on the soprano saxophone. For all else on this CD, he uses the alto saxophone.

Bernhard Heiden, as long-time chairman of the composition department at Indiana University, became not only a colleague but a friend of Rousseau's. The

much-honored, German-born composer wrote **Diversion** while a member of the 445th Army Service Forces Band during World War II. It was published in 1985 and since has become a staple of Rousseau's repertory. "Heiden is a fine craftsman," says Rousseau. "His studies with Paul Hindemith are evident. But in addition, he commands a creative spirit, one very much his own. And he accepts the saxophone as an instrument worthy of the most serious consideration in concert music." *Diversion* is proof of Heiden's faith in the instrument, exploring, as it does, the saxophone's dynamic and interpretive range. It proves a showcase for Rousseau, revealing his ability to breathe and blow and dictate to his flying fingers.

"As a piece of music," says Rousseau, "I've always liked **Kol Nidrei**, which Max Bruch, the son of a Lutheran minister, wrote for a Jewish friend. When I heard the wind arrangement by Makio Kimura, I was re-attracted to this prayer-like, plaintive work. Frederick Fennell introduced it to me. It's in the same key as the original cello version. You know, my teacher Marcel Mule recalled a critic's reaction to one of his performances, judging that he made the saxophone 'the cello of the wind

instruments.' How appropriate, I think. In *Kol Nidrei*, the color scheme is very much like a cello — vibrato, shape, and all."

Ralph Hermann built the **Tosca Fantasy** on three of the opera's most famous arias: *Recondita Armonia*, the painter Cavaradossi's reverie over a portrait of Tosca; *Vissi d'arte* (I live for art and love), the heroine's plea for mercy from the villainous and lecherous Scarpia, and *E lucevan le stelle*, Cavaradossi's ode to the starry night as he writes a final letter to his beloved Tosca while awaiting execution. "I love Puccini," says Rousseau. "He was a great melodist. What wonderful themes he provides in this opera. In Hermann's arrangement of them, the saxophone is made to sing."

Rousseau notes that Bernhard Heiden in 1937 wrote the first "substantive sonata" for alto saxophone and piano. "Think of it. Fifty years later, he wrote the **Fantasia Concertante!**" Heiden wrote the piece for Rousseau, who introduced it in 1988, in collaboration with the Indiana University Wind Ensemble.

It is a work of varying moods and movements, all connected. The opening majestic solo statement is alternated with expositions from the piano before moving

into a lively 3/8 *Allegro*. An *Andante sostenuto* section and a cadenza precede an *Allegro vivace* tempo. There follows a brief return to the opening *Moderato* before the composition concludes rapidly and brilliantly with the saxophone at the upper extreme of its range.

Conductor, composer, and publisher of band music James Curnow arranged the famous, elegiac **Méditation** from Massenet's opera *Thaïs*. For its obligato, Rousseau exchanged the saxophone for the violin. It works.

The Chicago-born Robert Muczynski is "one of America's most gifted composers," according to Rousseau. Recipient of awards from the Fromm Music Foundation, the Louisville Orchestra, and the Ford Foundation, among others, Muczynski has written extensively for orchestra, chamber ensemble, and solo instruments, this while teaching at various schools, most notably the University of Arizona, where he was, until his retirement, chairman of composition.

The **Concerto for Alto Saxophone** was originally scored for chamber orchestra but then arranged for winds by saxophonist Trent Kynaston, for whom the concerto was written. It has been carefully orches-

trated to enhance the gentle yet urgent beauties of the saxophone while surrounded by full-scale ensemble. The composer describes it this way:

"There is a great deal of intricate rhythmic interplay between soloist and orchestra in the first movement, contrasted by a central section of brooding lyricism. A return to the bustling first tempo carries the movement to an impetuous close.

"One might describe the movement that follows as a long, sustained song, affording the solo instrument the opportunity of projecting both tender and impassioned statements. Next, the orchestra presents a slow, hymn-like introduction leading to an expressive cadenza for the soloist. Shortly, this music reaches a point of repose followed by an abrupt change of mood and meter, and the Finale's impudent, hard-driving subject is underway. Later, it is interrupted by a slow, sustained interlude wherein the soloist and orchestra participate in an antiphonal, moody kind of music. With the return of the allegro tempo, the concerto gains in intensity, arriving at a pulsating Coda and sweeping finish."

Peter P. Jacobi

WINDS OF INDIANA

PERSONNEL

Flute (+piccolo)	<i>Kathryn Lukas Meldi Arkinstall Anne Reynolds</i>	Horn	<i>Michael Hatfield Linda Dempf Rick Seraphinoff Mitch Serslev</i>
Oboe (+English Horn)	<i>Monte Bedford Yvonne Stiso</i>	Trombone	<i>M. Dee Stewart Ian Hunter Tom Wieligman</i>
E-flat Clarinet B-flat Clarinet	<i>Eli Eban James Campbell Howard Klug Randy Salman David Shea Richard Spece Todd Waldecker Greg Imboden</i>	Euphonium	<i>Alan Lourens</i>
Bass Clarinet		Tuba	<i>Daniel Perantoni</i>
Bassoon	<i>Kim Walker Sarah Warner</i>	Double Bass	<i>Bruce Bransby</i>
Alto Saxophone	<i>Leichen Foster Shirley Diamond</i>	Percussion	<i>Wilber England Andrew Lazaro</i>
Tenor Saxophone Baritone Saxophone	<i>Thomas Walsh Carolyn Bryan</i>	Timpani	<i>Gerald Carlyss</i>
Trumpet	<i>Edmund Cord Daniel Gosling Dominic Spera Larry Wiseman</i>	Piano	<i>Charles Webb</i>
		Harp	<i>Erzsebet Gaal</i>

ALSO BY EUGENE ROUSSEAU:

SAXOPHONE COLORS • BACH: Sonata in E Major, BWV 1035 • DEBUSSY: Rhapsody (Arr. Rousseau) • VILLA-LOBOS: Fantasia • GERSHWIN: Medley from Porgy and Bess • HEIDEN: Solo for Alto Saxophone and Piano • FELD: Elegy • ORREGO-SALAS: Quattro Liriche • with Hans Graf, piano • DE 1007

Delos' Dolby Surround recordings are encoded naturally during the basic recording session through the use of microphone techniques that randomize stereo pickup of ambient and reverberant cues in the recording space. This creates the spacious sound in normal two-speaker stereo listening for which Delos is noted. Through careful monitoring, these techniques also insure that surround playback enhances the listening experience by reproducing an ambient sound field more closely approaching that of a musical performance in a reverberant space.

John Eargle, Director of Recording

Executive Producer: *Amelia S. Haygood*
Recording Producer: *Ray Cramer*
Recording Engineer: *Stephen Basili*
Assistant Engineer: *Peter Alyea*
Editing: *Cho Yiu Wong, Stephen Basili*
Recorded September 12-14, 1994,
St. Mark's United Methodist Church,
Bloomington, Indiana

20-bit to 16-bit conversion: *Prism AD-1*
Digital Editing: *Sony DAE-3000*
Monitor Loudspeakers: *Meyer HD-1*

Microphones: *Sanken CU41, Sennheiser KMH20, Neumann KM 84 & KM 140, Milab DC 63*

Console: *Soundcraft 200B*

Saxophone photo courtesy
Yamaha Corporation of America

Design: *Tri-Arts, Inc.*

Graphics: *Bruce Dizon*

Layout: *Mark Evans*

Special Thanks: *Dean Foster, Wayne Jackson, M&M Music*

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EUGENE ROUSSEAU Saxophone

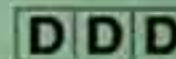
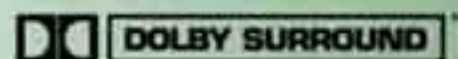
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