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THE MANOEL THEATRE MANAGEMENT
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THE EMBASSY OF FRANCE

present

GEORGES GOURDET

and

CLAUDE VALMONT

in a

SAXOPHONE AND PIANO DUO RECITAL

Sunday, 11th April 1971

PROGRAMME

1 — SUITE FRANCAISE FOR SAXOPHONE SOLO

PIERRE-MAX DUBOGS (1930 -)

Prélude — Sarabande — Courante — Premiere Gavotte — Deuxieme Gavotte — Bourrée — Menuet — Gigue.

This Composer's works, include — besides the above mentioned "suite" — a number of musical works specially composed for saxophone. "LA SUITE FRANCAISE POUR SAXOPHONE SEUL" dedicated to Georges GOURDET, was written in 1961. It is composed in the spirit of the French pre-classical "suite" for solo instrument: a synthesis of various forms treated with a complete spirit of freedom (as testified by "La Courante") and a modern language which adapts itself to it with more perfect ease, bringing now and then an expressive humorous note. But the humorous side is only one of its aspects. The works in its different phases, include and point out the striking diversity of the resources of the saxophone.

2 — PRELUDE, CADENCE AND FINALE FOR SAXOPHONE AND PIANO

ALFRED DESENCLOS (1912 - 1971)

The inclusion of this work in this programme constitutes for the interpreters a homage to the composer and friend who died recently. His works include a Requiem, a Symphony, a Concerto for violin, a composition for trumpet and orchestra, based on poems "L'Offrande Lyrique" by Tagore, a quintet for piano and strings as well as a quartet of saxophones and the present work for saxophone and piano, composed in 1956 for the "Concours du Conservatoire de Paris". The three movements are linked together. The saxophone and the piano share an equal part and are treated as two soloists who in turn vie with each other or mix together. The work is of a high technical level and of a great musical richness. The "PRELUDE", beginning in a dreaming mood, grows until it reaches a warm lyricism finally appeased by the piano. The thunderous CADENCE, equitably shared between the two soloists, in the saxophone part summerising different phases of the "Prelude", while the piano part evokes a premonitory spirit exposing the final theme. This brilliant FINALE, alternates between rhythmical vigour, tenderness or lyrical ardour thus reducing its roughness which sometimes sounds violent.

3 — TABLEUX DE PROVENCE FOR SAXOPHONE AND PIANO

PAULE MAURICE (1910 - 1967)

Farandole des jeunes filles — Chanson pour ma vie — La bohémienne — Des Alyscamps l'ame soupire — Le Cabridan.

This work is available in two versions; one for Saxophone and Piano, the other for Saxophone and Orchestra. Composed in 1952, the work appears in the repertory of all saxophonists for its freshness, charm and brio. "LA FARANDOLE DES JEUNES FILLES" evokes by its rhythm and clarity all the gaiety of Provence. "CHANSON POUR MA VIE" is a love song of exquisite tenderness. "LA BOHEMIENNE", characterising the "santons" of Provence, is here represented by a very rhythmic whimsical dance. "DES ALYSCAMPS L'AME SOUPIRE", musical summit of the work, exploits admirably well the lyrical and elegiac virtues of the sonority of the saxophone; this work describes the beautiful garden "des Alyscamps" near Arles an ancient Roman cemetery, where the soul

is moved by such beauty and inspires the composer's dream. "LE CABRIDAN" (kind or hornet) is a work of sheer virtuosity which provides a brilliant finale to this "suite" which is so lavishly rich in delicate poetry.

INTERVAL

4 — GAVAMBODI 2 FOR SAXOPHONE AND PIANO

JACQUES CHARPENTIER (1933 -)

With Jacques CHARPENTIER we enter into a new world. A pupil of Olivier MESSIAEN, he chooses a language resolutely turned towards the future. However his discovery of the Indian Mus.c. is prior to this encounter with MESSIAEN. On his return from a stay at GANDI he wrote his "72 etudes Karnatiques for piano" based on the 72 possibilities furnished by these modes. The "GAVAMBODI" mode is used in it. Then when Georges GOURDET — to whom the work is dedicated — asked him for a work for saxophone Charpentier built it on the same mode and gave it the title of Gavambodi 2. The work, composed in 1966 includes three linked up parts. The first starts in the secret fervour of an intense prayer from where springs, suddenly and irresistibly, but quickly repressed the sensual appeal of dance; the Second starts in a soft but expert nonchalance, accentuated by the use of uneven rhythms, till it grows into a frenzy, reaching a summit of violence. The third part rediscovers the character of the first, but is purified from all solicitation, and temptation other than the ecstasy in the accomplishment of which it finally engulfs itself.

5 — "HISTOIRES" FOR SAXOPHONE AND PIANO

JACQUES IBERT (1890 - 1962)

Le Petit Ane Blanc — Dans la Maison Triste — La Cage de Cristal — Bajo La Mesa.

It is for the piano that IBERT originally wrote these "HISTOIRES"; the present version for saxophone and Piano was realised by Marcel Mule during the composer's lifetime and with his full approval. "LE PETIT ANE BLANC", full of humour, evokes a "Petit Ane Plein de Malice" with its kicking, its stubbornness, its braying, its proud little trot measured only by its capricious moods. "DANS LA MAISON TRISTE" is a sort of complaint where the saxophone develops a slow singsong of an infinite melancholy, rising suddenly to a cry and then subsiding to the nostalgic tenderness of a lullaby. It is the piano which concludes by a grave, dramatic sentence, punctuated by the obsessing repetition of the same very brief note of the Saxophone. "LA CAGE DE CRISTAL" is an exquisite oriental evocation full of fantasy. "BAJO LA MESA" is a Spanish incursion saturated by rhythm and colour.

6 — SCARAMOUCHE FOR SAXOPHONE AND PIANO

DARIUS MILHAUD (1892 -)

Vif — Modéré — Brazileira.

Darius MILHAUD wrote this famous work in 1937. Although better known in its version for two pianos this work for saxophone is none the less an original version. The composer evokes in it the memories of his stay in Brazil in 1917 - 1919 as Secretary to the Ambassador of France, M. Paul CLAUDEL. The first movement, "VIF", is a piece of humour and frivolity; the second, "MODÉRÉ", a sort of lullaby of a naive freshness and "BRAZILEIRA" is a lively samba giving a final touch to this Brazilian voyage.



GEORGES
GOURDET

*Bravo qui se joue
Gourdet
le titre admirable*

Georges Gourdet studied at the "Conservatoire National de Musique de Paris" winning three First Prizes: Saxophone, History of Music and Chamber Music. His other interests are French, foreign languages and literature, philosophy, History and History of Arts.

Member of the famous "Quatuor de Saxophone Marcel MULE" from 1951 to 1967 and Director of the ensemble which later came to be known under the name of "Nouveau quatuor de Saxophone de Paris," he has played with various ensembles such as I Musici de Roma, the Chamber Orchestra Paul KUENTZ of Paris, the Chamber Orchestra Alessandro SCARLATTI of Naples, the Smyphonic Orchestra of the R.A.I., and has taken part in many festivals such as Vienna, Berlin, Bordeaux, Zurich etc. On the Whole he has given more than 600 concerts with Orchestras and solo recitals, and with Mr. VALMONT (Duo Saxophone and piano) and with the "quatuor de Saxophones".

As International lecturer he has given more than 1900 lectures in French Institutes, Alliance Francaise Universities, Various Societies, "Jeunesses Musicales" of France, Canada and Africa; he teaches the Saxophone and History of Music at the "Conservatoire National", Caen, and at the "Conservatoire Europeen", Paris and is Guest teacher at the "Conservatoire National" of Santa Cecilia, Rome.

George Gourdet has written several articles and participated in the publication of Musical Encyclopedias, including the Nouvelle Encyclopedie Larousse and has published "Les Instruments a vent" in the series "Que Sais-je" (P.U.F.) 1967 and "Claude DEBUSSY" ("Les Classiques Hachette de la Musique" 1970).

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