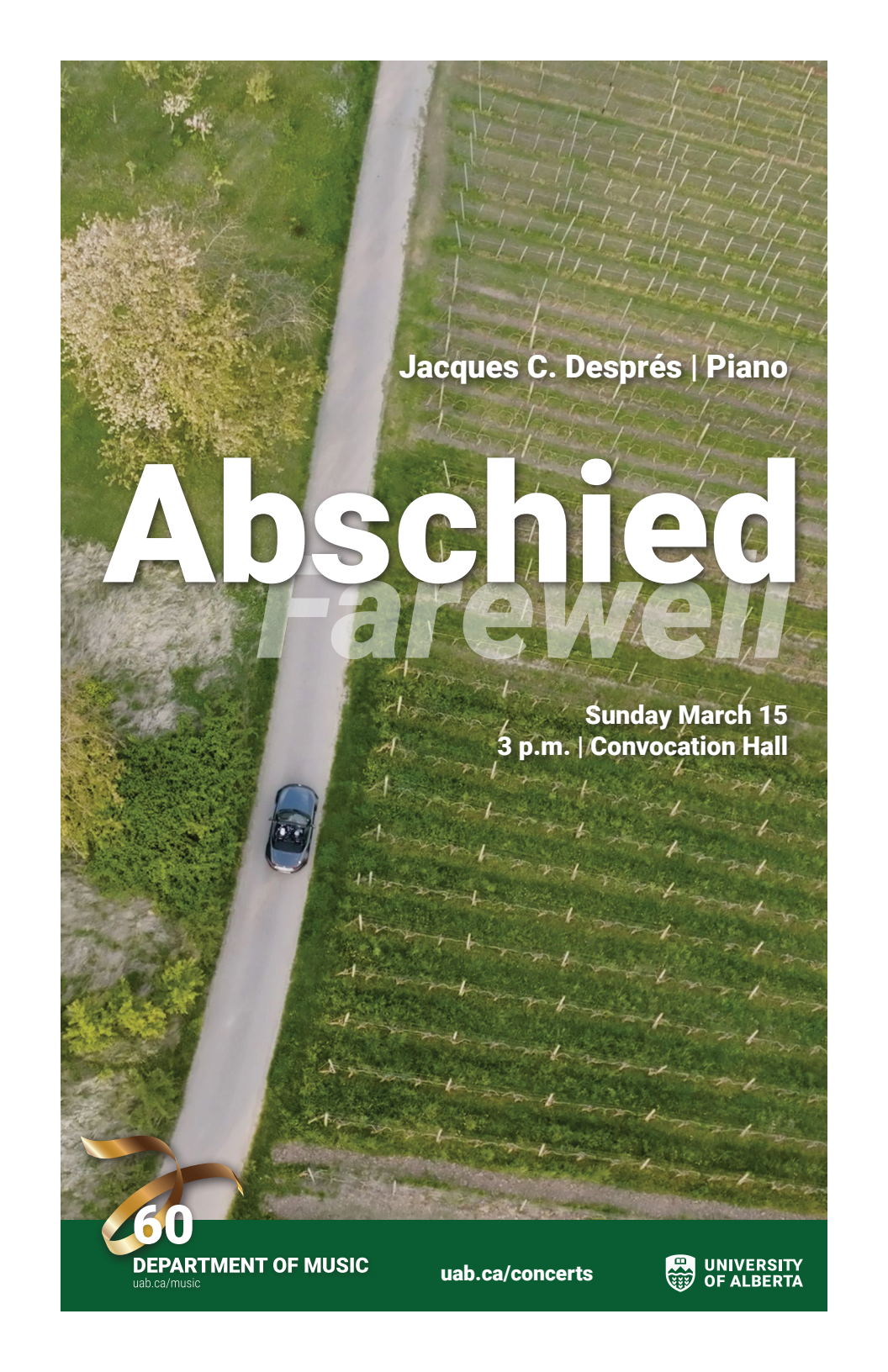


An aerial photograph of a paved road winding through a lush green landscape. To the left of the road is a dense line of trees and shrubs. To the right is a vast vineyard with rows of grapevines supported by wooden stakes. A small blue car is driving on the road, moving away from the viewer.

Jacques C. Després | Piano

Abschied

Farewell

Sunday March 15
3 p.m. | Convocation Hall



DEPARTMENT OF MUSIC
uab.ca/music

uab.ca/concerts



UNIVERSITY
OF ALBERTA

Abschied–Farewell

Jacques C. Després | piano

Sechs kleine Klavierstücke, opus 19 (1911) Arnold Schoenberg (1874-1951)

Leicht, zart

Langsam

Sehr langsame

Rasch, aber leicht

Etwas rasch

Sehr langsam

Sports et divertissements (1914) Erik Satie (1866-1925)

Choral inappétissant - Unappetizing Chorale

La Balançoire - In a Swing

La Chasse - Hunting

La Comédie italienne - Commedia del 'Arte

Le Réveil de la Mariée - Awakening the Bride

Colin-Maillard - Blind Man's Buff

La Pêche - Fishing

Le Yachting - Yachting

Le Bain de mer - Sea Bathing

Le Carnaval - Carnival

Le Golf - Golf

La Pieuvre - The Octopus

Les Courses - The Races

Les Quatre-coins - Puss in the Corner

Le Pique-nique - Picnic

Le Water-chute - Shooting the Chute

Le Tango (perpétuel) - The Tango (Endless)

Le Traîneau - Sleighing

Le Flirt - Flirtation

Feux d'artifice - Fireworks

Le Tennis - Tennis

Variationen zur Gesundung von Arinuschka (1997) Arvo Pärt (1935-)

From **Miroirs** (1904-1905) Maurice Ravel (1875-1937)

Oiseaux Tristes

Arabeske, opus 18 (1838) Robert Schumann (1810-1856)

INTERMISSION

Trübe Wolken – Nuages gris, S. 199 (1881) Franz Liszt (1811-1886)

Sonate, S. 178 (1854) Franz Liszt (1811-1886)

Lento assai – Allegro energico

Andante sostenuto – Quasi adagio

Allegro energico

SPORTS ET DIVERTISSEMENTS (ERIK SATIE)

Préface

This publication consists of two artistic elements : drawing, music. The drawing part is composed of lines – witty lines; the musical part is represented by dots – black dots. These two parts combined - in a single volume – form a whole : an album. My advice is to leaf through this book with a kindly & smiling finger, for it is a work of imagination. Don't look for anything else in it.

Unappetizing Chorale

For the Shriveled Up and the Stupified, I wrote a serious and proper chorale. This chorale is a sort of bitter preamble, a kind of austere and unfrivolous introduction. I have put into it all I know about Boredom. I dedicate this chorale to those who don't like me.
I withdraw.
Erik Satie

The Swing

It's my heart that is swinging like this.
It isn't dizzy.
What little feet it has.
Will it be willing to return to my breast?

Hunting

Do you hear the rabbit singing?
What a voice!
The nightingale is in its burrow.
The owl is nursing its children.
The young wild boar is going to get married.
As for me, I am knocking down nuts with a rifle.

The Italian Comedy

Scaramouche is explaining the beauties of military life.
"Soldiers are terrifically sharp," he says.
They frighten the civilians.
And their amorous escapades!
And all the rest!
What a wonderful profession.

The Awakening of the Bride.

Arrival of the cortege.
Shouts.
Get up!
Guitars made of old hats.
A dog is dancing with his fiancée.

Blindman's Buff

Keep looking, Miss.
The man who loves you is right near you.
How pale he is: his lips are trembling.
You laugh?
He is holding his heart with both hands.
But you pass by without suspecting his presence.

Fishing

Murmurs of the water in a stream bed.
Arrival of a fish, of another, of two others.
"What's up?"
"It's a fisherman, a poor fisherman."
"Thanks."
Everyone goes back home, even the fisherman.
Murmurs of the water in a stream bed.

Yachting

What weather!
The wind is blowing like a sea lion.
The yacht is dancing.
It acts like a giddy little thing.
The sea is raging.
I hope it doesn't break on a rock.
No one can calm it down.
"I don't want to stay here," says the pretty lady passenger.
"It's not an entertaining place. I prefer doing something else. Go get me a car."

Ocean Bathing

"The ocean is wide, Madame.
Anyway, it's quite deep.
It's very damp. Here are some good old waves.
They are full of water.
You are all wet!"
"Yes, sir."

Carnival

The confetti come down!
Here is a melancholy masker.
An intoxicated Pierrot acts smart.
Supple dominos arrive.
People jostle one another to see them.
"Are they pretty?"

Golf

The colonel is dressed in a Scotch tweed of a violent green.
He will be victorious.
His caddie follows him, carrying the bags.

The clouds are surprised.
The holes are shaking with fright:
"The colonel is here."
Now he makes a fine swing: his club bursts
into pieces.

The Octopus

The octopus is in its cave
It is having fun with a crab.
It runs after it.
It swallows it, but the crab goes down the
wrong way.
It's face drawn, the octopus steps on its
own feet.
It drinks a glass of salt water to recover.
That drink does it a lot of good and puts it
in a wonderful mood.

Racing

The weighing in.
Buying a program.
Twenty & twenty.
At the post.
Off and running.
The horses that swerve and shy.
The losing horses (pointed noses &
drooping ears).

Puss in the Corner

The four mice.
The cat.
The mice tease the cat.
The cat stretches.
It darts out.
The cat has found a corner.

The Picnic

They have all brought very cold veal.
"You have a beautiful white dress."
"Look, an airplane!
"Oh no, it's a storm."

Shoot-the Chutes

If you have a strong stomach, you won't be
too sick.
You will feel as if you were falling off a
scaffolding.
You'll see how peculiar it is.
Watch out!
Don't turn all colors.
"I feel awful."
That proves you needed to have some fun.

The (Perpetual) Tango

The tango is the dance of the Devil.
It's his favorite.
He dances it to cool off.
His wife, his daughters & servants get cool
that way.

The Sled

How cold it is!
Ladies, keep your noses inside your furs.
The sled speeds along.
The landscape feels very cold and doesn't
know what to do with itself.

Flirting

They say nice things to each other, modern
things.
"How are you?
I'm likeable, right?"
"Let me alone.
You have big eyes.
I'd like to be in the moon."
He sighs.
He shakes his head.

Fireworks

How dark it is!
Oh, a Bengal light!
A rocket!
A blue, blue rocket!
Everyone admires the show.
An old man goes crazy.
The last round of fireworks

Tennis

Play?
Yes!
He has a good serve.
What good-looking legs he has!
He has a fine nose.
A slice serve.

Translations © by Stanley Appelbaum

BIOGRAPHY

Pianist **JACQUES C. DESPRÉS** has been heard widely for more than four decades through his recordings, performances as a soloist with orchestras, solo recitals, and collaborative work. An intelligent, refined, highly sensitive and disciplined artist, Després' performances and recordings are praised by critics who cite his "crystal-clear pianism," and his abilities "to bring humanity, integrity and an enormous expressive range to the pieces." His "pianistic control is flawless, the sonority magnificent, and the playing is utterly and consistently clear."

Since his 1978 debut with the Montreal Symphony Orchestra, Després appeared as a soloist with many orchestras under the baton of conductors including Otto-Werner Müller, Franz-Paul Decker, Jens Nygaard, and Simon Streatfield. Després' tours have included performances aired on CBC radio and at summer festivals in North America and Asia. Notable recordings include the world premiere of the complete piano works of Joseph Martin Kraus and the Kraus' complete chamber music works on the Naxos label, which received widespread critical acclaim and exposure. A leading lecture-performance artist on both period and modern instruments, Després has been invited to numerous schools in North America and Asia, including the Juilliard School, Northwestern University, Vanderbilt University, and the Central Conservatory of China (Beijing). He also was invited twice for the Daniel Ericourt Residency at the University of North Carolina in Greensboro, NC.

Després holds a DMA (Doctor of Musical Arts) from Stony Brook University, a Master's degree from the Juilliard School of Music, a Unanimous First Prize from the Quebec Conservatory, and the Artist Diploma with High Distinction from Indiana University as a student of György Sebök. Other teachers include Adele Marcus, William Masselos, Gilbert Kalish, and Christiane Sénart. He has taught at Western Washington University in Bellingham from 1996 to 2000. He joined the Music Department of the University of Alberta in 2000 and has been a Professor

of Music since 2005. In 2022, he was the recipient of the Award for Excellence in Graduate Teaching and Mentorship from the Faculty of Arts at the University of Alberta and in October 2023, he was inducted into the Steinway & Sons Teacher Hall of Fame in NYC.

SELECTED QUOTES

"Despres' interpretations similarly evoke a resurrection of source. His technique combines the sensuous, reflexive fluency of the French classic piano school with a unique capacity for animate linear voicing. ...The effect surpasses aural-aesthetic. Despres' possession becomes our soundscape. ...In this galactic finale [Liszt's *Variations on a motive from J.S. Bach's Cantata Weinen, Klagen, Sorgen Zagen and the Crucifixus from his B Minor Mass*], the aqueous transparency of his technique never hardened to brittle virtuosity — his play was viscous as lava flow; as cumulatively powerful and all consuming."

Daily Freeman, Kingston, NY

"It was a dazzling performance of Prokofiev's staggering and relentlessly "efficient" *Toccata*. In spite of the acoustics of the Bon-Pasteur chapel, which "echoed" alarmingly, the playing was impressively clear and rhythmically solid, a performance which earned a well-deserved standing ovation.

Jacques Després' excellent technical skills were also on display in his performance of the first book of Brahms' *Variations on a Theme by Paganini*. Després appeared to be perfectly at ease with these pages of virtuoso music and this Brahms was played with gusto, dash and well-paced exuberance."

Marc Samson, Le Soleil, Québec

"The second half of the concert was devoted to the work of Robert Schumann. Després opened it with a powerful and faithful reading of the emotionally descriptive "Papillons." In his hands the work was given an intensely unsentimental patina... In Schumann's "Fantaisie" opus 17 Després allowed himself to be aptly consumed by the music, and the result

was a relaxed and patently more romantic reading of Schumann's piece."

Edward Ortiz, The Sacramento Bee

"He immediately showed that he is a Bartok player after the composer's own heart. Després played with imagination and incisive, accurate rhythm, but he always brought out the singing quality in the music. It's that mixture of beautiful song and singing dissonance that makes Bartok's music so memorable, and Després' performance was also memorable... Few major pianists have given equally convincing performances of Beethoven and Chopin. The ability to play one composer's music very well seems almost to preclude doing as well with the other. But Després proved an exception to this rule."

Leslie Gerber, Woodstock Times

"The finest artistry, though, came from the piano. The piano writing in French songs of this period is so fertile and so critical, the impressionistic backdrop to the foreground figures of the voice... Jacques Després' playing has something that is almost impossible to teach: inflection in the timing, that can't come from the printed page, but has to be instinctive. Here it was just right, combined with most subtle of colours, never demonstrative, but at the service of the singers."

Mark Morris, Edmonton Journal

"Després does a wonderful job evoking the alternately eerie and ambrosial nature of this music. There is some absolutely lovely writing in *Elegie*, *En reve*, and *Abschied*. Liszt proved that he could be author of delicate and captivating tunes in these pieces, and Després matches the imagination of the composer with his own sensitivity and insight. In my opinion *Abschied* is the gem of the CD. It is a

brief yet totally beautiful and captivating statement. Highest marks to the pianist, who communicates the light and pleasant atmosphere of this farewell to the listener through quaint and pretty musical poetry."

Peter Murano, Classical Net

"Després... is a big man with a big technique, and he brought his considerable strengths to bear in an extroverted, almost athletic view of the concerto [Brahms concerto no. 1]...and the instant standing ovation Després received was not only predictable but also well-deserved for his performance on its own terms."

Cecil Isaac, Bellingham Herald, WA

"Song aficionados gathered there to hear Swiss baritone Martin Bruns and his magnificent collaborator, pianist Jacques Després. ...A dream collaborator, Després faded to nothingness at the end of song no. 2 and magnificently affected thunder and lightning in no. 5 [Mahler Kindertotenlieder]

La Jolla, CA

"Després, the most senior of the performers, was the logical choice for the climactic ending: Debussy's Golliwog Cakewalk from The Children's Corner, *Ce qu'a vu le vent d'ouest* (What the West Wind Saw) and Frederic Rzewski's virtuosic Piano Piece No. 4. Although Debussy is French, his works are Franco-Afro-American. "Children's Corner was composed for Debussy's little daughter Chouchou, and Després captured with utter charm and simplicity a child's world. West Wind suggested a howling hurricane with its devastating arpeggios and discords. In Piece No. 4, the surging, pounding, sweeping notes covering the entire keyboard left an electrified, "scorched" audience."

Philippine Star, Manila

