



BIZET CHABRIER DEBUSSY DUPARC FAURÉ FRANCK GABEL  
HONEGGER MASSENET MESSIAEN OFFENBACH RAVEL SINGELÉE

# Belle Nuit

KATHRYN GOODSON PIANO  
RANDALL HAWES BASS TROMBONE  
TIMOTHY MCALLISTER SAXOPHONE  
DONALD SINTA SAXOPHONE  
GAIL WILLIAMS HORN

## CD I – SONATE ET RHAPSODIE: 4 MAJOR WORKS

Donald Sinta commences BELLE NUIT with **RHAPSODIE POUR SAXOPHONE ET ORCHESTRE (CIRCA 1911)** by **CLAUDE DEBUSSY (1862–1918)**

Debussy's *Première Rhapsodie pour Clarinette et Orchestre* (1910), composed for the Paris Conservatory examinations, was dedicated to clarinet professor Mimart, whom Debussy admired. Debussy's enthusiasm for the saxophone rhapsody is less clear. Commissioned in 1901 by Elise Hall, Boston Orchestral Club President, there is evidence of an architecturally solid, orchestrated sketch of *Rhapsodie Mauresque pour Orchestre et Saxophone Principal* from 1903. However it was 1911 before Ms. Hall first received a draft of *Rapsodie* (note spelling) and the world premier happened posthumously in 1919, with orchestration completed by Jean Roger-Ducasse. Stories vary about Debussy's view of Ms. Hall, who practiced saxophone for her pulmonary health. Some sources relate Debussy's distaste for the bold American female playing a strange, "aquatic" instrument; others claim he took the assignment seriously. Regardless, her confident vision in seeking to augment a scant saxophone repertoire through famous composer commissions was remarkable—and Debussy created this magnificent piece featuring a marginalized instrument. Editions differ, both for orchestral reductions, as well as for solo line intricacies. Eugene Rousseau's version is presented here, with liberties taken in the piano transcription. The one-movement work builds from a harmonically and metrically mysterious opening into a sizzling *Allegretto scherzando*, accelerating through Spanish and Moorish rhythms towards a brilliant A Major finale.

Gail Williams is featured in the **LARGHETTO POUR COR ET ORCHESTRE (1875)**  
by **EMMANUEL CHABRIER (1841-1894)**

Chabrier was an attorney by day until he and his friend Henri Duparc experienced a German production of Wagner's *Tristan und Isolde*, at which point Chabrier retired from law to compose full-time. Despite his late start and slender output, Chabrier was an influential composer, writing orchestral, piano, and vocal music in romantic and impressionistic styles. Stravinsky, Poulenc, Ravel, Debussy, Richard Strauss, and Schmitt admired his work. The *Larghetto* in B-flat Major for solo horn with 2 pairs each of woodwinds, harp, timpani, and strings is dated 1875; it was published posthumously. We worked from Marcel Labey's piano score. Like the Debussy *Rhapsodie*, Chabrier's *Larghetto* is in one movement and begins like a secret, poised quietly on dominant harmony with jazzy 9th chords spicing the flavor. The horn part includes expressive recitative over suspended harmonies, alternating with long lyrical lines over syncopated rhythms, insistent even in slow tempi. The different sections build to an exciting climax, which then fades gently away.

Randall Hawes plays the bel canto voice in **FANTASIE DANS LE STYLE DE RICHARD STRAUSS (2000)**  
by **FABIEN GABEL (B. 1976)**

*Fantaisie* is neither a transcription, nor old. Published by Éditions Billaudot, it was written for bass trombone and piano by a contemporary musician, and inherited by Randall Hawes from the vast library of bass trombone aficionado Dr. John Hubbard. Fabien Gabel started as a trumpet player; he's now a conductor with the Orchestre Symphonique de Quebec and a podium guest of ensembles worldwide. Gabel describes himself as an "interpreter who arranges for friends." He writes: "*This piece was composed in 2000 for a good friend of mine, Claude Chevallier (d. 2007), an eminent teacher at the Conservatoire de Paris and bass trombonist in the Paris Opera house.*" Like *Rhapsodie* and *Larghetto*, *Fantaisie* is a one-movement work. Similar to passages in works such as *Ariadne auf Naxos* or *Der Rosenkavalier* by Richard Strauss, *Fantaisie* traverses from a sunny start through stormy harmonic shifts, often in every phrase. Written well for both instruments, the quiet ending on this recording features a low E-flat in the bass trombone, an octave lower than requested. The home key of E-flat Major, melodramatic virtuosity, and youthful exuberance make *Fantaisie* a kindred spirit to Richard Strauss' *E-flat Major Sonata for Violin and Piano*, opus 18.

Timothy McAllister concludes Belle Nuit CD I with **SONATE POUR PIANO ET VIOLON (1886)**  
by **CÉSAR FRANCK (1822–1890)**

Formeau's saxophone arrangement for Éditions Billaudot as well as Henle's Urtext edition were used. Franck - pianist, organist, composer, professor - was born in Liège but considered Paris his home. After the installation of a three-manual Cavallé-Coll organ in the Basilique Ste.-Clotilde, Franck was awarded the title "Organist Titulaire," an esteemed, tenured position common to the major cathedrals of Paris. Later, Tournemire, then Langlais, inherited this position. Franck's symphonic compositions for the grandest of all wind instruments, the pipe organ, are considered pre-eminent in the romantic genre and his methods were continued by Widor, Vierne and Dupré. The organ music, his D minor Symphony and this A Major Sonata, composed in 1886 for Eugène Ysaÿe, comprise Franck's main legacy. The Sonata, important for a violinist, is indispensable for a collaborative pianist. It is played by cello (sanctioned alternate), viola, flute, tuba, and even choirs. The four-movement Sonata presents cyclical themes, a technique related perhaps to Franck's renowned abilities for improvisation at the organ. Colors range from pastel to molten: a gentle 1st movement in A Major with powerful interludes (*allegretto*); a fiery, Wagnerian 2nd movement in D minor (*allegro*); a mystical-improvisatory 3rd movement in F-sharp minor (*recitativo-fantasia, moderato*) and the ecstatic, canonic last movement, a return to A Major (*allegretto poco mosso*).

## CD II – ROMANCE ET MÉLODIE: 16 MINIATURES

### MÉLODIES HENRI DUPARC (1848–1933)

After his long life, much of it spent in illness, Duparc left only 17 songs. Still, he was a student of César Franck and his impact on the world of French culture was considerable, especially in the pairing of his harmonically dense music with Baudelaire's rich, murky poetry. This group of songs principally features Gail Williams, mostly in original, high-voice keys with some transposing down the octave and some original *tessitura*, performed from various standard vocal editions. *La Fuite (The Flight, 1871)* is Duparc's only duet; Randall Hawes is also featured in the agitated setting of Théophile Gautier's poem. A conversation transpires between lovers Kadidja, soprano (horn) and Ahmed, tenor (bass trombone) as they flee on horseback through the desert night to escape her wrathful brothers and despairing father. In our version, the two "voices" have a similar range. *Phydilé (1882)*, a poem by Leconte de Lisle, starts as a quiet lullaby to a young woman named Phydilé, urging her to rest all day. The music intensifies as her lover implores Phydilé to reward his patience with kisses all night. *Soupir (Sigh, 1869)*, by Sully-Prudhomme, tells of abject grief for a lost love. *Le Manoir de Rosamonde (Rosamonde's Manor, 1879)* by Robert de Bonnières, recounts an endless, dangerous journey on horseback, in search of Rosamonde's elusive grail. The text of *Chanson Triste (Sad Song, 1868)*, by Jean Lahor, one of Duparc's most popular songs, reads: "In your heart sleeps a sweet ray of summer moonlight...to escape this troublesome life, I will drown in your light..."

## DUO CONCERTANT POUR DEUX SAXOPHONES ET PIANO, OPUS 55 (1858)

JEAN-BAPTISTE SINGELÉE (1812-1875)

This trio is not a transcription, but in fact one of the earliest compositions for this combination of instruments, published currently by Éditions Henry Lemoine. Brussels-born Singelée, a violinist, and Adolphe Sax, inventor of the saxophone, became friends as students. Singelée persuaded Sax to develop all four saxophones that comprise a quartet (SATB), and Singelée responded with prolific compositions for those instruments. The movement heard here is the second of a three-part piece, a 6/8 *Andante* in C minor with standard four-bar phrase structure. Added adventures into distant keys and a dramatic finish over tremoli create an operatic mini-scena featuring Timothy McAllister and Donald Sinta, on soprano and alto saxophones respectively.

## MÉLODIES ET VOCALISES

*Mélodies et Vocalises* (French Art Song and Vocal Exercises) includes a poem setting, two vocalises, and a song with three words, using various standard vocal editions. *Beau Soir*, (*Handsome Evening*, the linguistically masculine counterpart to *Belle Nuit*), is Debussy's popular song from 1880. It is a setting of Paul Bourget's poem, which counsels a troubled heart to enjoy the lovely evening, as life is short. Donald Sinta's alto saxophone evokes the mood beautifully in this and the following track. Maurice Ravel (1875-1937),

composer of *Bolero*, *Ma Mère L'Oye* and *La Valse*, wrote *Vocalise en forme de Habanera* in 1907. For voice it would be an enormous challenge; Ravel requests that the rapid, chromatic coloratura sound “*almost slow and indolent*” over a sultry ostinato in the mid-register of the piano. Ravel later transcribed the piece for cello and piano; now everyone claims it and there are many keys published. Arthur Honegger (1892-1955), Swiss, but a member of the French composer-conglomerate *Les Six*, composed *Mimaamaquim (Des profondeurs de l'abîme)* in 1946 amidst shell-shocked Europe. In this song, he set three Hebrew words from this Psalm 130 phrase: “*Out of the depths I cry to you, oh God.*” Randall Hawes’ bass trombone sculpts the keening melody soulfully, here in G minor tinged with sephardic nuance. This set concludes with a mystical 1935 *Vocalise* by Olivier Messiaen (1908-1892), who, like Franck, was an “Organist Titulaire” at La Trinité Cathédrale. The haunting melody, sinuous on alto sax (Timothy McAllister), is surrounded by cycling arpeggios and sweet clusters in the piano, finishing in a quiet A Major ascent.

## **MÉLODIES** GABRIEL FAURÉ (1845–1924)

Fauré the organist served first as assistant to Widor and Saint-Saëns, then like Franck and Messiaen also rose to “Organist Titulaire,” in this case at L'Église de la Madeleine. The *Requiem*, chamber music and many songs are among Fauré's greatest legacies. These three unrelated songs make a nicely contrasting set; we used standard low voice keys from

the International Music Company. *Toujours (Always)* is fiery, here in D minor. In the words of poet Grandmougin: “*rather than asking me to flee and be silent – ask the stars to fall, the ocean to drain, the winds to cease!*” *Lydia* is composed in Lydian mode, here in E-flat major with a bright raised fourth: A natural. Leconte de Lisle’s poem pays homage to the tender beauty and hidden lily of Lydia. *Fleur jetée (Thrown Flower, 1884)* is set here in C minor, with thundering Erlikönig-like piano octaves to evoke Armand Silvestre’s text in which the enraged protagonist casts off a faithless lover’s flower gift. One is reminded of Don José, the ill-fated soldier, and his reverent and eventually dangerous passion, ignited from a flower given to him by the elusive gypsy Carmen, title character of Bizet’s last opera from 1865.

## OPÉRA

The final set of BELLE NUIT, *Opéra*, features all four wind players in three operatic duets, performed in original keys with tessitura variations from various standard editions. I. Georges Bizet (1838-1875) finished *Les Pêcheurs de Perles (The Pearl Fishers)* in 1863. *Au fond du temple saint (At the Foundation of the Holy Temple)* is a conversation between the soldiers Nadir, tenor (horn), and Zurga, baritone (bass trombone). They vow brotherly loyalty, even while competing for Leila. II. The opera *Thaïs*, written in 1894 by Jules Massenet (1842-1912), is the story of a beautiful Alexandrian courtesan, Thaïs, soprano, who worships Eros in Byzantine Egypt, and

her opposite, Athanaël, baritone, a rigid Cenobite monk who resolves to break her. Athanaël convinces Thaïs that only godly love is lasting, and to destroy her beautiful home and traverse the desert on foot to a convent. She collapses and they pause at an oasis. *Baigne d'eau mes mains et mes lèvres (Bathe My Hands and Lips)* recounts the moment when Athanaël first feels tenderness for Thaïs. Athanaël and Thaïs are played by Timothy McAllister and Donald Sinta, respectively, both on alto saxophones. III. Jacques Offenbach (1819-1880) wrote *Les Contes d'Hoffman (Tales of Hoffman)* in 1880. *Belle nuit, ô nuit d'amour (Beautiful Night, Oh Night of Love)*, is the famous duet from Hoffman's Venetian Tale, and the namesake of this recording project. An orchestral prelude introduces the familiar *Barcarolle*, traditionally accompanied by harp. Nicklausse, mezzo soprano (bass trombone) and Giulietta, soprano (horn) sing of sensual pleasures in a rocking gondola, caressed by zephyrs in the beautiful night... *La Belle Nuit...*

In closing: I'm endlessly grateful to these four artists, who play with such beauty and passion, and who trusted me in this adventure.

Kathryn Goodson, BELLE NUIT curator, producer

[www.kathryngoodson.com](http://www.kathryngoodson.com)

A white handwritten signature, likely of Kathryn Goodson, is positioned on the right side of the page. The signature is stylized and cursive, with a long horizontal line extending to the right.







Kerrytown Concert House, Ann Arbor, MI

**KATHRYN GOODSON**, pianist, curator and coach, lives in Ann Arbor, MI. In 2013-2014 she was a recital partner at the Detroit Institute of Arts, the Italian Embassy in Washington, DC, Stanford University, the Grand Teton Music Festival and the first-ever Alumni-Konzert at the Karlsruhe Musikhochschule in Germany. Her international exchanges began in Germany as a Fulbright Scholar in the 1990s, when she collaborated at concert venues across the continent including L'Église Américaine (Paris), Tonhalle (Zürich), Amerika-Haus (Berlin) and Dunvegan Castle on the Isle of Skye, Scotland. In addition, she was engaged by the Internationale-Hugo-Wolf-Akademie, both to design an American Music Festival in Stuttgart and to perform Schumann for the Chamber Music Society of Lincoln Center at Alice Tully Hall. Recordings of her work include: *Italian-Jewish Art Songs* with Caroline Helton for Equilibrium in 2013; *American Music* with Timothy McAllister for Innova in 2004 and *Russian Music* with Randall Hawes for Albany in 2003.

A passionate master class teacher, in 2013-2014 Goodson presented *Songs4Winds* at Oberlin Conservatory and Northwestern, Central Michigan, and Indiana universities. She regularly teaches *Amerikanisches Lied* at the Musikhochschule Karlsruhe, and also once gave this class at Tokyo's Musashino School. For the Detroit Symphony Orchestra in 2013, Goodson spearheaded chamber concerts leading up to the Carnegie Hall performance of *Four Symphonies of Charles Ives* under Leonard Slatkin, for which she played orchestral keyboards. Locally, Goodson champions the benefit series, *Concerts4aCause*, and the Ann Arbor Symphony Orchestra *KinderConcerts*. She is a pianist and coach at the University of Michigan, where she earned a DMA (*Collaborative Piano*, Martin Katz). Other degrees are from Oberlin Conservatory (B.M., *Piano Performance*; Robert Shannon) and the Karlsruhe Musikhochschule (Konzertexam with highest honors. *Liedgestaltung*; Hartmut Höll).



**RANDALL HAWES** has been bass trombonist with the Detroit Symphony Orchestra since 1985. He has also performed with the Pittsburgh Symphony Orchestra, the Grand Teton Music Festival Orchestra and the Los Angeles Philharmonic and is a regular guest of the Boston, Cleveland, and Chicago Symphony Orchestras, as well as the Saito Kinen Festival Orchestra in Japan. Hawes first performed with the World Orchestra for Peace (WOP) in 1995, when Sir George Solti invited him to help celebrate the 50th anniversary of the United Nations in Geneva. Hawes' WOP association continues with Solti's successor, Valery Gergiev, and international recordings and tours, including a July 2014 London Proms performance of Mahler's 6th Symphony commemorating the beginning of World War I. In addition to weekly DSO internet streaming broadcasts, Hawes' orchestral work can be heard on DSO recordings under Leonard Slatkin, Neeme Järvi, and Günther Herbig, and with the Chicago Symphony Orchestra under Solti and Riccardo Muti.

Hawes has recorded two solo bass trombone and piano albums—an all-Russian program, *Melodrama*, and a collection of American music, *Barn Burner*—both with pianist Kathryn Goodson. He has been a guest recitalist and teacher throughout the U.S. and Canada, as well as in Europe, Asia, and Australia. Since 2004, Hawes has been a lecturer in trombone and brass chamber music at Northwestern University, and since 2009 a faculty member at the Gene Pokorny Low Brass Seminar in California. Hawes holds a Bachelor of Music in Music Education from Central Michigan University, where he studied with Dr. William Rivard. After graduation he toured with a *Porgy and Bess* production and Woody Herman's *Thundering Herd*. An orchestral fellowship followed at Tanglewood, summer home of the Boston Symphony Orchestra, after which he won the position with the Detroit Symphony Orchestra. [www.bigtrombone.com](http://www.bigtrombone.com)

Described as a “virtuoso...one of the foremost saxophonists of his generation” (the *New York Times*), “brilliant” (the *Guardian*, UK), and “sterling” (the *Baltimore Sun*), **TIMOTHY MCALLISTER** is one of today’s premier concert soloists, a member of the renowned PRISM Quartet and a champion of contemporary music, credited with over 150 premieres of compositions by eminent and emerging composers worldwide. His rise to international fame came with his celebrated work in John Adams’s “City Noir,” filmed as part of Gustavo Dudamel’s inaugural concert as the Los Angeles Philharmonic Music Director, and the world premiere of John Adams’s *Saxophone Concerto* in August 2013 with the Sydney Symphony Orchestra in Australia. Critically acclaimed U.S. premieres with the Baltimore Symphony Orchestra and the St. Louis Symphony followed, along with forthcoming engagements with the Milwaukee Symphony Orchestra, Orquestra Sinfônica do Estado de São Paulo, Cabrillo Festival Orchestra and the BBC Symphony Orchestra at the 2014 London Proms, among others. McAllister has recently performed as soloist with ensembles including the Albany Symphony Orchestra, Reno Philharmonic, Boston Modern Orchestra Project, Royal Band of the Belgian Air Force, Hong Kong Wind Philharmonia, and the Tokyo Wind Symphony. As an orchestral saxophonist, he has toured in the U.S. and abroad with the Los Angeles Philharmonic and the Chicago Symphony Orchestra.



McAllister has served as Professor of Saxophone at Northwestern University, Arizona State University and SUNY Potsdam, and is a clinician for the Conn-Selmer and D’Addario companies. In September 2014 he joins the faculty of the University of Michigan School of Music, Theater and Dance, following the legacies of Larry Teal and his mentor, Donald Sinta. [www.timothymcallister.com](http://www.timothymcallister.com)



**DONALD SINTA** is the Earl V. Moore Emeritus Professor of Saxophone at the University of Michigan School of Music, Theater, and Dance. Formerly on the faculties of the Hartt School of Music and Ithaca College, in 2014 he retired from Michigan after 40 years of service, which included periods as Wind Department Chair, Director of Michigan Youth Ensembles, the All-State Program at Interlochen, and the MPulse Saxophone Institute. In 1969, Sinta was the first elected chair of the World Saxophone Congress. Active for decades as an acclaimed soloist and clinician throughout the U.S., Asia, and Canada, Sinta premiered over 40 works by major American composers. 2011 marked his 50th season as principal guest saxophonist with the Detroit Symphony Orchestra (DSO).

A native Detroiter, Sinta attended Wayne State University. Recruited for the Michigan MM program by legendary director of bands, William Revelli, Sinta was soloist on a tour of the Soviet

Union and Eastern Europe. His professor was celebrated saxophonist, Larry Teal, whom Sinta later succeeded. In addition to the Moore professorship, Sinta held an Arthur Thurnau Professorship for outstanding instruction at the undergraduate level. Having taught hundreds of saxophonists, many of whom have enjoyed decorated careers themselves, Sinta's teaching concepts, highly personal expressivity, and ground-breaking work in altissimo pedagogy have influenced countless performers and teachers in the U.S. and abroad. Sinta may be heard on recordings of William Walton's *Façade* with the Lincoln Center Chamber Players and George Crumb's *Quest* with Speculum Musicale of New York City, as well as on recordings with the DSO on the Chandos label. Currently in re-release, *American Music for the Saxophone*, with pianist Nelita True for Mark Records, is known throughout the world. [www.music.umich.edu/faculty\\_staff/bio.php?u=dsinta](http://www.music.umich.edu/faculty_staff/bio.php?u=dsinta)

**GAIL WILLIAMS** is an internationally recognized hornist and brass pedagogue, having presented master classes, recitals, and lectures throughout North America, as well as in Europe and Asia. She joined the Chicago Symphony Orchestra in 1978 and was appointed Associate Principal Horn in 1984, a position she held until her 1998 CSO retirement. She is currently principal horn and in her 22nd season with the Grand Teton Music Festival Orchestra. In 2004, Williams performed as principal horn with the Saito Kinen Festival Orchestra under Seiji Ozawa. Since 2005, Williams has been a member of the World Orchestra for Peace, completing multiple international recordings and tours as principal horn, including a concert of Mahler's 6th Symphony, conducted by Valery Gergiev at the BBC London Proms in July 2014, commemorating the beginning of World War I. As featured horn soloist, Williams has performed with the Chicago, Fairbanks, and New World Symphony Orchestras, the San Antonio and Syracuse Symphonies, and the Grand Teton Festival Orchestra, among others.



A founding member of Summit Brass and Chicago Chamber Musicians (CCM), Williams performs and adjudicates regularly for prestigious chamber music competitions. In addition to eight recordings with Summit Brass, Williams can be heard on four solo albums. The most recent, *Horn Muse*, is a set of contemporary composer commissions. Chamber music albums feature her in collaboration with tubist Daniel Perantoni and CCM respectively. Since 1989, Williams has been horn professor at the Northwestern University Bienen School of Music, from which she received the *Charles Deering McCormick Professor of Teaching Excellence Award*. Williams is a graduate of Ithaca College, where she studied with horn professor Jack Covert. His wife, piano professor Mary Ann Covert, was Williams' touring partner for years. Williams holds both a *Young Distinguished Alumni Award* as well as an Honorary Doctorate of Music from Ithaca College. [www.gailwilliamshorn.com](http://www.gailwilliamshorn.com)



## BELLE NUIT

(*Beautiful Night*) Taking its title from the lilting barcarolle in Offenbach's opera, *Les Contes d'Hoffman* (*Tales of Hoffman*), this double-disc album is meant to be, like its namesake, beautiful and nocturnal, with an added dose of passion. French repertoire from La Belle Époque, including vocal and string works, is performed in bel canto style by four wind virtuosi with piano. My gifted colleagues "sing" through their instruments with the nuanced expression and coloring of the most compelling vocalists. They sculpt sound and phrasing for complete integration of the solo line into the orchestral texture of the piano. This careful attention to ALL of the music on the page means the interpretive *Gestalt* can, when the mood is right, be very special.

### CD I - SONATE ET RHAPSODIE: 4 MAJOR WORKS

DEBUSSY, CHABRIER, GABEL, FRANCK

A profile of each wind instrumentalist

### CD II - ROMANCE ET MÉLODIE: 16 MINIATURES

DUPARC, SINGELÉE, DEBUSSY, RAVEL, HONEGGER, MESSIAEN, FAURÉ, BIZET, MASSENET, OFFENBACH

Cameos of each wind instrumentalist in character pieces, including 5 duets

## HOW WE MET

Saxophonist Don Sinta has been an extraordinary mentor to countless musicians, including me. When I was a grad student in 1988 at the University of Michigan (U-M), his expressive coaching of me and his student, Susan Jennings, inspired my collaborative career focus towards saxophone repertoire as well as vocal music. Also during that same early time period, Don's duo partner, pianist Ellen Weckler, was a terrific artistic and personal support to me. Bass trombonist Randy Hawes called in 1998 looking for a pianist with a love of lyricism and rubato to match his beautiful sound; he has been a recording and recital partner for many unforgettable adventures. In 2000, I was first programmed with saxophonist Tim McAllister on a U-M William Albright Tribute Concert to perform the Albright *Sonata for Alto Saxophone and Piano*. Our shared devotion to that piece led to an album, *In Transit*, and recitals in Japan, France and throughout the United States. I was first introduced to powerfully charismatic hornist, Gail Williams, in 2008. After she invited me to premier the John Stevens *Sonata for Horn and Piano* and undertake three different recital tours with her, I was thrilled when she agreed to join *BELLE NUIT*.

– Kathryn Goodson, curator and producer – Summer 2014



**10 saxophone tracks** recorded October 2010 at Stamps Auditorium, University of Michigan in Ann Arbor MI Steinway NY model D #579909 (2006)

**5 bass trombone tracks** recorded July 2011 at Clonick Recording Studio, Oberlin Conservatory in Oberlin OH Steinway NY model D #464137 (1980)

**5 horn, 3 horn/bass trombone tracks** recorded October 2011 at Clonick Recording Studio, Oberlin Conservatory in Oberlin OH Steinway Hamburg model D #587105 (2010)

Session & Editing Engineer for saxophone tracks  
**David Lau**, Director of Brookwood Recording Studio, Inc. in Ann Arbor MI

Session & Editing Engineer for bass trombone and horn tracks, Master Engineer for entire project **Paul Eachus**, Audio Services Director, Oberlin Conservatory

University of Michigan Piano Technician **Norman Vesprini**  
Oberlin Conservatory Piano Technician **Robert Murphy**

Curator & Producer for all tracks **Kathryn Goodson**

**MANY THANKS to my partners, who were fantastic!** I am full of gratitude for my terrific husband, John Hieftje, whose idea this was, and my inspiring, ever-supportive parents. Other steadfast cheerleaders have been our son Josh, goddaughter Adrienne, Auntie Ann and many friends. Patient engineer-magicians David Lau and Paul Eachus, piano wizards Norman Vesprini and Robert Murphy, the PARMA team—these professionals kept me on task with elegance. Sarah and Andy Block and countless others helped. Wonderful pianist colleagues Joel Hastings and especially the indefatigable James Hillis encouraged me throughout the process and made me laugh. Thank you, everyone. – *Kathryn Goodson*

### **Professional Photographers**

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**CD I – SONATE ET RHAPSODIE: 4 MAJOR WORKS ..... 58:08**

- 1 **RHAPSODIE POUR SAXOPHONE ET ORCHESTRE** DEBUSSY ..... 9:27  
Donald Sinta, alto saxophone
- 2 **LARGHETTO POUR COR ET ORCHESTRE** CHABRIER ..... 9:37  
Gail Williams, horn
- 3 **FANTAISIE DANS LE STYLE DE RICHARD STRAUSS** GABEL ..... 10:43  
Randall Hawes, bass trombone

**SONATE POUR PIANO ET VIOLON** FRANCK  
Timothy McAllister, alto saxophone

- 4 **ALLEGRETTO** ..... 5:51
- 5 **ALLEGRO** ..... 8:52
- 6 **RECITATIVO–FANTASIA. MODERATO** ..... 7:07
- 7 **ALLEGRETTO POCO MOSSO** ..... 6:31

**CD II – ROMANCE ET MÉLODIE: 16 MINIATURES ..... 52:34**

**MÉLODIES** DUPARC  
Gail Williams, horn  
Randall Hawes, bass trombone (track 1)

- 1 **LA FUITE** ..... 4:38
- 2 **PHYDILÉ** ..... 5:01
- 3 **SOUPIR** ..... 2:49
- 4 **LE MANOIR DE ROSAMONDE** ..... 2:26
- 5 **CHANSON TRISTE** ..... 3:22

**DUO CONCERTANT** SINGELÉE  
Timothy McAllister, soprano saxophone  
Donald Sinta, alto saxophone

- 6 **ANDANTE** ..... 4:27

**MÉLODIES ET VOCALISES**

- 7 **BEAU SOIR** DEBUSSY ..... 2:20  
Donald Sinta, alto saxophone
- 8 **PIÈCE EN FORME DE HABANERA** RAVEL ..... 2:28  
Donald Sinta, alto saxophone
- 9 **MIMAAMAQUIM** HONEGGER ..... 3:40  
Randall Hawes, bass trombone
- 10 **VOCALISE** MESSIAEN ..... 3:52  
Timothy McAllister, alto saxophone

**MÉLODIES** FAURÉ  
Randall Hawes, bass trombone

- 11 **TOUJOURS** ..... 1:36
- 12 **LYDIA** ..... 2:49
- 13 **FLEUR JETÉE** ..... 1:40

**OPÉRA**

- 14 **AU FOND DU TEMPLE SAINT** BIZET ..... 4:57  
Gail Williams, horn; Randall Hawes, bass trombone
- 15 **BAIGNE D'EAU MES MAINS ET MES LÈVRES** MASSENET ..... 3:02  
Timothy McAllister and Donald Sinta, alto saxophones
- 16 **BELLE NUIT** OFFENBACH ..... 3:27  
Gail Williams, horn; Randall Hawes, bass trombone

Kathryn Goodson, piano (all tracks)

[www.navonarecords.com/bellenuit](http://www.navonarecords.com/bellenuit)