

Alfred Desenclos (1912-1971)

Desenclos was born in Portel (Pas-de-Calais) and died in Paris, France. Largely unknown throughout the rest of the world, his reputation in France was significant and his two works for saxophone have immortalized him among saxophonists. His scholarly achievements included the Grand Prix de Rome in Composition in 1942, and appointment as Director of the Music Conservatory in Roubaix in 1943.

As a composer his works were written in the elegant French tradition, incorporating beautiful melodic inflexions and supple, varied expressions contained within strict musical domains wherein motives are logically coordinated. His writing style was without pretense and ambition, preferring to employ discipline and musical knowledge in the service of compositional exploration.

Among his works are a violin concerto, cantata, piano quintet, *Poeme Romantique* (1942), *Movement Symphonique* (1945), *Symphonie* (1952), *Requiem Masse*, and music for film. His two most frequently performed works are the *Prelude, Cadence, and Finale*, for alto saxophone and piano, dedicated to Marcel Mule, and *Quator* for saxophone quartet. The quartet was written in 1964, and was dedicated to the Marcel Mule Saxophone Quartet. The Prelude was written for performances of the saxophone students graduating from the Paris Conservatory in 1956. It remains one of the most popular and technically challenging of the French saxophone pieces. Both of these works are published by Leduc and have become a standard part of the concert saxophone repertoire.

Bernhard Heiden (1910-2000)

Bernhard Heiden was born in Frankfurt-am-Main, Germany on August 24, 1910. He became interested in music at the age of five, and a year later composed his first pieces. When he began formal music instruction he studied piano, clarinet and violin, in addition to his lessons in theory and harmony. He was admitted to the Hochschule for Musik in Berlin in 1929, and studied composition under Paul Hindemith, whom he considered his principal teacher. In 1933, his last year at the Hochschule, he was awarded the Mendelssohn Prize in Composition, and was married in 1934 to Cola de Joncheere, pianist and fellow student at the Hochschule. Heiden moved to the United States around 1936 with his wife Cola, herself an excellent pianist. In 1935 he immigrated to the United States and became a naturalized citizen in 1941. He originally worked as a teacher, performer and conductor in Detroit. He served in the U.S. Army from 1943-45, writing over one hundred arrangements, and then studied musicology with Donald Grout at Cornell University, receiving his M.A. in 1946. In 1946 he joined the faculty of the Indiana School of Music in Bloomington, Indiana, retiring in 1981. At Indiana he became a professor emeritus, chair of the composition department, and was the recipient of many awards, including the Guggenheim fellowship in 1966 and an N.E.A. grant in 1976.

According to Baker's Biography, "(Heiden's) music is neo-classical in general outline, and his contrapuntal idiom follows Hindemith's precepts." Unlike many of the other composers in his generation, Heiden never took part in the Post-war avant-garde movement, preferring to stick with his own personal style. He wrote several orchestral works, including concertos for violin, tuba, horn, and trumpet, a couple of symphonies, and other orchestral variations. He also wrote music for keyboard, a few works for stage (including the opera *The Darkened City*), several choral settings, and one piece for film. By far his largest output was for chamber music, and it is in this genre that he is probably best remembered.

Heiden's most famous work for saxophone is the *Sonate for Alto Saxophone and Piano*, 1937. This 18-minute work is dedicated to saxophonist/educator Larry Teal. Heiden was so impressed with Teal's tone quality and musicianship that he promised to compose a work for him. Heiden said, "Larry Teal was one of my closest friends after we came to Detroit in 1935; he encouraged me to write a piece for inclusion in a recital..." Teal premiered the work on April 8, 1937. This work has been recorded by Sigurd Rascher, Donald Sinta, Trent Kynaston, Dale Underwood, Paul Brodie, and Brian Minor. Heiden also produced three other very interesting saxophone compositions, which includes the *Four Movements for Saxophone Quartet and Timpani* (1976), the *Intrada for Woodwind Quintet and Saxophone* (1970), and the *Solo for Alto Saxophone and Piano* (1969).

Edison Denisov (1929-1996)

Denisov was a Russian composer, one of the most important of the post-Shostakovich generation composers in Russia. He received training in mathematics before studying at the Moscow Conservatory, joining the faculty there in 1959. He became the director of the Association of Contemporary Music in Moscow in 1990. He was made an officer of letters in France in 1986, and awarded the Grand Prize of the city of Paris in 1993. Important both as a composer and an avant-garde ideologue, he became a link to western European composers such as Boulanger, Stockhausen, Maderna and others. Denisov helped Russian composers to investigate foreign music, and almost every Soviet composer active between the 1960's and 1980's, was introduced to western music with his aid. He also played a major role in promoting the avant-garde of the 1920's, which had been lost for some time.

Initially, Shostakovich influenced Denisov's compositions. His early works are very much in the Soviet tradition and sound much like Prokofiev. Quickly he became absorbed with Hindemith and Bartok, whose influence began appearing in his own style. In the late 1950s, he discovered the Second Viennese school and the Western avant-garde. The dedication of his first major work *The Sun of the Incas* was dedicated to Pierre Boulez and its European quality caused a major scandal with authorities when it was first performed.

Denisov's most striking work is his *String Trio* written in the late 1960s. Written for a French commission, it is an elegant example of the 20th century modernism found in Webern and Boulez, even quoting Schoenberg's String Trio. It is his orchestral work *Peinture* that Denisov finally finds his own musical voice. The writing is densely chromatic heterophony and static in harmony, though expressive in melodic shapes. Denisov said that his two favorite composers were Glinka and Mozart. In his own mind he was trying to meld the traditional Russian culture with the post-World War II European expression.

Denisov's oeuvre is dominated by his chamber music, though he had an extensive output in several genres and displayed a wide variety of contemporary techniques and procedures that generated music of intense individuality. Very important are a series of concertos he composed in the last half of his career. The most influential of these is the Flute Concerto written for Aurèle Nicolet. His works for saxophone include: a *Concerto* in four movements for violin or alto sax (1986-92); a *Concerto Piccolo* (1977) dedicated to Londeix; the *Deux Pièces Brèves* (1974) dedicated to Lev Mikhailov; a *Quintette* in three movements for saxophone quartet and piano, dedicated to Claude Delangle, and perhaps his most often performed *Sonate* (1970) dedicated to Jean Marie Londeix.



Ingolf Dahl (1912-1970) was an American composer, conductor, pianist and music educator. Of Swedish-German parentage, Dahl began his formal musical education at the Cologne Hochschule für Musik under *Philipp Jarnech* and *Hermann Abendroth*, then fled the Nazi regime to continue his studies in Switzerland at the Zurich Conservatory under *Volkmar Andreae* and *Walter Frey* and the University of Zurich. Later he studied composition with *Nadia Boulanger* in California.

His professional career began with coaching and conducting at the Zurich Stadttheater. In 1938, fleeing the Nazis, he left Europe for the US and settled in Los Angeles. From then on the range of his musical activities was immense, including works for radio and film studios, composing, conducting, giving solo piano recitals, and lecturing. He joined the faculty of the University of Southern California in 1945 and remained there until his death. Among his better-known students is the conductor *Michael Tilson Thomas*.

In addition to teaching composition, conducting, and music history at the university, he also directed the university's symphony orchestra (1945-1958), performing much contemporary music in addition to the standard repertory. Among the American composers he included in his programs were *Aaron Copland*, *David Diamond*, *Lucas Foss*, *Charles Ives*, *Walter Piston* and *Carl Ruggles*. He held a close collaboration with Igor Stravinsky, and gave numerous lectures and performances of his works. Dahl organized the Tanglewood Study Group at the Berkshire Music Center, gave concerts for the U.S. State Department, conducted the Ojai Festival from 1964-6. He received two Guggenheim Fellowships (1954 & 1958), and grant from the National Institute of Arts and Letters (1954), and the Alice M. Ditson Award in 1964.

His compositional output is fairly small. He apparently wrote music slowly and meticulously. Although his early work was dissonant and polyphonic, a result of the 1920's German Expressionism, the influence of Stravinsky and life in the United States gave his work more textural clarity, tending to more diatonic features, timbral interest, and an emphasis on virtuosity. Dahl began to use serial techniques in the late 1950's, leading him into large musical structures that are held together with motivic and tonal interrelationships. His harmony was at once chromatically complex, almost serial, yet dramatically compelling.

Jean Rivier (1896-1987)

Rivier was a French composer who studied cello and piano as a child. He attended the Paris Conservatory from 1922 through 1926, achieving a baccalaureate in philosophy. While there he studied counterpoint, history, and harmony, and won the first prize in counterpoint and fugue.

His first public success was a string quartet written in 1924. Between the two wars he was a prominent composer, leading the Group de Triton from 1936-1940. In 1948 he became professor of composition at the Conservatory in Paris, a position he shared with Darius Milhaud until 1966.

Rivier's works are filled with rhythmic drive and intensity, particularly in the use of ostinato and polyrhythm. This is very apparent in his saxophone quartet, *Grave and Presto* of 1938. He makes use of superimposed 2nds, 7ths, and tritones, owing most likely to his favorite composers - Stravinsky, Prokofiev, and Honneger. Musical construction was very important to Rivier, and his works almost always follow traditional formats in this respect.

Rivier's compositions cover a broad spectrum. He wrote only a couple stage works, but there are several works for solo instrument(s) and orchestra, notably the Concerto for Alto Saxophone and Trumpet, as well as concertos for violin, viola, piano, flute, clarinet, bassoon, oboe, and trumpet. There are a few works for solo instrument, notably guitar, flute, clarinet, oboe, cello, violin and trumpet. There are approximately 20 works for orchestra, and nearly as many for choir. His chamber works are many, and include string quartets, music for solo instrument and piano, music for mixed winds, and music for brass. Probably as significant are his works for piano and collections of songs. Interesting also are the few works for radio scores, and a film score called *Symphony Exotique* (1929). Other works for saxophone include an *Aria* written for Jean Marie Lndeix, which is for one soprano or alto saxophone and organ, and the *Concertino* written for Marcel Mule in 1949, for alto saxophone and orchestra. The aforementioned *Concerto* for alto saxophone and trumpet, is arranged for orchestra and concert band.

Other works by Rivier:

Concertino for Viola or Alto Saxophone and Orchestra – was composed in 1925. Originally designed for the viola, the solo part may also be played by the saxophone. This three-movement work is 15' in length, and clearly in the neoclassical style. The three movements are entitled *Allegro rustico*, *Andante molto cantando*, and *Allegro vivace e leggiero*.

John Harris Harbison (Born 1938)

Born in Orange, New Jersey, and growing up in Princeton, N.J., Harbison studied many instruments during his high school years. By age 11 he was already performing as a jazz pianist. At 16, he won a composition contest sponsored by B.M.I. He attended college at Harvard, studying with Walter Piston, and receiving a B. M. degree in 1960. In 1961 he attended the Hochschule für Musik in Berlin. In 1963 he earned a M.F.A. at Princeton University, where he studied with William Sessions. In 1968-9 he was composer-in-residence at Reed College in Portland, Oregon. In 1969 he joined the faculty at the M.I.T., and taught there until 1982. He directed the Cantata Singers at Cambridge University from 1969-74, and 1979-82. In 1971 he received the Brandeis University Creative Arts Citation and an American Institute of Arts and Letters award. In 1978 he received a Guggenheim fellowship. In 1980 he won the Kennedy Center Friedheim award for his Piano Concerto. He became the composer-in-residence for the Pittsburgh Symphony Orchestra from 1982-84, and of the Berkshire Music Center in Tanglewood in the summer of 1984. In 1985-86 he was a new music advisor to the L. A. Philharmonic; from 1986-88 he was their composer-in-residence and director of their contemporary music festival. In 1986 he won the Pulitzer Prize for his sacred *ricercar The Flight into Egypt*. In 1989 he received a McArthur fellowship. In 1992 he was elected into membership of the American Academy of Arts and Letters.

Harbison attempts to make each piece different from the others. Though his work is eclectic, his two main influences were the Bach cantatas and Stravinsky's neo-classicism. Jazz elements are often present in his works, which are distinguished by their outstanding craftsmanship, rhythmic intensity, and lyricism. His vocal works are prolific and his song cycles exhibit settings of rare sensitivity. Many of his mature works exhibit stunning effects with a minimum of writing. Harbison was also very prolific in his instrumental compositions. Though he wrote extensively for orchestra, including concertos for oboe, violin (which he wrote for his wife), piano, brass choir, viola, and flute, chamber music is a dominant expression. His three string quartets are studies in contrast. His Piano Quintet and Wind Quintet are the most frequently performed works. In 1995 the Metropolitan Opera commissioned him to write a full-scale opera, for which he produced F. Scott Fitzgerald's *The Great Gatsby* as a stage work.

His works for saxophone include *Bermuda Triangle* (1970, rev. 1973) for amplified cello, tenor saxophone, and electric organ. *Confinement* (1965) is a 15' work for flute, oboe, English horn, clarinet, bass clarinet, alto saxophone, trumpet, trombone, violin, viola, bass, piano, and percussion. *The Flower-fed Buffaloes* (1976) is for voice, clarinet, tenor saxophone, flute, cello, bass, piano, and percussion. His *San Antonio* (1995) for alto saxophone and piano was written as a commission by World-Wide Concurrent Premieres and Commissioning Fund. It is a 15' minute work, and has become a major contemporary work in the saxophone repertoire.

Paul Bonneau (born 1918-1995) was born on September 14, 1918 in Moret-sur-Loing, in France. He studied at the National Conservatory of Paris, and earned the first prize in harmony (1937), in the class of Jean Gallo, first prize (1942), in the class of Christmas Gallon, and first prize in composition (1945), in the class of Henri Busser. While he was at the Conservatory he wrote several works for student performances. Bonneau studied saxophone with Marcel Mule for about six months, and Mule said he became a 'respectable saxophonist' in that period of time.

In 1939, Bonneau briefly became an assistant conductor of music of the French Army. In 1945, he worked with the Republican Guard. Leaving the service, Bonneau conducted and wrote light symphonic works for radio, his first broadcast was on November 27, 1944. During the following 30 years, Paul Bonneau conducted 638 live performances and more than 1500 radio concerts. During his recording career he collaborated with the Ochestre du Théâtre des Champs-Élysées, the Orchestre du Théâtre du Chalet, the Colonne Orchestra for EMI, and the Monte Carlo National Orchestra

Although Bonneau wasn't a prolific composer in any genre, his works have been somewhat influential on classical saxophonists. Thanks largely to his association with Marcel Mule he has managed to place his few works into the standard saxophone repertoire. Bonneau's most popular and notable work is his *Caprice en forme de valse* for virtuosic solo saxophone. Bonneau's works are accessible and playable for the average performer. He has developed a personal style and his music is very popular with classical saxophonists.

Other works for saxophone by Paul Bonneau include:

Piece Concertante dans l'Esprit Jazz, 1944, this 10' work is dedicated to Marcel Mule, and written for alto saxophone and orchestra of strings, percussion, guitar and piano. The work is published by Leduc, and most commonly performed with a piano reduction.

Concerto for Alto Saxophone and Orchestra, 1944, this 15'30" work is dedicated to Marcel Mule. It is written for alto saxophone and orchestra of strings, percussion, and harp, and is published by Leduc. A piano reduction is available. The individual movements are titled; 1) *Allegro*; 2) *Andante*; and 3) *Allegro*.

Caprice en forme de valse, 1950, this 4' work is for solo saxophone, dedicated to, and

recorded by Marcel Mule. This is possibly Bonneau's most popular work, a virtuosic tour-de-force, and considered a benchmark for classical saxophonists. The piece is published by Leduc.

2 Caprices en forme de valse, 1950-1980, is written for alto saxophone and string orchestra, or piano (ad lib). This work is published by Leduc.

Suite for Alto Saxophone and Orchestra,

© Todd R. Wilkinson

Paul Hayden (born 1956)

Paul Hayden received his undergraduate degree in music composition from Louisiana State University and his graduate degrees (also in composition) from the University of Illinois at Urbana-Champaign. He studied composition with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. Dr. Hayden taught at Louisiana State University and at Eastern Illinois University.

Hayden's music is published by Theodore Presser Co., Carl Fischer, Inc., and Magnolia Music Press. Hayden began Magnolia Music Press in 1995 in order to publish his own music. His music is recorded on the Centaur, Opus One, Mark, and WorldWinds record labels, and his music has been performed in Europe, Russia, China, and throughout the United States.

Hayden has received awards, grants, or recognition from: ASCAP, the American Music Center, and the Charles Ives Center for American Music. He was awarded the grand prize in the Delius National Composition Competition for his *A Tre for solo flute*. He won the National Flute Association's Newly Published Music Competition for both *A Tre* and his composition *Grand Mamou* for flute and piano. He also received an award from the Virginia College Band Directors National Association for *Scintilla* and *Chalumeau*, both are written for wind ensemble.

Paul Hayden's works for saxophone include:

Cherubs on the Ceiling; a burlesque for alto saxophone and string trio (1991, revised 2002, 1 movement, 6') *Cherubs* is a single-movement scherzo which pits a decidedly un-cherubic saxophone against the three string instruments. Some extended techniques are used in the sax part.

Concerto for Alto Saxophone and Piano (1988, revised 2000, 3 movements, 16') The subtitle of this work is "Latin Steps" since each movement makes use of various Latin-American dance rhythms. Much of the first movement uses a rumba rhythm in a moderate tempo. The second movement is a tango, and the finale is a fast dance in 6/8. The work's harmonic language, however, is quite chromatic and makes no attempt to evoke folk music.

Janus for flute and alto saxophone (2002, 2 movements, 8')

Janus consists of two highly contrasting movements that may be performed as a group or separately. Extended techniques are used in the first piece.

Pierre-Max Dubois (1930-1995)

Dubois was a life long resident of France. He is one of the most important of the 20th century French composers who wrote extensively for the concert saxophone. Unlike Alfred Desenclos who wrote only two works for saxophone, Dubois' saxophone works number around fifty.

He studied at the Tours Conservatory of Music, earning a prize in piano at the early age of fifteen. Later he studied composition with Darius Milhaud and Jean Rivier at the Paris Conservatory of Music (1949-53). When he was only 19 French Radio commissioned him to write the *Suite Humouristique*. In 1955 he won the Grand Prix de Rome for his work *Le rire de Gargantua* (a cantata for soprano, tenor, bass, and orchestra), and the Grand Prix music prize of the city of Paris in 1964 for his *Symphonie-serenade*. In 1964 he began conducting, touring the United States, France, Belgium, and Canada. He also spent a great deal of time teaching in Paris and Quebec, becoming a professor in music analysis at the Paris Conservatory.

Dubois worked in many genres, though instrumental music dominates his oeuvre. He composed three small operatic works in the early 1970's, and a number of ballets which were composed throughout his life. Many of his compositions are written for unusual instrumentation. *Easy Sliding* (1981) is written for trombone quartet and orchestra, and *Hommage à Hoffnung* (1981) is scored for an eleven saxophone choir and percussion. His *Concertino* (1967) is a work for saxophone quartet and chamber orchestra.

Dubois' compositional style was heavily influenced by Milhaud and Prokofiev. Although his works are traditional in many respects, usually somewhat tonal and formally well organized, he draws on musical sources, i.e. folksong and jazz. Most of the instrumental pieces require a high degree of instrumental facility. His principle publishers were Boosey and Hawkes, Leduc, Choudens, Max Eschig, Rideau Rouge, and Technisor. A more complete bibliography can be found in W. E. Bingham's *Pierre-Max Dubois: a Performance Guide to Selected Works for the Saxophone*, a DMA dissertation for the University of Kentucky in 1988.

The more notable of the saxophone compositions would include his *Concerstück* for alto saxophone and piano. This piece was written for the Paris Conservatory student competition performance in 1955. His *Concerto* for alto saxophone was written for Jean-Marie Londeix in 1959. This 17 minute work is technically very challenging and remains a very popular part of the saxophone repertoire. The *Divertissement* for alto saxophone and orchestra of 1953, was written for Marcel Mule. It is a ten-minute, three-movement work. Dubois also dedicated works to several other excellent saxophonists, including; Francois Daneels, Jyves Formeau, Serge Bichon, and Daniel Deffayet. Two important saxophone quartets are his *Les Métamorphoses* (1982) written for the Deffayet Quartet, and his *Variations* (1968) for the Belgium Saxophone Quartet.

Ryo Noda (born 1948)

Noda is a saxophonist and composer born in Amagasaki, Japan. As is the case with most of the living performer/composers, there is little information available on Noda. From 1968 to 1972, Noda attended the Osaka College of Music and studied with Arata Sakaguchi. Subsequent studies took him to Northwestern University, as a pupil of Frederick Hemke and at Bordeaux, with Jean-Marie Londeix. Noda has also studied with William Karlins, O. Kita, and M. Fustè-Lambezat. He has been a featured soloist at festivals and concerts in France, Belgium, Holland, Sweden, Norway, England, Canada, the United States and Japan. He won the SACEM (the Society of Writers, Composers, and Editors of Music) Prize in France for Composition in 1973, his works for wind instruments are noted for their successful blend of Japanese and Western art forms. Many of these compositions have already achieved a permanent position in the standard repertoire of concert saxophonists. Most recently Noda presented a lecture/demonstration on *Research in Medical Music Therapy and Saxophone* at the World Saxophone Congress in Montreal, Canada in July of 2000. This lecture offered a new approach of, "cure system with saxophone capability for Parkinson's disease and impaired consciousness clients and autonomic nervous function by saxophone and Noda's playing of saxophone." It appears as though Noda is exploring music therapy, though the information available is unclear.

The series of solo saxophone improvisations entitled, *I (1972)*, *II (1973)*, and *III (1974)* are Noda's most popular saxophone works. These works imitate the traditional Japanese flute techniques of the shakuhachi. Indeed, most of his compositions involve small forces, incorporating either solo saxophone, or saxophone and piano. Notable works for larger instrumentation include the *Sextour (1980)*, which is a 12' work for six (SATBB) saxophones, and the *Gen Concerto (1974, revised in 1979-81)*, written for alto saxophone, string orchestra, and percussion. Other interesting works include his *Guernica-Hommage à Picasso, opus 4, (1973)*, for alto saxophone, percussion and speaking voice, which is dedicated to Londeix, and his *Mai (1975)*, for solo alto saxophone, and his *Tori-Oiseaux (1977)*, which is an homage to Jacques Ibert, and scored for soprano saxophone and Oriental flutes. Noda has also dedicated works to Frederick Hemke, J. Ledieu, John Sampen, his mother, M. Noda, and Yoshiro Irino.

Vincent Ludwig Persichetti (1915-1987)

Persichetti was an American composer and music educator born in Philadelphia, PA. As a child he studied several musical instruments and began performing professionally by the age of 11. At 15 he was a church organist. He finished a B.M. at Combs Conservatory of Music in Philadelphia, in 1936, then while serving as the head of their theory and composition department (1938-41) he completed a Music Diploma at the Curtis Institute (1938). Later he earned a M.M. (1941) and a D.M. (1945) at the Philadelphia Conservatory. From 1941-1947 he was head of the theory and composition department at the Philadelphia Conservatory. In 1947 he joined the Julliard School of Music, where he became chair of the composition department in 1963, and of literature and materials department in 1970. Notable teachers include Fritz Reiner and Roy Harris. From 1952 he was director of music publishing with Elkan-Vogel, Inc. He wrote a biography of William Schumann in 1954, and published a manual *Twentieth Century Harmony: Creative Aspects and Practice* in 1961. His awards include Guggenheim Fellowships in 1959, 1969, & 1973, the first Kennedy Center Friedheim award in 1977, and the Medal of Honor from Italy in 1958. His wit and wisdom made him a favorite guest lecturer on college campuses.

Persichetti wrote 9 symphonies, 12 piano sonatas and six piano sonatinas, and composed several works for band. His Symphony No. 6 is a staple of the band repertoire, and his piano works best illustrate his mastery of contemporary techniques. He also composed very many vocal works, some on a large scale. His early work shows the influence of Stravinsky, Bartok, Hindemith, and Copland; not until the early 1950s did he find his own compositional voice. It was during this decade that he wrote over 50 compositions, and developed a formal concept suited to his temperament, in which a series of short sections, usually based on a single theme, are integrated into a large formal structure. Drawing on a wide range of expression, from diatonicism to complex atonality, Persichetti produced a wide variety of works in different moods, styles, and levels of difficulty.

He identified his two main components in creativity as 'graceful' and 'gritty.' The New Groves Dictionary says his music is "filled with lucid textures, sparse gestures, epigrammatic forms, a fondness for pandiatonic and polytonal harmony, a playful rhythmic vitality and a pervasive geniality of spirit...suggesting the innocence and childlike joy of pure musical creativity."

The only work he wrote for saxophone is the *Parable XI, Opus 123* (1972) for alto saxophone, a 7' work dedicated to Brian Minor. He wrote a large series of Parables that were described as "non-programmatic musical essays about a single germinal idea." He began the series in 1965, completing the 25th in 1986. Most are written for monophonic instruments and are based on motifs from other compositions. His 20th Parable was the opera *Sibyl* and is based on the folktale *Chicken Little*.



Walter Sinclair Hartley (born 1927)

Born in Washington D.C., Hartley is an American composer, pianist and educator. He received a B.M. in 1950, a M.M. in 1951, and a Ph.D. in 1953 from the Eastman School of Music. He taught at the National Music Camp at Interlochen, Michigan from 1956-64 and at Davis and Elkins College in West Virginia from 1958-69. Then he became a professor of music at the State University of New York College – Fredonia from 1969-91. He has always been active as a pianist, especially in chamber music. His awards include a commission from the Koussevitzky Music Foundation of the Library of Congress in 1954, the Conn Brass Award from C.G. Conn Company in 1963, and the Phi Mu Alpha Orpheus Award in 1983. He is a member of ASCAP, the American Society of University Composers, the College Music Society, and Phi Mu Alpha Sinfonia.

His major works include the *Concerto for 23 Winds* (1957); *Concerto for Tuba and Percussion* (1974); *Symphony No. 2 for Winds* (1978); *Concerto for Euphonium* (1980); *Sonata for Tuba and Piano* (1967); *Sinfonia for Winds* (1965); *Variations for Orchestra* (1973); and *Symphony No. 3 for Orchestra* (1983). Hartley's pieces for wind ensemble are very popular, and his works for brass and saxophone are especially important. He is one of the most prolific of contemporary composers for saxophone. His major works for saxophone are the *Concerto* (1966) for alto saxophone and band; *Concerto No. 2* (1989) for alto saxophone and orchestra; *Quartet Concerto* (1992) for SATB saxophone quartet and orchestra or wind ensemble; and *Concertino* (1977-78) for tenor saxophone and band (or piano).

Notable chamber works include the *Sonata for Tenor Saxophone* (1973-74), a 10'30" work for James Houlik. His *Sonata for Alto Saxophone* (1976) is a four-movement, 10'30" work for Lynn Klock. Another lengthy chamber work is his *Sonata Elegiaca* (1987). This piece is a 13'45" – three-movement work for alto saxophone and piano, dedicated to L. L. Gwozdz. His *Double Concerto* (1969) is a 7'30" work for alto saxophone, tuba, and wind octet, and his *Double Quartet* (1994) is an interesting 7'30' work for SATB saxophone quartet, trumpet, trombone, horn, and tuba.

His works for large saxophone ensembles include the *Adagio* (1994), a 2' work for eight saxophones - SAAATTBBs. The *Octet for Saxophones* (1975) is dedicated to Sigurd Rascher and is an 8'30" piece using a SAAATTBBs format. His *Serenade* (1991) is a 10' work in four-movements written for SAATBBs. The *Sinfonia VI* (1984/085) is an 8'30' a four-movement work for 11-saxophone choir dedicated to L. Patrick. The *Overture, Interlude, and Scherzo* (1988) is an 8'30" work for nine saxophones.

His most frequently performed pieces include the *Duo* (1964) for alto saxophone and piano, the *Poem* (1967) for tenor saxophone and piano, and the *Petite Suite* (1961) for solo alto saxophone. Hartley is one of the few composers to write solo pieces for soprano and baritone saxophones.

William (Hugh) Albright (born 1944)

Albright is an American composer, pianist and organist, born in Gary, Indiana. He went to Julliard Preparatory program from 1959 to 1962. He received his Bachelor of Music in 1966, a Master of Music in 1967, and a Doctor of Musical Arts in 1970 from the University of Michigan. During 1968-69 he studied at the Paris Conservatory of Music. As a student he studied composition with Ross Lee Finney, George Rochberg and Oliver Messian, and organ with Marilyn Mason. Among his many achievements are two awards from the Koussevitzky Foundation (1982), the Queen Marie-Josè Prize (1969) for his *Organbook I*, a Guggenheim Fellowship (1976) and an award from the American Academy of Arts and Letters. Since 1966 he has been the Musical Director at the First Unitarian Church in Ann Arbor, MI. In 1979 he represented the United States in UNESCO's International Rostrum of Composers. In 1970 he joined the composition faculty at the University of Michigan. As associate director of the electronic music studio, he did research into modification of acoustic instruments. He made a recording of the complete works of Scott Joplin, and became one of the major figures in the revival of interest in Ragtime and Stride piano masters. As a pianist and organist he gave many of the premier performances of new European and American works. He commissioned a series of organ works that substantially enriched the contemporary repertoire for the instrument. His memberships include ASCAP, the American Music Center, and the Composers Forum.

As an organist/composer, he shares this distinction with Sigfried Karg-Elert. As a composer of music for saxophone, his works are all written late in his career, beginning in the mid-1970's, and probably as a result of his association with saxophonist Donald Sinta. The New Grove's Dictionary of music says, "Albright's later works in a variety of mediums, combine a complex rhythmic and atonal style with elements of American popular and non-Western music. Though his works are formally concise, he stresses the value of music as communication and supremacy in music of intuition, imagination and beauty of sound. Much of his music displays exuberant humor and a fresh improvisatory spirit."

His saxophone works include *Doo-Dah* (1975) for Donald Sinta, written for three alto saxophones. *From Dawn to Dusk in the Valley of Fire* (1989) is written for SATB saxophone quartet and Organ. *Heater* (1977) is a work for alto saxophone and band. *Introduction, Passacaglia, and Rondo Capriccioso* (undated) is a 14' work for piano, flute, clarinet, alto saxophone, horn, trumpet, trombone, tuba and percussion. *Pit Band* (1993) is written for alto saxophone, bass clarinet and piano. His *Sonata* (1984) is a very popular work. A 20' work dedicated to Donald Sinta, Joseph Wytko, and Laura Hunter, it is in 4 movements, 1) *Two Part Invention*, 2) *La Follia nuova: a lament for G. Cacioppo*, 3) *Scherzo*, and 4) *Rècitative e Dance*. He has also produced an album of *Celebrated Folks Songs and Patriotic Airs* for SATB or AATB saxophone Quartet.

William P. Latham (born 1917)

Latham is an American composer and educator who was born in Shreveport, Louisiana. He studied trumpet at the Cincinnati Conservatory (1936-38), and received the B.S. in Music Education in 1938. Continuing his studies there, he received a B.M. in 1940, and a M.M. in 1941. During World War II, he served in the U.S. Army as a cavalry bandsman and saw active combat as a platoon leader in Germany. After the war, he taught at the Iowa State Teacher's College (now the University of Northern Iowa) in Cedar Falls (1946-65). In 1951 he finished a Ph.D. in composition at the Eastman School of music. In that year the Eastman-Rochester Orchestra performed his *Suite for Trumpet and Sting Orchestra*. In 1965 he became a professor at the University of North Texas, becoming director of graduate studies in music in 1969 and a distinguished professor in 1978. He retired from teaching in 1984. His awards and distinctions include the first prize, graduate division, in the national composition contest of Phi Mu Alpha Sinfonia in 1951, and an ASCAP award in 1962. He held memberships in the American Society of University Composers; ASCAP; Phi Mu Alpha Sinfonia; College Music Society; Pi Kappa Lambda.

Latham excels as a composer of sacred choral pieces, and music for orchestra and band. He has used many experiments with modern techniques in his writing for band. *Dodecaphonic Set* (1966), and *Fusion* (1975). In *Fusion* Latham attempts to translate the process of atomic fusion into music through the application of asymmetrical rhythms. The *Music Makers* (1972), is scored for chorus, rock group, tape and guru, could be considered one of his more provocative works. Obviously he had a sense of humor as well. This is demonstrated in his choral work *Guademus Academe* which is scored for chorus, tenor, announcer on tape, bass drum, cymbals, and slapstick. Latham should also be noted for his chamber music. He composed three string quartets, a violin sonata, a Baroque-style dance suite for flute and piano, and a work *Ion, the Rhapsode* (1984) for clarinet and piano.

Latham wrote a few significant works for saxophone. The *Concertino* (1968) for alto saxophone and orchestra is dedicated J. Giordano. His *Concerto Grosso* (1960) is for two saxophones (SA) and orchestra or band, and is dedicated to Sigurd Rascher and Carina Rascher-Peters. Originally the piece was written for wind ensemble, but was revised for chamber orchestra in 1962. The *Concertino* for saxophone and symphonic wind ensemble was originally written in 1968, but was arranged for orchestra in 1969. *Ex Tempore* (1978) is a piece for unaccompanied alto saxophone, and is dedicated to M. Moore. Probably his best-known work is *Sisyphus* (1971) for alto saxophone and piano. This is a very challenging programmatic work, technically and rhythmically difficult, including some tricky ensemble work. *Sisyphus* is dedicated to Francois Daneels.