

CONCERTINO DA CAMERA**Walter S. Hartley**

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|-----------------|------|
| 1. Allegro | 1:59 |
| 2. Presto | 1:08 |
| 3. Andante | 1:52 |
| 4. Molto vivace | 1:23 |

‡ *Soprano Saxophone & the Baylor University Faculty Brass Quintet:*

Barry Hopper & Vern Sielert, trumpets; Bill Bernatis, horn;
David Gier, trombone; Michael Fisher, tuba

CATENA II**M. William Karlins**

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|--------|------|
| 5. I | 3:21 |
| 6. II | 4:24 |
| 7. III | 4:25 |

‡ *Alto Soprano Saxophone & the Baylor University Faculty Brass Quintet:*

Barry Hopper & Vern Sielert, trumpets; Bill Bernatis, horn;
David Gier, trombone; Michael Fisher, tuba

CONCERTO DA CAMERA**Fisher Tull**

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| 8. Allegro | 4:11 |
| 9. Pastoral | 4:23 |
| 10. Allegro con brio | 4:49 |

‡ *Alto Saxophone & the Baylor University Faculty Brass Quintet:*

Barry Hopper & Vern Sielert, trumpets; Bill Bernatis, horn;
David Gier, trombone; Michael Fisher, tuba

BLUES CONCERTO**Bill Holcombe**

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|-------------|------|
| 11. Giocoso | 4:20 |
| 12. Lento | 5:18 |
| 13. Vivace | 3:16 |

‡ *Alto Saxophone & the Baylor University Faculty Brass Quintet:*

Barry Hopper & Vern Sielert, trumpets; Margaret Robinson, horn;
David Jackson, trombone

14. S. A. X.**Frederick Fox**

9:32

‡ *Alto Saxophone & the Baylor University Saxophone Quartet:*

Steve Longoria, soprano saxophone; Trish Anderson, alto saxophone
Heath Jones, tenor saxophone; Patricia Laurel, baritone saxophone

15. CONCERTATO**Richard Willis**

10:43

‡ *Alto Saxophone & the Baylor University Wind Ensemble:*

Michael Haithcock, conductor

TOTAL TIME 65:11

WALTER S. HARTLEY began composing at age five and became seriously dedicated to it at sixteen. All his college degrees are from the Eastman School of Music, where he received his Ph.D. in composition in 1953. Some of his teachers were Burrill Philips, Thomas Canning, Herbert Elwell, Bernhard Rogers, Howard Hanson, and Dante Fiorillo. At present he is Professor Emeritus of Music and Composer-in-Residence at the State University College, Fredonia, New York. He has also taught piano, theory, and composition at the National Music Camp, Interlochen, Michigan from 1956-1964. His list of acknowledged works is now over 200, dating from 1949, most of which are published. They include works for nearly every instrumental and vocal medium, but Dr. Hartley is best known for his brass and saxophone compositions. He is a member of ASCAP, from which he has received an annual award for serious music since 1962.

Concertino da Camera (NOTES BY THE COMPOSER)

The Concertino da Camera for soprano saxophone and brass quintet, composed for Michael Jacobson in the summer of 1994, was one of six chamber works involving the saxophone family completed by me that year (others included the Double Quartet for saxophones and brass, the Concertino for saxophone quartet and piano, and a sonata for soprano saxophone and piano.) Its four movements (Allegro, Presto, Andante, Molto vivace) cram a great deal of virtuoso writing for the soloist (dealt with in spectacular fashion by Dr. Jacobson) into a relatively short space of time.



M. WILLIAM KARLINS was born in New York City on February 25, 1932. He earned his B.A. and M.M. from the Manhattan School of Music, and went on to earn a Ph.D. from the University of Iowa in 1965. Among his principal teachers were Frederick Picket, Philip Bezanson, Richard Hervig, Stefan Wolpe, and Vittorio Giannini. He is the Harry N. and Ruth F. Wyatt Professor of Music Theory and Composition at Northwestern University where he has been on the faculty since 1967. He has an extensive composition catalog which embraces all forms, from large orchestral and chamber works to solo and choral pieces. His saxophone music in particular, which he often combines with other individual instruments and ensembles, is widely performed in the United States and abroad.

Karlins' music has been recorded on CRI, Brewster, Advance and Golden Crest Records, as well as Centaur, Hungaroton, Opus One, ACA Digital Audio, Music from Northwestern, Soundwind, RIAX and Arktos compact discs.

He is a member of BMI and the American Music Center. He was a member of the American Composers Alliance where he served on their National Advisory Board and Board of Governors. He is a National Arts Associate of Sigma Alpha Iota.

CATENA II (NOTES BY THE COMPOSER)

Catena: a chain or closely connected series, usually with reference to succession in time. Since often approach composing in this manner, I decided to use the title Catena for works which use solo instrument and are based on music other than my own. Thus, a chain of events is made, not only within the piece, but also through the association with works written before mine. Catena was composed in 1981-82 for clarinet and chamber ensemble and uses as source material fragments of music written by Paul Zonn in his piece Voyage of Columbus.

The basic pitch material in Catena II is drawn from a 3-note motive in Elektra by Richard Strauss and 4 note motives from the 4th symphonies of Jean Sibelius and Ralph Vaughan-Williams. While II of this material is found in each movement, the first movement is predominantly the Strauss motive; the 2nd the Sibelius, and the last the Vaughan-Williams motive.

There are no direct quotes from other composer's compositions used in any of the Catena pieces. In Catena II, each movement begins with a short fanfare which introduces the primary motive for that movement.



FISHER TULL was born on September 24, 1934 in Waco, Texas, and died on August 23, 1994 in Huntsville, Texas after a yearlong battle with cancer. He entered the University of North Texas after graduating from Waco High School in 1952. He earned all of his degrees from U.N.T. including a Bachelor of Music Education, Master of Music in theory and Trumpet, and a Ph.D. in Music Composition. His early musical experience included trumpet performance, and staff arranger for the U.N.T. Lab Band jazz program.

Tull joined the faculty of Sam Houston State University in Huntsville in 1957 and served as Chair of the Music Department from 1965-1982. In 1984 he received the prestigious Piper Award and S.H.S.U. honored him as a Distinguished Professor. The University also honored him with an Excellence in Research Award, and with an endowed music scholarship in his name. The Texas Music Teachers Association named him Composer of the Year in 1991.

During the last twenty years of his life Tull was active as a guest conductor, composer, and lecturer on more than seventy university campuses throughout the United States and Germany. His forty-plus compositions earned him international acclaim and commissions from the Houston Ballet, Houston Symphony, United States Army Band, United States Air Force Band, and Doc Severinsen. Tull's music for brass ensembles and band is particularly renowned - his *Sketches on a Tudor Psalm* is generally regarded as a band masterpiece.

CONCERTO DA CAMERA

The *Concerto da Camera* for alto saxophone solo and brass quintet was composed for Michael Jacobson in 1987 as part of a New Music Consortium Grant from the National Endowment for the Arts. The grant also included saxophonists Eugene Rousseau and Kenneth Fischer collaborating with composers Juan Orrego-Salas and Frederick Fox respectively. The piece displays Tull at his forte writing for the brass quintet and making many virtuosic demands on the soloist. The first and third movements require facile technique from the saxophonist, and the cadenzas incorporated into these movements also demand an extreme high register and abrupt register changes. The second movement is more devoted to ensemble and color than virtuosic display. Its lyricism and colorful mute changes in the brass instruments demonstrate creative orchestration, in addition to unusual instrument doubling and rich voicing for the entire ensemble.

Dr. Jacobson premiered the *Concerto da Camera* on the Baylor campus with the Baylor University Faculty Brass Quintet in the spring of 1988. He has performed the piece all over the country with various brass groups ranging from the U.S. Navy Band Brass Quintet, the Sam Houston State University Faculty Brass Quintet, and the University of Central Arkansas Faculty Brass Quintet, among others.



BILL HOLCOMBE is renown as a composer and arranger for band, orchestra, and small instrumental ensembles. He also has an active career as a professional saxophonist and woodwind doubler. A graduate of the Julliard School of Music he also went on to complete a degree in Composition and Musicology at the University of Pennsylvania. Mr. Holcombe first became well known as a saxophonist and staff arranger for the Tommy Dorsey Band. In the 1970's he became one of America's most popular published arrangers for concert band and orchestra.

In recent years, Mr. Holcombe has done arranging for the jazz pianist Peter Nero, and for the Philadelphia Pops Orchestra. He also conducted and arranged an anthology CD series recreating hits from the Big Band Era collaborating with many former members of the Ted Heath Band.

BLUES CONCERTO

The Blues Concerto for alto saxophone and brass quintet was commissioned by the United States Navy Band, and premiered by Tim Roberts performing with the U. S. Navy Band Brass Quintet in 1992 for the Navy Band's International Saxophone Symposium that year. Originally titled "Concerto for Alto Saxophone and Brass Quintet", it was done first for quintet and later reduced into a piano version. Carlton Linn, a Navy Band arranger, orchestrated the quintet parts so the piece can also be performed with full band accompaniment. Blues Concerto is one of Holcombe's most popular pieces, and it inspired him to write his Rhapsody for Alto Saxophone a few years later for use at another Navy Band Saxophone Symposium.



FREDERICK A. FOX was born in Detroit, Michigan in 1931. His early musical training included saxophone lessons with Larry Teal, studies in theory and composition with Ray McConnell and an undergraduate degree from Wayne State University where he studied with Ruth Shaw Wylie. He then studied with Ross Lee Finney at the University of Michigan and toured as a professional jazz saxophonist until 1955. His interests then turned back to composition, and he earned a masters and Ph.D. from Indiana University studying with Bernhard Heiden.

With various faculty and foundation posts successfully navigated, Fox returned to Indiana University School of Music in 1974 as professor of composition. He founded the I.U. New Music Ensemble in 1975, which went on to become one of the foremost university ensembles of its kind. Fox served as the Chair of Composition at the School of Music from 1981 to 1997, a period in which it became one of the highest-ranking composition programs in the United States.

Fox has an extensive catalogue of compositions which includes over 60 published works for virtually every genre of instrumental and vocal ensembles, chamber works, and solo instrumental pieces. He has been the recipient of numerous commissions, grants, fellowships, and awards from the National Endowment for the Arts, Ford Foundation, National Music Council, and ASCAP, among many others. His music grows primarily out of his experience and interest in jazz, but also includes serial techniques and some informal systematic formations that possess qualities of improvisation. Though he found serialism to be at odds with his creative outlook, his jazz background found its echo in many of his most characteristic works.

S.A.X. (NOTES BY THE COMPOSER)

S.A.X., was composed in 1979 for Eugene Rousseau and his class of students. It was premiered at a Saxophone Alliance Region 5 Conference sponsored by the University of Wisconsin at Madison in the spring of 1980. Joseph Femusa performed the solo part accompanied by the Indiana University Saxophone Quartet, which included Michael Jacobson on soprano saxophone (then a master's student at I.U.). S.A.X. is a pseudo acronym for Solo Alto saXophone, as the piece is scored for solo alto and a saxophone quartet of soprano, alto, tenor, and baritone.

The piece is in one movement and contains contrasting sections that are derived from the opening phrases played by the soloist. While there are contrasting moods and colors, the general drive of the piece is increasingly virtuosic with expanding gestures.

S.A.X. is dedicated to Larry Teal with whom I studied in the late 1940's and early 1950's.



RICHARD M. WILLIS, Baylor University's Emeritus Professor of Music Composition and Composer-in-Residence, who served on the faculty of the School of Music for thirty-two years, died at his home in Waco on July 25, 1997. He was 68 years old.

Dr. Willis was a native of Mobile, Alabama, where he was born on April 21, 1929. He received his bachelor's degree from the University of Alabama, and both his master's degree and doctorate from the Eastman School of Music in Rochester, New York. Prior to his appointment to the Baylor University faculty in 1964, he headed the theory/composition area at Shorter College for ten years.

Richard Willis was a prolific composer whose works were performed throughout the United States and around the world. In 1956 he received the Prix de Rome, a prestigious award which took him to Italy for a year of residence at the American Academy in Rome. Among his many awards for orchestral composition were the Joseph Bearn's Prize (for Symphony No. 1) and the Howard Hanson Prize (for Symphony No. 2). He was also a recipient of the Ostwald Composition Award (for *Aria and Toccata* for band).

Richard Willis wrote in virtually every medium of twentieth-century composition, and his chamber and wind pieces have been played worldwide to great acclaim. He was the recipient of Baylor's "Outstanding Creative Professor" award in 1976, and he was named a Distinguished Professor in 1995. He retired from the Baylor University music faculty following the 1995/96 academic year.

CONCERTATO

The *Concertato* for alto saxophone and wind ensemble was written for Michael Jacobson in 1995 and premiered by him with the Baylor University Wind Ensemble, Michael Haithcock conducting, in the spring of 1996. One of the last large ensemble pieces composed before his death, its single movement presents Dr. Willis at the peak of his compositional craft. He was not only a master of coloristic orchestration, but was very keen in how he integrated his orchestration into the formal scheme of the work. The large ensemble is often broken down into chamber music type groupings of instruments, some of which are always paired with similar thematic material. This emphasis toward chamber music sets apart individual voices in the ensemble to play featured – or soloistic – roles in the piece, and is also what influences the title. Drawn from concertante, the title implies a solo piece for more than one instrument with large ensemble accompaniment. It could also be drawn on concertante style, which involves a brilliant display of skill on the part of the soloist. Both of these definitions would be applicable to Willis' *Concertato*.

MICHAEL N. JACOBSON



Dr. Michael N. Jacobson joined the Baylor faculty in 1984 and is currently Professor of Saxophone and Music Technology. He holds degrees from Arizona State University (Bachelor of Music in Theory and Composition, and Jazz Performance); Indiana University (Master of Music in Saxophone Performance); and the University of Texas at Austin (Doctor of Musical Arts in Performance with a Jazz Emphasis). Indiana University also awarded him their prestigious Performer's Certificate. His classical performance has taken him all over the world and earned him grants from the National Endowment for the Arts. His most recent CD recording, issued in 1999 on the AUR label, was a first round Grammy Award nominee in the category "Best Instrumental Solo Performance without Orchestra". Works have been written for him by such notable composers as Fisher Tull, Walter Hartley, and Richard Willis. He is active as both a clinician and adjudicator on a regional and national scale. He is a regular columnist for the Saxophone Journal and also authored a column

dealing with Music Technology in Jazz Player magazine from 1993 to 1996. Dr. Jacobson is a Saxophone Artist/Clinician for the Yamaha Corporation.

In addition to his work in saxophone performance and pedagogy, Dr. Jacobson is very active in the field of music technology. He designed and teaches much of the technology curriculum now offered in the Baylor School of Music and was responsible for the design and implementation of Baylor's four music technology centers: the Musical Instrument Digital Interface Lab (single station, state-of-the-art facility), the Music Education Resource Center (6 station cross-platform student lab with teacher presentation system), the Music Educational Technologies Applications Lab (12 station student lab, with teacher presentation system, all Mac's), and the Distance Education and Video Conferencing Center.

Before joining the Baylor faculty in 1984, Dr. Jacobson was a professor at Mansfield University in Mansfield, Pennsylvania, where he was the Director of Jazz Studies and Professor of Saxophone. He is past President of the North American Saxophone Alliance and was also Region 4 Director (1984-1994) and Membership Director (1980-1984) of the organization. Equally conversant in the jazz idiom, Dr. Jacobson has toured and performed with entertainers such as Bill Cosby, Lou Rawls, Sammy Davis Jr., and The 5th Dimension, among many others.