

**MANNY ALBAM**  
**CONCERTO FOR JAZZ ALTO AND ORCHESTRA**  
**#19003**

**Composer profile:** Born in the Dominican Republic, he began his career as a musician and arranger for many dance/jazz bands. As composing began to take up more of his time, he stopped touring and turned to writing full-time, studying composition with Tibor Serly. Mr. Albam is the recipient of several N. E. A. grants, and has recorded many albums under his own name and written several extended pieces, including "The Blues Is Everybody's Business" and "Soul of the City." In addition to composing and conducting, Mr. Albam is a respected teacher. He has conducted the Arranger's Workshop at the Eastman School of Music, and has been an associate professor for several years at Glassboro College in New Jersey.

**Instrumentation:** violin I/violinII/viola/cello/contrabass  
3 flutes/2oboes/3 clarinets/2 bassoons  
2 alto sax/4 horns/4 trumpets/4 trombones/tuba  
timpani/perc./elect. bass/keybrd/harp

Premiered by The New American Orchestra on March 17, 1984; Bud Shank, soloist. Cassette available on examination.

"Concerto for Jazz Alto and Orchestra" is a two-movement work featuring the alto saxophone in a variety of styles. The first movement is written as a flowing jazz waltz that features animated solo lines accompanied by a variety of string and woodwind textures. There are two full ensemble shout choruses that define the form and give the movement continuity. The second movement is written as a bossa nova that transitions into a driving samba. The brass section is used much more extensively in this movement to provide a wide variety of punch and ensemble support figures. Harmonic variety is achieved through several interesting devices, including flowing saxophone lines doubled with the strings, as well as cross-scoring muted brass with muted strings. An open cadenza is written immediately prior to a powerful full ensemble ending, which adds to the overall impact of the work. **Timing: 18.50, Grading: V, Soloist(s): Alto Saxophone**

**ADRIENNE ALBERT**  
**SERENADE FOR ALTO SAX, TRUMPET AND ORCHESTRA**  
**#19057**

"Serenade for Alto Sax, Trumpet and Orchestra is an eclectic crossover piece that features a non-improvising trumpet and saxophone soloists. The piece starts off loud and exciting opening before it's major theme is introduced. When the flugel soloist enters, we hear the tune to J. S. Bach's chorale "Wachet Auf" over a drum back-beat. This theme becomes the foundation for this piece as it is transformed several times until the work's exciting conclusion.

**MICHAEL BARONE**  
**THEME AND VARIATIONS**  
**#19004**

**Composer Profile:** A native of Detroit, he is primarily a self-taught musician. Mr. Barone has done much work in television and has over eighty original arrangements in Doc Severinsen's library. Some of his other TV credits include the "Redd Foxx Show," "The Dating Game" and "The Newlywed Game." Mr. Barone has garnered respect writing for his own group, Trombones Unlimited, as well as for the orchestras of Count Basie, Quincy Jones, Herb Alpert, and many others. He has also performed with innumerable artists such as Dizzy Gillespie, Oliver Nelson and Tom Scott, to name but a few. Mr Barone lives in Los Angeles and pursues a busy writing and performing schedule.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
flute+alto flute+piccolo/oboe+English horn/2clarinets+bass+contrabass/  
bassoon+contra  
4 horns/4 trumpets or flugelhorns/4 trombones/tuba  
timpani/perc./drum set/vibes/2 pianos/Fender Rhodes

Premiered by NAO on February 15, 1985. Cassette available on examination.

"Theme and Variations" is a major contribution to the symphonic jazz repertoire. Set in three movements, the composer sets lyrical thematic material to a wide

variety of treatments. Major classical and jazz styles are represented at one time or another in this composition. The strength of this particular work is the exploration of a wide variety of orchestral textures and sonorities throughout the work (i.e. Debussy-like textures transition into Stravinsky-like hemiola figures which in turn develop into Basie-style shout choruses utilizing the entire ensemble.) The orchestral writing for all sections is very challenging and demanding. However, the ultimate result will be the performance of an outstanding concert work that deserves careful review.

**Timing: 25:40, Grading: VI, Soloist(s): None**

**JEFF BEAL**  
**THREE LEGGED RACE**  
**#19060**

No description available at this time.

**CHARLES BLACK**  
**TESERAC**  
**#19005**

**Composer profile:** Mr. Black's works as a composer and arranger have been recorded by such artists as Nightwind and Liza Minnelli. A graduate of the University of New Mexico, he is becoming increasingly busy as a jazz arranger and performer in Southern California.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes doubling piccs./2 oboes+English horn/3 clar.+bass/2 bassoons  
soprano, alto, tenor, baritone saxophones  
4 horns/4 trumpets doubling flugelhorns+picc. trumpet/4 trombones/tuba  
percussion/guitar/keyboard/harp/vibes/marimba

Premiered by NAO on February 20, 1986. No cassette available.

"Tesorac" is written in three parts, all of which are built around the opening horn statement. Following the soaring horn solo, an ostinato develops and the bassoons and violins take up the theme. The melody moves to the horns, who are joined by the piccolo trumpet. Part One then moves into a funky 3/4 groove, with the saxophone and trumpet sections now featured. Part Two begins with a colorful woodwind pattern, setting up the long and lyrical baritone sax solo. This melody is developed until the string section takes over, bringing back the opening horn theme. The baritone sax returns to bring this movement to a close. Part Three opens with a majestic fanfare which quickly changes to a samba, set up by the percussion and rhythm sections. Solo trumpet, soprano sax and bass clarinet take the lead, supported by the entire woodwind and brass sections. The samba develops into a Latin ostinato which builds throughout the remainder of the work, leading to its grand and majestic finale. "Tesorac" weaves a variety of jazzy and Latin settings throughout the orchestra. Although many of the string passages require special attention, it is written within the reach of most ensembles.

**Timing: 21.50, Grading: V, Soloist(s): None**

**PETER BOYER**  
**CELEBRATION OVERTURE**  
**#19053**

"Celebration Overture" is a bright, festive, fanfare for full symphonic orchestra. There are no doubles in the woodwind section of this piece. There are three main solos in this piece: a rhythmic transition in the piano, a high, "Hollywoodesque" horn solo, and a flowing melodic oboe solo. The overture is in three parts. The first is a sprightly fanfare featuring the trumpet section. It then goes into a rhythmic 7/8 section featuring piano and low brass. After that a flowing oboe solo emerges using thematic material that had been developed over the course of the piece. The piece ends with a return to the trumpet fanfare from the beginning of the work and ends with an exciting flourish of activity.

**ALAN BROADBENT**  
**CONVERSATION PIECE**  
#19007

**Composer profile:** Born in Auckland, New Zealand, he graduated with honors from the Royal Trinity School of Music, and went on to the Berklee College of Music in Boston. Mr. Broadbent also studied with Lennie Tristano in New York. He was a member of Woody Herman's Orchestra and wrote many arrangements for that group. Mr. Broadbent was voted Best Arranger in 1972 by "downbeat" Magazine's Critics' Poll, and has been nominated for the Grammy Award four times. He has lived in Los Angeles since 1972, working as a studio musician, arranger and composer.

**Instrumentation:** violin/violin II/viola/cello/contrabass  
3 flutes+piccolo/2oboes+English Horn/3 clarinets+bass/3 bassoon+contra  
soprano, alto, tenor, baritone saxophones  
4 horns/4 trumpets/4 trombones/tuba  
timpani/percussion/marimba/guitar/celeste/piano

Premiered by NAO on June 1, 1987. Cassete available on examination.

"Conversation Piece" is an exciting orchestral jazz composition. This colorful work begins with an intense overture-like introduction built on short overlapping melodic fragments layered throughout the entire orchestra. The middle section develops the same melodic fragments into an energetic samba, with open solo sections, which smoothly transitions back into the opening statement. Following a complete restatement of the opening motives, the piece takes on a broader and more linear character, with new melodic material interwoven between the strings and the woodwinds. This work can be performed as a concerto grosso for jazz band and orchestra, or as a straight symphonic jazz orchestral work where the two elements have been fused together. The string writing is challenging, but will hold the interest of all sections. The woodwind writing is very flowing and the brass ensemble is "punchy" throughout, projecting great intensity.

**Timing: 15:10, grading: V, soloist(s): None. Drummer and sax featured**

**ALAN BROADBENT**  
**SUITE FOR ORCHESTRA: SONGS OF HOME**  
#19006

**Instrumentation:** violin I/violin II/viola I/viola II/cello I/cello II/contrabass  
2 flutes+piccolo/2 oboes+English horn/3 clarinets+bass/2 bassoons+contra  
alto sax(+ or doubling flute)  
4 horns/4 trumpets+flugelhorn/4 trombones/tuba  
2 pianos (celeste and Fender Rhodes)/drum set/percussion/mallets/harp

Premiered by NAO on February 6, 1982. Cassette available on examination.

"Suite for Orchestra: Songs of Home" is to be considered a serious contemporary orchestral composition with jazz flavorings. Written in three movements, it introduces a variety of thematic material and develops these ideas within numerous orchestral textures. The sonorities created utilizing these colors and textures are reminiscent of Debussy and Copland. Centered amidst this variety of moods is a lively jazz waltz (in 6/4 time) during the third movement. The woodwind section is treated to some aggressive idiomatic writings. The brass section, used very sparingly throughout this composition, delivers dissonant impacts where needed for spice. The string writing is lovely, but also difficult.

**Timing 21:29, Grading: VI, Soloist(s): None**

**RAY BROWN**  
**AFTERTHOUGHTS**  
#19008

**Composer Profile:** Born in Pittsburgh, he took up piano at the age of eight, later learned to play the bass, and went on the road immediately after high school. By the time he arrived in New York, he had already established himself as an accomplished bassist. He played in Dizzy Gillespie's band for two years before forming his own trio. Mr. Brown's discovery by Norman Granz led to his association with Oscar Peterson, a long liason of warm friendship and respect that Mr. Brown credits for much of this personal success. Mr. Brown lives in Los Angeles, dividing his time between recording, working on television shows, scoring motion pictures, touring and appearing with symphony orchestras around the world.

**Instrumentation:** violin I/violin II/viola I/viola II/cello I/cello II/contrabass  
3 fls, 2 doubling picc.+3 alto flutes/2 ob/2cl.+2 bass/2 bassoons, 1 doubling contra  
4 horns/4 trumpets/4 trombones/tuba  
piano/electric piano/2 rhythm guitars/xylophone/timpani/bells/harp

Premiered by NAO on April 2, 1983; Ray Brown, soloist. Cassette available on examination.

"Afterthoughts" features the string bass with full orchestra. Originally composed by the world-reknown bassist, Ray Brown, it was orchestrated by Dick Hazard and Eddie Karam. It is a two-movement suite, featuring both written and improvised solos for the bass and employing both arco and pizzicato styles. Each movement features the bass written in a rubato, improvisatory manner. The second part of the first movement, however, establishes a blues-flavored medium four groove with the bass stating the melodic line. Of particular interest is the call-and-response "trade-fours" that occur between the bass and the entire orchestra - a definite unique feature! The orchestration is lush and places minimal demands on the players, with the focal point being the bass soloist.

**Timing: 13:45, Grading: V, Soloist(s): Contrabass**

**LARRY CANSLER**  
**MOJAVE**  
#19009

**Composer Profile:** Born in Deer Park, Texas, he studied music composition at North Texas State University with Samuel Adler. He moved to Los Angeles in 1964 where he served as music director for Kenny Rogers and the First Edition, as well as for The Jacksons. He wrote the hit song "Wildfire" in 1975 with Lyricist Michael Murphy. Mr. Cansler has composed music for well over 700 commercials, and his television credits include "Seven Brides for Seven Brothers" and "For Love and Honor." His motion picture credits include "The Gambler," "The Gambler, Part II" and "Coward of the County," to name but a few.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes/3 clarinets/2 bassoons  
4 horns/4 trumpets/4 trombones/tuba  
timpani/vibes/percussion/harp/piano/narration

Premiered by NAO on May 5, 1985; Scott Carpenter, narrator. Cassette available on examination.

A broad and majestic work for narrator and orchestra, with text written by John Stewart, "Mojave" is dedicated to the crew of the "Voyager." This composition bears a close resemblance in structure and style to Aaron Copland's "Lincoln Portrait." The use of parallel diatonic sonorities, coupled with the judicious use of quartal and quintal harmony creates a warm and sonorous glow throughout the entire composition. The string section writing is very linear and lyrical, but does have moments of technical demand. The woodwind section writing is similar in concept and poses many of the same problems. The brass section is very powerful, and the use of the French horn section is exceptional. "Mojave is a grand and emotional work, paying homage to man's dreams and aspirations. A warm and stirring narrator is important to the performance of this piece.

**Timing: 17:00, Grading: VI, Soloist(s): Narrator**

**JON CHARLES**  
**SNAPSHOTS**  
#19010

**Composer Profile:** Born and raised in New York, he attended the New York High School for the Performing Arts and Indiana University. He has worked as music coordinator and arranger for "The Dick Cavett Show" and served as music director of the "Sha Na Na" television show. Mr. Charles also worked as conductor and arranger for Sid Caesar and has written for countless television shows. He has also written for the Cleveland Ballet, Louis Armstrong and Beverly Sills.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes/3 clarinets/2 bassoons  
4 horns/4trumpets/4 trombones/tuba  
percussion/guitar/electric bass/piano/harp

Premiered by NAO on November 3, 1985. Cassette available on examination.

"Snapshots" is a delightful salsa arrangement of Moussorgsky's "Pictures at an Exhibition." This arrangement is propelled by the percussion section throughout. The main thematic material stays true to the original setting, but is subject to spirited rhythmic variation and altered melodic ornamentation. This arrangement provides for an open percussion vamp in the middle and the final reprise is set up in layered pyramidal entrances throughout the orchestra. The string writing is very straightforward; the string section performs broad melodic material, and also embellishes other section entrances with bowed runs leading into these statements. The brass and woodwind writing is typical of the salsa idiom; thematic material is interwoven with rhythmically percussive punch figures throughout various segments of the arrangement. "Snapshots" is a fun and exciting opener that will thrill an audience. **Timing: 5:00, Grading: V, Soloist(s): None**

**BILLY CHILD  
WINDS OF CHANGE  
#19058**

"Winds of Change is a rich, full-bodied work for solo trumpet, piano, (rhythm section), and orchestra. Sections are written in \* time, the mood changes from a lilting waltz to a driving big band sound. Other sections features a full, lush sound of an orchestra's strings and woodwinds playing together. Contrasts play a major role in this piece. The writing is idomatic for this kind of orchestra and it shows off the group as well as the soloists.

**JOHN CLAYTON  
OPEN ME FIRST  
#19046**

**Composer Profile:** Composer/arranger/double bassist John Clayton has gained prominence in both the jazz and classical fields. After studying bass under Ray Brown, he began a two-year association with Count Basie and his orchestra. Mr. Clayton also spent five years as principal bass with the Amsterdam Philharmonic Orchestra. Currently, he co-leads the Clayton-Hamilton Jazz Orchestra in Los Angeles. Mr. Clayton has also arranged for such artists as Whitney Houston, Diana Ross, Natalie Cole, Joe Williams and Milt Jackson.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/oboe/clarinet/bassoon/  
2 alto/2 tenor/baritone saxophones  
4 horns/4 trumpets/4 trombones/tuba  
3 percussion/piano/harp/drums/rhythm bass

Premiered by the American Jazz Philharmonic, September 29, 1993.

"Open Me First" is an eclectic opener, combining elements of Count Basie, Robert Farnon and Bela Bartok. After its raucous introduction, the theme is richly stated in a brass chorale. The piece works its way through a big band section and into trombone and tenor sax solos. A slower section follows featuring solo French horn and then strings. The piece builds back to a grand restatement of the theme. "Open Me First" is a wonderful and unique opening work with something for all sections of the orchestra.

**Timing: 6:30, Grading: V, Soloist(s): None. Trombone and tenor sax are featured.**

**THREE SHADES OF BLUE  
#19047**

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/oboe+English horn/clarinet/bassoon/2 alto sax+flute+clarinet/2 tenor sax+clarinet/baritone sax+bass clarinet  
4 horns/4 trumpets/4 trombones/tuba  
3 percussion/piano/rhythm bass/drums/harp/tenor sax (trumpet)

Premiered by the American Jazz Philharmonic, November 2, 1994; Joshua Redman, tenor saxophonist.

This work, in three separate movements, can be performed with either a tenor sax or trumpet soloist. The first movement opens with the orchestra putting the melody through various styles, colors and tempos. The soloist enters with a brief cadenza, followed by a broad statement of the theme. The warm and introspective middle movement makes use of the strings and woodwinds in a chorale setting, with the soloist following in a ballad mode. The final movement starts gently with the orchestra, followed by a cadenza by the soloist. The medium-four groove begins with the soloist and rhythm section and adds the orchestra as it develops, leading to an extended solo with the rhythm section. The work concludes in dramatic fashion with a restatement of the opening theme. This exciting and rich work is well worth the challenges to the soloist and orchestra.

**Timing: 25:23, Grading: VI, Soloist(s): Tenor sax or trumpet**

**BLUESY SALUTATIONS  
#19052**

"Blusey Salutations" is a bright showpiece for the symphonic jazz orchestra. The piece's form is flexible allowing for numerous improvised solos. It begins with a rhythmic beginning guaranteed to catch your audience's attention. From there, the orchestra begins to swing hard driven by trumpets and saxes. The middle section begins with flutes and muted trumpets playing a care-free melody. From this, an extended solo section begins. Here a large number of your orchestra's members can showcase their improvisational abilities. After the solo section, a recap of the beginning drives the orchestra to its climactic finish.

**MICHAEL COLOMBIER  
NIGHTBIRD (OISEAU DE NUIT)  
#19011**

**Composer Profile:** Mr. Colombier's extensive work as an arranger, composer and musician has brought him a great deal of professional respect and popular success. He studied at the famed Paris Conservatory, started working in jazz clubs and was soon composing and arranging for commercials and film scores. Mr. Colombier's arrangements for Petula Clark brought him to Los Angeles in 1969, where he now makes his home. He is well known for his recording work with artists such as the Beach Boys, Herbie Hancock, and many others. He has also created music for the stage, ballet and television.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes doubling piccolos/2oboes, 1 doubling English horn/3 clarinets, 1 doubling bass/2 bassoons, 1 doubling contra  
saxophone/4 horns/4 trumpets doubling flugelhorns/3 trombones+bass/tuba  
2 pianos/Fender Rhodes/rhythm bass/rhythm guitar/timpani/percussion/harp

Premiered by NAO in March 14, 1983; Ernie Watts, soloist. Cassette available on examination.

"Nightbird is a full-bodied composition featuring the saxophone. The listener is treated to a variety of moods and styles in this piece. String harmonica and harp combine to paint the initial picture of solitude, only to be broken by the moaning sounds of the sax. After a very rubato introduction, the composition builds to a light bossa nova feel, with the responsibility for the pulse falling to the percussion accessories section. Following a lengthy written saxophone cadenza, the piece returns to both of the original sections and then draws to a close. This composition is beautifully orchestrated, with heavy syncopated brass and rich strings featuring some wonderful counter-melodies in the cello section.

**Timing: 20:00, Grading: V, Soloist(s): Saxophone**

**PETER DAVIDSON**  
**EAGLE SPRINGS**  
**#19012**

**Composer Profile:** A native of Los Angeles, he began studying the flute at the age of six. He received his Master's degree in composition from California State University-Northridge, where he also took the Award for Composition in 1975. Mr. Davidson has released three albums of his music: "Glide," "Music on the Way..." and "Star-Gazer." He is kept busy conducting and performing concerts of his music. His musical tastes are varied: he performs classical, rock, jazz and Oriental music. His compositions reflect this myriad of musical influences.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/2 oboes/ 2 clarinets/2 bassoons  
3 horns/3 trumpets/3 trombones/tuba  
percussion/marimba/vibes/xylo./timpani/steel string gtr/piano, celeste, synthesizer

Premiered by NAO on January 30, 1982; Ralph Grierson, soloist. Cassette available on examination.

"Eagle Springs" is an interesting orchestral composition that features one solo keyboardist performing on piano, celeste and synthesizer. Assuming the air of a tone poem, this work reflects many varying textures throughout the piece. There is extensive use of fingered harmonics and section divisions in the strings. The use of descending pyramids between the keyboard, woodwinds and strings is both prevalent and effective. French horns are the predominant brass voice, with woodwinds used to embellish the florid harp and keyboard lines.

**Timing: 15:00, Grading: V, Soloist(s): Keyboard**

**LARRY DOMINELLO**  
**THE TEAR (DIE TRAEENE)**  
**#19013**

**Composer Profile:** A jazz pianist and composer, Larry Dominello graduated from the Berklee School of Music. He attended the Sundance Film Institute on a composer's fellowship.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo+4 alto flutes/2 oboes+English Horn/3 clarinets/2 bassoons  
tenor saxophone/4 horns/4 trumpets/4 trombones/tuba  
perc./glockenspiel/marimba/xylo./vibes/acoustic+elect. gtr./acoustic+elect. basses/  
harp/piano

Premiered by NAO on May 3, 1987; Vinnie Trombetta, soloist. Cassette available on examination.

"The tear (Die Traene)" is an adventurous two-movement work that features solo tenor saxophone with orchestra. The opening movement is impressionistic in character. Sparse string and woodwind textures are interwoven around written piano and harp solos. The movement segues into an open tenor sax solo with a "funk" feel in the rhythm section. This open solo section is supported by some very demanding string section figures, doubled with mallet percussion. The second movement begins as a free jazz waltz. With opening time established in the rhythm section, the violins and woodwinds enter delivering melodic statements. A rubato interlude is followed by a straight-ahead jazz waltz, again featuring the tenor sax. As the composition continues to develop, the voicings become denser, creating more tension. The string writing, while predominantly sustained throughout the composition, has some very technical moments. The brass and woodwind writing is technically and musically challenging. This is a very colorful composition that deserves close attention.

**Timing: 15:45, Grading: VI, Soloist(s): Tenor sax**

**JACK ELLIOTT**  
**GREAT GALLOPING GOTTSCHALK**  
**#19014**

**Composer Profile:** Jack Elliott is the President of The Foundation for New American Music and Music Director of its performing arm, The New American Orchestra. One of Hollywood's leading composers, arrangers and music producers, he is active in all media: live performance, broadcast and recordings. He is a graduate of the Hartt College of Music at the University of Hartford (Connecticut). He pursued post-graduate studies in composition with Lukas Foss, Arnold Franchetti, Isadore Freed and Bohuslav Martinu. Mr. Elliott arranged for Judy Garland and was Music Director for Andy Williams' long running series. Fans of "Night Court," "Barney Miller" and "Charlie's Angels" are well acquainted with his music. The Academy, Emmy and Grammy Awards have also enjoyed Mr. Elliott's services as Music Director. Mr. Elliott was also music director of the 1984 Summer Olympics in Los Angeles.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes doubling alto flutes, 1 doubling piccolo/2 oboes, 1 doubling English Horn  
2 clarinets, 1 doubling E-flat.+bass/2 bassoons  
4 horns/3 trumpets/3 trombones/tuba  
percussion/timpani/harp/piano

Premiered by NAO on November 13, 1982; Stan Freeman, soloist. Cassette available on examination.

"Great Galloping Gottschalk" focuses on the works of the early American composer, Louis Moreau Gottschalk. Originally commissioned by the American Ballet Theatre, Mr. Elliott has arranged six Gottschalk works into a magnificent concert suite. The piano part plays a very important role in the internal cohesion of all the movements, yet each movement has its own distinct identity and personality. "Souvenir de Porto Rico" is a colorful theme and variations. With a strong habenera feel, this movement features colorful string and woodwind writing. "The Dying Poet" is written in a flowing 6/8, and again achieves tremendous variety in the string and woodwind sections. "Tournament Galop" is in a playful 2 and is reminiscent of the old "town band in the bandshell" circus galop. In contrast, "O Ma Charmante" is a somber Lento ma non troppo and utilizes the strings and woodwinds in a different fashion than the previous movements. "Le Bananier" is written in an up-tempo 2 and features elaborate woodwind parts (solos, duets and section work) harmoniously coupled with the piano. The final movement, "Manchega," is in a vibrant 6/8 with a very playful underlying rhythmic pulse. The brass and woodwind scoring is quite powerful and very enjoyable. This is a superior programmatic concert work. The individual movements are very cohesive and the rich variety of styles is a treat to the audience.

**Timing: 27:30, Grading: V, Soloist(s): Piano**

**RALPH FERRARO**  
**LA CORIDA**  
**#19015**

**Composer profile:** A graduate of the Manhattan School of Music, Mr. Ferraro has scored many television series and orchestrated such films as "Star Trek IV" and "Close Encounters of the Third Kind."

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes doubling piccolos/2 oboes/3 clarinets/2 bassoons  
4 horns/4 trumpets/4 trombones/tuba  
timpani/percussion/guitar/piano/harp

Premiered by NAO on May 3, 1985. Cassette available on examination.

"La Corrida" is an exciting and dynamic composition that would serve as an excellent opening concert selection. The composition has a very distinct Spanish flavor. The predominantly modal harmonic framework is supported by a constant underlying percussion pulse. A variety of subtle rhythmic and melodic ostinati are scattered throughout the orchestra, showing Mozart frequently in the lower strings. The brass section writing is tightly voiced in all sections and the string writing is very linear. The occasional departures into the upper positions (both the viola and cello parts go into treble clef) qualify this composition for more mature players.

**Timing: 5:00, Grading: V, Soloist(s): None**

**CARLOS FRANZETTI**  
**VOYAGER**  
**#19016**

**Composer Profile:** Born in Buenos Aires, Argentina, he began piano studies at the National Conservatory at age six, but is primarily self-taught in composition. After serving as Musical Director of Fermata International in Mexico City, he moved to New York City and his extensive record, television and radio work has kept him there. He composes for a number of recording artists, and television and radio commercials for Pepsi, AT&T, General Electric and many others contribute to his considerable success in the "jingle" business. Mr. Franzetti also has a number of classical compositions to his credit, including a string quartet and a brass quintet.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes+English horn/2 clarinets, 1 doubling E-flat+bass/2 bassoons, 1 doubling contra  
4 horns/4 trumpets/3 trombones/tuba  
timpani/percussion/harp/piano/celeste

Premiered by NAO on January 30, 1981. Cassette available on examination.

"Voyager" is a through-composed work featuring the orchestra as a complete symphonic unit. Pointillistic brass writing is combined with textures reminiscent of Gershwin and Respighi. The string and woodwind writing is very florid and technically difficult. Orchestral percussion plays a very important role in the development of this composition. A variety of meter changes occur in this work, contributing to the rhythmic intensity as well as mood development. This composition could be classified as a concert number which would display an outstanding orchestral ensemble.

**Timing: 15:00, Grading: VI, Soloist(s): None**

**GARY FRY**  
**THE CHALLENGE**  
**#19017**

**Composer Profile:** Gary Fry has created music for literally thousands of radio and television commercials. He also composed and produced the original soundtrack for the film "Cease Fire" and scored the Leo Buscaglia television pilot for WTTW-TV. Mr. Fry graduated magna cum laude from the University of Miami School of Music in Coral Gables, and studied arranging and film scoring as a post-graduate at the Eastman School of Music. He taught at the University of Miami for one year, then moved to New York City where he worked with such artists as Barbra Streisand and Paul Simon, among others. He is the Executive Director of the Chicago branch of The New American Orchestra and is a well-known music educator.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes, 4 alto flutes/2 oboes, 1 doubling English horn/3 clarinets, 1 doubling bass/  
2 bassoons  
2 alto, 1 tenor, 1 baritone saxophones  
percussion/drum set/synclavier/harp/guitar/piano/elect. bass

Premiered by NAO on October 24, 1986. Cassette available on examination.

"The Challenge" is a tribute to the space shuttle Challenger's astronauts and was used as the theme of the official video honoring these men and women. A dramatic full orchestral introduction opens into a 12/8 feel. The initial 12/8 develops into a driving 12/8 jazz composition featuring ad lib alto saxophone over a variety of flowing woodwind and string figures. The brass ensemble writing is especially powerful throughout, while the range demands are not excessive. This composition is an excellent addition to any orchestral repertoire. The string writing is extremely well-conceived, and the woodwind and brass parts are equally effective. "The Challenge" is an uplifting work of tribute and hope and deserves careful review. Its audience appeal, as well as what will be strong player appeal, will make this composition a programmatic success.

**Timing: 5:00, Grading: V, Soloist(s): None. Alto sax featured**

**TOM GARVIN**  
**DAY AT THE RIVER**  
**#19050**

**Composer Profile:** Born in Richmond, Virginia, Tom Garvin has been performing as a pianist since the age of fifteen. As a performer he has recorded with such jazz greats as Don Ellis, Bill Watrous and Carmen McRae and has conducted concerts with Peggy Lee, J. P. Morgan, Johnny Hartman and Lou Rawls. As a composer, Tom has written for the "Tonight Show" band, Phil Woods, 7th Avenue Band and Ruth Price.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/oboe/2 clarinets/2 alto sax/2 tenor sax  
4 horns/4 trumpets/4 trombones/tuba  
2 percussion/piano/rhythm bass/drums

Premiered by the NAO, September 29, 1993; Tom Gavin, piano.

"Day At the River" is a contemporary jazz piece featuring piano and orchestra in one continuous movement. After a brief intro, the syncopated melody is first stated in the piano, followed by the full orchestra's entrance with the theme. An open piano solo leads to a challenging contrapuntal section with the saxes, strings and brass. The theme returns in the piano followed by an extended solo section with the rhythm section, then supported by the strings. The orchestra takes over with the melody until the piano brings the piece back to its tender beginning. This very accessible work would make for excellent programming on a pops concert for a jazz pianist.

**Timing: 10:13, Grading: V, Soloist(s): Piano**

**MICHAEL GIBBS**  
**INTERVIEWS FOR ORCHESTRA**  
**#19018**

**Composer Profile:** Michael Gibbs studied with Gunther Schuller, George Russell and J. J. Johnson at the Lenox School of Music, and continued his education at the Berklee School of Music and the Boston Conservatory of Music where he earned his degree. A scholarship at the Tanglewood Summer School enabled him to study with Aaron Copland, Iannis Xenakis and Lukas Foss. Mr Gibbs lived in England for a time, playing trombone and writing for radio, television, film and records. He worked a great deal with John Dankworth and Cleo Laine until he took his own band on the road throughout Europe. He has won many polls and awards for his arranging and composing.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes/2 clarinets+bass/2 bassoons  
4 horns/2 trumpets+2 flugelhorns/3 trombones/tuba  
timpani/percussion/piano/harp

Premiered by NAO on April 2, 1983. Cassette available on examination.

"Interviews for Orchestra" is a rhythmically intense composition. This work places strong emphasis on the statement of intertwining brief melodic and rhythmic fragments. These fragments are constantly augmented and diminished to accommodate a powerful underlying and metrically changing pulse. The initial texture features powerful brass ensemble writing on top of a rhythmic woodwind drone. The middle of the movement features a somber brass chorale accompanied by a flowing string section obbligato. The entire ensemble is combined into a pulsation scherzo that features the brass ensemble and full symphonic percussion section to the end.

**Timing: 11:30, Grading: VI, Soloist(s): None**

**GORDON GOODWIN**  
**SUITE FOR TROMBONE AND ORCHESTRA**  
**#19019**

**Composer profile:** Born in Wichita, Kansas, he grew up in Southern California where he now makes his home. He received numerous awards in high school for composing and performing, and he went on to graduate from California State University-Northridge under the direction of Bill Calkins. Mr. Goodwin has several compositions to his credit, including the film score for "Attack of the Killer Tomatoes." He is active in the jazz education field and many of his big band arrangements, sold by nationally known publishing companies, are popular throughout the country.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes/2 clarinets+bass/2 bassoons  
baritone saxophone  
4 horns/4 trumpets+flugelhorns/3 trombones+solo/tuba  
piano/rhythm bass/drum set/mallets/percussion/harp

Premiered by NAO on November 14, 1981; Bill Watrous, soloist. Cassette available on examination.

"Suite for Trombone and Orchestra" is a two-movement composition that features both written and improvised solo trombone. The first movement is written in a swing-ballad style. Following a brief introduction, the trombone plays a written solo over several woodwind and string backgrounds. After two improvised choruses, the trombone trades two measures of written solos with solo woodwind players before a short trombone cadenza. This is all supported by lyrical string ensemble writing. The second movement is a bright light-hearted samba. There are numerous solo choruses written for the trombone against a variety of backgrounds. The trombone trades "fours," alternating with woodwind, brass and string choruses that feature very florid and technically demanding parts.

**Timing: 23:00, Grading: VI, Soloists (s): Trombone**

**DICK GROVE  
EL GAMINO (THE STREET URCHIN)  
#19020**

**Composer profile:** Born in Lakeville, Indiana, he attended the Lamont School of Music at the University of Denver, then moved to California. He taught music at the Westlake School of Music before founding the Dick Grove School of Music, which has grown steadily to become the largest school of modern music in the west. In parallel with his career as a music educator, he has managed to maintain a busy professional schedule as pianist, composer, arranger and conductor. He has scored record albums and nightclub acts for Robert Goulet, Buddy Rich, the Osmond Brothers, Nancy Wilson and many more. As a television arranger his credits include "The Andy Williams Show," "Dean Martin Show," "The Grammy Awards" and much more.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes/2 oboes/3 clarinets+bass/2 bassoons  
2 alto, 2 tenor, baritone saxophones  
4 horns/3 trumpets+flugelhorn/3 trombones/tuba  
piano/rhythm bass/drum set/rhythm guitar/harp/mallets/percussion accessories

Premiered by NAO on April 24, 1979; Chuck Findley, soloist. Cassette available on examination.

This very modal, Spanish-flavored piece features the flugelhorn and begins with a very rubato interplay between the soloist and the orchestra utilizing a variety of string and woodwind textures for color. It transitions into both a jazz waltz and a samba. The orchestration allows for several open solos and returns to the original haunting themes and countermelodies which bring the piece to a close. This is a very enjoyable composition with lush string writing and interesting woodwind doublings.

**Timing: 11:30, Grading: V, Soloist(s): Flugelhorn**

**DAVE GRUSIN  
CENTENNIAL ALMANAC  
#19021**

**Composer profile:** Dave Grusin was born in Littleton, Colorado. He is the son of a violinist and "picked up" the piano at the age of four. He studied at the University of Colorado where he nurtured a budding interest in jazz. Mr. Grusin served as musical director on the Andy Williams television show, and wrote for many other shows while continuing to make his own recordings. He has composed music for the films "The Graduate," "Three Days of the Condor," "Reds," "Tootsie," "Heaven Can Wait," "On Golden Pond," "The Champ," "Racing With the Moon," and most recently, his Academy Award winning score for "The Milagro Beanfield War." Mr. Grusin has continued his recording activities, producing such artists as Earl Klugh, Noel Pointer and Lee Ritenour. With partner Larry Rosen, he founded GRP Records, which boasts such artists as Diane Schuur, Tom Scott and Chick Corea, as well as Mr. Grusin's own successful jazz-fusion efforts.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes/2 clarinets+bass/2 bassoons+contra  
4 horns/3 trumpets/3 trombones/tuba  
timpani/percussion/harp/piano/guitar/bass/drum/choir

Premiered by NAO on March 10, 1981; Dave Grusin, piano; Oscar Castro-Neves, guitar; Chuck Domanico, bass; Steve Schaeffer, drums; Valley Master Chorale. Cassette available on examination.

"Centennial Almanac" is a three-movement "concerto grosso" for jazz quartet, orchestra and choir. A superior concert work for orchestra, this composition features many different moods and textures. The first movement, entitled "Divertimento," features the jazz quartet trading melodic statements with various sections of the orchestra. The choir is used for texture variance, in one instance singing in four octave unison on a neutral syllable while doubling the string melody. An open piano cadenza leads into a 7/4 groove featuring the jazz quartet. The second movement, "Earth Song," features the jazz quartet and the choir. The role and function of the vocal ensemble changes, the choir plays a lead part in introducing musical mood and thematic statements. The third movement, "RFD Saturday Night," depicts a wild hoedown in a western town. The choir is used for speech rhythm, calling the dance, clapping, knee-slaps and more, while the jazz quartet weaves around them.

**Timing: 36:00, Grading: VI, Soloist(s): Jazz quartet (piano, bass, guitar, drums) and choir**

**BILL HOLMAN  
CONCERT DUO  
#19022**

**Composer profile:** Bill Holman was born in Olive, California. He studied music at Westlake College under Dr. Alfred Sendrey, Russell Garcia, Lloyd Reese and David Robertson. He has worked as saxophonist in the bands of Charlie Barnet, Stan Kenton, Shorty Rogers, Conte Candoli and Shelly Manne, as well as on many recordings, film and television scores. He also served as a composer and arranger for Stan Kenton. In addition to recording three of his own big band albums and two with small groups, Mr. Holman has written for a number of other artists since the mid-1950's, including The Association and Count Basie. He has led his own jazz orchestra in Los Angeles since 1975 and makes periodic trips to Europe for recordings and concerts.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/2 oboes+English horn/3 clarinets  
2 alto, 2 tenor, baritone saxophones  
4 horns/ 4 trumpets+flugelhorn/3 trombones/tuba  
piano/rhythm bass/drum sets/mallets/percussion/harp

Premiered by NAO on March 10, 1981; Bob Brookmeyer, trombone; Jim Hall, guitar. Cassette available on examination.

"Concerto Duo" is an intriguing four-movement composition that features trombone and guitar. Following an intense orchestral unison statement, the first movement begins with the solo trombone improvising in a tone row on top of pizzicato string accompaniment in 2/4 march style. The movement transitions into an up-tempo swing groove with solid ensemble writing underneath the two soloists, who trade "twos" between themselves and the orchestra, ending with a reprise of the tone row/march section. The second movement is a bright jazz waltz featuring extensive improvisation by the soloists above brass and woodwind figures. The strings are tacet, with the exception of the celli (divisi a 4) playing backgrounds and countermelodies with the French horns. The third movement is a beautiful swing ballad that features both written and improvised solos accompanied by the strings (divisi a 8, written "close" and very high), woodwinds and trombones. The last movement combines an up-tempo swing with a jazz waltz for a huge ending.

**Timing: 31:00, Grading: VI, Soloist(s): Trombone and guitar**

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**CONCERT FOR TENOR SAXOPHONE AND ORCHESTRA**  
**#19023**

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes, 1 doubling English horn/3 clarinets/2 bassoons  
4 horns/4 trumpets doubling flugelhorn+piccolo trumpet/3 trombones/tuba  
timpani/percussion/drum set/vibes/piano/harp/jazz bass

Premiered by NAO on April 11, 1986; Stan Getz, soloist. Cassette available on examination.

"Concerto for Tenor Saxophone and Orchestra" is a major contribution to the jazz orchestra repertoire. Written in two movements, the composition fuses the classical and jazz styles together in the framework of one unified piece. The first movement travels through a wide variety of styles including the jazz waltz, swing ballad and a driving, straight-ahead four. The composer utilizes several unique interludes, each employing a variety of melodic and harmonic devices to establish each new section of the work. The second movement primarily stays in a straight-ahead four. As before, solo sections are interrupted by interludes of great harmonic and rhythmic intensity performed by the orchestra. This is an extremely demanding work for both orchestra and soloist. Premiered by the great Stan Getz, this work calls for a strong soloist and improviser.

**Timing: 25:30, Grading: VI, Soloist(s): Tenor saxophone**

**LES HOOPER**  
**FANTASY FOR SOPRANO SAXOPHONE AND ORCHESTRA**  
**#19024**

**Composer profile:** Les Hopper grew up in Baton Rouge, Louisiana, in a rhythm 'n' blues/dixieland environment. He began copying his father on the piano at the age of four. After teaching himself to read music, he started writing on his own by the time he was eleven. A tour with Henry Mancini and Andy Williams in 1967 boosted Mr. Hooper's career. He formed a jingle company and his many TV commercials afforded him the opportunity to record his album, "Look What They've Done," which received three Grammy nominations. He received a grant from the National Endowment for the completion and recording of his piece, "Rock-Jazz Symphony No. 1," which he premiered and conducted at Colorado University in Denver in 1977.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes, 1 doubling piccolo/3 clarinets, doubling E-flat, bass, and contra/2 bassoons, 1 doubling contra  
4 horns/4 trumpets/3 trombones/tuba  
timpani/percussion/drum set/piano/Fender Rhodes/guitar/harp

Premiered by NAO on December 12, 1979; Jerome Richardson, soloist. Cassette available on examination.

"Fantasy" is a well-written, single movement work in the symphonic jazz idiom which features the orchestra as well as the soloist. Built on a bluesy bass line, the work is in fantasia form, treating the listener to episodes of ragtime, blues, swing and romantic passages. The saxophone soloist enters a third of the way into the piece, and the solos are all improvised. The soloist performs against lush, romantic orchestration, shout choruses and driving rhythm section passages. The piano is also featured with ragtime solos scattered throughout the work. The rhythm and percussion section also play a prominent role in the piece. The work finishes in a majestic and grandiose manner with the soloist blowing a final cadenza before the sweeping finale. "Fantasy" contains intricate passages, predominantly in the string section. A mature ensemble, with a feel for the jazz idiom, would thoroughly enjoy the challenges of this work.

**Timing: 15:20, Grading: VI, Soloist(s): Soprano saxophone**

**THE VISITOR**  
**#19025**

**Instrumentation:** violin I/violin II/viola/cello I/cello II/contrabass  
2 flutes/oboes/3 clarinets+bass/bassoon  
4 horns/4 trumpets/ 3 trombones+bass  
percussion/piano/harp/mallets/classical guitar

Premiered by NAO on November 13, 1982; Endre Granat, soloist. Cassette available on examination.

"The Visitor" is a two-movement concert piece featuring written violin solo. This composition has a very strong romantic flavor, and could easily be considered a contemporary classical piece. While the first movement is written in a very slow, dramatic style, the second movement is written in a lively and vibrant 6/8 rondo form. The rondo has a very "Scottish" sound while being supported rhythmically by Latin percussion accessory instruments. As the rondo develops, the straight 6/8 meter is augmented and includes developed sections of 11/8 (4/4 alternating with 7/8) and straight 12/8. This is a very exciting and challenging composition. The conductor should note that there is a written part for classical guitar. The violin solo part demands an outstanding soloist with tremendous technique and hearing to match. The string writing is technically demanding and very rhythmic in selected spots.

**Timing: 19:30, Grading: VI, Soloist(s): Violin**

**EDDIE KARAM**  
**STAY 'N SEE**  
**#19002**

**Composer Profile:** Eddie Karam was born in Ottawa, Canada, and began musical studies in high school on trumpet, clarinet and saxophone. He played the bands of Artie Shaw and Stan Kenton before forming his own group. Mr. Karam took up formal composition studies with Gordon Delamont while maintaining his career writing and conducting for live television shows and performing with his orchestra. He served as music director for Paul Anka and his worked with such artists as Andy Williams, Barbra Streisand, Wayne Newton and Roger Miller. He was also music director for the Emmy Award-winning John Denver television specials and his film orchestration credits include "Movie, Movie," "Hanky Panky" and "The Class of '84."

**Instrumentation:** violin I/violin II/viola/cello  
2 flutes doubling piccolos/oboe/clarinet/bassoon  
2 alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/3 trombones+bass/tuba  
piano/rhythm bass/drum set/percussion/vibes/harp

Premiered by NAO on November 13, 1982. Cassette available on examination.

"Stay 'n See" is an exciting concert opener that is a superior symphonic jazz composition. Written in a medium driving four, this work is built on a twelve-bar blues pattern that gives the "lead" to the entire orchestra at one time or another. The French horns and woodwinds are treated to a full chorus of the melody, and the string section performs the equivalent of an improvised solo written out in three-octave unison. The brass writing is typical for the idiom, full of kicks and punches, with two delightful shout choruses near the end.

**Timing: 6:00, Grading: IV, Soloist(s): None. Trumpet & piano featured**

**FRED KARLIN**  
**REFLECTIONS**  
**#19048**

**Composer Profile:** Composer and trumpet player Fred Karlin has composed and arranged for such jazz greats as Benny Goodman, Count Basie, Harry James, Chubby Jackson, Bill Russo and many others. As a film and television composer, Karlin has scored over thirty motion pictures and more than one hundred television movies. He received an Academy Award (for Best Song, "For All We Know") and an Emmy Award (Best Score, "The Autobiography of Miss Jane Pittman.")

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
flute/oboe/clarinet/bassoon/2 alto/2 tenor/baritone saxophones  
4 horns/4 trumpets/4 trombones/tuba  
3 percussion/keybord/harp/piano/drums/rhythm bass

Premiered by the American Jazz Philharmonic, September 29, 1993; Fred Karlin, trumpet; Tommy Newson, tenor saxophone, Mike Melovin, piano.

This bluesy work features extended solos by the trumpet, sax and piano throughout. After a somber introduction, the piece settles into a plaintive section with piano and muted trumpet. After the orchestra takes over with its long, undulating phrases, the saxophone picks up the solo duties over the strings. The piano, then the open trumpet, each take a chorus soloing over and extended blues progression. The piece evolves into a jazz waltz and builds into solos by the trio members. The work continues to develop in activity until withdrawing back into its plaintive opening. The orchestration is rich and chordal, placing the focus on the three soloists.

**Timing: 18:45, Grading: V, Soloist(s): Alto Sax**

### **BASICALLY BLUE #19056**

This hard swinging jazz waltz is ideal for a concert opener or closer. This short work features an improvised tenor sax solo in the middle of it. The textures of this are quite similar to a big band. The trumpets play high, all brass and saxes play loud, and there is minimal exposed string writing.

### **ROGER KELLAWAY DIALOGUES OF THE MIND AND HEART #19026**

**Composer Profile:** Considered one of the major jazz pianists of our time, Roger Kellaway is also a highly acclaimed composer. He received an Academy Award nomination for his score to "A Star is Born," and he composed the ballet "PAMTGG" for George Ballanchine and the New York City Ballet Company. Mr. Kellaway's music is also heard on recordings of his own group, the Roger Kellaway Cello Quartet. Born in Waban, Massachusetts, he studied bass and piano at the New England Conservatory of Music. He first broke into the professional music world as a bassist, performing with various groups in New York City. However, his talent as a pianist brought him into demand in the recording studios of New York by the time he was twenty-one.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/oboe/3 clarinets/2 bassoons+contra  
2 alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/3 trombones+bass/tuba  
piano/rhythm bass/drum set/mallets/2 rhythm guitars/harp

Premiered by NAO on November 13, 1982; Roger Kellaway, piano; Chuck Domanico, bass; Shelly Manne, drums. Cassette available on examination.

"Dialogues of the Mind and Heart" is a two-movement composition that features jazz trio with orchestra. The first movement is written in 6/4 with an underlying triplet pulse. Scored with very thin textures throughout the majority of the movement, there are lovely solo interjections between the jazz trio and woodwinds. In addition, there is a very lyrical cello solo woven into the trio texture. Many of the score markings indicate that the trio play "colors" as opposed to pitches or changes. The second movement is written in a bright 12/8 shuffle. Bluesy brass licks are combined with intricate string runs. A large solo chorus section for the trio thins out into a drum solo with timed string, woodwind, brass and percussion entrances. Thick textures with broad and beautiful string writing bring this piece to a climax. **Timing: 25:00, Grading: VI, Soloist(s): Jazz Trio (Piano, rhythm bass, drums)**

### **MILCHO LEVIEV SYMPHO-JAZZ SKETCHES #19027**

**Composer Profile:** Milcho Leviev graduated from the Bulgarian State conservatory in Sofia after receiving a medal at the International Composers Contest of the Vienna Youth Festival. He worked as pianist and conductor with the Sofia Philharmonic and worked on numerous Bulgarian television shows. He scored nine Bulgarian movies, and his score for "Detour" earned him first prize at the Moscow Film Festival. Mr. Leviev moved to West Germany to work with Mangelsdorff, then emigrated to the United States. In 1980, he co-founded the classical/jazz group, Free Flight. In addition to his "Milcho Leviev Plays the Music of Irving Berlin," "Music for Big Band and Orchestra" and his albums with Free Flight, Mr. Leviev earned a Grammy nomination for best vocal arrangement in 1982.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/oboe+English horn/3 clarinets+bass/2 bassoons+contra  
soprano, 3 alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/3 trombones+bass/tuba  
timpani/perc./drum set/Fender Rhodes/celeste or harpsichord/harp/guitar or banjo  
Jazz Quintet-piano, bass, drums, 2 woodwinds (fl, alto fl, bass fl or picc w/bassoon;  
or soprano and tenor saxophones.

"Sympho-Jazz Sketches" is an intense five-movement work for symphonic orchestra written in a variety of styles. Movement one, "The Orchestra," begins with a densely scored, be-bop flavored orchestral tutti which is written in an up-tempo four. A series of open solos ushers in a reprise of the initial orchestral blast. The second movement, entitled "The Piper," begins with a playful bluegrass violin solo (written), answered in a similar fashion by a banjo or guitar. "A Mad Bulgarian," movement three, begins with a series of open cadenzas utilizing piano and tenor saxophone. The piece smoothly transitions into a relaxed 12/8 swing groove with minimal section work. The penultimate movement, "Mr. Hip and Dr. Cool," again features a variety of open solos. Strings and brass are reserved for section sustain figures and occasional rhythmic "jabs." The last movement sets up a playful 7/4 groove that alternates between swing and a Latin feel. The string, woodwind and brass sections again alternate between long sustained backgrounds. The orchestra must be very flexible stylistically and will require a high level of musicianship. **Timing: 30:45, Grading: VI, Soloist(s): Jazz Quintet**

### **ORPHEUS RHAPSODY #19049**

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes+English horn/2 clarinets+bass clarinet/2  
bassoon+contrabassoon  
2 horns/2 trumpets+flugelhorn/2 trombones  
2 percussion/synthesizer/harp/piano/drums/rhythm bass

Premiered by the NAO on December 10, 1989; Milcho Leviev, piano; Peter Erskine, drums; John Clayton, bass.

"Orpheus Rhapsody" is written in three continuous sections and prominently features the piano. After the languid statement of the theme by the English horn, the orchestra responds with a rich, romantic sound. The piano trio takes over, slowly building support in the orchestra, leading to a restatement of the theme. A slower section follows with an extended piano solo. After the piano cadenza and free improvisation among the trio, the final section emerges from a series of dissonant chords. The bright finale over the synthesizer ostinato builds and then subsides like it began. This is a wonderfully expressive work for a strong piano improviser. **Timing: 23:00, Grading: V, Soloist(s): Piano, drums, bass**

**HENRY MANCINI**  
**PIECE OF JAZZ BASSOON AND ORCHESTRA**  
**#19028**

**Composer Profile:** Henry Mancini is one of the most successful and widely known film composers. Born in West Aliquippa, Pennsylvania, he learned flute as a boy and played in a Sons of Italy band. After studying at Julliard, he served as pianist and arranger with the post-war Glenn Miller Band. Mr. Mancini scored "The Glenn Miller Story" in the mid-1950's, then received wide acclaim in television with Blake Edwards' "Peter Gunn" and "Mr. Lucky" series. There followed a long list of motion pictures, "Breakfast at Tiffany's," "Two for the Road," "Arabesque," "Oklahoma Crude," all of the "Pink Panther" films, "10," "Victor, Victoria," "S.O.B.," "Harry and Son," and "Santa Claus, the Movie," to name but a few. Mr. Mancini's albums have earned him twenty Grammy Awards in addition to his four Academy Awards. Mr. Mancini divides his time between television and motion picture writing and his worldwide conducting engagements.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes/2 oboes+English horn/3 clarinets+bass/3 bassoons  
4 horns/4 trumpets doubling flugelhorn/3 trombones/tuba  
percussion/electric bass/Fender Rhodes, acoustic piano, or synthesizer

Premiered by NAO on January 13, 1981; Ray Pizzi, soloist. Cassette available on examination.

"Piece for Jazz Bassoon and Orchestra" is an outstanding showcase for a fine bassoon player with improvisational ability. With both written solos and improvised chord changes, this composition travels through a variety of styles, enabling the soloist ample opportunities to demonstrate the tremendous warmth and flexibility built into the instrument. The composition opens in a relaxed 6/8 feel, accompanied by warm strings, playful woodwind figures and subdued brass. The second part of the work features the bassoon in a seductive ballad (all in treble clef). Again, the soloist has a combination of written solo and improvisational material supported by a wealth of background material in the orchestra. The orchestra parts are very playable, and with the exception of a few ornate rums at the end of the jazz waltz, the string parts pose little difficulty. The woodwind writing is equally ornate at the end; the brass writing is predominantly subdued throughout, with the exception of the final push at the end of the composition.

**Timing: 19:45, Grading: V, Soloist(s): Bassoon**

**ROB MC CONNELL**  
**HELLO FROM THE NORTH**  
**#19029**

**Composer Profile:** Rob McConnell is a Canadian composer and arranger whose prominence in his native country is rapidly spreading across national boundaries. He studied composition and arranging with Gordon Delamont, a prominent teacher in Canadian music. Mr. McConnell spent time in New York City, playing and arranging for Gerry Mulligan and Maynard Ferguson. He returned to Toronto and began a career there as an arranger. The reputation of Rob McConnell and the Boss Brass, which he founded in 1968, skyrocketed with the release of "Big Band Jazz." The album won a 1977 Juno Award (the Canadian equivalent of the Grammy) and a 1978 Grammy nomination.

**Instrumentation:** violin I/violin II/violin III/violin IV/viola I/viola II/cello I/cello II/contrabass/contrabass II  
3 flutes+piccolo/oboe/3 clarinets/2 bassoons+contra  
soprano, 2 alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/4 trombones  
piano/rhythm bass/drum set/vibes/conga/harp/2 rhythm guitars/acoustic guitar/  
Fender Rhodes/timpani

Premiered by NAO on March 17, 1984. Cassette available on examination.

"Hello from the North" is a fun opener written in a variety of styles. The composition begins in a bright, up-tempo 2, immediately changing into a samba that features an improvised alto saxophone solo. The samba relaxes into a beautiful swing ballad with a written trombone solo that transitions into a medium-four groove returns with soprano saxophone changes. A double-time section is interspersed for variety, the medium-four groove returns with solid section writing bringing this lighthearted piece to an end.

**Timing: 9:00, Grading: IV, Soloist(s): None**

**Soprano, alto sax and trombone featured**

**ROBERT MINTZER**  
**THEN AND NOW**  
**#19030**

**Composer Profile:** Bob Mintzer is a saxophonist, composer and arranger from New York City. He has performed and recorded with a number of artists including Buddy Rich, Hubert Laws and the New York Philharmonic. He leads his own big band which performs frequently at the Village Vanguard and 7th Avenue South in New York, and has made numerous recordings, including "Incredible Journey." His composition credits are numerous; he was commissioned by the St. Luke's Chamber Ensemble to write the "Concertino for Tenor Sax, Strings and Winds" which was premiered in October 1984. Mr. Mintzer currently serves on the faculty of the Manhattan School of Music and has done clinic-concerts at universities throughout the country.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/oboe/4 clarinets/3 bassoons+contra  
4 horns/4 trumpets/4 trombones  
timpani/percussion/drum set/electric bass/mallets/piano/harp

Premiered by NAO on February 9, 1986; Bob Mintzer, soloist. Cassette available on examination.

"Then and Now" is a vibrant contemporary work that features the tenor sax with orchestra. Following a full ensemble ballad introduction, the composer presents the solo tenor saxophonist in a relaxed half-time ballad style. The soloist is supported by lush string voicings and playful woodwind writing. A series of brief tenor sax cadenzas ushers in a lively bossa-nova. The soloist is provided with both written melodies and chord changes for support through a series of solo choruses. The composer employs a variety of orchestration techniques to alter the harmonic backdrop surrounding the soloist, including some very colorful use of mallet percussion. This piece is an excellent platform for a solid soloist. It allows the strings to carry important melody and countermelody figures and the woodwind writing is quite animated. The brass writing is quite straightforward and puts minimal range demands on the players.

**Timing: 13:30, Grading: IV, Soloist(s): Tenor saxophone**

**VINCE MENDOZA**  
**LAKE FIRE**  
**#19059**

No description available at this time.

**LYN MURRAY**  
**AMERICAN OVERTURE**  
**#19000**

**Composer Profile:** Lyn Murray was born in London, England, and attended the Julliard School of Music. He studied with Joseph Schillinger, Victor Bay and Charles Blackman. Mr. Murray was on the staff of CBS radio as conductor, composer and arranger, and served as choral arranger on a number of Broadway musicals. His television credits include "Dr. Kildare," "Daniel Boone," "The John Forsythe Show," "The Virginian" and "Mr. Novak," as well as many of the National Geographic television specials. His film scores are numerous and include: "Son of Paleface," "Angel in My Pocket," "The Bridge at Toko-Ri" and "To Catch a Thief."

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/2 oboes+English horn/3 clarinets/2 bassoons+contra  
4 horns/3 trumpets/3 trombones/tuba  
timpani/percussion

Premiered by NAO on February 15, 1985. Cassette available on examination.

"American Overture" is a delightful composition that has a distinct western flavor. It is written in a vibrant 2, venturing into an occasional 3/2 to achieve rhythmic variety. The composer utilizes delayed canonic imitation between individual solo instruments to introduce thematic material. Other material is carefully woven into a sectional fabric that should afford great enjoyment to the players.

From an accompaniment standpoint, the composer employs arpeggios in both the string and woodwinds to support the thematic material that is being developed. The strength of this composition lies in the playability of its parts. Aside from some challenging chordal figures, the string parts lay very well on the instruments. The woodwind and brass writing is very playful, and very playable. This piece deserves very careful review by a conductor who desires a vibrant and lively overture, and who is looking for an alternative to the standard repertoire.

**Timing: 4:30, Grading: IV, Soloist(s): None.**

### GRAND BANKS

#19031

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/2 oboes/3 clarinets/2 bassoons+contra  
4 Horns/3 trumpets/3 trombones/tuba  
timpani/percussion

Premiered by NAO on September 17, 1985. Cassette available on examination.

“Grand Banks” is a classically conceived composition that features outstanding string section writing. Adapted from one of Murray’s award-winning National Geographic Special scores, this work assumes the character of a vibrant march. There is much canonic imitation of primary thematic material between all of the sections of the orchestra. The counterpoint within the entire orchestra, especially within the string section, is of particular interest. Additional rhythmic variety is achieved through simple meter changes judiciously placed throughout the piece. The mallet percussion parts are very colorful. The string writing provides interesting and active parts for all sections, and all of the parts are very well-conceived. The sum total of the whole makes for an interesting composition that will be as enjoyable to play as it is to listen to.

**Timing 5:00, Grading: V, Soloist(s): None**

### JAMES NEWTON

91ST PSALM

#19032

**Composer Profile:** James Newton is a native Californian. He obtained his Bachelor of Music degree from California State University-Los Angeles, while participation in the Los Angeles Philharmonic Orchestra Minority Program. He studied flute with Buddy Collette, Patricia Garside and James Walker. Mr. Newton has led his own quartet and quintet, and has played with John Carter and Red Callender as well as Kenny Burrell, Wynton Marsalis and many others. Mr. Newton won the “downbeat” International Critics’ Poll for Jazz Flutist, as well as the International Readers’ Polls for two years. In addition, his “James Newton” album was chosen among Newsweek magazine’s Top Albums, the L.A. Times’ Golden Dozen Jazz Albums and the L.A. Herald-Examiner’s Top Jazz Album.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes+English horn/2 clarinets/2 bassoons  
3 horns/2 trumpets/2 trombones  
timpani/percussion/piano/harp

Premiered by NAO on May 3, 1985: Gwendolyn Lytle, lyric soprano; Cecil Lytle, piano. Cassette available on examination.

“91st Psalm” features a vocal soloist (lyric soprano), piano and orchestra. Set to the corresponding Old Testament text, this composition demonstrates florid string and woodwind writing coupled with dramatic brass section impacts. This composition is polytonal and polyrhythmic throughout, and features technically demanding writing for all sections. The solo vocal part is equally demanding and very dramatic. The pianist also plays a prominent role in the work, being featured in two written cadenzas. The harp and mallet percussion parts are often coupled with the piano. The harmonic, technical and musical demands of this composition require ample rehearsal by the conductor and ensemble.

**Timing: 15:10, Grading, VI, Soloist(s): Vocalist (lyric soprano) & piano**

### LENNIE NIEHAUS

A TRIBUTE TO BIRD

#19051

**Composer Profile:** Award-winning composer, arranger and performer, Lennie Niehaus’ career has included a kaleidoscope of musical experiences. Lennie joined the Stan Kenton Orchestra in 1952 and won the Downbeat Magazine “New Star Alto Sax” award in 1955. He performed, wrote and arranged extensively for the Kenton band until 1960. His film scoring credits include “Lush Life” (Emmy Award), “Unforgiven,” “Tightrope” and “Bird” (British Academy Award for Best Score). Lennie continues to compose for film and television and is active on the music education scene as a clinician, performer, and adjudicator.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
flute+piccolo/2 flutes+alto sax/oboe/oboe+tenor sax/clarinet/clarinet+tenor sax/  
clarinet+baritone sax/2 bassoon  
4 horns/4 trumpets/4 trombones/tuba  
2 percussion/piano/rhythm bass/drums/alto sax

Premiered by the American Jazz Philharmonic, January 13, 1995; Herb Geller, alto saxophonist.

This single movement, original work pays homage to Charlie Parker through this virtuoso solo vehicle. The soloist carries the work, with the orchestra providing the support and punch throughout the piece. The slow, bluesy opening gives way to an uptempo groove with the soloist and rhythm section leading the way. The middle section is a tender ballad which breaks into a driving cut-time finale, concluding with a grand thematic restatement. The soloist alternates between playing melody, changes, and some intricate Parker-esque written solos. This effective and accessible work is a wonderful showcase for the right soloist.

**Timing: 13:12, Grading: V, Soloist(s): Alto Sax**

### CLAUS OGERMAN

SYMPHONIC DANCES

#19033

**Composer Profile:** Claus Ogerman was born in Ratibor, a part of pre-World War II Germany. He studied at the Nuremberg Conservatory and later, privately, in Munich. Always interested in jazz, he played piano in a Chet Baker group which toured Europe. In March 1959, he visited New York City and, upon his return to Germany, applied for a visa. He returned to the United States as a permanent resident. Almost immediately he became one of the busiest arrangers in New York. He has arranged music for well over 200 albums, including recordings by Frank Sinatra, Barbra Streisand, Stan Getz and Oscar Peterson. Since 1974, Mr. Ogerman has maintained dual residence in Munich and New York City, devoting his times to his own compositions.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 piccolos doubling flutes doubling alto flutes/3 oboes, 1 doubling English horn  
3 clarinets+bass/3 bassoons, 1 doubling contra  
tenor saxophone/4 horns/3 trumpets doubling flugelhorn/3 trombones/tuba  
timpani/percussion/harp/piano/celesta

Premiered by NAO on April 24, 1979. Cassette available on examination.

“Symphonic Dances” is an exceptional orchestral work, utilizing the rich harmonic language of jazz in the classical orchestra setting. Written in three movements, this work exemplifies Ogerman’s brilliant combination of the jazz and classical worlds. The first movement has a majestic flow and feel, with splendid horn writing throughout. The colorful string and woodwind writing is enhanced by his judicious use of mallet percussion. The second movement begins in a recitative-like 10/4 and features a flugelhorn and tenor sax duet. The movement develops into a relaxed syncopated dialogue between the brass section and the timpani. The last movement starts with a full orchestra polytonal chorale, echoed in content by muted strings. The composition builds into a flowing 6/8 dance featuring strings and woodwinds, interspersed with polyrhythmic brass section writing. Sparse and subtle woodwind, string and mallet percussion writing brings this fine piece to its close.

**Timing: 21:40, Grading: V, Soloist(s): None**

**BYRON OLSON**  
**THEME AND VARIATIONS FOR PIANO AND ORCHESTRA**  
**#19001**

**Composer Profile:** Byron Olson graduated from the Sherwood Music School in Chicago, then studied at the Berklee School of Music in Boston. He studied composition privately with Paul Glass and orchestration with Albert Harris. Mr. Olson has composed and arranged music for records, jingles and the stage. He has recorded with and been music director for Peggy Lee, Johnny Mathis and Perry Como, among many others, and was a 1979 Grammy Award nominee.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
4 flutes/oboe doubling English horn/3 clarinets/2 bassoons  
4 horns/4 trumpets/ 3 trombones+bass/tuba  
piano/celeste/harp/timpani/percussion/drum set/rhythm bass

Premiered by NAO on January 13, 1981; Michael Lang, soloist. Cassette available on examination.

"Theme and Variations for Piano and Orchestra" is composed in three sections. The composition begins with the solo piano quoting the themes about to be developed in a subdued, flowing 4/4 ballad. A brief melodic piano interlude segues into the second section. Following a brief restatement of the thematic material, the composition adopts a soft "funk-four" feel which features some very syncopated piano and ensemble duet work. This tempo gives way to a flowing jazz waltz during which time the piano improvises over a variety of orchestral textures. The third section is set up by a piano cadenza. The rubato portion of this section is replaced by a "funk-bossa" feel over which the piano is again free to improvise over sparse textures. The composition ends via a return to the opening rubato style. This is an excellent showcase piece for a first-class jazz pianist.

**Timing: 21:00, Grading: V, Soloist(s): Piano (written and changes)**

**MICHAEL PATTERSON**  
**CAMPO TRAVIESA**  
**#19034**

**Composer Profile:** Michael Patterson received his Masters Degree from the Eastman School of Music where he studied with Rayburn Wright and Manny Albam. He has worked as accompanist for Mark Murphy, Cal Collins and Jim Pugh, and his original compositions have been performed by such artists as Phil Woods, Roland Hanna and Woody Shaw. He has produced recordings for RCA and Avco and can be heard on his own albums, "City Streets" and "Holiday." He is presently kept very busy in Los Angeles as a free-lance composer and arranger in television, motion pictures and records.

**Instrumentation:** violin I/violin II/viola/cello/ contrabass  
2 flutes+piccolo/oboe/2 clarinets  
soprano, alto, tenor, baritone saxophones  
4 horns/3 trumpets/4 trombones/tuba  
timpani/percussion/drum set/harp/piano/acoustic bass/celeste

Premiered by NAO on November 13, 1982. Cassette available on examination.

"Campo Traviesa" is a wonderful showcase for jazz tenor saxophone and trumpet. This composition is written in predominantly two different styles, the first being a relaxed and subdued swing two, the second is a straight-ahead swing four. The solo trumpet and tenor sax begin the relaxed two with a written unison duet. The open solo section features a wealth of background support figures which thicken as the solos develop. The composition is brought to a close by some very powerful brass ensemble writing. The strings and woodwinds are most colorful in the opening introduction. The string writing is tricky and will require careful attention to rhythm. The woodwind writing is generally sparse, but is used effectively. "Campo Traviesa" makes excellent use of orchestral color. Although rhythmically demanding, this piece is sure to be an audience pleaser, especially with powerful tenor sax and trumpet soloists.

**Timing: 9:30, Grading: V, Soloist(s): None.**  
**Tenor sax & trumpet featured.**

**RICHARD PEASLEE**  
**AFTERLIGHT**  
**#19035**

**Composer Profile:** Richard Peaslee's works have been performed by a variety of orchestras, including the Philadelphia Orchestra, the Stan Kenton Orchestra and the William Russo Orchestra, among others. Most noted for his Obie Award-winning theatre scores in both New York and London, Mr. Peaslee's credits include "Marat Sade," "Animal Farm" and "The Garden of Earthly Delights."

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes/2 clarinets/2 bassoons  
4 horns/3 trumpets/3 trombones/tuba  
timpani/percussion/vibes/piano/harp

Premiered by NAO on June 1, 1987. Cassette available on examination.

"Afterlight" is a rich, lyrical orchestral composition. Very colorful, and also very dramatic, this piece often displays extremes in texture to achieve variety. There is a very lyrical trumpet and trombone duet layered over gentle string and percussion backgrounds in the development section of the composition. This work travels through a variety of meters, including freely interchanging patterns of 4/4, 2/4, 5/4 and 7/8. The composer employs both rhythmic and melodic ostinato patterns in different sections of the composition to support rhythmic intensity. The brass and woodwind writing is quite colorful throughout, and not technically demanding. The strings perform a variety of functions in this piece, ranging from flowing octave leads to ostinato punch figures and thick legato chord clusters. This work also requires an excellent harp player as there are several beautiful, exposed solo passages.

**Timing: 14:20, Grading: V, Soloist(s): None**

**TOM PIERSON**  
**THE EYE IN THE PYRAMID**  
**#19036**

**Composer Profile:** Tom Pierson adapted and orchestrated the Gershwin music used in Woody Allen's "Manhattan," performed by Zubin Mehta and the New York Philharmonic. He has scored television programs such as "Drink, Drank, Drunk" which starred Carol Burnett, "The World of Magic" and has had extensive conducting experience on Broadway with "The Wiz," "Candide," "Shenandoah," "Two Gentlemen of Verona" and "Cyrano," as well as Leonard Bernstein's "Mass" at the Metropolitan Opera. In addition to composing popular songs, Mr. Pierson has written commissioned works for the National Jazz Ensemble, Young Audiences and the New York Neophonic Orchestra. He also made musical contributions to the films "Hair" and "Popeye."

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
flute doubling piccolo/oboe/clarinet/bassoon+contra  
5 soprano saxophones  
4 horns/2 trumpets+2 piccolo trumpets/3 trombones+bass/tuba  
timpani/percussion/2 pianos/harp

Premiered by NAO on October 28, 1980. No cassette available.

"Eye in the Pyramid" is a challenging and rhythmically complex composition. The opening trumpet statement sets the tone for this single movement work. A bluesy 5/4 groove originates in the marimba part, and above it, the soprano saxes state the long, flowing chromatic theme. The groove continues, this time with the brass section developing a rhythmic motif. The mood quickly changes with the entrance of a slower, lyrical episode in the strings. A polyrhythmic pulse in the percussion contrasts the long string lines. This moves into a 12/8 passage for percussion and the soprano sax section which slows down in order to develop the opening brass statement. "Eye in the Pyramid" is a tightly constructed work focusing on rhythmic vitality (polyrhythms and meter changes) and a polytonal harmonic structure. The piece takes advantage of its large mallet percussion section, soprano saxes and a superb trumpet section.

**Timing: 12:00, Grading: VI, Soloist(s): None**

**FRANK PROTO**  
**THE SEA BEACH REVISITED**  
**#19055**

Commissioned by the New American Orchestra, "The Sea Beach Revisited" is a three-movement work that combines the forces of a jazz band with the orchestra. There are ten woodwind parts. Four of them are straight parts and the rest are doubling parts. The piece features a solo Synclavier part that can be played live or with a supplied ADAT tape. The first of the three movements contains numerous aleotonic sections setting up the atmospheric opening. The second of the movements features a large Alto Saxophone solo to be played in the style of Ornette Coleman. The third movement is a driving climax of the piece that represents the hustle and bustle of New York City. In this piece, there are numerous improvised solos for trumpet, alto saxophone, piano, and rhythm bass.

**JOE ROCCISANO**  
**SYNTHESIS FOR ORCHESTRA**  
**#19037**

**Composer Profile:** Born in Springfield, Massachusetts, he studied harmony and composition in his home town with Harry Huffnagle. He joined the Warren Covington-Tommy Dorsey band, then went to Postdam State University, where he obtained a degree in music education. As an arranger and/or composer, he has worked on many albums, including Woody Herman's "Chick, Donald, Walter and Woodrow" which was nominated for a Grammy Award; Phil Woods' "Seven Deadly Sins," "Louie Bellson's "Bellson" and "Apogee" by Warne Marsh and Pete Christlieb. Mr. Roccisano formed a band of his own, for which he composed and orchestrated an extensive library.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+2 piccolos+2 alto flutes/2 oboes+English horn/3 clarinets+bass/2 bassoons  
5 sopranos, 2 alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/3 trombones+bass  
percussion/2 pianos/rhythm bass/drum set/mallets/harp

Premiered by NAO on March 11, 1980; Pete Christlieb, soloist. Cassette available on examination.

"Synthesis for Orchestra" is a three-movement work for symphony orchestra. The opening movement begins with a technically demanding, Stravinsky-like statement beginning in the strings and rapidly flowing through the entire orchestra. Following an extended open tenor saxophone solo, a fast four groove is established that features intense be-bop ensemble statements from the brass and rhythm sections. The second movement features very lush and lyrical string writing. The solo saxophone plays occasional chord changes surrounded by orchestral bursts of thematic material. The last movement features the orchestra. Much of the movement is spent developing musically interesting, but technically difficult contrapuntal motives throughout the orchestra. This is a challenging, but rewarding work with a strong soloist.

**Timing: 28:00, Grading: VI, Soloist(s): Tenor saxophone**

**GEORGE ROMANIS**  
**CONCERTO FOR GUITAR AND ORCHESTRA**  
**#19038**

**Composer Profile:** George Romanis was born in Trenton, New Jersey and now resides in California. He has spent a good deal of his life as a commercial musician. He started studying with George Tremblay, one of the most admired composers and teachers of composition in the country. Until 1970, Mr. Romanis was a jazz bassist, arranger and president of a commercial jingle house, and also composed for films. He believes that the music of Irving Berlin, George Gershwin and others in that tradition, particularly Duke Ellington, is the true American folk music. His five-movement guitar concerto is designed to draw on these influences, and to fill what he feels is a gap in the guitar repertoire.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes, 1 doubling piccolo/ 2 clarinets, 1 doubling bass/1 bassoon  
4 horns/4 trumpets/4 trombones/1 tuba (optional)  
3 percussion/piano/rhythm bass/drums

Premiered by NAO on January 13, 1981; Tommy Tedesco, soloist. Cassette available on examination.

"Concerto for Guitar and Orchestra" is a superior composition for featuring an outstanding guitar soloist. This five-movement work makes excellent use of orchestral color while achieving maximum variety among the movements. The first movement has a strong Latin flavor which features hemiola patterns in the strings, giving way to an easy swing-four guitar and flute duet (written). The second movement pens with an interesting trombone and clarinet duet, embellished by the alto sax and trumpet. This movement develops a slow blues feel beginning with just the solo guitar and rhythm bass, expanded by outstanding idiomatic tutti writing in all sections. The third movement is a medium country blues/jazz waltz that begins with a very colorful unison dialogue using xylophone, piccolo, flute and piano. The fourth movement begins with a seductive duet with alto sax and guitar in a slow four ballad style. The guitar solo is enhanced by blistering section leads and a powerful, tightly-voiced brass chorale at the end. The last movement finishes in a medium swing-four.

**Timing: 30:10, Grading: VI, Soloist(s): Guitar**

**DAVID ROSE**  
**BETTY**  
**#19039**

**Composer Profile:** David Rose, whose music has been part of the fabric of American life for more than thirty years, was born in London, England and brought to the United States by his parents as a child. He has served as music director for NBC television's "Little House on the Prairie," "Father Murphy" and "The Red Skelton Show." He was also associated with the "Bonanza" show for fourteen years. Mr. Rose composed the scores for such motion pictures as "Please Don't Eat the Daisies" and "Never Too Late," as well as many of the Esther Williams/Howard Keel movies during the hey-day of MGM musicals. He has appeared with many of the U. S. symphony orchestras, and has conducted symphonies in Copenhagen, London, Paris and many more. His work, "Le Papillon," has been chosen by the Teachers' Association of Flutists as a great challenge to their talent and teaching skills. He has been honored with three Emmy Awards, six gold records, six Grammy Awards and numerous nominations for songs and scores.

**Instrumentation:** violin I/violin II/violin III/viola I/viola II/cello I/cello II/contrabass  
2 flutes/2 oboes/3 clarinets+bass/2 bassoons  
4 horns/3 trumpets/3 trombones/tuba  
timpani/percussion/piano or harp/drum set (optional)

Premiered by NAO on April 1, 1980; Lloyd Ulyate, soloist. No cassette available.

"Betty" is a warm melodic work written for Mr. Rose's wife, and features a lyrical trombone solo. (An oboist may be used in lieu of trombone.) A jazz waltz feel is created after the opening string introduction, with the soloist stating the beautifully melodic line in the trombone's upper register. The violins soon take over, supported by the woodwind and horn sections. A change to a more lush orchestration brings the soloist back and builds into a full orchestral statement of the melody, now supported by the brass sections. The piece closes with an orchestral oboe solo, leaving room for a short cadenza by the soloist before the final downbeat. "Betty" is a wonderful piece for a lyric soloist. The orchestral accompaniment is simple and beautifully orchestrated. It would be a suitable encore or complimentary showcase for a soloist following a concerto or similar work.

**Timing: 4:00, Grading: IV, Soloist(s): Trombone (or oboe)**

**LE PAPIILLON**  
**#19040**

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes/3 clarinets+bass/bassoon  
4 horns/4 trumpets/4 trombones  
timpani/percussion/drum set/piano/harp/chimes

Premiered by NAO on January 30, 1982; Louise DiTullio, soloist. Cassette available on examination.

"Le Papillon" is a symphonic style piece for solo flute and orchestra. This very dramatic and full-bodied composition allows the soloist to display musical sensitivity and technical virtuosity. The string section plays a prominent role in the orchestration, weaving their way in and out of a variety of section soli, countermelodies and obbligati. The writing is elaborate and technically demanding. While orchestral woodwinds and French horns are freely added to and subtracted from the string textures, the remaining brass and percussion are used to supply power at the major impact points of the work. This piece is an excellent addition to the existing solo flute/orchestra repertoire.

**Timing: 14:40, Grading: VI, Soloist(s): Flute**

**JOHN TATGENHORST  
ESPRIT  
#19041**

**Composer Profile:** Born in Ohio, he began studying music at the age of five, and began writing for instrumental and vocal ensembles in high school. His interest in music continued through college, and in 1972, Mr. Tatgenhorst served as an arranger, composer and consultant for Warner Brothers Music. He moved to Chicago in 1982 and has conducted, recorded and created works for the Chicago Symphony, the Columbus Symphony, the London Symphony and the Royal Philharmonic. He currently runs his own commercial music company and has written and produced commercials for Coca-Cola, United Airlines, A T & T and Gerber, among others. Mr. Tatgenhorst is listed in "Who's Who in the World of Music," and has won the Emmy, Addy and Clio Awards for music composing and arranging.

**Instrumentation:** violin/violin II/viola/cello/contrabass  
5 flutes/oboe/ 3 clarinets/bassoon  
alto, 2 tenor, baritone saxophones  
4 horns/4 trumpets/4 trombones/tuba  
timpani/percussion/drum set/piano/harp/electric bass/guitar

Premiered by NAO on October 24, 1986. Cassette available on examination.

"Esprit" is an excellent feature composition for orchestra. This work is written in a predominantly Latin/bossa nova style and features idiomatic writing associated with that genre. A full ensemble introduction gives way to straight time, introducing a solo tenor sax with the rhythm section. A variety of string, woodwind and brass ensemble backgrounds surround the soloists throughout the composition. There are two colorful interludes that are used to break up the solo choruses; the first has a 7/4 feel, the second remains in four. However, the composer makes excellent use of unison mallet percussion and piano to achieve a completely new feel in terms of texture at these points. This composition provides a comfortable opportunity to feature the saxophone soloists in the ensemble. The strings furnish a variety of melodic and harmonic support to the soloists and the woodwind and brass writing is quite typical of most bossa nova arrangements.

**Timing: 9:30, Grading: IV, Soloist(s): None. Alto & tenor saxes featured**

**ALLEN VIZZUTTI  
GIFT OF THE SUN  
#19042**

**Composer Profile:** Allen Vizzutti, a graduate of the Eastman School of Music, has had works performed by such orchestras as the Los Angeles Philharmonic and the London Symphony Orchestra. As a trumpeter, he has performed with Woody Herman, Chuck Mangione and Chick Corea.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
3 flutes+piccolo/oboe/2 clarinets/2 bassoons  
soprano, alto, 3 tenor, baritone saxophones  
4 horns/4 trumpets/3 trombones/tuba  
percussion/drum set/piano/celeste/harp/electric bass

Premiered by NAO on April 12, 1987. Cassette available on examination.

"Gift of the Sun" is a splendid composition, rich in orchestral color and technique. Throughout the work, the listener is treated to textures reminiscent of Copland's "Appalachian Spring," Stravinsky's "Firebird Suite" and a New Orleans dixieland composition. In this piece, the orchestra is the featured soloist, and all sections have many chances to shine. There is tremendous harmonic and rhythmic vitality throughout the entire work. "Gift of the Sun" deserves a careful look by a conductor of a fine orchestra.

**Timing: 12:05, Grading: VI, Soloist(s): None**

**PATRICK WILLIAMS  
ROMANCES FOR JAZZ SOLOIST AND ORCHESTRA  
#19044**

**Composer Profile:** Patrick Williams, one of the most versatile and highly respected composers working in Hollywood today, is involved in every aspect of the music business. Born in Bonne Terre, Montana, he grew up in Connecticut and New York. He has composed the scores for fifty-three motion pictures, including "Swing Shift," "All of Me" and "Best Defense." In addition to writing the themes for the television series "After M\*A\*S\*H\*" and "Suzanne Pleshette is Maggie Briggs," some of Mr. Williams' earlier TV credits include "The Lou Grant Show," "The Streets of San Francisco" and "The Mary Tyler Moore Show." He is the recipient of two Emmy Awards and one Grammy Award, as well as a Pulitzer Prize Nomination in Music for his "An American Concerto." In addition to his professional writing career, Mr. Williams has held posts as visiting professor and composer-in-residence at the University of Utah and the University of Colorado. He has been a guest lecturer at the Yale School of Music and was awarded an Honorary Doctorate of Humane Letters by the University of Colorado.

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes/2 oboes/2 clarinets/2 bassoons  
4 horns/ 2 trumpets/2 trombones/tuba  
timpani/percussion/synthesizer/harp

Premiered by NAO on March 13, 1982; Tom Scott, tenor sax soloist. Cassette available on examination.

"Romances" is a fine addition to the symphonic jazz repertoire. The entire composition is based on a lyrical melodic fragment that consistently appears throughout the piece. This melody is first stated by a solo violin which is accompanied by the rest of the string section. It is further developed and passed through the horns and trombones. Above, the jazz soloist improvises freely to chord changes that include verbal prompts such as "lyrical," "rhapsodic," "double-time feel," and so forth. The development section evolves into a short fughetta that features a variety of orchestral colors and textures. The orchestra and soloist engage in a variety of ensemble interplay, trading melodic fragments. Textures subsequently thin out amidst a variety of restatements of the composition's original four-measure theme.

**Timing: 12:10, Grading: V, Soloist(s): Flugelhorn or tenor saxophone**

**SPRING WINGS  
#19043**

**Instrumentation:** violin I/violin II/viola/cello/contrabass  
2 flutes+piccolo/2 oboes+English horn/2 clarinets+bass/2 bassoons+ contra  
4 horns/4 trumpets/3 trombones+bass/tuba  
timpani/percussion/piano/celeste/harp/mallets

Premiered by NAO on April 24, 1984; Gerry Mulligan, bari sax; Dave Grusin, piano. Cassette available on examination.

"Spring Wings" features baritone saxophone and piano in a mixture of styles. A variety of lead lines and chord changes appear throughout. Each instrument is given plenty of opportunities to solo, both individually and in conjunction with one another. Additionally, there are spot cadenzas for each instrument. Stylistically, this composition features a jazz waltz, a slow-four ballad and a medium-four groove that occasionally assumes a "ragtime" feel. As expected, a cornucopia of orchestral colors are used to achieve contrast. The string writing is very lyrical and there are some very nice French horn section soli. The success of this composition depends largely on the strength of the soloists.

**Timing: 16:00, Grading: VI, Soloist(s): Piano and baritone saxophone**

**AN AMERICAN CONCERTO FOR ALTO SAXOPHONE &  
RHYTHM SECTION  
#19045**

Composed in 1976 for jazz quartet and orchestra, this concerto makes use of many of the idioms of American popular music. The result is a fascinating experiment in sound and form. It is cast in the traditional three movements. In the first movement, "Out of Darkness," has its roots in the blues tradition. The solo alto saxophone sings a haunting tune accompanied by the winds and strings. Williams juxtaposes the quartet and the orchestra in virtuoso fashion. In the third movement, "With the Messengers of Joy," the colorful finale is firmly rooted in the bebop tradition. There is an arresting duet for drum set and timpani in the middle of the piece, while one source characterized the string and brass writing as "fierce."

**SOME NOTES FOR HANK  
#19054**

"Some Notes For Hank" is a tapestry of Henry Mancini's most famous (and lesser-known) tunes interspersed with Williams' symphonic style. A fitting remembrance (tribute/homage) to Hank, this piece features several soloistic sections for woodwind and string players. Some themes included in this work are "Moon River," "Peter Gunn" and "Pink Panther."