

Notes on the Music

Desenclos won the Gran Prix de Rome at the Paris Conservatory in 1942, then a student of S. Bousquet . He was first known as a writer of sacred compositions in the tradition of Saint-Saens and Faure. R. Bernard said of Desenclos' work: "The inflections of his discourse have a lot of suppleness and variety of expressiveness. Without separating it from his main musical domain, it has the power to suggest logically coordinated emotional states." And F. Vellard said of the *Prelude, Cadence et Finale*: "[It] has confirmed my opinion about the sincere, true musician. He has all the resources of the saxophone. He develops it magnificently. The piano part dialogues with and supports the saxophone without ever taking over." [Both from Jean-Marie Londeix, *125 years of Music for the Saxophone*]

Heiden was a student of Paul Hindemith, and won the Mendelssohn Prize at the Hochschule for Musik in Berlin in 1933. He emigrated to the United States about the same time as Hindemith, in 1935. He became a naturalized American citizen in 1941. During the war, in 1943, he was Assistant Bandmaster with the 445th Army Band, for which he wrote 100 arrangements. After the war, he was a student of Donald Jay Grout at Cornell, and earned a Master of Arts degree in 1946. He joined the Indiana University faculty that year, and taught theory and composition until his retirement in 1981. Speaking of his compositional style, Nicholas Slonimsky said: "neoclassical in its formal structure and strongly polyphonic in texture; it is distinguished by its impeccable formal balance and effective instrumentation." [Julian Livingston on Heiden web site] *Intrada* was commissioned by the National Association of Wind and Percussion Instructors. It is but one of the many fine saxophone pieces he composed.

Rodney Rogers originally wrote *Lessons of the Sky* for oboe and piano in 1985. He is currently teaching theory and composition at Arizona State University. Among other honors, he has been presented three BMI composition awards and the ASCAP Foundation Grant for Young Composers.

Speaking of his compositional style regarding the saxophone, Rogers has said:

"Woodwinds, especially upper woodwinds...tend to have a wide range, rhythmic flexibility, and a lot of tonal control. Because of [the saxophone's] agility and dynamic flexibility, it makes a more expressive instrument to write for."

"I think that [composers] experiment with [aspects of] tonality because they don't want to have the predictable patterns of the past. [I] try to use it... [in] a way that makes it seem fresh and interesting..."

On restless rhythms: "It's really to keep things animated and to energize things." [Saxophone Symposium, vol. 23 1998,, North American Saxophone Alliance]

William Rimmer was an English band composer [aka E. Damare] of at least a dozen marches, and this characteristic piece for "Eb Sopranino Clarinet or Eb Sopranino Saxophone or Tenor/Alto Horn in Eb." It is a turn-of-the century entertainment reminiscent of much early writing for the saxophone, particularly from Adolphe Sax's time teaching at the Paris Conservatory. It is most certainly not the first time a publication was offered for saxophones to sell more copies!

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Carol Rhodes, pianist and teacher, has a special interest in collaborative piano, and has worked extensively as an accompanist and chamber musician. She attended the University of Michigan and received her Bachelor of Music and Master of Music degrees in piano. She earned a second Master of Music and a Doctorate in piano performance from the University of Arizona. Since 1998 she has been a member of the faculty at Viterbo University.

Harry Hindson is currently teaching woodwinds at Luther College, Winona State University, and the University of Wisconsin La Crosse. He performed on saxophone, clarinet and bassoon with the WI 132nd Army National Guard Band for the last twenty years, and previously played saxophone with the U.S. Navy Band in Washington D.C. for seven years. He is active as a soloist, clinician and chamber music performer in the La Crosse area. He also plays bassoon with the La Crosse Symphony Orchestra, and is principal clarinet with the La Crosse Concert Band. He attended Luther College, the University of Maryland –College Park, and the University of Wisconsin -Madison for his degrees in Music Education and Saxophone Performance. Harry and Carol have performed serious saxophone literature together for six years.