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A Selected Analytical Bibliography of Works for Saxophone by Composers Associated with the Darmstadt International Summer Courses for New Music: 1946-2021

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**A Selected Analytical Bibliography of Works for Saxophone by Composers Associated with
the Darmstadt International Summer Courses for New Music: 1946-2021**

Christopher DeLouis

**Dissertation submitted
to the College of Creative Arts
At West Virginia University**

In partial fulfillment of the requirements for the degree of

**Doctor of Musical Arts in
Saxophone Performance**

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**Morgantown, West Virginia
2021**

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ABSTRACT

A Selected Analytical Bibliography of Works for Saxophone by Composers Associated with the Darmstadt International Summer Courses for New Music: 1946-2021

Christopher DeLouis

Although the saxophone is one of the most recently invented concert instruments, countless pieces of music have been written for it. This document aims to contribute to the established scholarship that examines and highlights existing saxophone repertoire, by looking specifically at composers associated with the Darmstadt International Summer Courses. Bruce Ronkin's *Londeix Guide to the Saxophone Repertoire 1844-2012* is a standard resource for the 21st century saxophonist to have. It includes some, but not all, compositions for saxophone written before 2012. By looking at this specific set of composers, with many who are alive today, this document is able to fill in gaps found in the Ronkin, as well as contribute to the list of works written after 2012.

Acknowledgements

There are many individuals who I would like to acknowledge whose efforts and support went into the making and completion of this document.

First and foremost, thank you to my committee members, both past and present, for their mentorship and dedication to this project. Thank you to Michael Ibrahim, Evan MacCarthy, Jeffrey Siegfried, Michael Sherwin, and Joel Diegert for your guidance and pedagogy in saxophone, research, and life.

A special thank you to Beth Royall, who can truly be considered an honorary member of my committee. Her devotion and assistance with this research project was invaluable. Without her, many aspects of the research process, such as citations and formatting, would have been incomplete and incorrect. Thank you to the West Virginia University Libraries and their tireless efforts in purchasing scores and obtaining scores through Interlibrary Loan.

I would like to acknowledge the many composers and their willingness to correspond with me and provide numerous scores and notes about their compositions. Without their contributions to this research, this document would not have been possible. I truly hope many of the composers and pieces discussed in this document

I would also like to thank many of my saxophone colleagues who provided me with scores or composer contact information when unable to obtain them myself. A sincere thank you to Marcus Weiss, whose influence and contributions to the saxophone community is immeasurable. The inspiration for and completion of this document would not have been possible without his encouragement and contributions.

Thank you to the Internationales Musikinstitut Darmstadt archive for providing a long list of tutors, and for opening your doors to me although we were in the early stages of the Covid-19 pandemic. I am looking forward to the day I can visit.

My dear friends Zack Goddard, Ian and Kyle Hogan. We have been friends for most of our lives, and I don't particularly see that changing. I cannot imagine life without the countless memes we share with each other and the many hours we've spent together in person and online. My loving girlfriend Francesca Leo and my supportive family. Thank you for your never-ending support in my musical and professional endeavors. I truly would not have made it this far without any of you.

Table of Contents

ABSTRACT.....	ii
ACKNOWLEDGEMENTS.....	iii
CHAPTER ONE: Introduction to the Annotated Bibliography.....	1
CHAPTER TWO: Annotated Bibliography.....	6
APPENDIX I.....	358
APPENDIX II.....	361
APPENDIX III.....	363

Chapter 1

Introduction to the Annotated Bibliography

The Darmstadt Summer Course, or Darmstädter Ferienkurse, has been at the forefront of contemporary music since “the earliest courses - in 1946 and 1947.”¹ Many of the most influential composers of the 20th and 21st centuries attended and taught at these courses. Considering the volume of repertoire produced by Darmstadt composition tutors, it is certain that many saxophonists are unaware of a great deal of music written for the instrument. The saxophone is one of the most recently invented concert instruments and as a result, it lacks original music by canonical composers, such as Bach and Beethoven. After the “rebranding of the courses themselves from ‘Courses for International New Music’ to ‘International Courses for New Music,’”² the course saw significant changes in its staff and presented music. The number of composition tutors per course has increased recently. In the most recent iteration (2021), there were 22, plus one visiting, composition tutors.

The goal of this document is to provide a source for saxophonists to discover new works written by composers that have taught at any of the Darmstadt Summer Courses. A secondary goal involves evaluating the difficulty of these works. By accomplishing these goals, this work aims to contribute to the knowledge and awareness of such repertoire within the saxophone community, and thus facilitate more informed and diverse programming. Students often choose their repertoire based on their professor’s recommendations, which results in

¹ Martin Iddon, “New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez,” in *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez* (Cambridge: Cambridge University Press, 2013), p. 21.

² Ibid., 27.

numerous performances of a smaller number of works. Through this document, collegiate saxophonists, studio professors, performing saxophonists, and others will be able to quickly and easily consider other programming options in the modernist and post-modernist idiom.

The *Londeix Guide to the Saxophone Repertoire 1844-2012* is an invaluable resource for the 21st century saxophonist.³ It only includes information such as title, year of composition, dedication, duration, type of saxophone used, and the publisher. References to this document have been included in each bibliography entry, mentioning the page number the piece can be found on or if it is not found in the text. This document aims to provide a description of any extended and contemporary techniques found in the compositions and provide a level of difficulty based on the standard of collegiate saxophone playing today.

As the list of composition tutors numbered over 300, many limitations had to be placed upon the compositions analyzed in this document. The two main limitations of the works identified to be included in this document are:

- A maximum of five performers
- No electronics of any kind (live, tape, noise, amplification, film, portable cassette players, etc.)

Many of the composers are still living and have their own websites. Links to their websites have been included where possible whether they are up to date or not. Composer biographies have been included as well, and these are typically taken from their websites. Spelling and grammar errors in these biographies have been corrected silently. When necessary, biography translations were done using Google Translate. Many composers also do not have

³ Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire, 1844-2012 = Répertoire Londeix De Musique Pour Saxophone, 1844-2012* (Glenmoore, PA: Roncorp, 2012).

some or all of their works published. As a result, composer correspondence was important in obtaining complete and accurate work lists as well as the scores themselves.

Consistency was important, so the amount of correspondence sent to composers was limited to 2-

3. Other limitations placed upon the compositions to make this document relevant to the 21st century saxophonist include:

- Works that are commercially available through the publisher or another source such as Sheet Music Plus
 - Works already owned
 - Works that colleagues were able to share
 - Works that the composers themselves were willing to share
- Works that are available as print on demand were not included
- Transcriptions that are done or promoted by composers

Publishers faced delays and issues due to the pandemic and many scores were backordered. October 31, 2021 was created as the deadline to receive scores through publishers, composers, or interlibrary loan.

Locations to obtain these compositions have been included. Only major sheet music distributors such as Music Shop Europe, Sheet Music Plus, and Theodore Front have been utilized.

Regarding the instrumentation of the compositions found in this document, any two instruments with a + between them, such as Soprano + Alto Saxophone, means those two instruments are to be played by one person.

Many of the pieces analyzed in this document feature contemporary techniques such as multiphonics and quarter-tones. Some composers provide fingerings for these techniques that are

from another source. If known, the referenced sources are notated within the commentary paragraphs. These resources consulted by the composers would prove useful for any saxophonist to own, or have access to, in order to effectively perform contemporary music. If a piece incorporates multiphonics, quarter tones or other contemporary techniques, suggested reference texts have been provided as “Performance practice resources” to help interested performers find fingerings and discussions on various techniques. The three main sources used by these composers are:

- Marcus Weiss and Giorgio Netti’s *The Techniques of Saxophone Playing*⁴ [Referred to in the document as ‘Weiss and Netti’]
- Daniel Kientzy’s *Les Sons Multiples aux Saxophones*⁵ [Referred to in the document as ‘Kientzy’]
- Jean-Marie Londeix’s *Hello! Mr. Sax*⁶ [Referred to in the document as ‘Londeix Mr. Sax’]

The limitations of this document have brought to light the trends of representation (gender, nationality, race, ethnicity) in the full list of works for saxophone by composers associated with Darmstadt. Without diving into specifics or statistics, many of the composers discussed in this document as well as listed in Appendix II identify as white and male. There are quite a few composers who identify as female in the full list of composers associated with Darmstadt, but there are very few composers of color. It is incredibly important to identify, study, and perform works by underrepresented composers. Resources and initiatives such as the

⁴ Marcus Weiss and Giorgio Netti, *The Techniques of Saxophone Playing = Die Spieltechnik Des Saxophons* (Kassel: Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, 2015).

⁵ Daniel Kientzy, *Les Sons Multiples Aux Saxophones Pour Saxophone Sopranino, Soprano, Alto Ténor Et Baryton* (Paris: Salabert, 1983).

⁶ Jean-Marie Londeix, William Street, and Anna Street, *Hello! Mr. Sax Ou, Paramètres Du Saxophone = or, Parameters of the Saxophone* (Paris: Editions Musicales Alphonse Leduc, 1989).

Institute for Composer Diversity and Project Spectrum are invaluable resources for musicians, composers, and scholars.

Chapter 2

Analytical Bibliography

Peter Ablinger (b. 1959, Austria)

<https://ablinger.mur.at>

Years taught at IMD: 1992, 2014

Peter Ablinger was born in Schwanenstadt, Austria, in 1959. He began studying graphic arts and was enthused by free jazz, but completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982, he has lived in Berlin, where he [started] and conducted numerous festivals and concerts. In 1988, he founded the Ensemble Zwischentöne. He has been guest conductor of Klangforum Wien, United Berlin, and the Insel Musik Ensemble. Since 1990, Peter Ablinger has worked as a freelance musician. In 2012, he became a member of the Academy of Arts Berlin. [Between] 2012-2017 he was [a] research professor at the University of Huddersfield.⁷

Other works by Ablinger for saxophone include *Läuterung des Eisens*, *Weiss / Weisslich 17f*, *Instrumente und Rauschen* (“24 Short Pieces”), and *Escape*, which is no longer in his catalog.⁸

Verkündigung (1990)

Londeix, 2

Duration: 20’

Instrumentation: Flute, Tenor saxophone, Piano

Dedication: “To the masters of flying: Franz Liszt, Alexander Scriabin, Cecil Taylor”

Publisher: Self-published

There are many aspects of this piece that are left to the performers’ discretion.

Each instrument has 7 parts of equal length, which are lettered instead of numbered and played continuously without interruption. Each player arranges the succession of their own parts. After

⁷ Peter Ablinger, Accessed June 25, 2021, <https://ablinger.mur.at/>.

⁸ The Londeix text also lists 7x7, but Ablinger has informed me that he does not know what this piece is. Personal communication with Ablinger (March 10, 2020).

determining the order, it would be useful to make a full score for rehearsals so all 3 parts are synchronized. The tempo is chosen by the performers according to their skill level and should remain constant throughout the performance. The extended techniques used in this piece are harmonics (overtones) and double tonguing. Ablinger uses a very specific kind of notation for overtones, dynamics and articulation and the score includes a legend, in both German and English, of the notation used. Other techniques over which the saxophonist needs control are dynamics, timbre, and articulation. *Verkündigung* requires the saxophonist to use different amounts of air and pitch, as well as overtone and fundamental pitch, such as 80% air and 20% pitch. It also requires them to have a wide range of articulation styles and speeds: diaphragm articulation, flutter-tonguing with or without the initial consonant/attack, and a “tkt” sequence. A legend for these techniques and his notation exists on his website. To perform this piece, the saxophonist must have technical control over their instrument, as well as the patience to sit down and truly learn Ablinger’s notational style. The abstract score may be obtained by contacting the composer directly.

Mark Andre (b. 1964, France)

Years taught at IMD: 1998, 2006, 2014, 2016, 2021

[A] French composer, now [residing] in Germany, of mostly orchestral and chamber works that have been performed throughout Europe and in North America. Mr. Andre studied analysis, composition, counterpoint, harmony, and musical research with Claude Ballif, Gérard Grisey and other teachers at the Conservatoire National Supérieur de Musique de Paris, where he earned six premier prix and graduated in 1992. He earned his PhD in musicology, *Le Compossible musical de l'Ars subtilior*, under the supervision of Olivier Boulnois and Philippe Vendrix, at the École Normale Supérieure de Paris (Ulm-Jourdan) and the Centre d'Études Supérieures de la Renaissance de Tours in 1993. He then studied composition with Helmut Lachenmann at the Staatliche Hochschule für Musik und darstellende Kunst Stuttgart from 1994–97 and attended the Ferienkurse in Darmstadt in 1996, where he encountered Wolfgang Rihm.

Among his honours are a residency at the Akademie Schloss Solitude in Stuttgart (1995–96), the Kompositionspreis from the city of Stuttgart (1996, for *le trou noir univers*), the Blaue Brücke Preis (1996, for *fatal*), a residency at the Villa Médicis-hors-les-murs in Germany (1996), the Kranichsteiner Musikpreis at the Ferienkurse in Darmstadt (1996, for *un-fini I* and *le loin et le profond*), and a scholarship to work at the Experimentalstudio des SWR in Freiburg im Breisgau (1997–98). He later held a residency at the Villa Medici in Rome (1999–2001) and received the Internationaler Kompositionspreis of Oper Frankfurt in Frankfurt am Main (2001, for ... *das O ...* from ... 22, 13 ... [*Musiktheater-Passion in drei Teilen*]) and the Förderpreis der Ernst von Siemens Musikstiftung in Munich (2002). He worked as a guest of the Berliner Künstlerprogramm of the Deutscher Akademischer Austauschdienst (2005) and has earned the Preis of the Christoph-und-Stephan-Kaske-Stiftung (2006), the Produktionspreis of the Giga-Hertz-Preis für elektronische Musik in Karlsruhe (2007), the Orchesterpreis der Donaueschinger Musiktage (2007, for ... *auf ... 3*), and the Förderpreis of the Berliner Kunstpreis from the Akademie der Künste in Berlin (2008). He has been a member of the Akademie der Künste in Berlin since 2009, of the Sächsische Akademie der Künste in Dresden since 2010 and of the Bayerische Akademie der Schönen Künste in Munich since 2012. In addition, he was named a Chevalier des Arts et des Lettres by the government of France in 2011 and received the Kompositionspreis of the Gerhart und Renate Baum-Stiftung (2012) and the Orchesterpreis der Donaueschinger Musiktage (2015, for *über*).

He lectured at the Ferienkurse in Darmstadt in 1998, 2006 and 2010 and at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main in 2001. He taught counterpoint and instrumentation at the Conservatoire à rayonnement régional de Strasbourg from 2002–07. He has taught as Professor für Komposition at the Hochschule für Musik Carl Maria von Weber in Dresden since 2009. He was a fellow at the Wissenschaftskolleg zu Berlin in 2012–13. He has lived in Germany since 1994. His

publishers are the Carus-Verlag, for music written from 1994–96; Casa Ricordi, for music written from 1996–2005; and Edition Peters, for music written after 2005.⁹

Durch (2005/2006; premiered 4/24/2005)

Londeix, 11

Duration: 17'

Instrumentation: Soprano Saxophone, Piano, Percussion

Dedication: Trio Accanto

Publisher: Ricordi (2005)

Mark Andre most frequently uses slap tongue in his music. The fundamental fingering is notated with a triangle notehead and above the staff is “-1/-2/-3/-4/-5/-6/-7” which means which finger to remove. For example, a notated G# with a “-1” above it means the performer should press down keys 2 3 and G#. Andre also frequently utilizes air sounds, which are notated above the staff as well as on a staff above the saxophone. He uses up bow and down bow symbols to represent exhaling and inhaling respectively. The performer will find “Asthma, $\frac{1}{3}$ asthma and $\frac{2}{3}$ asthma” notated in this score which indicates the sound effects of various strength asthma attacks. Other notations utilized by Andre in this work include “Gs, $\frac{1}{3}$ Gs, $\frac{2}{3}$ Gs,” which indicate proximity to the gong, “T” is used in conjunction with the aforementioned staff above the saxophone line to denote proximity to the Tam-Tam, and “ALU,” which means blow on the hanging aluminum foil. Mark Andre’s music is both complex and delicate and requires much from the performer. The multi-layered score can be purchased through Sheet Music Plus.

iv 12 (2013; premiered 1/2014, Basel, CH, Marcus Weiss)

Londeix, N/A

Duration: 14'

⁹ Dan Albertson and Ron Hannah, “Mark Andre,” The Living Composers Project, updated January 2, 2017, <http://www.composers21.com/compdocs/andrem.htm>.

Instrumentation: Soprano Saxophone

Dedication: Marcus Weiss, commissioned by the Gare du Nord, Basel; financed by the

Ernst von Siemens Foundation

Publisher: Edition Peters (2014)

Slap tongue is used extensively throughout this work, and it exists within a spectrum of articulation styles used by the performer. This spectrum generally revolves around the term “tonlos,” or toneless. Micro slaps, “shadow sound,” and key clicks are the main forms of articulation, with the performer striving to make as little tone as possible. “Shadow sound” essentially means an airy sound. Similar to his work *Durch*, Andre here notates “-1/-2/-3/-4/-5/-6/-7” above the staff to indicate which finger to lift based on the notated fundamental fingering. He also uses up bow and down bow markings to indicate inhalation and exhalation respectively, while also indicating which vowel shape to use (A vs E). Other extended techniques used in this piece include eighth tones and multiphonics. Andre provides the pitches and fingerings for the notated multiphonics, but notes that the effect is more important than the pitches. “Iv” in the title stands for introverted and this is only one piece of his series. This entire piece should be played on the cusp of inaudibility, requiring precise control from the performer. *iv 12* can be purchased through Sheet Music Plus.

Georges Aperghis (b. 1945, Greece)

<https://www.aperghis.com>

Years taught at IMD: 2006, 2010, 2012, 2014 (visiting), 2016, 2021

Georges Aperghis was born in Athens in 1945. He has lived and worked in Paris since 1963. His work is notably characterized by questions about languages and their meaning. His compositions, whether instrumental, vocal or for stage, explore the borders of the intelligible, he likes to create twisted tracks which allow him to keep active the listener (stories emerge but are suddenly refuted).

Aperghis' music is not strictly linked to any dominant musical aesthetics of the contemporary musical creation but follows on his century by a dialogue with other forms of art and an extreme open-mindedness to the other. This otherness is combined with innovation when he includes electronics, video, machines, automatons or robots to his performances. Aperghis works closely with groups of interpreters who are entirely part of the creative process. They are comedians (Edith Scob, Michael Lonsdale, Valérie Dréville, Jos Houben), instrumentalists (Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges, Uli Fussenegger) or vocalists (Martine Viard, Donatienne Michel-Dansac, Lionel Peintre). From the 90's he shared new artistic collaborations with danse (Johanne Saunier, Anne Teresa De Keersmaecker) and visual arts (Daniel Lévy, Kurt D'Haeseleer, Hans Op de Beeck). The main european contemporary music ensembles have developed a working relationship with Aperghis through settled commissions that are now part of their repertory (Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, Vocalsolisten, the SWR choir).

“Aperghis has certainly acquired the freedom to put himself on the high wire, to risk the fall. But the difference is he knows that when the acrobat falls, he doesn't fall into emptiness: he falls onto other wires, from which he can jump even higher!! You can negotiate with danger, play with it, turn it into a vanishing point on the horizon. In his case, it is always present. It re-emerges incessantly, all the time, whenever unforeseen elements are introduced; not to break with the formal chain of complexity, but to find other forms of expression.”*

Recent distinctions: the Mauricio Kagel Prize in 2011, the Golden Lion for Lifetime Achievement - Venise Biennale Musica 2015, the BBVA Foundation Award « Frontiers of Knowledge » in 2016 (category contemporary music), the Foundation Kaske-Munich in 2016. His self-published music is on free download on the website [aperghis.com](http://www.aperghis.com). His other pieces are published by Editions Durand (Universal Music Publishing Classical) www.durand-salabert-eschig.com.¹⁰

¹⁰ “Biographies,” Georges Aperghis, Accessed June 27, 2021, <http://www.aperghis.com/biographies.html>. Quotation marked with * is an excerpt from *L'hétérogénèse*, an interview between Felix Guattari and Georges Aperghis, transcribed by Antoine Gindt.

Other pieces of Aperghis that include saxophone are *Zeugen*, *Contretemps*, *Le Petit chaperon rouge*, *Rotkäppchen*, *Les Boulingrin*, *Situations*, *Strasbourg instantanées* and *Teeter-Totter*.

Alter Ego (2001; premiered 11/15/2001, Wien Modern Festival, Konzerthaus, Marcus Weiss)

Londeix, 13

Duration: 8'

Instrumentation: Tenor Saxophone

Dedication: Marcus Weiss

Publisher: Éditions Durand (2001)

Performance practice resources: Weiss and Netti, Kientzy

The most prevalent extended technique used in this piece is quarter tones. Other extended techniques include multiphonics, altissimo, overtones, growling and singing while playing. This is a challenging piece and is most suitable for graduate students or advanced students who are comfortable with these extended techniques. *Alter Ego* can be purchased through Sheet Music Plus.

Crosswind (1997; premiered 4/15/98, Witten, Germany, Xasax Quartet and Genevieve Strosser, viola)

Londeix, 13

Duration: 13'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone), Viola

Dedication: Xasax

Publisher: Éditions Durand (1997)

Growling, slap tongue and quarter tones can be found throughout this piece in each of the four saxophone parts. Other contemporary techniques encountered include air sounds and vocalizations. Atypical requirements from the performers include the need and use of brass mouthpieces or a short piece of garden hose, as well as speaking French. This is a difficult work for all five players and should only be performed by serious and advanced performers. The unconventional score is available for hire through the publisher.

Jeu a quatre (2008)

Londeix, 13

Duration: 5'

Instrumentation: Quartet of Alto Saxophones

Dedication: Claude Georgel

Publisher: Alphonse Leduc (2008)

Although there are no extended techniques utilized in this piece, it still has its difficulties. There are large leaps, frequently changing time signatures and polyrhythms. The performers must spend lots of time with a metronome both individually and as a group to successfully perform this work. An advanced undergraduate group could be capable of performing this work. The unique score and parts can be purchased through Sheet Music Plus and Music Shop Europe.

PS (2008, date in score; 2010, date on composer's website; premiere 10/16/2010, Hochschule für Musik und Theater, Hamburg, Germany, Pierre-Stéphane Meugé, saxophone) **Londeix, 13**

Duration: 7'

Instrumentation: Soprano Saxophone

Dedication: Pierre-Stéphane Meugé

Publisher: Self-published (2008)

Performance practice resources: Weiss and Netti, Kientzy

Slap tongue and quarter-tones exist prominently throughout the work, as at least one of these techniques can be found on every line. Another technique utilized in this piece is flutter tongue, which can be replaced with singing while playing if the performer wishes. Other techniques that are located in this piece include altissimo and bisbigliando. This is a challenging piece and should only be tackled by an advanced performer who is comfortable with and able to execute fast quarter tone passages. *PS* is available for download on the composer's website.

Rasch (2001/2006)

Londeix, 13

Duration: 6'

Instrumentation: Soprano Saxophone and Viola

Dedication: Pierre-Stéphane Meugé and Geneviève Strosser

Publisher: Self-published (2001)

Performance practice resources: Weiss and Netti, Kientzy

Rasch was originally written for violin and viola in 2001 and was adapted for soprano saxophone and viola by Pierre-Stéphane Meugé in 2006. Slap tongue and quarter-tones are the two most common techniques found in this piece. Other techniques that are less frequently used in this piece include singing while playing and double tongue. *Rasch* is a challenging work for both instrumentalists, and should only be tackled by advanced performers who are comfortable with and able to execute fast quarter tone passages as well as drastic dynamic shifts. The precise score is available for download on the composer's website.

Trio Funambule (2015; premiered 2/6/15, ECLAT Festival, Stuttgart, Trio Accanto)

Londeix, N/A

Duration: 14'

Instrumentation: Alto Saxophone, Piano, Percussion

Dedication: Trio Accanto

Publisher: Self-published (2015)

Performance practice resources: Weiss and Netti, Kientzy

As with the majority of his works, the most used extended technique in *Trio Funambule* is quarter tones. Other frequently used techniques include growling, flutter tongue, key clicks, air sounds, bisbigliando and singing while playing. The performer also needs a 10cm piece of garden hose that is attached to the neck to obtain (or at least get close to) the low notated pitches. A performer who is very comfortable with and able to execute fast passages with intricate quarter tone fingerings will have no problem performing this piece. The microtonal score is available for download on the composer's website.

Wind Waves (2015; premiered 11/8/2018, Music Festival – Den Bosch, Calefax Reed Quintet)

Londeix, N/A

Duration: 35'

Instrumentation: Oboe, Bb Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon

Dedication: Calefax Reed Quintet

Publisher: Self-published (2015)

In this 35 minute work, many extended techniques can be located, including quarter tones, growling and/or flutter-tongue, bisbigliando and singing while playing. Other techniques

that can be discovered throughout this piece include overtones, air sounds and high sounds, such as teeth on the reed. The singing parts are not simply one pitch; they sometimes move in conjunct motion with the melodic saxophone line, or in disjunct motion with what the performer is playing on the saxophone. *Wind Waves* is a difficult piece for all performers and should only be attempted by the most serious ensembles. The score lists tenor saxophone, but alto saxophone is used in the video recording of the Calefax ensemble that was provided by the ensemble.

Milton Babbitt (1916-2011, USA)

Years taught at IMD: 1964

The compositional and intellectual wisdom of Milton Babbitt influenced a wide range of contemporary musicians. His broad array of distinguished musical achievements in the dodecaphonic system and important writings on the subject have generated increased understanding and integration of serialist language into the eclectic musical styles of the late 20th century. Babbitt was also renowned for his great talent and instinct for jazz and his astonishing command of American popular music. His *All Set*, for jazz ensemble, reveals an extraordinary compositional flexibility, uniquely American and vintage Babbitt.

In 1958, the magazine *High Fidelity* published an article by Babbitt with an attention-getting title. Babbitt said his own title for the article was "The Composer as Specialist," but that "The editor, without my knowledge and — therefore — my consent or assent, replaced my title by the more 'provocative' one: 'Who Cares if You Listen?' a title which reflects little of the letter and nothing of the spirit of the article."

Babbitt was born on May 10, 1916 in Philadelphia, Pennsylvania. He studied composition privately with Roger Sessions. He earned degrees from New York and Princeton Universities and was awarded honorary degrees from Middlebury College, Swarthmore College, New York University, the New England Conservatory, University of Glasgow, and Northwestern University. He taught at Princeton and The Juilliard School.

An extensive catalogue of works for multiple combinations of instruments and voice along with his pioneering achievements in synthesized sound made Babbitt one of the most celebrated of 20th-century composers. He was a founder and member of the Committee of Direction for the Electronic Music Center of Columbia-Princeton Universities and a member of the Editorial Board of *Perspectives of New Music*. The recipient of numerous honors, commissions, and awards, including a MacArthur Fellowship and a Pulitzer Prize Citation for his "life's work as a distinguished and seminal American composer," Babbitt was a member of the American Academy of Arts and Letters and a Fellow of the American Academy of Arts and Sciences. Milton Babbitt died in Princeton, New Jersey, on January 29 2011 at age 94.¹¹

Other pieces that include saxophone: *All Set* and *Images*.

¹¹ "Milton Babbitt - Biography," Wise Music Classical, Accessed June 28, 2021, <https://www.wisemusicclassical.com/composer/52/Milton-Babbitt/>.

Accompanied Recitative (1994)

Londeix, 20

Duration: 2'

Instrumentation: Soprano Saxophone, Piano

Dedication: Marilyn Shrude & John Sampen

Publisher: Edition Peters

Milton Babbitt does not utilize many extended techniques in this piece. The only one that the performer will encounter is flutter tongue. Other issues that come up are quick and sudden rhythm and dynamic changes. An advanced performer who can execute a wide range of rhythms in quick succession will have no difficulty with this piece. The short score is available for purchase on Sheet Music Plus.

Whirled Series (1987)

Londeix, 20

Duration: 13'

Instrumentation: Alto Saxophone, Piano

Dedication: James Forger, Kenneth Radnofsky, and John Sampen

Publisher: Edition Peters (1987)

Whirled Series does not require many extended or contemporary techniques, but still poses its own challenges. The saxophonist will discover a few quarter tones and flutter tongue. They will also find significant use of changing meters, with a significant amount of them being asymmetrical, as well as many polyrhythms, interweaving melodic lines, large leaps, and extreme dynamics and dynamic shifts. Learning this piece will take many hours of practice time with a metronome and motivation. This dense piece will be a long-term learning project and is appropriate for a motivated graduate student who has an abundance of time to devote to learning

this work. The highly conceptual score is available for purchase through Sheet Music Plus and Music Shop Europe.

Years taught at IMD: 2008

Vykintas Baltakas is a musical Scheherazade. His music keeps pulling you in and referencing itself, sometimes branching off and reinventing itself, and sometimes returning to where it started. He weaves musical stories that are linked with a delicate interconnected web.

The story starts in Vilnius, Lithuania in 1972 where Baltakas was born. In 1993, he moved to Karlsruhe, Germany, where he studied composition with Wolfgang Rihm and conducting with Andreas Weiss. From 1994 to 1997, he also worked with Peter Eötvös at the Music Academy in Karlsruhe and at the Hungarian composer's International Institute. Also an accomplished conductor, Baltakas has conducted the Bavarian Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Ensemble Modern, and Klangforum Wien.

It was his physical move to Germany that accompanied a rebellion or break from his Lithuanian heritage. As in most eastern European countries, folk art and culture are often intertwined into composer's music and aesthetics. He felt that Lithuanian music was missing impertinence. This physical and aesthetic break mixed with a modernist harmonic language, demanding virtuosity, and a healthy dose of impertinence was the result. In *Sinfonia* (1996), for chamber ensemble, the germ is a simple melody that becomes a swirl of transformation, a dance whirling the elements around, ready to explode, like seeds from a sun-dried pod. This sardonic composition mocks the glorification of ethno music in Lithuanian music tradition. His new story continued with *Pasaka (Fairy Tale)*, which has the pianist performing and simultaneously narrating the Indian mythological version of the creation of the world. It is a serious story, but his version is full of absurdity and irony. It was performed and awarded a prize in 1996 at the Darmstadt Summer Courses.

His view of musical composition and conducting is one of reciprocity. He says that both as a composer or conductor "you can influence it, suggest ideas, give it direction, make decisions. You give impulses but you also receive impulses back from the music that you then process again and which then reflects back."

This reciprocity creates a lineage between his works. In 2004, he started this genealogical expansion with a cycle of works. The first was *Ouroboros* for ensemble. A sonic object from this work germinated the next, a bright scherzo, *(co)ro(na)* for small ensemble. From *Ouroboros*, he took the fermata in measure 313 and used that as the sonic object as the seed. The title is a little misleading in that we may mistakenly think of a fermata (or corona) as just a pause, but fermatas are full of energy at multiple levels, almost like watching a hummingbird hovering in the distance – they seem almost motionless but the energy and actual motion beneath that cool surface is tremendous. Such is the case with *(co)ro(na)*, with energetic quivering elegantly levitating the music.

Into this genealogical sound lineage *Ri* likewise was pollinated from *RiRo* for soprano and trumpet. *Ri* has continued and further propagated two additional works, *Redditio* and *Redditio 2. Ri*, for the soprano and electronics, focuses on the voice and extends it by electronic means. The utterances are phonetics, the common basis for all languages. They create shadows and echoes that vibrate in their own web of universal dialogue.

Another dialogue emerges in *Saxordionphonics* for accordion, saxophone and orchestra. The interchange bounces between the soloists' conversation as the orchestra reinforces their words or musical motives and gestures and creates a vibrant aural shadow play that changes and shifts just as the sun's light changes strength and length during the day. The conversation and shadows evaporate enticingly just as another day must pass as we await another tale from *Scheherzade*.

The seeds from cross pollination continue not only between pieces but also in his creation of new works creating re-interpretations to generate successive stages of a work. Such is the case with the string quartet *b(ell tree)* written for the Arditti Quartet. The work started out as an electronic piece, with the sound object being almglocken. The electronic sounds were then re-interpreted for string quartet.

Composers are continually concerned with psycho-acoustics and attempting to confound the perception of time, and Baltakas acknowledges that you cannot get rid of temporality. However, he does believe that you can try to unravel the linearity of it. And yet again, we go back to a story. This time, Baltakas mentions the influence of Gogol's *Viy*, the story of a young man's attempt to escape from a witch and being continually brought back to her. This idea of not actually getting anywhere is an attempt at unraveling linearity. It is the premise behind Stravinsky's mosaic form, Stockhausen's moment form and the seed with which Baltakas started with for his commission for WDR Radio in Cologne while working in Paris and at IRCAM. The subsequent work is *Poussla*, for orchestra and ensemble, in which he envisioned the music as simultaneous watch mechanisms: the orchestra and ensemble as the larger and smaller mechanisms respectively – with cogs moving back and forth but not going anywhere, much like in Gogol's story.

His attention to time also deals with prolongation. In his musical theatre work, *Cantio*, written for the 2004 Munich Biennale, Baltakas uses layers and interconnections to prolong the narrative and music. In this piece, much like *Scheherzade* weaving her stories, the main character sings a continuous song in an attempt to delay the departing gods. The song progressively becomes longer and longer, and once she realises the gods are leaving forever, her song becomes infinite.¹²

He has written many other pieces that include saxophone: *Ouroboros*, *Poussla*,

Ouroboros - Zyklus, *Sinfonia*, *Saxordionphonics*, *Scoria*, *(co)ro(na)* and *Cantio*.

Nichtstück (1996; premiered: 2/28/97, Brass Academy Friesland, Jever, Germany)

¹² "Biography," Vyintas Baltakas, Accessed June 28, 2021, <https://www.baltakas.net/biography2021/index.php>.

Londeix, N/A

Duration: 3’

Instrumentation: Eb Clarinet, Soprano Saxophone, Alto Saxophone, Trumpet

Publisher: Chez Muziek

There are two versions of this work: Version 1 is for piccolo trumpet, 2 Bb trumpets, and bass trumpet and Version 2 is for Eb clarinet, Soprano Saxophone, Alto Saxophone and Trumpet. This is an extended version of his piece *Sinfonia*. Without having access to the score with saxophones, it is difficult to say what extended techniques are used. But there will be potential altissimo, glissandi (mostly through voicing), and rapidly changing time signatures. An ensemble that is comfortable with constantly changing time signatures and rhythmic patterns will have no issue with this piece. Version 1 is available on his website.

Saxopho(e)nix (2014; premiered 5/9/19, Montréal, Canada, Espace Aline-Letendre du Gesù,

Quasar Saxophone Quartet)

Londeix, N/A

Duration: 12’

Instrumentation: Soprano Saxophone, Alto Saxophone, Baritone (or Tenor) Saxophone

Dedication/Commission: Sax Allemande / Ernst von Siemens Stiftung

Publisher: Universal Edition (2014)

Quarter-tones are the most frequently used extended technique in this piece. They exist in all three parts. Multiphonics can be found in all three parts as well. Baltakas includes fingerings, from Marcus Weiss and Giorgio Netti’s *The Techniques of Saxophone Playing*. He mentions that if those fingerings do not work that other multiphonics are possible as long as: the base/fundamental pitch is the same, the harmonic structure is as close as possible, and the

multiphonic should have the widest possible dynamic range. Each part also includes rapidly changing rhythms and time signatures, as well many instances of polyrhythms. He includes explanations of certain notations or sounds that he is going for, albeit in German. Saxophonists that have technical control over these extended techniques will have no problems performing this work. *Saxopho(e)nix* is available for viewing on his website.

Unvollendete (1994; premiered 1/1/95, Karlsruhe, Germany, Kersten McCall (fl), Rochus Aust (tp), Dieter Kraus (sax) **Londeix, N/A**

Duration: 10'

Instrumentation: Flute, Trumpet, Alto Saxophone

Publisher: Chez Muziek

The only extended technique encountered in this piece is altissimo, and it starts right from the beginning with an A6. Other high notes (no specific pitch; teeth on the reed) can be found throughout the saxophone part as well. Baltakas includes an entire page of explanations for the various notations in this piece: spoken word, increasingly louder accents, phrasing, groupings, fast tone repetition, hold tone a bit longer or until the next pitch, pauses of varying lengths, “dirty” tone production (no exact pitch, lots of air and spit), play while breathing in, and air without pitch. Baltakas’ compositional style consists of quickly changing time signatures and rhythmic patterns and this piece is no exception. A saxophonist who is comfortable with the altissimo register and reading various rhythmic patterns can successfully learn and perform this work. *Unvollendete* is available for viewing on his website.

Malin Bång (b. 1974, Sweden)

<https://malinbang.com>

Years taught at IMD: 2021

Malin Bång's music is an exploration of movement and energy. She defines her musical material according to their amount of friction to create a spectrum of unpredictable and contrasting actions, ranging from the intimate and barely audible to the harsh and obstinate. In her work, she often incorporates acoustic objects to explore a rich sound world and to suggest that a musical content can be shaped by anything valuable to the artistic purpose.

Malin Bång is residing in Stockholm, Sweden and is the composer in residence and a founding member of the Curious Chamber Players. Her work includes music for instrumental ensembles, orchestra, electronic music based on field recordings, and instrumental performance pieces. Lately she has specifically explored the mixed, amplified instrumental ensemble extended with acoustic objects in collaboration with the members of Curious Chamber Players.

Her works are performed worldwide and some recent projects include the music documentary drama kudzu /the sixth phase/, at Deutschlandfunk in Köln, Huddersfield Festival and Klang Festival in Copenhagen, the large orchestral work splinters of ebullient rebellion for Donaueschinger Musiktage 2018, the portrait concert how long is now at Ultraschall Festival 2014 performed by the CCP, Klangforum Wien at Eclat Festival, Ensemble Recherche at the Wittener Tage für Neue Musik, Ensemble Nickel at the Donaueschinger Musiktage, Nadar Ensemble for the Darmstadt Ferienkurse and Faint Noise at the Huddersfield Festival. During 2015 she composed *ripost* for the Radio-Sinfonieorchester Stuttgart des SWR at the celebratory concert of Lachenmann's 80th birthday. During 2010 she was awarded the Kranichsteiner Stipendienpreis, in 2014 she received the Malmlöf-Forssling Composition Prize and in 2018 she was awarded the Donaueschinger Tage Orchesterpreis. 2012 she pursued the DAAD Berliner Künstlerprogramm's one year residency.

Malin Bång is a regular visiting professor at academies in Sweden and abroad and from the autumn 2018 senior lecturer at the composition department at Göteborg Academy of Music and Drama. In 2020 she is one of the lecturers at Darmstädter Ferienkurse.¹³

Other pieces of hers that include saxophone are *Encrusted*, *kobushi burui*, *Irimi*, and *resilience*.

Delta Waves (2007, premiered: 10/18/07, Torino, IT, Jörgen Pettersson) **Londeix**, N/A

¹³ "About," Malin Bång, Accessed June 29, 2021, <https://malinbang.com/about/>.

Duration: 7'30"

Instrumentation: Tenor Saxophone

Dedication: Jörgen Pettersson

Publisher: Self-published

Delta Waves moves between 5, 3 and 2 staff line sections. The three staff lines are used to define a register (low, medium, high) without specific pitches. They are also used when playing without the mouthpiece: bottom line (low Bb is fingered), middle line (top half is closed), and top line (all keys open). Two staff lines are used for playing in the highest register. Here, pitches are not defined but the position is, and can be achieved by using one's voicing or possibly placing your teeth on the reed. Other extended techniques that exist in this piece are key clicks, air sounds (both inhaling and exhaling, and while using different vowel shapes), whispering/vocalizing, rapid tongue movements and trumpet-like sounds. There are many different techniques in this piece, and they happen in quick succession. *Delta Waves* is available through the composer.

Clarence Barlow (b. 1945, India)

<http://clarlow.org/>

Years taught at IMD: 1982, 1984, 1986, 1988, 1990, 1992, 1994

Clarence Barlow was born in 1945 of English, Portuguese and French colonial descent in Calcutta. In 1965, he obtained a science degree at Calcutta University as well as the Licentiate Diploma of Trinity College of Music London in piano. From 1966-68 he taught music theory at the Calcutta School of Music. From 1968-73 he studied electronic music and composition with Herbert Eimert, Bernd Alois Zimmermann, Vinko Globokar and Karlheinz Stockhausen at the Music University (Musikhochschule) of Cologne.

As early as 1971, he began to compose music with the help of computers and worked thereafter in computer music studios in Stockholm (EMS), Paris (IRCAM), Amsterdam (STEIM), Warsaw (Chopin Academy) and Chicago (Northwestern University). In 1980 he was awarded the Kranichstein Composition Prize at the Darmstadt Summer Courses for New Music, in 1981 the Composition Prize of Cologne. From 1982-94 he regularly taught computer-aided composition at the Darmstadt Summer Courses for New Music and since 1984 at the Music University of Cologne. In addition he has lectured and his music has been performed in Canada, the USA, Mexico, Brazil, India, Japan, Australia and New Zealand as well as in the following European countries: Portugal, Spain, France, Italy, Switzerland, Austria, Germany, Luxembourg, Belgium, The Netherlands, The United Kingdom, Ireland, Iceland, Denmark, Norway, Sweden, Finland, Poland, Slovakia, Hungary, Slovenia, Croatia and Greece. Among the ensembles who have performed his music may be mentioned orchestras based in Baden-Baden (South-West Radio Orchestra), Frankfurt (Hessian Radio Orchestra) and Reykjavik (Iceland Symphony Orchestra) as well as ensembles from Frankfurt (Ensemble Modern), Cologne (Ensemble Köln), Berlin (Kammerensemble Neue Musik), Paris (Ensemble Itineraire), Amsterdam (Ives Ensemble), London (Apartment House), Montreal (Core) and others such as the Arditti and Kronos Ensembles.

In 1982 he initiated a computer music society in Cologne, which he co-founded in 1986 as GIMIK: Initiative Musik und Informatik Köln and chaired from 1986-93 and 1996-2002, since when he holds the title of member of honour of that society. In 1988 he was music director of the XIVth International Computer Music Conference (ICMC), organized by GIMIK in Cologne. From 1990-91 he was Guest Professor for Composition and Radio Play at the Folkwang University Essen. From 1990-94 he was Artistic Director of the Institute of Sonology at the Royal Conservatory in The Hague, where he has since been Professor of Composition and Sonology. From 1991-92 he was a founding member of the Leonardo Project in Cologne's MediaPark Centre. Since 1994 he has been a permanent member of the International Academy of Electroacoustic Music in Bourges (France). In 1994, he initiated and directed the Lingua Armata Project in the Spektakel-Festival of the Science Ministry of the German federal state of North-Rhine-Westphalia held in Dortmund as well as the Amaludus Project of the same ministry at the Spektakel-Festival of 1996 in Münster. In 1995, he initiated and directed (with GIMIK) the four-city Trapezium Festival in Amsterdam, Essen, Cologne and The Hague involving 24 composers, six from each city. At the Royal Conservatory The Hague he initiated and

organized in 1991 the Roboard Pfestival (including a two-hour and a three-hour concert of player-piano music) and the RATIO project (1992-93) involving structured music from mediaeval and contemporary Europe as well as North India, the Middle and Far East.

As a composer he writes instrumental (solo, chamber and orchestral) as well as electronic music. Furthermore he has for decades developed music software and computer music installations, has penned music theatre pieces and radio plays and been author and editor of numerous articles and books on specialized music theory.¹⁴

Other pieces of his that include saxophone are *Im Januar am Nil* and *Approximating Pi*.

Amnon, Who Led It (2015)

Londeix, N/A

Instrumentation: Tenor Saxophone, Cello, Hammond Organ, Piano Four Hands

Dedication: For Amnon Wolman

Publisher: Self-published

There are no extended techniques or difficult rhythms used in this piece. The fast tempo of 160bpm might be the most difficult aspect. This would be an appropriate piece for an undergraduate saxophonist. The score is available through the composer.

Les Ciseaux de Tom Johnson (1998; premiered 8/26/01, Bethany Church, Montpelier, VT,

Ensemble Nonsequitur (flute, cello, piano)

Londeix, N/A

Duration: 3'30"

Instrumentation: Electric Guitar, Soprano Saxophone, Double Bass

Dedication: Written for Ugly Culture

Publisher: Self-published

¹⁴ "Biography," Clarence Barlow, Accessed June 29, 2021, <http://clarlow.org/biography-long/>.

There are no extended techniques used in this piece. There are a few polyrhythms and many varied subdivisions (first and third notes of a triplet, first and fourth notes of four sixteenths, etc.). This is a straightforward piece that an undergraduate student could easily perform. *Les Ciseaux de Tom Johnson* is available through the composer.

Richard Barrett (b. 1959, Wales)

<https://richardbarrettmusic.com/index.html>

Years taught at IMD: 1986, 1988, 1990, 1992, 1994

Richard Barrett (Swansea, 1959) is internationally active as composer and performer, and also teaches at the Institute of Sonology in Den Haag. In December 2020 he was appointed to a new professorship in Research in Creative Music at the University of Leiden. His work encompasses a range from free improvisation to intricately notated scores, and from acoustic chamber music to innovative uses of digital technology. Current projects include a major new cycle of works for the ELISION Ensemble, with whom Richard Barrett has been working regularly since 1990, and for the Chicago-based Fonema Consort. Ongoing performative collaborations include with Paul Obermayer (in FURT), Evan Parker, and several other improvising ensembles such as SKEIN (with Achim Kaufmann, Frank Gratkowski, Wilbert de Joode and others) and Colophony (with Jon Rose and Meinrad Kneer). Richard Barrett's principal composition teacher was Peter Wiegold, and he currently resides in Belgrade. His work as composer and performer is documented on over forty CDs, including seven discs devoted to his compositions and nine by FURT. In October 2020, he set up the digital label STRANGE STRINGS together with harpist Milana Zarić. His book, *Music of Possibility*, was published by Vision Edition in 2019.¹⁵

Other pieces of his that include saxophone are: *Cell, Elsewhen* (which hasn't been finished yet), *Essay in Radiance*, *Kassandra*, and *Temptation* (which is currently under revision and unavailable).

Fold (2011-16; premiered 10/2/16, Strasbourg, Philippe Koerper)

Londeix, N/A

Duration: 9'

Instrumentation: Soprano Saxophone

Dedication: Henrique Portovedo

Publisher: Self-published

This very difficult piece was originally commissioned by Christopher Redgate for oboe. Quarter-tones and altissimo are used broadly throughout this piece. Circular breathing is necessary to perform the longer passages. Multiphonics are used in this piece, and the fingerings

¹⁵ "Biography," Richard Barrett, Accessed June 30, 2021, <https://richardbarrettmusic.com/biography.html>.

are taken from Weiss and Netti. This text will also provide the performer with quarter tone fingerings. Barrett includes specific fingerings for certain trills/tremolos and notates both embouchure and fingered glissandi. Other techniques include teeth on reed, venting/shading (with specific fingerings) and potentially flutter tongue. Outside of the techniques required of the performer, this piece poses many rhythmic challenges with its various polyrhythms (sometimes with polyrhythms embedded in the larger polyrhythm) that happen in quick succession and large leaps spanning more than two octaves sometimes. This is a very difficult piece that advanced graduate students and professionals can tackle. The precise score is available for download on the composer's website.

Gunther Becker (1924-2007, Germany)

Years taught at IMD: 1967, 1968, 1970

He studied conducting with G. Nestler at the Badische Hochschule für Musik in Karlsruhe (1946–49), composition with W. Fomer in Heidelberg, and at the North-West German Academy of Music (1948–56), where he also studied choral conducting with K. Thomas (1953–55). He taught music at the Greek National School Anavryta in Athens (1956–58), and also taught at the Goethe Inst. and the Dorpfeld Gymnasium there (1957–68). He then returned to Germany, where he founded the live electronic group Mega-Hertz (1969) and taught at the summer courses for new music in Darmstadt. He became a lecturer at the Musikhochschule Rheinland of the Robert Schumann Inst. in Düsseldorf (1973) and professor of composition and live electronics at the Düsseldorf Hochschule für Musik (1974). In 1989 he retired. Becker's works, at first influenced by his sojourn in Greece, eventually gave way to a unique and uncompromising style utilizing all the resources of contemporary compositional processes.¹⁶

Other pieces include: *Correspondances* and *Reverenz* 1985.

Befindlichkeiten (1997)

Londeix, 31

Duration: 11'

Instrumentation: Alto Saxophone, Cello, Piano

Dedication: Nicole Schillings

Publisher: Edition Gravis (1998)

Becker uses a variety of extended techniques in this trio, but he uses them infrequently.

The techniques that can be found in the saxophone part include quarter tones, flutter tongue, slap tongue, ad libitum multiphonics, key clicks, air noise, a “kissing effect,” and ad lib. lowest and highest tones. There is also a short ad libitum improvisation section towards the end of the second movement for both the saxophone and cello. The saxophone part is relatively straightforward and could easily be performed by an undergraduate student who has experience

¹⁶ Slonimsky, Nicolas, Laura Kuhn, and Dennis McIntire, “Günther (Hugo) Becker,” Encyclopedia.com, Accessed July 1, 2021, <https://www.encyclopedia.com/arts/dictionaries-thesauruses-pictures-and-press-releases/becker-gunther-hugo-0>.

with extended techniques. *Befindlichkeiten* is available for purchase through Theodore Front Musical Literature.

Years taught at IMD: 1963

Luciano Berio was born at Oneglia, Liguria, on 24 October 1925 into a family in which music was a long-standing tradition. Both his father Ernesto and his grandfather Adolfo were composers, and he took his first steps in music with them.

In 1945 he moved to Milan, where he attended the Conservatorio «Giuseppe Verdi», studying composition with Giulio Cesare Paribeni and Giorgio Federico Ghedini, as well as conducting with Carlo Maria Giulini and Antonino Votto. In 1952 he attended the courses taught by Luigi Dallapiccola at Tanglewood, USA. From the early fifties Berio made a name for himself as an authoritative exponent of the new generation of the musical avantgarde. This period saw the composition of *Cinque Variazioni* (1952-53), *Chamber Music* (1953), *Nones* (1954) and *Serenata* (1957).

In December 1954 Berio and Maderna created Italy's first studio of electronic music at the RAI Milan headquarters, inaugurated the following year as the Studio di Fonologia Musicale. Here he was able to experiment with the interaction of acoustic instruments and electronically produced sounds (*Momenti*, 1957; *Différences*, 1958-59) and explore new relationships between sounds and words (*Thema. Omaggio a Joyce*, 1958; *Visage*, 1961). Moving into the sixties, Berio was exploring further complex combinations of timbres (*Tempi concertati* for 4 soloists and 4 orchestras, 1959; *Sincronie* for string quartet, 1964). His investigation of the expressive resources of the female voice – prompted by the voice of Cathy Berberian – proceeded with *Epifanie* (1959-60, incorporated into *Epiphanies*, 1991-92), *Circles* (1960) and *Sequenza III* for voice (1965). The dramatic dimension of these vocal works was made more specific and refined in his first works for theatre such as *Allez-Hop* (1959, with Calvino), and *Passaggio* (1962) and *Laborintus II* (1965), both with texts by Sanguineti.

In 1958, with *Sequenza I* for flute, he began an exploration of the idiomatic potential of individual instruments which was to produce the 14 *Sequenze* for solo instruments (the last, for violoncello, was completed in 2002-03). This series of solo works with the relative *Chemins* – elaborations for instrumental ensemble of some of the *Sequenze* – exemplifies Luciano Berio's approach to composition as “work in progress”, conceived as a potentially never-ending process of comment and elaboration which continues and proliferates from one piece to the next. In his compositions for large symphony orchestra he explored new spatial layouts (foreshadowed in the fifties in *Alleluja I* and *Alleluja II*) and new instrumental formations: *Eindrücke* (1973-74), *Bewegung* (1971/83), *Formazioni* (1985-87), *Continuo* (1989-91) and *Ekphrasis* (*Continuo II*, 1996). The dialectical relationship between solo instrument and orchestra is at the heart of works such as *Concerto for two pianos* (1973); “*Points on the curve to find...*” for piano and chamber orchestra (1974), which became *Concerto II* (*Echoing curves*) for piano and two instrumental groups (1988-89); *Voci* (*Folk songs II*) for viola and two instrumental groups (1984), and *Alternatim* for clarinet, viola and orchestra (1994). The concerto was not the only traditional genre Berio reworked; he also tackled the string quartet

(*Quartetto*, 1956; *Sincronie*, 1964; *Notturmo*, 1993; *Glosse*, 1997) and even the piano, an instrument redolent of traditional connotations which he subjected to new aural, formal and expressive criteria in a series of works starting with *Sequenza IV* (1966) and culminating with *Sonata* (2000).

Berio's musical research is characterised by his attainment of an equilibrium between a keen awareness of tradition and a propensity to experiment with new forms of musical communication. In his various creative phases the composer invariably tried to relate music to various fields of knowledge: poetry, theatre, linguistics, anthropology and architecture. His interest in the multiple expressions of human musicality led him to return again and again to various repertoires of the oral tradition (*Folk songs*, 1964; *Questo vuol dire che...*, 1968; *Cries of London*, 1974-76; *Voci*, 1984). He explored the vast patrimony of Western music in his adaptations of Monteverdi (*Combattimento di Tancredi e Clorinda*), Bach (*Contrapunctus XIX*), Boccherini (*Ritirata notturna di Madrid*), Mozart (*Vor, während, nach Zaide*), Schubert (*Rendering*), Brahms (Op. 120 N. 1), Mahler (the two cycles of *Frühe Lieder*), Puccini (the Finale of *Turandot*), and more besides. His ideal of uniting the various dimensions and traditions of successive civilizations can also be seen in such works as *Sinfonia* (1968), *Coro* (1975-76) and *Ofanìm* (1988-92), this last work preparing the ground for his last two theatrical works. Music theatre constituted a fundamental focus for Berio's research and poetics. After the first works for the stage in the fifties and sixties (*Allez-Hop*, *Passaggio*), he conceived his first musical action organized in three acts with texts he wrote himself: *Opera* (1969-70/1977). This was followed by *La vera storia* (1977-79), text by Calvino, *Un re in ascolto* (1979-83) with texts by Calvino, Gotter, Auden and Berio, *Outis* (1992-96) with texts by Dario Del Corno, and *Cronaca del Luogo* (1997-99) with a text by Talia Pecker Berio. A special place was occupied by *A-ronne* (1974-75), a radio documentary for 5 actors (reworked in 1975 for 8 voices) with a text by Sanguineti, the culmination of the experimentations for radio that Berio undertook in the fifties.

Luciano Berio died in Rome on 27 May 2003. In his last work, *Stanze* (2003, for Baritone, three men's choruses and orchestra, with texts by Celan, Caproni, Sanguineti, Brendel and Pagis) he gave voice to a last, intimate compendium of his own expressive credo.

Berio's commitment to music extended to other activities including conducting, the conception of concert series and the promotion of contemporary music (notably «Incontri Musicali», a journal and series of concert cycles inaugurated in 1956). He taught at prestigious musical and academic institutions in Europe and the USA (Darmstadt, Dartington, Tanglewood, Mills College, Juilliard School, Harvard University). In 1993-94 he gave the Charles Elliot Norton Lectures at Harvard. From 1974 to 1980 he directed the department of electroacoustics at the IRCAM, Paris, and in 1987 he founded the Centro Tempo Reale in Florence. He was the recipient of numerous international awards (Siemens Prize; Wolf Foundation Prize; Leone d'Oro alla Carriera, Venice Biennale; Imperial Prize for the Arts, Japan) and four honorary degrees (from City University, London and the Universities of Siena, Torino and Bologna). From 2000 he was President

of the Accademia di Santa Cecilia in Rome where, under his supervision, the new Auditorium Parco della Musica was inaugurated in 2002.¹⁷

Other works of his that use saxophone include *Pas de quoi*, *Chemins IV*, *Recit*, and *Priere*.

Sequenza VIIIb (1969; premiered 5/20/93, Strasbourg, FR, Claude Delangle)

Londeix, 37

Duration: 10'

Instrumentation: Soprano Saxophone

Dedication: Originally written for Heinz Holliger, Oboe

Publisher: Universal Edition (1995)

Claude Delangle created this arrangement for the soprano saxophone in 1993. *Sequenza VIIIb* is a challenging work that utilizes many extended techniques including quarter tones, multiphonics, double trills, quarter tone trills, growling, and flutter tongue. The score includes suggested fingerings from Claude Delangle for all of the aforementioned extended techniques. These fingerings might or might not work depending on the performer's instrument, so a useful resource for them to have just in case, would be Weiss and Netti and Kientzy. This piece lacks a time signature and instead uses cells based on various increments of time including 1, 1.3, 1.5, 1.8, 2, 2.7, and 3 seconds. A concert B should sound throughout the piece, whether performed by another saxophonist (or a clarinet or oboe) or a recorded pitch. As a result, the performer must have an ear for intonation to be perfectly in tune with the drone. Between the numerous extended techniques, lack of time signature, and potential intonation issues, this piece is quite the

¹⁷ Angela Ida De Benedictus, "Biography," trans. Mark Weir, Centro Studi Luciano Berio, <http://www.lucianoberio.org/en/biography>.

challenge suitable for an advanced undergraduate saxophonist and older. The concise score is available for purchase through Sheet Music Plus and Theodore Front.

Sequenza IXb (1980; premiered 1981, London, John Harle)

Londeix, 37

Duration: 13'

Instrumentation: Alto Saxophone

Dedication: Originally written for Michel Arrignon, Clarinet

Publisher: Universal Edition (1980)

Sequenza IXb has become a challenging piece of standard repertoire. The main extended techniques utilized in this work include altissimo, a few multiphonics, venting, and double tonguing. Within the score, fingerings are provided for both the multiphonics and the vented notes. The double tonguing can easily be substituted with a fast single tongue. Other difficult aspects of this piece include drastic dynamics, such as loud high notes or sub-tone low notes, large leaps and varied articulation. This piece also lacks a time signature and measure markings. An advanced undergraduate student with technical facility and control will discover that this piece is difficult, but not impossible. The expansive score is available for purchase through Sheet Music Plus and Theodore Front.

Pierluigi Billone (b. 1960, Italy)

<https://www.pierluigibillone.com/en/home/>

Years taught at IMD: 2012, 2014, 2018

Born in 1960 in Italy, Pierluigi Billone lives in Vienna. He studied composition with Salvatore Sciarrino and Helmut Lachenmann. Billone's music has been performed by relevant interpreters in festivals such as Wien Modern, Festival d'Automne Paris, Donaueschinger Musiktage, Wittener Tage für neue Kammermusik, Eclat-Stuttgart, Ultraschall-Berlin, Musica Viva München, TFNM Zürich, Ars Musica Bruxelles, Huddersfield NMF, World Music Days Wrocław, Biennale Zagreb, Boston, New York, Monday Ev. Concerts Los Angeles, Bendigo Festival Sydney. His music has been regularly broadcasted from the most important radios (BBC, WDR, SDR, BRD, NDR, ORF, DRS, RCE, RF, NR) in and beyond Europe.

His works received international awards such as the Kompositionspreis der Stadt Stuttgart (Stuttgart 1993), the Busoni-Kompositionspreis (Academy of Arts Berlin 1996) the Wiener Internationaler Kompositionspreis (Vienna 2004), the Ernst-Krenek-Preis (Vienna 2006), and the Kompositionspreis der Ernst-von-Siemens-Musikstiftung (Munich 2010). From 2006 to 2008 Pierluigi Billone was guest professor for composition at the Music University Graz, in 2009 at the Music University of Frankfurt, from 2010 until 2012 at the Music University Graz, and in 2017 at the ESMUC in Barcelona.

He is regularly invited as teacher and lecturer in composition courses such as: IEMA-Ensemble Modern Akademie 2008, Harvard University 2010, Columbia University NY 2010, MCME International Academy Russland 2011, Ferienkurse Darmstadt 2010, 2012, 2014, 2018, Impuls Akademie Graz 2011, 2013, 2015, 2017, 2019, Tzlil Meducan Israel 2011, 2014, 2015, MCIC Madrid 2015, 2016, 2017, Boston University 2015, New York University 2015, Composit-Rieti 2015, 2016, 2017. The works of Pierluigi Billone appear on the Kairos, Stradivarius, Col-legno, Durian, EMSA, NEOS and Ein_Klang labels.¹⁸

Other pieces of his that include saxophone are: *Face*, *Face Dia.De*, *Legno.Stele*, *MAAT*

ME (2021 premiere), *Mani.Long*, and *Scrittura. Cammino*.

2 Alberi (2017, premiered 9/16/17, Festival Ultima, Oslo, Joshua Hyde, saxophone, Noam

Bierstone, percussion)

Londeix, N/A

Duration: 32'

Instrumentation: Alto Saxophone, Percussion

¹⁸ "Biography," Pierluigi Billone, Accessed July 1, 2021, <https://www.pierluigibillone.com/en/biography/>.

Dedication: To Joshua Hyde and Noam Bierstone. Commissioned by Scapegoat, funded by the Ernst-von-Siemens Stiftung

Publisher: Self-published

The main extended techniques utilized consistently throughout this piece are multiphonics, quarter tones achieved as a result of holding different partials within these multiphonics and altissimo. Billone provides four pages of information at the beginning of the score that provides multiphonic fingerings, voicing positions to execute the multiphonics, and the various unique notations he uses. These unique notations include notes in red that indicate singing, and a section where the performer is to have independent actions between hands. The performer must possess precise voicing control to execute this piece well. They must be able to hit different partials in a multiphonic and glissando between a single partial to the full multiphonic and back, or even spreading or narrowing the multiphonic to produce different “beats” in the sound. An example of the score is available on the composer’s website.

Boris Blacher (1903-1975, Germany)

Years taught at IMD: 1958

Boris Blacher was one of the central figures in Berlin musical life after the 2nd World War. Important as a composer of vivid stage and orchestral works and as a teacher. Music noted for its colourful French-inspired instrumentation and its irreverence towards Austro-German tradition. Experimented with 'variable metrics' in works like *Piano Concerto No.2*, where serial procedures are applied to metrical units. Many stageworks based on classic texts including ballets *Hamlet*, *Lysistrata*, *Der Mohr von Venedig* and *Tristan*. *Paganini Variations* is a repertoire piece in the German orchestral world and was recorded by Solti. Blacher's pupils included Klebe, Einem, Erbse, Burt, Reimann, Yun and Klaus Huber.¹⁹

Jazz-Koloraturen, op. 1 (1929)

Londeix, 42

Duration: 3'

Instrumentation: Coloratura Soprano, Alto Saxophone, Bassoon

Publisher: Boosey & Hawkes / Bote & Bock (1962)

There are no extended techniques used in the saxophone part. Blacher incorporates many instances of syncopation and triplets in this piece, which is typical of classical music that has jazz influences. An undergraduate saxophonist could successfully perform this work. *Jazz-Koloraturen, op. 1* is available for purchase on Sheet Music Plus.

¹⁹ "Boris Blacher," Boosey & Hawkes, Accessed July 2, 2021, <https://www.boosey.com/composer/Boris+Blacher>.

James Boros (b. 1958, USA)

Years taught at IMD: 1992, 1994

No biographical information is available.

Into Shreds (1986)

Londeix, 49

Instrumentation: Alto Saxophone

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

The main extended techniques are altissimo, multiphonics, and overtones. Other difficult aspects of this piece include drastic dynamic changes, rapidly changing rhythmic patterns, lack of a steady time signature, variety of articulations and large leaps. Boros does not include any performers notes or fingerings for the multiphonics. The score is visually daunting and equally challenging to perform. A graduate student or professional will have difficulties learning this piece. A copy of the manuscript can be found at Bowling Green State University's library.

Theo Brandmüller (1948-2012, Germany)

Years taught at IMD: 1986, 1990, 1992

No biographical information is available.

Other pieces of his that include saxophone are *Chimères* and *Enigma II*.

Silhouetten (1987, premiered 10/7/1988, Villa Massimo, Goethe Institute, Rome)

Londeix, 54

Duration: 16'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Raschèr Quartet

Publisher: Breitkopf & Härtel (1989)

Each part of this quartet has extensive uses of the altissimo range. The only other technique that is encountered in this piece is slap tongue, which Brandmüller calls “pizzicato.” Other difficult aspects of this piece include sudden dynamic shifts, various vibrato speeds, large leaps, glissandi and polyrhythms. All four parts are challenging; a serious undergraduate group will have some difficulties with this work, but it would be possible to perform after many months of practicing and rehearsing. The handwritten score and parts are available for purchase on Sheet Music Plus.

Nikolaus Brass (b. 1949, Germany)

Years taught at IMD: 1984

No biographical information is available.

Other works that include saxophone are: *Kata*, *Die Vorübergehenden*, *L'inferno*, *the structures of echo - lindauer beweinung*, *VOID II*, and *Music by Numbers II* (a version can be purchased on request through the publisher).

Lost and found (2005, premiered 7/10/05, Munich, Münchner Gesellschaft für Neue Musik e.V.

“Le Fou Rohr” Saxophone Quartet)

Londeix, N/A

Duration: 12’

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Ricordi (2005)

Lost and found requires extended techniques across all four instruments. The extended techniques used include quarter tones, flutter tongue, and air sounds. The performer must be able to transition between normal sound and flutter tongue. The air sounds required range from only air to half air half pitch. Various glissandi are also required. The piece is divided into numerous sections that do not include a time signature or measure lines. These sections are given a time frame, in seconds. The ensemble also has specific staging they must follow, and this information is located at the beginning of the score. An ensemble that has technical control over quarter tones and extreme dynamics will find this piece challenging, but performable after many hours of practice and rehearsal. The parts can be purchased through Music Shop Europe.

Gerard Brophy (b. 1953, Australia)

<http://www.gerardbrophy.com.au/>

Years taught at IMD: 1988, 1990

After an increasingly musical adolescence, Gerard Brophy began his studies in the classical guitar at the age of twenty-two. In the late seventies he worked closely with Brazilian guitarist Turibio Santos and the Argentine composer Mauricio Kagel before studying composition at the NSW State Conservatorium of Music.

He has been commissioned and performed by some of the world's leading ensembles, including the Melbourne, Queensland, Tasmanian, West Australian, Sydney and New Zealand Symphony Orchestras; the Malaysian Philharmonic; and the BBC Philharmonic and Symphony Orchestras, to name a few. Over recent years he has developed a keen interest in collaborating with artists from other disciplines and he is particularly active in the areas of ballet, dance and electronica. He has also been involved in exciting collaborations with musicians from other cultures among them the great Senegalese master drummers, the N'Diaye Rose family, and the timbila virtuoso Venancio Mbande from Mozambique.

Recent performances include the sell-out season of his ballet *Yo Yai Pakebi*, *Man Mai Yapobi* choreographed by Regina van Berkel and performed by the Residentie Orkest and the Nederlands Dans Theater; the premiere seasons of *Semele* and *Halcyon* as part of the Australian Ballet's highly successful *Interplay* and *Edge of Night* programmes, and the Song Company's tour of *Gethsemane*, his contemporary passion play.

Currently he divides his time between Brisbane and Calcutta.²⁰

Other pieces of his that include saxophone are: *The Art of Devotion*, *Bamboo: Ballet Score*, *Concerto in Blue*, *Gethsemane*, *Halcyon*, *We Bop - Afro Remix*, and *Yo Yai Pakebi*.

Apollogy (2002, premiered 1/2003)

Londeix, 58

Duration: 6'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Commissioned by the Apollo Saxophone Quartet with funds made available by North West Arts

²⁰ "Biography," Gerard Brophy, Accessed, November 27, 2021, <http://www.gerardbrophy.com.au/biography.html>

Publisher: Australian Music Centre (2002)

Gerard Brophy does not use many extended techniques in this piece. The soprano part includes altissimo sparingly. *Apollogy* has jazz influences, and the difficulties in this piece stem from these influences: syncopation and rapid time signature changes. An undergraduate ensemble could perform this piece with many hours of metronome work. The pitch and rhythmic material in this piece is the same material found in *Topolo - NRG*, and the second movement of *mFm*. The score and parts are available through the publisher.

Kalighat Votives (2008)

Londeix, 58

Instrumentation: Soprano Saxophone, Two Violins, Viola, Cello

Publisher: Australian Music Centre (2016)

There are no extended techniques in the saxophone part. A saxophonist with an advanced sense of pitch and control on soprano saxophone will be able to successfully perform this piece. *Kalighat Votives* is available for purchase through the publisher.

Kazan Votives (2008; premiered 6/2008)

Londeix, 58

Duration: 9'

Instrumentation: Soprano Saxophone, Violin, Cello, Piano

Dedication: For Christina Leonard

Publisher: Australian Music Centre (2008)

No extended techniques exist in the saxophone part. A saxophonist with an advanced sense of pitch and control on soprano saxophone will be able to successfully perform this piece. *Kazan Votives* is available for purchase through the publisher.

mFm (2002; premiered 12/20/2002, Korzo Theatre, Den Haag, NL, Loos Ensemble)

Londeix, 58

Duration: 14'

Instrumentation: Soprano + Baritone Saxophone, Marimba, Bass Guitar, Piano

Dedication: Commissioned by Studio LOOS

Publisher: Australian Music Centre (2002)

There are no extended techniques in the saxophone part. The difficult aspects of this piece include syncopation and rapid time signature changes. An ensemble with educated rhythmic control and counting skills will be able to successfully perform this piece. The musical material in this piece is the same material found in *Apollogy* and *Topolo - NRG*. One can purchase the score and parts through the publisher.

Topolo – NRG (2002; premiered 11/2002)

Londeix, 58

Instrumentation: Baritone Saxophone, Double Bass, Piano

Dedication: Commissioned by the Albert Maggs Award

Publisher: Australian Music Centre (2002)

The saxophone part does not include any extended techniques. This piece has jazz influences, and the difficulties in this piece stem from these influences: syncopation and rapid time signature changes. The material in this piece is the same material found in *Apollogy*, and the second movement of *mFm*. It is available for purchase through the publisher.

we bOp (1995; premiered 8/1995)

Londeix, 58

Duration: 3'

Instrumentation: Alto Saxophone, Vibraphone

Dedication: Commissioned by Duo Contemporain

Publisher: Australian Music Centre (1995)

The only extended technique encountered in the saxophone part is notated as “nearly overblow,” where the intent is to produce a raw and high pitch. This piece has many jazz influences, and the difficulties in this piece stem from these influences: syncopation and rapid time signature changes. Performers with an improved sense of rhythm, counting and control will be able to successfully perform this piece. *we bOp* is available for purchase through the publisher.

Boudewijn Buckinx (b. 1945, Belgium)

<http://www.boudewijnbuckinx.com/>

Years taught at IMD: 1988

Boudewijn Buckinx [b. Lommel, Belgium. 28 March 1945] was dedicated to music from an early age. Since 1963, he introduced a lot of new music to Flanders with his group WHAM [dutch acronym for Working Group for Contemporary and Topical Music], including music by Christian Wolff, Cornelius Cardew and John Cage. Cage was also the subject of his licenciate's thesis [musicology] in 1972.

As a composer, he is a typical exponent of Postmodernism [*1001 Sonates* for violin and piano, 9 Unfinished Symphonies]. The series of *1001 Sonates* in their totality were performed in Darmstadt [Germany] (1988), Brussels (1989), Ghent (1994) and Kiel [Germany] (1998). Special Buckinx concerts have been held in Ghent, Brussels and Kiel, and his music has also been performed at important festivals such as the Contemporary Music Week in Ghent [Belgium], the "Ferienkurse" in Darmstadt [Germany], the Tampere Biennale [Finland] and the North American New Music Festival in Buffalo [USA], Bucarest and Arad [Rumania]

In 1993 a 9-day Buckinx Festival was held in De Rode Pomp in Ghent. Buckinx composed four operas: a chamber opera *Karoena [The Mermaid]* in Russian (premiered in De Rode Pomp, Ghent, in 1995), his opera on the life and philosophy of *Socrates* (premiered in Ghent in 1997), *Le Valchirie* (performed by the Opera Class of the Music Conservatory in Antwerp in 1997), and the opera *Van Alle Tijden*, based on the mythological character of Reinaert (commissioned by Stichting Aa in Groningen, The Netherlands, and premiered there in May 1998). In 1998, Buckinx composed *La Sonate de Vinteuil* for mezzo soprano, piano and violin on texts by Marcel Proust. Also from 1998 is his work *Erwachen der Liebe* on texts by Philipp Schober, for soprano, violin solo and chamber orchestra. In 2000, Buckinx completed his *Zen Requiem* for tenor, baritone, male chorus and chamber orchestra, as well as the *Nietzsche Talk Show* for tenor and band.²¹

Other pieces of his that include saxophone are: *Simpozisi* (score is lost), *stuk*, *Het onvermijdelijke*, *Tragikomische avonturen voor*, *Minderheid*, *Meanuet*, and *de dagen korten*.

Karmijn (2011)

Londeix, N/A

Duration: 1'40"

Instrumentation: Soprano Saxophone, Piano

²¹ Boudewijn Buckinx, Accessed July 2, 2021, <http://www.gotim.be/art/Buckinx/>.

Publisher: Self-published

There are no extended techniques used in this piece. The major difficulty with this piece is the $\frac{7}{8}$ time signature. A performer who has a clear sense of rhythm and counting will have no difficulty performing this piece. The concise score is available through the composer.

Muziek voor een open denkraam (1993)

Londeix, 60

Duration: 15'

Instrumentation: Alto Saxophone, 2 Violins, Viola, Cello

Dedication: Hans de Jong

Publisher: Self-published

The only extended technique Buckinx writes for the saxophone is multiphonics. There are four instances of multiphonics, in consecutive sequences. The composer does not include fingerings for these multiphonics, but includes a singular pitch, which acts as the fundamental of the multiphonic. A majority of the melodic material in the saxophone part is scalar, while at a relatively slow tempo. A performer with technical facility and refined intonation can easily perform this piece. *Muziek voor een open denkraam* is available through the composer.

Nachtschade (1990)

Londeix, 60

Duration: 18'

Instrumentation: Tenor + Alto Saxophone, Cello, Electric piano (synthesizer)

Publisher: Self-published

Buckinx does not use any extended techniques in the saxophone part. The melodic material is fairly straightforward. The difficulties of this piece include quick instrument switches

for the saxophonist and intonation. A performer who has a strong sense of intonation and access to the two instruments, as well as instrument stands, will be able to perform this work. The score and parts are available through the composer.

Opuntia (2011)

Londeix, N/A

Duration: 4'

Instrumentation: Soprano Saxophone, Piano

Publisher: Self-published

There are no extended techniques encountered in the saxophone part of this piece. The melodic material is mainly scalar and fairly straightforward. There are many large leaps and a section where the two performers play asynchronously. *Opuntia* is suitable for most undergraduate saxophonists and it is available through the composer.

Paelles y Melisande (2018)

Londeix, N/A

Instrumentation: Alto Saxophone, Castanets, Piano

Publisher: Self-published

There are no extended techniques found in the saxophone part of this piece. A majority of the melodic material is scalar and there are a few sections where there are polyrhythms between the three parts. An undergraduate saxophonist can easily perform this straightforward work. One can obtain the score from the composer.

Silenciosaurus (1989)

Londeix, 60

Duration: 10'

Instrumentation: Alto Saxophone, Piano

Dedication: Hans de Jong

Publisher: Self-published

The only extended technique utilized in this piece is flutter tongue. The performer will discover this technique in only a few measures towards the end of the piece, and also happens during trilled passages. They can also notice glissandi throughout the work. The melodic material is mainly scalar. An advanced undergraduate saxophonist will have no problems performing this work. *Silenciosaurus* is available through the composer.

Stadsbuurt (2008)

Londeix, N/A

Instrumentation: Alto Saxophone, Piano

Publisher: Self-published

Buckinx does not use any extended techniques in the saxophone part of *Stadsbuurt*. The melodic material is mainly scalar and the rhythmic material is also straightforward. An undergraduate saxophonist will have no difficulties performing this short and simple work and can obtain it through the composer.

Years taught at IMD: 1958

(b Los Angeles, Sept 5, 1912; d New York, Aug 12, 1992). American composer. One of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He had a greater impact on music in the 20th century than any other American composer....

Cage's early compositions were modest pieces in which he tried to extend Schoenberg's dodecaphonic serial method first by using a 25-note series in works such as *Solo with Obligato Accompaniment of Two Voices in Canon, ... and Six Short Inventions on the Subjects of the Solo* (1934) and *Composition for Three Voices* (1934), and then by fragmenting the row into cells that could be permuted and repeated (*Metamorphosis, Music for wind instruments*). Neither of these methods captured his interest for long.

In 1937 he began working as a dance accompanist at UCLA and the following year he took on a position at the Cornish School of the Arts in Seattle, Washington, again as accompanist for dance and teacher. This was the site for a number of important discoveries in Cage's life. It was here that he first met the dancer Merce Cunningham, with whom he would develop a lasting working relationship that also saw them become life partners. Through dance Cage was also introduced to the idea of writing music for percussion ensemble, using dancers as musicians. It was a medium conducive to his talents as a sonic innovator and he saw his work as extending the reach of music to include noises that had previously been considered "unmusical." Cage included all manner of exotic and mundane objects in the ensemble: standard drums, blocks and gongs; Balinese, Japanese and Indian instruments; tin cans and car brake drums. Alongside this development Cage was among the first composers to envisage the expansion of sonic possibilities implied by electronic technologies. In the radio station of the Cornish School, he composed *Imaginary Landscape no. 1* in 1939 for a broadcast that used piano, cymbals and turntables playing test tone recordings at different and changing speeds....

In 1946 Cage met an Indian musician, Gita Sarabhai, who introduced him to Indian philosophy and music. Cage felt an immediate and strong affinity for Asian aesthetics and spirituality. Of critical importance was his study of the writings of art historian Ananda K. Coomaraswamy; these in turn introduced him to the sermons of the medieval mystic Meister Eckhart. Ideas from Indian aesthetics begin to be evident in Cage's work in the 1947 ballet *The Seasons* and also in the hour-long series of short pieces for prepared piano, the *Sonatas and Interludes* (1946–8), in which his aim was to portray the eight "permanent emotions" of Indian aesthetics – the erotic, the heroic, the odious, anger, mirth, fear, sorrow and the wondrous – and their common tendency towards tranquility. The combination of the sonic inventiveness of the prepared piano and the quiet immobility of the Asian imagery brought together the strongest aspects of Cage's character; the *Sonatas and Interludes* is a truly exceptional work and may be said to mark the real start of Cage's mature compositional life.

After travelling in Europe in 1949 (where he befriended the young Boulez, with whom he was to have a significant correspondence), Cage returned to New York where another critical period in his life began. At a performance given by the New York PO, Webern's Concerto op.24 made such an impression on him that he felt unable to stay and hear the rest of the concert; as he walked out, he met Morton Feldman doing exactly the same. Aesthetically sympathetic to one another, Cage and Feldman intensively shared ideas and music for the next four years. Feldman introduced Cage to the pianist David Tudor and the composer Christian Wolff. Feldman was also close to many of the abstract Expressionist painters in New York, and Cage began to move in these circles as well.

It was in these last years of the 1940s that Cage also started to develop an aesthetic of silence. His interests in Asian aesthetics moved from India to Japan, from Hindu theories to the culture of Zen Buddhism, as exemplified by the haiku master Bashō or the Ryoanji stone garden in Kyoto. Cage began to cultivate an aesthetic and spiritual silence in both his life and work. He took to heart the purpose of music as expressed by his friend Gita Sarabhai: "to quiet and sober the mind, thus making it susceptible to divine influences." His goal became not just to evoke stillness, but to practice it, allowing his work to be as empty and flat as the raked sand of Ryoanji. In 1950 this line of thought resulted in the seminal "Lecture on Nothing" (published in *Silence: Lectures and Writings*), delivered to The Artists' Club in New York. "I have nothing to say and I am saying it and that is poetry as I need it" was Cage's succinct formulation of his new aesthetic. In the lecture, Cage associates this silence with the use of time-based structures; the division of the whole duration into parts exists and has integrity whether or not the composer "says anything" inside the structure. Completely static or uneventful music could fill up the duration structures – or even no music at all. Cage realized this at least as early as 1948, when he outlined his plan for a piece consisting of four-and-a-half minutes of silence, to be called "Silent Prayer."

This new approach to silence, his exposure to Zen texts and Japanese culture, the stimulation of his new associates and the musical vision of the *Sonatas and Interludes* propelled Cage into a period of tremendous creativity and production. In 1950 he completed his *String Quartet in Four Parts* begun while in Europe, which translated the sonic imagery of the prepared piano to the medium of string quartet. Just as each key of the prepared piano triggered a fixed, complex sonority, so in the quartet Cage worked with a limited set of sonorities (which he called a "gamut") that were scored for each player in an unchanging way. These fixed sonorities also produce a succession of harmonies that neutralize any sense of progression, resulting in a static, aimless, "silent" harmony....

Chance operations forever altered Cage's aesthetic of silence. Where before he had seen silence as impassiveness, flatness or aimlessness, he now saw it as a complete negation of the composer's will, tastes and desires. Silence had nothing to do with the acoustic surface of events, but instead was a function of the inner forces that prompted the sounds. Acoustic silence changed from being an absence of sound to being an absence of intended sound. Cage turned deliberately towards the world of unintended sound,

announcing that his goal was to be “free of individual taste and memory.” But such sweeping statements were somewhat misleading. Cage employed chance operations only in the ordering and coordination of musical events. The selection of materials, the planning of structure and the overall musical stance were still shaped by his stylistic predilections. What he had learned by using chance operations in a work like the Concerto was that, given a set of sounds and a structure built on lengths of time, any arrangement of the sounds and silences would be valid and interesting. Chance, by helping to avoid habitual modes of thinking, could in fact produce something fresher and more vital than that which the composer might have invented alone.

Following this breakthrough Cage immediately set to work on *Music of Changes* (1951), a lengthy work for piano solo that applies chance to charts of sounds, rhythms, tempos and dynamics. *Imaginary Landscape no.4* for 12 radios (1951) was written using an identical system, again demonstrating that it was quite irrelevant what specific sounds happened within the constraints of a rhythmic structure. In 1952 he stated this premise in its most provocative form in *4' 33"*, the final realization of his long-planned “Silent Prayer.” The piece consists of three movements, each completely silent. Although Cage had conceived the piece in 1948 (while still working on the *Sonatas and Interludes*), it was only after he began working with chance operations that he felt confident enough to see the project to fruition. *4' 33"* has become Cage’s most famous and controversial creation....

Over the course of his career, Cage also worked increasingly in non-musical media, especially graphics and, employing his natural gift for writing, poetry. A Year from Monday contains fewer essays of a critical nature than Silence and more poetry and social commentary, including the first installments of his Diary: How to Improve the World (You’ll Only Make Matters Worse). In 1978 a residency at Crown Point Press to create prints so took him that he went annually until his death, later also working in watercolours. Cage also made one film, *One11*, and, at the end of his life, was involved in curating exhibitions, notably the posthumous *Rolywholyover: a Circus*. In all of these areas he brought his use of chance operations and the I Ching to bear on the materials at hand. The result was an ongoing series of wondrous adventures into new areas of expression, both for Cage personally and for his audience.²²

Another piece that includes saxophone is *Fifty-Eight*.

²² “Cage, John,” Grove Music Online, Accessed November 28, 2021, <https://www-oxfordmusiconline-com.wvu.idm.oclc.org/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002223954?rsk=lbWJQd>

*Five*⁴ (1991; premiered 4/25/92, Witten, Germany)

Londeix, 66

Duration: 5'

Instrumentation: Soprano Saxophone, Alto Saxophone, Three Percussionists

Dedication: In memoriam Stefan Wolpe

Publisher: Edition Peters (1991)

There are no extended techniques in this work. Each part comprises short staves with only a handful of tones. The performers are to not play the tones more than once, and dynamics and durations should vary and go to the extremes. Each staff has ranges of time in minutes and seconds above them. This is an appropriate piece for an ensemble that has impeccable intonation skills. It is available for purchase through Sheet Music Plus.

*Four*⁵ (1991)

Londeix, 66

Duration: 12'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: John Sampen

Publisher: Edition Peters (1991)

There can be more than one performer on a part, even though the piece is a quartet. Each part comprises single tones with flexible lengths. The sounds may be long or short, but if the sound has a long duration, it should be quiet. Short tones are dynamically free. This piece requires no extended techniques from the performers. An ensemble with refined intonation can easily perform this work. *Four*⁵ is available for purchase through Sheet Music Plus.

José Luis Campana (b. 1949, Born in Argentina, Lives in France) <https://www.jlcampana.com>

Years taught at IMD: 1988, 1990, 1992, 1994

José Luis Campana, a Franco-Argentinian composer born in Buenos Aires, stands out as one of the most substantial figures of his generation in contemporary music. His studies were divided between music and psychology. With a background in general music, he entered the field of composition in 1968, studying under Jacobo Ficher from 1968 to 1975 and obtaining a Postgraduate Studies Diploma in Psychology at the University of Buenos Aires in 1974. Recipient of a study grant from the French government, he settled in France definitively in 1979 and completed his training as a composer with Betsy Jolas and Ivo Malec.

His career has been distinguished by international awards, his works are played regularly in concert and on the radio in numerous countries, and he has been invited to participate in all the most important festivals of contemporary music (Donaueschingen, Darmstadt, Bremen, Frankfurt, Nuova Consonanza di Roma, Royal Festival Hall in London, Metz, Köln, Salzbourg, Verdi Festival in Palma, Musica-Strasbourg...)

Between 1989 and 1992, he taught music interpretation at the Conservatoire National Supérieur de Musique de Paris. Since October 1992, he has been the co-founder of the ACERMA (Research workshop, creation and teaching of current music) at the Orsay University (Paris XI). In April 1990, José Luis Campana received the Georges Enesco Prize, awarded by the SACEM (Society of Authors, Composers and Music Publishers of France) for the body of his work.

His production includes works of chamber music (*Vox Faucibus Haesit*, *N°2 String Quartet*, *My*, *Nexus*, *Feed-Back*, *Noctal 2-3*, *Involtura Sonora*, *the serie of Tangatas...*), pieces for orchestra (*Splitting*, *Circoli Viziosi 3*, *Toi-Tu...*), mixed music (*Timing*, *Imago*, *D'un geste apprivoisé...*) and for tape alone (*Ely*). His work is published in Paris by the Editions Gérard Billaudot, Henry Lemoine and the Editions Musicales Européennes.²³

Other pieces of his that include saxophone are: *D'un geste apprivoisé... (2nd version)*, *Chemins inouïs...*, *Être...*, *Être pour être la...*, *Impresiones del Rio de la Plata*, *Tangata Vocale (3rd version)*, *Ser...*, *Feelings / Once (impressions musicales pour une ville ouverte)*, and *Insight*. He has written the pieces *Pezzo per Claudio* and *Du Sonore*, which are both written for children.

²³ "Jose-Luis Campana," Éditions Billaudot, Accessed July 5, 2021, <https://www.billaudot.com/en/composer.php?p=Jose-Luis&n=Campana>.

Acting-In” (1983; premiered 3/20/83, Aix-le-Bains, France, Claude Delangle)

Londeix, 68

Duration: 16’

Instrumentation: Alto + Tenor Saxophone

Publisher: Éditions Salabert (1983)

There is a second version of this piece from 2001, commissioned by Claude Delangle. Campana uses a significant amount of extended techniques in this piece, including slap tongue, flutter tongue, altissimo, singing while playing, multiphonics, air sounds, and subtone. Sometimes these techniques can be simultaneous. Other difficulties the performer might experience include drastic dynamic and articulation changes, trills between large intervals, and large leaps. Campana does not use bar lines in this work. The use of circular breathing would prove useful. An advanced undergraduate student, who has access to both a tenor and alto saxophone, and has developed technical facility, will observe this piece is difficult, but not impossible. This version is a handwritten score, which makes it challenging to read and translate. The handwritten score is available for purchase through Sheet Music Plus.

Trois “rêves en musique” (2011, rev. 2015)

Londeix, N/A

Duration: 12’

Instrumentation: Baritone Saxophone

Dedication: Eric Devallon

Publisher: Babelscores (2016)

Performance practice resources: Weiss and Netti, Kientzy

To successfully perform this work, the performer also needs access to a tam-tam. There are many extended techniques located in this work, including multiphonics, altissimo, air sounds, flutter-tongue, slap-tongue, quarter tones, and various types of glissandi. Campana does not include fingerings for the multiphonics but wants the multiphonics to be based upon the written pitch. Other difficult techniques include various trill speeds, articulation strengths, and air sounds, and sudden dynamic shifts. This text will provide the performer with many multiphonic and quarter-tone fingerings, as well as informational text about other extended techniques. *Trois “rêves en musique”* is available for purchase through the publisher.

Raphaël Cendo (b. 1975, France)

Years taught at IMD: 2012, 2014, 2021

Born in 1975 in Nice/France. After studying piano and composition at the Ecole Normale de Musique in Paris, Raphaël Cendo took the composition program at Conservatoire National Supérieur in Paris (2003-2007), from which he graduated in composition, analysis and orchestration. He then joined the composition and computer music class at IRCAM (2006-2007). During his training, he was tutored in particular by Marco Stroppa, Brian Ferneyhough, Fausto Romitelli and Philippe Manoury. He has taught at the Conservatoire de Nanterre, the Escola Superior de Música Catalunya in Barcelona (ESMUC), the Darmstadt Summer Course (2012, 2014, 2018), the Voix Nouvelles composition sessions in Royaumont (2012-2016) and is regularly invited to give masterclasses and lectures in the United States, Russia and Europe. From 2009 to 2011, he was resident of the Villa Medici, Academy of France in Rome. In 2009, he received the Pierre Cardin Prize of the Académie des Beaux-Arts and in 2011 and 2015 the Prix Hervé Dugardin and Georges Enesco award by SACEM.

Influenced by spectral music, contemporary and popular music, and by composers like Brian Ferneyhough or Fausto Romitelli, Raphaël Cendo develops the concept of saturation or saturated music. As a concept of excess, what matters here is to exceed pure sound, the absolute control of the note and of interpretation by means of complex new sounds: “The saturated phenomenon in the field of acoustics is an excess of matter, energy, movement and timbre.” His music pushes notions of timbre, frequency space, intensity and instrumental gestures to the limit.²⁴

Other works of his that use saxophone include *Control* and *Homeless Carrera*.

Ars Satura (2019)

Londeix, N/A

Duration: 8’30”

Instrumentation: Flute + Bass Flute, Alto Saxophone + Soprano Saxophone, Percussion,

Piano

Dedication: L’ensemble Suono Giallo

Publisher: Maison Ona (2019)

²⁴ “Raphaël Cendo,” Internationales Musikinstitut Darmstadt, Accessed July 29, 2021, <https://internationales-musikinstitut.de/en/ferienkurse/ueber/musiker-dozenten/cendo/>.

Performance practice resources: Weiss and Netti, Kientzy

Cendo uses many extended techniques in this work, including slap tongue, flutter tongue, multiphonics, smorzato, quarter tones, harmonics/split tones, singing while playing, and key clicks. Other techniques include air sounds, multiphonic trills, glissandi (both instrumental and vocal), various vibrato speeds, kissing sounds, vocalizations, and bisbigliando. Frequently, more than one of these techniques happens simultaneously. Cendo does not provide fingerings for the multiphonics, at least in the full score, but he does provide a fundamental pitch. The score and parts are available for purchase through the publisher.

Sebastian Claren (b. 1965, Germany)

<https://sebastianclaren.wordpress.com/>

Years taught at IMD: 2002

Sebastian Claren studied Composition, Musicology, Philosophy and History of Art in Heidelberg, Berlin, and Freiburg. His composition teachers were Walter Zimmermann and Mathias Spahlinger. He wrote his master thesis about Johannes Ockeghem's *Missa Prolationum* and his doctoral thesis about the complete works of Morton Feldman (*Neither, The music of Morton Feldman*). He was a lecturer at Darmstädter Ferienkurse and Ostrava New Music Days. 2016-2018 he taught contemporary music at the Musikhochschule Leipzig. Since 2021 he's been an assistant professor of composition at Seoul National University. He's based in Berlin and Seoul.

In his music, Sebastian Claren translates the precision of electronic music and the attention to sound of pop music into instrumental and vocal scores. He has a strong interest in traditional Korean music and studied Daegeum and Janggu with Hong Yoo in Berlin. He pursues longtime collaborations with the Berlin-based Solistenensemble Kaleidoskop and the Seoul-based WhatWhy Art project on alternative concert formats.

Sebastian Claren received grants for residencies in New York (DAAD), Paris (Cité Internationale des Arts), Rome (Villa Massimo), and Los Angeles (Villa Aurora). He won numerous prizes such as the Kranichsteiner Prize Darmstadt, the Composition Prize Stuttgart, the Boris-Blacher-Prize Berlin, and the promotion prize of the Ernst von Siemens Musikstiftung. In 2014 he was invited to the International Gugak Workshop at the National Gugak Center in Seoul.

His festival appearances include Auftakt Alte Oper Frankfurt, Bludenzer Tage Zeitgemäßer Musik, California Institute of the Arts, Darmstädter Ferienkurse, Donaueschinger Musiktage, Eclat Stuttgart, Holland Festival, Inselfestival Hombroich, Klangwerkstatt Berlin, Klub Katarakt Hamburg, Kunstfestspiele Herrenhausen, Münchener Biennale, Musik & Gegenwart Leipzig, National Gugak Center Seoul, Operadagen Rotterdam, Rainy Days Luxemburg, Salzburger Festspiele, Seoul Performing Arts Festival, Staatsoper Stuttgart, Tongyeong International Music Festival, Ultraschall Berlin, Wien Modern.

He has worked with prestigious soloists, conductors, ensembles and orchestras such as Yiho Ahn, Teodoro Anzellotti, Sebastian Berweck, Anna Faber, Lucas Fels, Jieun Kang, Tilman Kanitz, Joonyoung Kim, Woongsik Kim, Narae Lee, Kazue Nakamura, Minhee Park, Enno Poppe, Ernst Surberg, Hong Yoo, Stefan Asbury, James Avery, Tito Ceccherini, Olivier Dejours, Titus Engel, Brad Lubman, Manuel Nawri, Walter Nußbaum, André de Ridder, Peter Rundel, Manfred Schreier, Lucas Vis, Ensemble Ascolta, Ensemble Aventure, Ensemble Hand Werk, Ensemble Modern, Ensemble Mosaik, Ensemble Phorminx, Ensemble Recherche, Klangforum Wien, Leise Dröhnung, Neue Vocalsolisten Stuttgart, Österreichisches Ensemble für Neue Musik, Schola Heidelberg, Solistenensemble Kaleidoskop, WhatWhy Art Seoul, Junge Deutsche

Philharmonie, Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, Rundfunk-Sinfonieorchester Frankfurt, Rundfunk-Sinfonieorchester Stuttgart.²⁵

Other works of Claren's that utilize the saxophone are *Im Kinderzimmer/Im Kino: Piece Of Shit* and *Schlachten 1: Arie*.

Ernst (2000)

Londeix, N/A

Duration: 5'30"

Instrumentation: Tenor Saxophone, Trumpet, Trombone, Percussion

Dedication: Junge Deutsche Philharmonie

Publisher: Self-published

Claren notes that German minimal techno music inspired this piece, and as a result, he uses very few elements and combines them in always changing rhythmical configurations that are sometimes quite complicated. The extended techniques that exist in this piece include quarter tones and overtones. These overtones, as well as air sounds, require different intensities. The saxophonist must have precise control over their intonation, as Claren requires the performer to execute small deviations from the tempered tuning of overtone partials. Another challenge of this piece is the constant changing of meter, uneven and asymmetrical time signatures, which he notates above the staff. The microtonal score is available through the composer.

²⁵ "Sebastian Claren," Sebastian Claren, Accessed November 11, 2021, <https://sebastianclaren.wordpress.com/sebastian-claren/>.

Curtis Curtis-Smith (1941-2014, USA)

Years taught at IMD: 1988

An internationally recognized composer, Curtis Otto Bismark Curtis-Smith was born in 1941 in Walla Walla, Washington. A longtime faculty member of Western Michigan University, he was the recipient of over 100 grants, awards, and commissions, including a Guggenheim Fellowship, the Koussevitzky Prize at Tanglewood, the Prix du Salabert, and grants from the American Academy of Arts and Letters, the Rockefeller Foundation, the National Endowment for the Arts, the New York State Council for the Arts, and commissions from the Barlow Endowment, the Harvard University Fromm Foundation, and a WMU distinguished Faculty Scholar Award, the university's highest academic honor.

In 2001, his Twelve Etudes for Piano (Piedmont Music) were selected for the repertoire list for the Eleventh Van Cliburn International Piano Competition. After a performance of the etudes in Tully Hall, New York Times reviewer Bernard Holland wrote: "Mr. Curtis-Smith takes up where Debussy's lonely, bleakly beautiful last music ends. Yet these pieces have a voice of their own. One hears ideas at work and a momentum that carries thoughts coherently and convincingly from first note to last." A review in Fanfare Magazine said, "These etudes are brilliant and delightful."

Notable figures who have championed Curtis-Smith's work are pianist Leon Fleisher and conductors Neeme Järvi and Dennis Russell Davies, who have performed his music throughout the United States and in Germany and Japan. He had a long and fruitful relationship with the Gilmore Keyboard Festival in Kalamazoo, Michigan, where many of his works received their premiere.

Mr. Curtis-Smith studied at Whitman College with John Ringgold and David Burge; Northwestern University with Alan Stout and Guy Mombaerts; the University of Illinois with Kenneth Gaburo; and at Tanglewood with Bruno Maderna. In 1972, he "invented" the technique of bowing the piano, using flexible bows made of monofilament nylon line. This technique, exemplified in works such as Rhapsodies, has been used by other composers, including George Crumb.

As a pianist, Curtis Curtis-Smith has appeared as a solo recitalist at the National Gallery and the Phillips Collection in Washington, D.C. Orchestral appearances include performances with the Indianapolis Symphony, the Seattle Symphony, and the Kalamazoo Symphony. In 1986 he premiered the last three etudes of William Bolcom's Pulitzer Prize-winning Twelve New Etudes.

He passed away October 10, 2014, in Kalamazoo, Michigan.²⁶

Unisonics (1976)

Londeix, N/A

²⁶ "C. Curtis-Smith," Edward B. Marks Music Company Classical, Accessed July 30, 2021, <https://www.ebmarks.com/composers/c-curtis-smith/>.

Duration: 20'

Instrumentation: Alto Saxophone, Piano

Publisher: Self-published

In order to perform this work, the performer must have access to a piano suitable for prepared alterations. The extended techniques encountered in this piece include altissimo, quarter tones, multiphonics, and various types of glissandi. The major difficulties outside of these techniques are the large amount of changing compound meters, large leaps, and the intertwining of the saxophone and piano parts in complex rhythms.

Chaya Czernowin (b. 1957, Israel)

<http://chayaczernowin.com/>

Years taught at IMD: 1990, 1992, 1994, 1998, 2004, 2010 (Visiting), 2016, 2021

Chaya Czernowin was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then was invited to live in Japan (Asahi Shimbun Fellowship and American NEA grant) Tokyo, in Germany (a fellowship at the Akademie Schloss Solitude) and in Vienna. Her music has been performed throughout the world, by some of the best orchestras and performers of new music, and she has held a professorship at UCSD, and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009), and at Harvard University, USA (2009 and on) where she has been the Walter Bigelow Rosen Professor of Music. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she has founded the summer Academy at Schloss Solitude, a biannual course for composers, 2003- 2019. Takasugi and Czernowin also taught at Tzllil Meudcan, an international course based in Israel founded by Yaron Deutsch of Ensemble Nikel. Czernowin is an Israeli/ American Citizen.

Czernowin's output includes chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festivals in Europe and also in Japan, Korea, Australia, US and Canada. She composed 4 large scale works for the stage: *Pnima...ins Innere* (2000, Munich Biennale) chosen to be the best premiere of the year by Opernwelt yearly critic survey, *Adama* (2004/5) with Mozart's Zaide (Salzburg Festival 2006). *Adama* has a second version written with Ludger Engles, with an added choir which was presented in *Freiburg Stadttheater* (2017). The opera *Infinite Now* was written in 2017 by a commission of Vlaamse Opera Belgium, IRCAM paris and Mannheim Stadtheater. The piece combines/superimposes materials of the first world war (Luk Perceval theater piece "Front") with the short story *Homecoming* by Can Xue. Also this opera was chosen as the premier of the year in the international critics survey of Opernwelt. In 2020 Czernowin wrote the text and music to *Heart Chamber* which was premiered and commissioned by the Deutsche Opere Berlin, in the direction of Claus Guth to a strong critical and public acclaim. Czernowin was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucerne Festival, Switzerland in 2013, and at Huddersfield Festival 2021. During the Lockdown of the 2020 Pandemic Czernowin started studying electronic music with Hans Tutschku.

Characteristics of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface (as in smoothness or roughness etc), problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. all this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

In addition to numerous other prizes, Czernowin represented Israel at Uncesco composer's Rostrum 1980; was awarded the DAAD scholarship ('83–85);

Stipendiumpreis ('88) and Kranichsteiner Musikpreis ('92), at Darmstadt Ferienkurse; IRCAM (Paris) reading panel commission ('98); scholarships of SWR experimental Studio Freiburg ('98, '00, '01 etc); The composer's prize of Siemens Foundation ('03); the Rockefeller Foundation, ('04); a nomination as a fellow to the Wissenschaftskolleg Berlin ('08); Fromm Foundation Award ('09); and Guggenheim Foundation fellowship ('11); Heidelberger Künstlerinnen Preis ('16); The WERGO portrait CD *The Quiet* (5 orchestral pieces) has been awarded the Quarterly German Record Critics' Award ('16). She was chosen as a member of the Akademie der Kuenste in Berlin in 2017. Czernowin's work is published by Schott. Her music is recorded on Mode records NY, Wergo, Col Legno, Deutsche Gramophone, Kairos, Neos, Ethos, Telos Naxos and Einstein Records. She lives near Boston with composer Steven Kazuo Takasugi.²⁷

Other works of hers that use saxophone are *Five Action Sketches* and *Heart Chamber (an inquiry of love)*.

Die Kreuzung (1995; premiered 1995, Tokyo, Mayumi Miyata, shō; Takashi Saito, Alto Saxophone; Keizo Misoiri, double bass) **Londeix, 95**

Duration: 12'

Instrumentation: U (Alto shō or accordion), Alto Saxophone, Double Bass

Dedication: Brian Ferneyhough

Publisher: Schott (1995)

Performance practice resources: Weiss and Netti, Kientzy

Die Kreuzung requires the saxophonist to perform many extended techniques including air bursts without pitch, slap tongue, flutter tongue (throat vs. normal), multiphonics, key clicks with and without tone, whistle tones, which are essentially overtones, and quarter tones.

Czernowin provides a useful glossary of techniques at the beginning of the score. She provides fingerings for the multiphonics. Other techniques include various trills (timbral, irregular vs. regular) and lip smacks. There are a few sections of this piece written in graphic notation where

²⁷ "Biography," Chaya Czernowin, Accessed August 1, 2021, <http://chayaczernowin.com/biography>.

the performers must respect the placement of the notes in relation to the lines, which are in quarter note intervals. Other difficult aspects of this piece include lots of changing irregular meters and many interweaving lines between the three instruments. A copy of the score is available for purchase through the publisher.

The Last Leaf (2011/12; premiered 11/16/12, Nichols Concert Hall, Chicago, Ryan Muncy)

Londeix, N/A

Duration: 12'

Instrumentation: Sopranino Saxophone

Dedication: Peter Veale, Oboe

Publisher: Schott (2012)

The main extended techniques utilized in this piece include quarter tones and slap tongue. Other contemporary techniques include air sounds and lots of trills, which will require abnormal fingerings. There is a large amount of open space in between passages. Czernowin states that “these phrases should not be played in an expressive way.”²⁸ The time signature changes often and there are many asymmetrical time signatures as well. A performer with access to a sopranino that has significant technical control and can play odd trills over an extended period will have no trouble with this piece. Both a digital and paper version are available for purchase through Sheet Music Plus.

²⁸ Chaya Czernowin, *The Last Leaf* (Mainz: Schott, 2012).

Sahaf (Drift) (2008; premiered 5/17/08, Studio HaTeiva, Tel Aviv, Ensemble Nickel – Gan Lev, saxophone, Yaron Deutsch, electric guitar, Benjamin Hochman, piano, Amir Lavy, percussion)

Londeix, 95

Duration: 6'30"

Instrumentation: Baritone + Sopranino Saxophone, Electric Guitar, Percussion, Piano

Dedication: Ensemble Nickel

Publisher: Schott (2009)

Performance practice resources: Weiss and Netti, Kientzy

Sahaf (Drift) belongs to the series "Shifting Gravity." Each piece in this series concentrates on a singular physical gesture. "The close examination of the gesture reveals the strange physical laws of the world in which the gesture exists, and the body performing it."²⁹ Czernowin explains signs at the beginning of the score in both English and German. The extended techniques discovered in the saxophone part include air sounds (with and/or without pitch), slap tongue, whistle tones (essentially overtones), multiphonics (free choice, around the indicated range and not consonant), quarter tones, and timbral trills. Another general technique found in all the parts is irregular rhythms, where the performer plays "like a drunken person step."³⁰ *Sahaf (Drift)* also uses many asymmetrical time signatures. An ensemble with effective communication skills will learn that this piece is challenging, yet rewarding. Both a digital and paper version are available for purchase through Sheet Music Plus.

²⁹ Chaya Czernowin, *Sahaf* (Mainz: Schott, 2009).

³⁰ Ibid.

Chris Dench (b. 1953, Australia)

<https://chrisdench.com/>

Years taught at IMD: 1984, 1988

Chris Dench: born 1953 in London; currently resident in Ballarat, Australia. Works include four symphonies, works for ensemble, chamber music, and many solo works for woodwind, especially flute, and piano. Notable works include *ik(s)land[s]*, *flux*, the *Piano Sonata, passing bells*, and the *Flute Tetralog: Vier Darmstädter Aphorismen, dé/ployé, sulle scale della Fenice, and Closing Lemma*.³¹

Burns (1989; premiered 11/16/89, Berlin, Michael Riessler)

Londeix, 106

Duration: 6'

Instrumentation: Alto Saxophone

Dedication: Ingrid Beirer

Publisher: Self-published (1989)

Performance practice resources: Kientzy

Burns uses various extended techniques, including quarter and eighth-tones and multiphonics. The multiphonics are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. He mentions that the top and bottom pitches should be the most accurate pitches found in the multiphonic as they are functional in the harmonic and melodic contour. The composer requests that the entire multiphonic be as accurate as possible. There is no vibrato in this piece. Dench also mentions that circular breathing is optional, but may achieve unbroken lines. If the performer cannot circular breathe, their breaths should be dramatic gasps. There is no time signature, and the composer uses proportionally drawn lines to denote time in which four centimeters equals one second. Noteheads are placed proportionally to provide a physical guideline. Drastic dynamic changes are also encountered throughout this piece. A performer with

³¹ Email message to author, June 24, 2021.

technical proficiency and both interpretation skills and maturity will observe that this piece is challenging, but performable. The composer's website contains a downloadable score.

e/meth (1995)

Londeix, N/A

Duration: 10'

Instrumentation: Soprano Saxophone

Dedication: Commissioned by ELISION with funds provided in part by the Performing Arts Board of the Australia Council. For Stephen Robinson

Publisher: Self-published (1995)

Performance practice resources: Weiss and Netti, Kientzy

e/meth was originally written for oboe. He has not created a separate saxophone score, and this piece is visually daunting. Dench uses various extended techniques in his piece *e/meth*. These techniques include quarter tones, altissimo, and multiphonics. Under-blowing certain pitches achieve multiphonics. Other challenges include many asymmetrical meters, various triplets and extreme dynamics. An advanced performer with competent technical control will perceive this piece as extremely challenging but performable. The score is available for download from the composer's website.

polyme(t)ric threads (2017)

Londeix, N/A

Duration: 8'30"

Instrumentation: Soprano Saxophone, E-flat Clarinet

Dedication: Duo Entre-nous, Don-Paul Kahl & Jackie Glazier

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

polyme(t)ric threads requires both performers to have significant technical control over their instrument. Dench includes quarter tones, timbral fingerings, lip glissandi, multiphonics, and flutter tongue in the saxophone part. Don-Paul Kahl provided a few multiphonics and others are from Daniel Kientzy's *Les Sons Multiples aux Saxophones*. Dench does not use a time signature or meters in this piece but uses proportionally drawn lines to represent values of time in which three centimeters equals one quarter note. Other challenges in this piece include various vibrato speeds, large leaps, and polyrhythms. If each member of the ensemble has technical proficiency and the group has many hours of available rehearsal time and exceptional communication skills, this piece will be challenging but performable.

Frank Denyer (b. 1943, England)

<https://www.frankdenyer.eu/>

Years taught at IMD: 1990

Frank Denyer is an English composer whose brilliantly coloured and imaginatively rich compositions fall between several and into none of the accepted categories of contemporary music. Born in London in 1943, he was a chorister at Canterbury Cathedral by the age of nine, the director of the experimental music ensemble Mouth of Hermes in London at the age of twenty-five, and a Doctoral student in ethnomusicology at Wesleyan University, Connecticut at the age of thirty. He has lived and worked in east Africa and India.

Denyer's music is distinguished by a keen sensitivity to sound. Each of his works is written for a unique combination of instruments, more often than not a combination that no composer has dreamed of before. Each work finds its own individual form, laying down the path for its journey as it proceeds. In some cases even such basic musical materials as the scales and the tuning system are invented from scratch. This music is handmade in every detail; it is engaged in a complex process of affirmation and negation, accepting no easy solutions.

For Denyer, a fine pianist who has composed not one note for his own instrument since his student days, the whole question of musical instruments is a central one. His compositions present an astonishingly varied array of sound sources – new instruments of his own invention, adapted instruments, instruments of non Western traditions, rare or virtually extinct instruments, and conventional Western instruments. This whole concern with what his friend Morton Feldman called 'the instrumental factor' is not a postmodern mixing-and-matching of instruments from different 'ethnic' traditions: rather, his work suggests that all instruments bear the imprint of the tradition of which they are a part, whether that tradition be nascent, mature or decaying, and that at the beginning of the twenty-first century we cannot afford to be complacent about which musical traditions we consider to be 'ours.' Neither is his music that of a composer making do with ready-mades or whatever lies to hand (like Cage's percussion ensemble works of the 1930s and early 1940s). Nor, at the other extreme, does one have the sense of the composer gradually assembling an instrumentarium of his own, creating the illusion of an alternative musical universe (like Harry Partch): for one thing, Denyer's assembly of new instruments hardly ever plays together; for another, they rarely recur from one work to the next – each new composition wipes the slate clean and starts afresh. The instruments are like flowers that suddenly spring up between the cracks in a wall; they seem to be there because the opportunity has arisen for them to exist, to fill the gaps between isolated islands of instrumental sound.

Denyer's concern with musical instruments can also be seen as a metaphor for the larger question of what can be salvaged, artistically, from the chaos of civilization as we begin our new century. *Compositions like A Monkey's Paw* (1987-88) and *Finding Refuge in the Remains* (1992) confront this central issue – the sense of new life emerging from a

morass of dead or decaying matter – an urgent issue for him both compositionally and culturally.³²

Another piece of his that includes saxophone is *Inner Garden*.

Resonances of Ancient Sins (1994)

Londeix, 107

Duration: 8'

Instrumentation: Flutes, Contrabass saxophone, Bass tuba, Percussion

Dedication: Commissioned by the Kontra Trio

Publisher: Self-published

The major challenge one will face when trying to perform this work is having access to the instruments as the saxophonist needs a contrabass saxophone and the flutist needs a piccolo, alto flute, and octobass flute. Various extended techniques are located in this piece including unpitched vocal sounds, ghost or aeolian tones, flutter tongue, and singing while playing or without playing. An ensemble that has access to these instruments and has effective technical control over their instruments and being able to sing specific pitches should have no problem performing this piece. A copy of *Resonances of Ancient Sins* is available through the composer.

³² Gilmore, Bob, "Introduction," Frank Denyer, Accessed August 5, 2021, <https://www.frankdenyer.eu/> (site discontinued).

Rocco Di Pietro (b. 1949, USA)

<http://www.dipietroeditions.com/>

Years taught at IMD: 1990

Rocco Di Pietro was born in Buffalo, New York in 1949. He studied composition and piano with Hans Hagen and Lukas Foss in Buffalo and at the Berkshire Music Center, Tanglewood. He studied in New York and Darmstadt with Bruno Maderna and was a freelance composer for twenty years before earning degrees from SUNY Buffalo and Vermont College. He became an interdisciplinary adjunct professor teaching in prisons and on many college campuses throughout New York, Ohio, and California. He toured California prisons as artist-in-residence and conducted four years of interviews in Chicago with Pierre Boulez. The resulting book, *Dialogues With Boulez*, was recently published by Scarecrow Press. He composed *Prison Dirges I* for the Kronos String Quartet.

Di Pietro's music has been performed by many musicians in venues throughout the world. These include: Christiane Edinger, Christobal Halffter, Lukas Foss, Julius Eastman, Bruno Maderna, Frances Marie Uitti, Yvar Mikhasoff, Jan Williams, Anthony Miranda, Gunther Schuller, Dennis Russell Davies, the Buffalo Philharmonic Chamber Orchestra, The Brooklyn Philharmonic, the Bavarian Radio Orchestra, Pro Musica Chamber Orchestra, CETA Orchestra, Ojai Ensemble Sonor, St. Paul Chamber Orchestra, Columbus Wind Orchestra, Earlham String Orchestra, the Avant Collective, and the Madd Lab Orchestra. Venues include: The Kitchen, La Mama, Bang On A Can Festival, in New York, Contemporary Music Society of Seoul, South Korea and American Academy in Rome among others. Recent performances of *LOST* have been featured at Dartmouth College and Stanford University.

Recently, his work has developed on several fronts. Sound text radio works have developed simultaneously with his teaching at Columbus State College of electronic music and other courses in the Humanities. These works have been broadcast on radio stations in Seattle, Chicago, Baltimore, Detroit, New York and in Europe, in Naples, Rome, Vienna, Prague, Budapest etc.³³

Other pieces of his that include saxophone are *Phantom Melos*, "*Souvenirs from Bellini's 'Norma,'*" *Three Black American Folk Songs* and *Caprices for Small Jazz Band*. The following pieces are the only ones the composer shared with me.

³³ "Biography," Rocco Di Pietro, Accessed August 8, 2021, <http://www.dipietroeditions.com/#bio>.

Clavis (1987, rev. 2018)

Londeix, N/A

Instrumentation: Solo saxophone (or flute, oboe, or a game piece for flute and oboe or flute and saxophone duo), optional Tarot cards

Publisher: Self-published (2018)

Clavis does not utilize any extended techniques, but it does require specific staging and movement, which is more complex in the duo version. Di Pietro asks the performer to move throughout the hall, starting from the back and moving towards the stage. The performer has the option to use a Tarot deck to determine the order of the various Gestalt sections. This piece does not have a time signature and typically no measure lines. A performer who can easily memorize music and is able to perform confidently and effectively in a theatrical fashion will find this piece challenging but approachable. A copy of the score can be obtained from the composer.

Melodienschatz (1981)

Londeix, N/A

Instrumentation: Bb Clarinet (solo) and ensemble (Flute, Clarinet, Bassoon, Saxophone)

Dedication: Ernst Thomas, with gratitude for Darmstadt 1978

Publisher: Self-published (2016)

This is a highly theatrical piece with a very difficult solo part. The solo clarinetist is to start from the back of the hall and move towards the stage and exit the hall at the end of the performance. The ensemble is to play their respective fragments at the stands ad-lib. These players are to interact with the soloist as well as possibly interrupt them throughout the performance. The alto saxophone part is relatively tame, with only one altissimo note. An advanced ensemble with a competent clarinetist will discover that this is an approachable piece.

Melodienschatz can be obtained through the composer.

Three Blind Covid Mice (2020)

Londeix, N/A

Instrumentation: Alto Saxophone, Piano

Publisher: Self-Published (2020)

Three Blind Covid Mice is a transcription for alto saxophone and piano of a piece of his with the same title. He created this for his friends and is a jazz piece. There are no extended techniques and after the performers play through the written material one time, they are free to vamp. An undergraduate student would have no issues with this piece. The hand-written score was provided by the composer.

Violeta Dinescu (b. 1953, Romania)

<https://www.komponisten-colloquium.uni-oldenburg.de/Dinescu/index.html>

Years taught at IMD: 1986

After graduating from a high school in Bucharest with a focus on natural sciences, Violeta Dinescu began studying music in 1972 at the "Ciprian Porumbescu" music academy. There she studied composition and had lessons in instrumentation with Nicolae Beloiu and Aurel Stroe, harmony with Alexandru Pascanu, counterpoint with Liviu Comes, music theory with Victor Giuleanu, score playing with Vinicius Grefiens, form analysis with Stefan Niculescu, music ethnology with Emilia Comisel. She has remained closely connected to many. These studies have left their mark on her. She also took part in field research by her teacher Emilia Comisel and experienced the musical power and intensity of Romanian folk music and the Byzantine-orthodox church music. Both exerted such a great influence on Violeta Dinescu that she soon began not only to study folk and church music as a researcher, but also to orient herself compositionally on these traditions.

Violeta Dinescu completed her training in 1976 with three diplomas (distinction: with distinction). The George Enescu funding program enabled her to study composition intensively for a year with Myriam Marbe in Bucharest. Today, looking back, she describes this academic year with Myriam Marbe as one of the great fortunes of her life. Also and especially the composition lessons with Myriam Marbe had a lasting influence on her. The improvisational character of her compositions, the free flow of musical time, and the linguistic style of the instrumental voices are important features of her music.

From 1978 to 1982 she taught music theory, musical aesthetics, counterpoint, harmony and piano at the "George Enescu" music school in Bucharest. In 1980 she became a member of the Romanian Composers Association. She received composition prizes and awards; Concerts and radio recordings made them more and more popular. During this time she also published a number of journalistic articles and - together with Liviu Comes and others - a publication on the work of Palestrina. She has lived in Germany since 1982. Concerts with her compositions, radio broadcasts, lectures, workshops, courses also at various US universities and at many institutions at home and abroad as well as composition commissions contributed to her international recognition. Today, Violeta Dinescu is also active as a reviewer on many commissions and juries. Before her appointment as professor for applied composition at the Carl von Ossietzky University in Oldenburg in 1996, she was a lecturer at the University of Protestant Church Music Heidelberg, the University of Music Frankfurt / Main and the University of Applied Sciences for Protestant Church Music Bayreuth. There she initiated an International Composers' Colloquium in 1996, and the symposium series "Between Times" in 2006; In 2000 she also founded an archive for Eastern European music with a focus on Romania. She plans - together with Eva-Maria Houben and Jörg Siepermann - the series "Zwischen Zeiten" (with symposium reports on Romanian music) and - together with

Eva- Maria Houben - the series “music of our time” (about composers). A publication on the composers' colloquium in Oldenburg is in preparation.³⁴

Other pieces of hers that use saxophone include *Improvisation, Dans un cortège de silence...*, *Lun-Ju, Méandre, Icos, Rugá, unbeweint, ungeliebt, unvermählt...*, *Miniaturen, Auf der Suche nach Mozart...*, *Castel del Monte, Bach, Bekenntnis, Elegie auf ein Weingäßchen*, and *Mondnächte*. She has written many other pieces that fit the scope of this project, but these are the ones she sent via mail.

Abendandacht (1985; premiered 5/17/85, Mannheim, Germany)

Londeix, N/A

Duration: 5’

Instrumentation: Trumpet or any instrument

Publisher: Self-published

The score for this piece is one page long, and the material is simple. Although the material is straightforward, the notes provided by the composer indicate that there is much freedom to create “canon,” improvise or even perform this work with a second performer. As a result, this would be an appropriate piece for an advanced saxophonist looking to explore their creative side. The concise score is available through the composer.

Drei Miniaturen (1982; premiered 11/9/83, Mannheim, Germany)

Londeix, 113

Instrumentation: Saxophone Quartet (Alto, Alto, Tenor, Baritone)

Dedication: Rascher Saxophone Quartet

Publisher: Self-published

³⁴ “Bio,” Violeta Dinescu, trans. Christopher DeLouis, accessed October 31, 2021, <https://www.komponisten-colloquium.uni-oldenburg.de/Dinescu/bio.html>.

Drei Miniaturen is a straightforward quartet with no extended techniques in any of the parts. This work does not use a time signature, and each part performs proportionally to the others. The performers will discover free glissandi and sforzandi throughout the work. With no extended techniques found in this work, an undergraduate ensemble that is able to communicate effectively or is looking for a piece to challenge their communication skills will find this a rewarding piece. The composer's website contains a downloadable score.

Et pourtant c'est mieux qu'en hiver... (1998; premiered 5/16/98, Gladbeck, Germany)

Londeix, 113

Duration: 13'

Instrumentation: Saxophone, Cello, Piano

Dedication: In memoriam Myriam Marbe

Publisher: Self-published

This hand-written trio requires only two extended techniques of the saxophonist. As the provided score includes many notes below the saxophone's range and many notes high into the altissimo register, it is difficult to determine the intended saxophone. One technique encountered in this piece is multiphonics and the other is quarter tones. The composer does not provide multiphonic fingerings, as they are free throughout the work. These multiphonics are short, or they begin on a pitch that slowly fades into the multiphonic, with a trill if possible, and back. This is dependent on the atmospheric or dramatic context of the music. Other techniques include trills, tremolos, and vibrato of varied speeds. The complications of the piece and the wide range of the saxophone part make this a challenging piece. A graduate student with an enhanced technical facility will note that this piece is challenging yet rewarding.

Ichthys (1996; premiered 9/14/91, Schriesheim, Germany)

Londeix, N/A

Duration: 15'

Instrumentation: Violin, Clarinets (or Saxophone), Piano

Publisher: Self-published

This is another difficult piece to interpret, as one recording on YouTube has the violin and saxophone parts switched and a recording on Spotify has a violin playing the written saxophone part and a cellist. By following either the written saxophone or violin part, one can find many extended techniques. These include quarter tones, overtones, flutter tongue/tremolo, as well as varying vibrato and trill speeds, polyrhythms, and extreme dynamics. Extended techniques aside, this piece is very difficult because of the sheer amount of polyrhythms and the intricateness of this work. *Ichthys* is challenging for a graduate ensemble.

Jardins inachevés (1995; premiered 11/8/96, Mannheim, Germany)

Londeix, N/A

Duration: 9'

Instrumentation: Flute, Clarinet + Basethorn (or Saxophone), Harp

Dedication: Gabriele Freifrau von Gemmingen-Guttenberg

Publisher: Self-published

Jardins inachevés has rubato marked as the tempo and is an invitation to perform with flexible and free rhythmic movement. Dinescu uses a hierarchy of note values, in increasing durations, that do not show proportion but are to be interpreted freely. Extended techniques required by the saxophonist include quarter tones and multiphonics. The composer does not provide multiphonic fingerings and the multiphonics can be chosen by the performer. Throughout the work, the saxophonist must use varied and irregular tremolo and vibrato speeds

and perform at extreme dynamics. All three parts are complex and interweave with each other. An ensemble of powerful performers and communicators will be able to perform this piece after many hours of practice and rehearsal. Both versions are available for download from the composer's website.

Nakris (1983; premiered 11/9/83, Mannheim, Germany)

Londeix, 113

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

This challenging quartet utilizes various extended techniques in each of the four parts. These techniques include multiphonics, altissimo, and slap tongue. Fingerings are provided for the multiphonics in this work. Other techniques required of the performer include various vibrato and tremolo speeds as well as glissandi. There are many polyrhythms in this work and many sections that are repeated and consist of material that bounces between different parts. The full score is daunting to look at as it is handwritten and each part has many notes. After many hours of individual practice, an advanced graduate ensemble will still struggle with this work, due to the sheer technical facility required as well as the complications of all the parts as the piece progresses. *Nakris* is available for download from the composer's website.

Serenade (1993; premiered 6/28/93, Vienna)

Londeix, N/A

Instrumentation: Saxophone, Trombone, Violin, Viola and Double Bass

Dedication: Commissioned for the 3rd Graben Fest- Tage

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

The only extended technique located in the saxophone part of this work is multiphonics. Fingerings are not provided for these multiphonics. One pitch is provided and the multiphonic based around that pitch is left up to the performer. The performer will also find various glissandi, sforzandi, and tremolos throughout the score as well as the need for various vibrato speeds and extreme dynamics. Although this piece is on the shorter side, it is not without its challenges. A performer with technical control over their instrument and effective communication skills will still have to spend many hours in the practice room learning this work. One can discover a downloadable score on the composer's website.

Sieben Rosen (2012)

Londeix, N/A

Duration: 11'30"

Instrumentation: Flute or other instruments

Publisher: Self-published

This solo work is rather straightforward, with no extended techniques required of the performer. It has rubato marked as the tempo and is an invitation to perform with flexible and free rhythmic movement. Dinescu uses a hierarchy of note values, in increasing durations, that do not show proportion but are free. As the performer looks through the score, they will discover different lengthed appoggiaturas, various vibrato speeds, sforzandi on different dynamics, overtones, and lines that designate the length of the note. *Sieben Rosen* would be a great introduction to contemporary music for any saxophonist interested.

William Duckworth (1943-2012, USA)

Years taught at IMD: 1988

William Duckworth was a composer, performer, author, and teacher. His composition *Time Curve Preludes* (1977-1978) for piano defines the style of post-minimalist music. Since their 1979 premiere, these preludes have been widely performed and heard. Duckworth composed numerous works for ensemble, keyboard, orchestra, percussion, solo, and vocal.

In 1997, Duckworth and Nora Farrell, a media artist and programmer, began *Cathedral*, the first interactive work of music and art on the web. *Cathedral* features a rich-media website and new virtual instruments, including the PitchWeb and the Cathedral Band, a worldwide collective that bridges the virtual and live worlds. Band performances have been webcast from Australia and Japan, as well as from a variety of locations in the U.S. such as Roulette, Galapagos, The Cutting Room, La MaMa E.T.C., the Winter Garden, and the Hiro Lounge at the Maritime Hotel. Duckworth's 2002 Grants to Artists award supported the release of The Cathedral Band's CD in 2003 and several performances in Japan and New York. Visitors to the Cathedral site now exceed five million, and the development of the project is chronicled in *Virtual Music: How the Web Got Wired for Sound* (Duckworth: Routledge, 2005).

Duckworth and Farrell's second project, an iPod opera based on the Orpheus myth, explores space, scale, memory, and echo through a two-year unfolding of video podcasts and stage performances, culminating in a public opera, *iOrpheus*. The opera was staged in the streets and promenades of the South Bank Parklands in Brisbane, Australia in 2007. They returned to Australia in 2009 to inaugurate a multi-year project titled *Sonic Babylon*, an art project planting gardens of sound around the world; invisible gardens hanging in the air and heard on mobile devices when visitors pass through. These gardens include the first permanent sound garden in Australia at the National Film and Sound Archive in Canberra.

After his 2002 FCPA grant, Duckworth was given a Senior Fulbright Specialist Award in Information Technology to Australia (2007); he was also a Master Artist at the Atlantic Center for the Arts (2006) and an Inaugural Creative Arts Fellow for South Bank Precinct, Brisbane (2007). Prior to his 2002 Grants to Artists award, Duckworth received National Endowment for the Humanities Fellowships (1981, 1988), a National Endowment for the Arts Fellowship (1983), and an ASCAP-Deems Taylor Internet Award (2001).

Duckworth graduated from the University of Illinois in 1971 and taught at Bucknell University from 1973 to 2011.³⁵

³⁵ "William Duckworth," Foundation for Contemporary Arts, Accessed August 9, 2021, <https://www.foundationforcontemporaryarts.org/recipients/william-duckworth/>.

Other works of his that include saxophone are: *dreaming dances, round & square, Fragments*, and *Midnight Blue*.

A Ballad in Time and Space (1963)

Londeix, 119

Duration: 3'

Instrumentation: Tenor Saxophone, Piano

Dedication: James Houlik

Publisher: Seesaw Music (1976)

This concise piece lacks a time signature and there are five seconds between each bar line. It is merely a general sign and the performers are free to take some liberties with the timing. The only extended technique utilized in this piece is multiphonics, with provided fingerings. Other contemporary techniques found include key clicks and air sounds. There are two small sections of improvisation in the saxophone part. Other complications include changing vibrato speeds, extreme dynamics, and having to play into the piano. *A Ballad in Time and Space* would be a great introduction to contemporary music for a young saxophonist and it is available for purchase through Theodore Front.

Pitt County Excursions (1972)

Londeix, 119

Duration: 3'

Instrumentation: Tenor Saxophone, Piano

Dedication: James Houlik

Publisher: Seesaw Music (1976)

This short four-movement work does not incorporate many extended techniques. The only extended technique detected in this work is multiphonics, and they exist only in the second movement. Duckworth provides fingerings for these. The first movement comprises many changing meters and an optional 8va section. This piece comes with its own challenges but is easily approachable by a saxophonist of any skill level. *Pitt County Excursions* is available for purchase through Theodore Front.

Reel Music (1970)

Londeix, 119

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Chicago Saxophone Quartet

Publisher: Media Press, Inc. (1970)

The score for this quartet comprises 12 boxes of material. The performers are to decide the performance order of the boxes, and the number of repetitions each box receives.

Contemporary techniques located in this work include multiphonics, humming while playing, air sounds, and key clicks. The composer provides multiphonic fingerings. The key clicks and humming while playing pitches are open to the performers. Another challenging aspect of this work is the one section that requires all four performers to improvise. The composer provides the pitch material, but rhythmic material and the number of repetitions are not. This quartet is challenging in its own regard but is a superb choice for an ensemble looking to work on and challenge their communication skills and artistic interpretations. Duckworth's quartet is available for purchase through Theodore Front.

Hugues Dufourt (b. 1943, France)

Years taught at IMD: 1982

Hugues Dufourt favours slow transformations of a seldom-interrupted musical discourse. He conceives forms through the evolution of masses and focuses on the concept of thresholds, of oscillations, of interference, and directional procedures. A pioneer of the spectral movement, he, however, gives it a more encompassing definition, attempting to highlight the instability that timbre introduces into orchestration. His music is based on a wealth of sonic constellations and harmonics, and relies on dialectics of timbre and of time. He draws part of his inspiration from pictorial art, essentially retaining the role of colour, mediums, and light (*Dawn flight*, string quartet premiered in 2008 at Musica, *Le Cyprès blanc* and *L'Origine du monde*, premiered at Musica in 2004).

Strongly influenced by the French avant-garde of the 1960s, Hugues Dufourt collaborated with l'Itinéraire (1975-81) and in 1977 founded the Collectif de Recherche Instrumentale et de Synthèse Sonore (CRISS) with Alain Bancquart and Tristan Murail. Specialist in Philosophy in 1967, he has published numerous texts. He was a researcher (1973-85) then director of research at the CNRS (1985-2009) and in 1982 created the Unité Mixte de Recherche "Recherche Musicale" that he directed until 1995. Hugues Dufourt has received many awards, in particular the Presidential Prize for his entire oeuvre, from the Académie Charles Cros.

These last years, Hugues Dufourt composed works with different instrumentations ; from solo piano (*Tombeau de Debussy*, premiered at Festival Musica 2018) to large orchestra (*Ur-Geräusch*, premiered in 2016 by the WDR Orchestra) but also string quartet (*Le Supplice de Marsyas d'après Titien*, for Arditti Quartet) or percussions (*Burning Bright*, premiered by Les Percussions de Strasbourg at Festival Musica 2014). Forthcoming, *Les Courants polyphoniques d'après Klee*, ordered by Stichting Amstel Saxofoonkwartet.³⁶

Another work of his that uses saxophone is *Les courants polyphoniques*.

Quatuor de Saxophones (1993; premiered 9/19/93, Hanover, Germany, Rascher Saxophone

Quartet)

Londeix, 119

Duration: 15'

³⁶ "Editions Henry Lemoine | Biographie | Dufourt Hugues," accessed December 2, 2021, <https://www.henry-lemoine.com/en/compositeurs/fiche/hugues-dufour>.

Instrumentation: Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone

Dedication: à Gérard Condé. Commissioned by the Rascher Saxophone Quartet

Publisher: Editions Henry Lemoine (1993/2001)

The only extended technique that is utilized in this piece is altissimo, and it is in all four parts. A majority of this piece is longer notes and phrases, and homophonic. Although this piece is straightforward, there are many time signature changes and various asymmetrical time signatures. Other difficulties found in this piece include extreme dynamics, a few instances of polyrhythms, and many trills and tremolos. Effective communication between ensemble members is a must. The expansive score and parts are available for purchase through Sheet Music Plus.

Gerald Eckert (b. 1960, Germany)

<http://www.geraldeckert.com/index.html>

Years taught at IMD: 1998

Gerald Eckert, born in Nuremberg in 1960, studied violoncello, composition and conducting at the Conservatoire in Nuremberg, mathematics at the University of Erlangen, composition with Nicolaus A. Huber and electronic composition with Dirk Reith at the Folkwang Hochschule in Essen. He participated in additional composition courses with Brian Ferneyhough and Jonathan Harvey.

In 1996/97, he spent a work and research year in the CCRMA at Stanford University in the USA. In 1998, he was a lecturer at the International Summer Course for New Music in Darmstadt and at the Akiyoshidai-Festival in Japan. In 2000/2001, he had a lectureship for composition and architecture at the TU Darmstadt. From 2012 to 2014, Gerald Eckert was Professor for Composition at the Chung-Ang University in Seoul/ Anseong South Korea.

Gerald Eckert has received numerous prizes and awards including the C.Gulbenkian Prize, Portugal 1993; the Kranichstein Prize, Darmstadt 1996; 1st prize in Bourges 2003, 1st prize at the Stuttgart Composition Competition 2005 and in addition to scholarships e.g. Venice 2006 or the Villa Aurora/ Los Angeles 2010.

His works have been performed at festivals such as the Ars Musica in Brussels, Eclat Festival Stuttgart, Transit-Festival Leuven, Ultraschall Berlin, Musica Strasbourg, International Summer Courses Darmstadt, Futura Festival Crest/ France, Inventionen Berlin, Nœcleo Mœsica Nueva de Montevideo, Dresdner Tage für zeitgenössische Musik, Gaudeamus International Music week, Discoveries Aberdeen, Tage für Neue Musik Zürich, Festival Mœsica Nova São Paulo, "Melos-Ethos" Festival Bratislava, Sonorities Belfast/ Northern Ireland, "Bernaola" Festival/ Spain, "Slowind" Festival/ Slovenia, Musica Scienza Rome, voix nouvelles Royaumont/ France, among others. Gerald Eckert works with orchestras, ensembles and musicians including the NDR-Philharmonie, Klangforum Wien, Ensemble Modern, Ensemble Aventure, Ensemble Recherche, Ensemble SurPlus, Formalist Quartet/ Los Angeles, Divertimento Ensemble (Italy), Musikfabrik NRW to mention only a few.

Since 1989, he has also worked on his own paintings and has had a series of exhibitions and installations since 1994. Relevant catalogues were published in 1995, 2006 and 2014.

In 2013 a monograph about Gerald Eckert by Gisela Nauck was published at the Wolke Verlag. CD's have been published at different major labels, e.g. col legno, NEOS and mode records.³⁷

Another piece by Gerald Eckert that includes saxophone is *qos*.

³⁷ Eckert, Gerald, "Curriculum Vitae (Short Form)," Gerald Eckert, Accessed August 9, 202, http://www.geraldeckert.com/Lebenslauf_kurz_engl.html.

Nacht einer Zeit (2004; premiered 9/28/04, Zurich, Ensemble Catrall) **Londeix**, N/A

Duration: 19'

Instrumentation: Flute, Soprano + Tenor Saxophone, Percussion, Guitar, Viola

Dedication: Commissioned by Ensemble Catrall

Publisher: Self-published (2004)

Eckert uses many extended and contemporary techniques in his piece, such as quarter tones, altissimo, air sounds, multiphonics, overblowing, key clicks, and using different mouth shapes. There might be even more intricacies found within the handwritten German notes. The composer provides multiphonic fingerings. The performers will also find the use of extreme dynamics within extreme registers of their instrument and sections of music that use time-based notation. Many of these techniques happen in rapid succession or simultaneously. The material in all parts is technical and will require a great amount of individual attention from each performer before bringing the ensemble together. An ensemble with developed technical ability and communication skills will detect the challenges in this piece. *Nacht einer Zeit* is available through the composer.

Paul Elwood (b. 1958, USA)

<http://paul-elwood.com/>

Years taught at IMD: 1994

The music of Paul Elwood has been performed by the North Carolina Symphony, the Charleston Symphony, the Wichita Symphony Orchestra, the Orchestra of the Darius Milhaud Conservatoire, the Scottish Chamber Orchestra String Quartet, the Callithumpian Consort of the New England Conservatory, the Seattle Chamber Players, newEar New Music Ensemble, bouzouki player Roger Landes, Tambuco (the Mexican Percussion Quartet), Ensemble Signos (Mexico City), Dinosaur Annex, percussionist Daniel Moore, pianist Stephen Drury, banjoist Tony Trischka, Ensemble Signos, Zeitgeist, guitarist Jean-Marc Montera, and bassist Bertram Turetzky. Venues that have featured him as a performer of his music include the Cold Alternativa Festival of American Music in Moscow, the FORO international New Music Festival in Mexico City; the International Viola Congress in South Africa, Darmstadt Summer Courses; the Voltage Festival at the University of Wollongong, Australia; the AmBul Festival of American and Bulgarian Music, Sofia; the Nuit d'hiver in Marseille, France; Electronic Music Midwest, and the Third Practice Electroacoustic Festival at the University of Richmond.

He is a winner of the Sigma Alpha Iota Philanthropies Inter-American Music Awards, a Fellowship from the North Carolina Arts Council; a residency at the American Academy in Rome as Southern Regional Visiting Composer; and third place winner in the category for instruments and computer in the Third Edition Computer Music Competition "Pierre Schaeffer." Support was awarded from the American Music Center Composers Assistance Program (2010); the Aaron Copland Fund for Music Recording Program (with Innova Records, 2010); and from the American Composers Forum Jerome Composers Commissioning Program (with Zeitgeist, 2008). He was awarded fellowships at the Camargo Foundation in Cassis, France, Wurlitzer Foundation of New Mexico, the Harwood Museum of Art in Taos, New Mexico, the Frank Waters Foundation of Arroyo Seco, New Mexico, the Djerassi Foundation in California, the Ucross Foundation (Wyoming), Fundacion Valparaíso (Spain), and the MacDowell Colony, among others.

Elwood studied with percussionist J.C. Combs, and composers Donald Erb, David Felder, Walter Mays, Arthur S. Wolff, Charles Wuorinen, Peter Maxwell Davies, and Gunther Schuller, and is presently professor of music composition at the University of Northern Colorado.³⁸

Other pieces by Elwood that incorporate saxophone are *Punching Holes in Space* and

*Vespers for Mr. Allen.*³⁹

³⁸ "Composer – Paul Elwood," accessed December 2, 2021, <http://paul-elwood.com/composer/>.

³⁹ The Londeix text also lists *John Henry Variations*, but Elwood has informed me that this is a piece he'd "rather forget." Personal communication with Ablinger (May 29, 2020).

Albrecht Durer 2: Melencolia I (2003; premiered 7/12/03, World Saxophone Congress, Minneapolis, Jon Gudmundson, saxophone, Roger Cope, guitar, Paul Elwood, percussion)

Londeix, 126

Duration: 10'

Instrumentation: Alto Saxophone, Percussion, Guitar

Dedication: For Roger Cope and Jon Gudmundson

Publisher: Self-published (2003)

The only extended technique encountered in the saxophone part of this piece is altissimo. The altissimo only goes up to an A. The rhythmic and melodic material in the saxophone part are both relatively simple with very few large leaps and polyrhythms. An undergraduate saxophonist with a notable sense of pulse, rhythm, and technical control will find this piece challenging but performable. A copy of the performance score is available through the composer.

Arkansas Power Surge (2003; premiered 7/2009, World Saxophone Congress, Bangkok, Jon Gudmundson and Mark Watkins)

Londeix, 126

Duration: 13'

Instrumentation: Soprano + Alto Saxophone, Tenor + Baritone Saxophone

Dedication: for Jon Gudmundson and Mark Watkins

Publisher: Western Wear Music Publishing (2009)

Elwood does not use any extended techniques in this piece. As a result, the major difficulties of this four-movement piece are polyrhythms, interweaving parts in a compound meter, and low notes at a quiet dynamic. An undergraduate duo that has a strong technical

facility, and access to many hours of practice and rehearsal time, will experience success with this piece. *Arkansas Power Surge* is available through the composer.

Blue Pillars of Night (2017)

Londeix, N/A

Duration: 12'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Commissioned by Jon Gudmundson and the Strange Angels Quartet

Publisher: Western Wear Music Publishing (2017)

There are a handful of extended techniques located in this work. The two most frequently used techniques are lip glissandi and altissimo. Ascending and descending glissandi exist in this piece. The soprano, tenor, and baritone parts include altissimo. Elwood allows these parts to be taken down the octave if the performer is uncomfortable with the extended range. Two other techniques found in this piece are tremolo and growling. The baritone and soprano parts have optional improvisation sections. There is a written solo if the performer would prefer to not improvise, or they can improvise in the frenetic style of the written material. Each part requires whistling. An advanced ensemble with many hours of rehearsal time will struggle with this challenging work. The multi-layered chamber ensemble score is available through the composer.

Schoolbook Thermodynamics and Ascension (2015; premiered 5/2015, Greeley, CO, Jan Berry

Baker and Stuart Gerber)

Londeix, N/A

Duration: 11'

Instrumentation: Alto Saxophone + Soprano Saxophone, Percussion

Dedication: Bent Frequency Duo: Jan Berry Baker and Stuart Gerber

Publisher: Western Wear Music Publishing (2015)

Elwood does not use any extended techniques in this piece. As a result, the difficulties of this piece lie in the rapidly changing time signatures, many being asymmetrical meters, as well as the intricate melodic lines that interweave between the saxophone and percussion. A saxophonist with an advanced technical facility and an educated sense of rhythm will find this piece challenging but performable after many hours spent with a metronome. *Schoolbook Thermodynamics and Ascension* is available through the composer.

Hans Ulrich Engelmann (1921-2011, Germany)

Years taught at IMD: 1961, 1994

The German composer, Hans Ulrich Engelmann, studied composition with Hermann Heiss and Wolfgang Fortner. He was a regular attendee of the Darmstadt International Summer Courses for New Music, and he was particularly affected by the twelve-tone classes of René Leibowitz (1948) and Ernst Krenek (1951), which helped him move from free atonality to serialism. Eventually, he would publish a history of the courses. In 1947, he began studying musicology with Gennrich Friedrich and Helmut Osthoff, earning a Ph.D in 1952. He also studied philosophy with Theodor Adorno, Max Horkheimer, Hans-Georg Gadamer.

A brief marriage took Hans Ulrich Engelmann to Iceland from 1953-1954, before returning to Darmstadt to work as the music adviser and composer for the Hessisches Landestheater for the next seven years. His next post was in the same capacity at the Nationaltheater Mannheim, where his tenure lasted from 1961 to 1969. He also held the same position one more time at the Städtische Bühnen in Bonn in 1972-1973. In 1969, he began teaching at the Frankfurt Musikhochschule, and he remained on the faculty there for 17 years. Among his notable students: Gerhard Müller-Hornbach, Hans-Jürgen von Bose, Adrian Oswalt, Claus Kühnl, Wolfgang Kleber, Ralf Emig, Rolf Rudin, Karl-Wieland Short.

In the early 1960's, Hans Ulrich Engelmann began to incorporate techniques like electronic sound generation, graphic notation, jazz and collage into his music. By the end of the decade, he had assembled a pluralistic style which he showcased in large multimedia works such as *Ophelia* (1969). From 1974 to 1979, he was largely occupied with revising his earlier work, before returning to smaller, less eclectic compositions.

A recipient of many scholarships and awards throughout his career, some of Hans Ulrich Engelmann's most notable honours include scholarships from Harvard and the Villa Massimo (1960, 1967, 1983), the Lidice Prize of Radio Prague (1960), the Stereo Prize of the German broadcasting industry (1969), the Johann Heinrich Merck Award (1971), the Goethe Medal (1986), the Order of the BRD (1991) and the Hessian Order pour le merite (1997).⁴⁰

Engelmann wrote a few other pieces that utilize saxophone such as *Adagio ed Aria*, *Black invocations*, *Incanto*, *op. 19*, *Interlineas*, *op. 50b*, and *Permutagioni*.

Intégrale, *op. 14a* (1954)

Londeix, 127

⁴⁰ "Hans Ulrich Engelmann (Composer)," Bach Cantatas Website, Accessed August 10, 2021, <https://www.bach-cantatas.com/Lib/Engelmann-Hans-Ulrich.htm>.

Duration: 7'

Instrumentation: Alto Saxophone, Piano

Dedication: Matyas Seiber

Publisher: Ahn & Simrock (1959)

This piece does not use any extended or contemporary techniques in the saxophone part.

Intégrale, op. 14a explores changing asymmetrical meters in the second movement. As a result, this is very much an appropriate piece for an undergraduate-level saxophonist. At the time of writing, the piece had been back ordered for over 10 months, but the score is available for purchase through Sheet Music Plus.

Peter Eötvös (b. 1944, Romania)

<https://eotvospeter.com/>

Years taught at IMD: 1982

Peter Eötvös is one of the best-known interpreters of 20/21st century music. As a composer, conductor and teacher he combines all three functions in one very high-profile significant career. Born in Transylvania in 1944, he has long been considered one of the most significant and influential personalities on the music scene as both an internationally recognized conductor and a composer of successful operas, orchestral works and concertos, written for well-known artists from all over the world. His music is featured frequently in the programmes of orchestras, contemporary music ensembles and festivals worldwide, and as composer and conductor he has led projects focusing on his work in cities across the globe. He is regularly re-invited as guest conductor by the most important orchestras and opera houses. Eötvös attaches great importance to passing on his extensive knowledge and experience to others. He taught at the music college in Cologne and Karlsruhe and gives regular masterclasses and seminars throughout the world. He established his “International Eötvös Institute” in 1991 and the “Peter Eötvös Contemporary Music Foundation” in 2004 in Budapest for young composers and conductors. He lives and works in Budapest, Hungary.⁴¹

Peter Eötvös has written many other works that include saxophone: *Alhambra, Alle vittime senza nome, Angels in America, As I crossed a Bridge of Dreams, Atlantis, CAP-KO, IMA, Jet Stream, Lady Sarashina, Le Blacon, Love and other demons, Multiversum, Paris-Dakar, Radames, Reading malevich, Replica, Seven, Shadows, Snatches of a conversation, Three Sisters*, and *zeroPoints*.

Lectures différentes (2014; premiered 2/24/15, Vienna, France, Habanera Saxophone Quartet)

Londeix, N/A

Duration: 9’

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Habanera Saxophone Quartet. Commissioned by the Ministère de la Culture et de la Communication in France

⁴¹ “Bio & Documents,” Peter Eötvös, Accessed August 10, 2021, <https://eotvospeter.com/biography/>.

Publisher: Schott (2017)

Lectures différentes features a variety of extended techniques such as slap tongue, quarter tones, multiphonics, and altissimo. Eötvös provides fingerings for the minimal use of multiphonics. The performers will note that material later in the work is identical or similar to earlier material, as the composer is aiming to have the material presented and interpreted in different ways. There are many changing meters found throughout the piece, especially asymmetrical and atypical meters, such as 2/4+3/16. The rhythmic material of this piece is very precise and rapidly changes through various tuplets and polyrhythms and is the most difficult aspect of this piece. A graduate-level ensemble with rhythmical and technical control and effective communication skills will find this work quite challenging, but rewarding. Theodore Front and Sheet Music plus sell the score and parts.

James Erber (b. 1951, Great Britain)

http://www.compositiontoday.com/james_erber/default.asp?p=1

Years taught at IMD: 1990

The British composer James Erber was born in 1951 in London. Having read Music at the Universities of Sussex and Nottingham, he worked as Music Editor for Peters Edition Ltd., London (1976-1979) and as a freelance editor, writer and translator (1976-1981). Still largely self-taught as a composer, it was at this period he produced his first acknowledged works, beginning with "Seguente" for oboe and piano. The guidance and encouragement he received from Brian Ferneyhough prompted him to a serious study of composition, firstly with Jonathan Harvey at the University of Sussex (MPhil in Composition, 1983), then from 1981 to 1982 with Ferneyhough himself at the Musikhochschule, Freiburg-im-Breisgau, with financial support from the DAAD, the RVW Trust and the Rivendell Trust.

Since 1982 he has combined composition with teaching and lecturing, including three years in the Music Department at Goldsmith's College, University of London, from 1991 to 1994. He has written articles and lectured widely on his own work. He was invited as guest lecturer to the Darmstadt Ferienkurse in 1988 and 1990, having won a Stipendienpreis there in 1986. In 1994 and 1996 he was shortlisted for the Hinrichsen Foundation bursary and in 1994 received a Holst Foundation Award, enabling him to write *Abiya* for solo piano.

James Erber's work reflects a wide range of interests, including Renaissance and Baroque music, the music of South-East Asia, Jazz, blues, Mediaeval and Renaissance philosophy, Kaballah, green politics, recent scientific developments, film noir, Jacobean tragedy, the Gothic novel and historical slang. His music is technically demanding for the player, being multi-layered and complex (especially from the point of view of rhythm and form). Its complexity is, however, combined with harmonic clarity and lyricism as well as a tenuous sense of optimism and a concern with intellectual and spiritual continuity diametrically opposed to much of present-day musical culture.

It has been performed and broadcast widely throughout Europe, in Australia, New Zealand and the USA by soloists such as Mario Caroli, Carin Levine, Nancy Ruffer, Christopher Redgate, Carl Rosman, Darragh Morgan, Frank Cox, Ian Pace and Jonathan Powell, as well as by ensembles including Lontano, Exposé, 175 East, the Arditti Quartet and the ELISION ensemble.

Recordings of James Erber's music include "You done torn your playhouse down" (Ian Pace/NMC), "Strange Moments of Intimacy" (Kate Rpmanno/Metier) and "le colonne d'Ercole" (Frank Cox/Centaur Records). Matteo Cesari's CD of The "Traces" Cycle and three other shorter works for solo flute will soon be issued on Convivium Records.⁴²

⁴² "Biography," James Erber, Accessed October 31, 2021, http://www.compositiontoday.com/james_erber/default.asp?p=2.

Another work of his that includes saxophone is *Das Buch Bahir*.

Crai (2013-2016; premiered 3/15/15, Area Sismica, Forlì, Italy, Gianpaolo Antongirolami and Michele Selva; revised version premiered 10/30/17 at Goldsmiths College, University of London)

Londeix, N/A

Duration: 10'20"

Instrumentation: Two Soprano Saxophones

Dedication: Gianpaolo Antongirolami and Michele Selva

Publisher: Composers Edition

Performance practice resources: Weiss and Netti, Kientzy

Crai features altissimo and extensively uses quarter tones. Other major difficulties in this piece are the extensive amount of polyrhythms between the two parts on top of the constantly changing asymmetrical time signatures. Each performer will have to spend countless hours in the practice room with a metronome before even attempting to put the two parts together, which will also require many rehearsals with a metronome. This is a very challenging piece that requires outstanding technical facility. A physical or digital copy of the score is available for purchase through the publisher.

Pescrille (2013-2016; premiered 10/30/17, Goldsmiths College, University of London, Michele Selva)

Londeix, N/A

Duration: 8'

Instrumentation: Soprano Saxophone

Dedication: Michele Selva

Publisher: Composers Edition

Performance practice resources: Weiss and Netti, Kientzy

Quarter-tones are used extensively in *Pescrille*. There are many other challenges that the performer will face in this piece: quickly and consistently changing asymmetrical time signatures, polyrhythms, and extreme dynamics. A patient graduate saxophonist that has technical proficiency will experience success with this piece after many hours of practice. This piece is part of a set with *Prescrai* and a physical or digital copy of the score is available for purchase through the publisher. The performers can perform these two separately, or as sequels to the revised version of the duo, *Crai*.

Prescrai (2013-2016; premiered 10/30/17, Goldsmiths College, University of London,

Gianpaolo Antongirolami)

Londeix, N/A

Duration: 7'

Instrumentation: Soprano Saxophone

Dedication: Gianpaolo Antongirolami

Publisher: Composers Edition

Performance practice resources: Weiss and Netti, Kientzy

Quarter-tones are the main extended technique used in this piece. The composer sparingly uses altissimo. There are many other challenges that the performer will face in this piece: quickly and consistently changing asymmetrical time signatures, polyrhythms, and extreme dynamics. A patient graduate saxophonist that has outstanding technical facility will require many hours of practice in order to perform this piece. This piece is part of a set with *Prescrai* and a physical or digital copy of the score is available for purchase through the

publisher. The performers can perform these two separately, or as sequels to the revised version of the duo, *Crai*.

rara avis (c) (1996-1998; premiered 6/16/13, Musei San Domenico, Forlì, Italy, Michele Selva)

Londeix, N/A

Duration: 4'16"

Instrumentation: Tenor Saxophone

Publisher: Self-published

Originally written for treble recorder, he has since made versions for Eb clarinet and tenor saxophone. There are very few extended techniques located in this work. The composer sparingly uses quarter tones. The major challenges that exist in this work include extreme dynamics, many changing asymmetrical time signatures, and polyrhythms. The tempo is relatively slow, with the eighth note at fifty beats per minute. With the lack of complicated extended techniques, *rara avis (c)* could be a brilliant piece for a young, talented saxophonist who is looking to dive into the world of contemporary music and is available from the composer.

Karlheinz Essl (b. 1960, Austria)

<http://www.essl.at/>

Years taught at IMD: 1990, 1992, 1994

Born in Vienna, 15 Aug 1960. Austrian composer, performer, improviser, media artist and composition teacher. Karlheinz Essl attended the Vienna Musikhochschule (1981-87), where he studied composition with Friedrich Cerha and electro-acoustic music with Dieter Kaufmann. From 1979, he also studied musicology and art history at the University of Vienna (doctorate 1989 with his thesis *Das Synthese-Denken bei Anton Webern*). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the *Projekt 3* composition programming environment of Gottfried Michael Koenig at Utrecht and Arnheim (1988-89) which later transformed into his own Real Time Composition Library (RTC-lib) for Max/MSP/Jitter.

Essl also served as composer-in-residence at the Darmstadt summer courses (1990-94) and at IRCAM (Paris, 1992-1993). Between 1995-2006 he taught Algorithmic Composition at the Studio for Advanced Music & Media Technology at Bruckner University, Linz. Since 2007, he is professor of composition for electro-acoustic and experimental music at the Vienna University of Music and Performing Arts. Between 1992 and 2016, he acted as the music curator of the Essl Museum in Klosterneuburg / Vienna.

His work with computers (with emphasis on *Algorithmic Composition* and generative art) and a prolonged occupation with the poetics of serial music have been a formative influence on his compositional thinking. He has frequently sought to combine music with other genres and has collaborated with the graffiti artist Harald Naegeli (*Partikel-Bewegungen*, 1991), the writer Andreas Okopenko and the artists' group "Libraries of the Mind" (*Lexikon-Sonate*, 1992--8), the architect Carmen Wiederin (*Klanglabyrinth*, 1992-95), the video artist Vibeke Sorensen (*MindShipMind*, 1996, a multimedia installation for the Internet) and the artist Jonathan Meese (generative video and sound environment *Fräulein Atlantis*, 2007).

During the 1990s Karlheinz Essl carried out various projects for the Internet and became increasingly involved with improvisation. At the festival Wien Modern 1989 he presented as an emerging composer, and in 1997 he was featured at the Salzburg Festival with portrait concerts and sound installations. In 2003, he was artist-in-residence of the festival musik aktuell, and in 2004 he was presented with a series of portrait concerts at the Brucknerhaus Linz. In 2004, Karlheinz Essl received the cultural prize for music of the state of Lower Austria.

Besides writing instrumental music, Karlheinz Essl also works in the field of electronic music, interactive real time compositions and sound installations. He develops software environments for algorithmic composition and acts as a performer and improviser,

utilizing his own computer-based real time composition environment *m@ze*² and also instruments like electric guitar, toy piano and music box.⁴³

Other works by Karlheinz Essl that include saxophone are *Chemi(s)e*, *Colorado*, *Cross the Border*, *Sequitur VII*, *onwards*, and *...wird sichtbar am Horizont*.

7x7 (2006; premiered 11/29/06, Österreichische Nationalbibliothek, Vienna, Wiener Saxophon-Quartett) **Londeix, 130**

Duration: 10'

Instrumentation: Four Alto Saxophones

Dedication: Vienna Saxophone Quartet

Publisher: Self-published

This is quite a unique piece as the score is a 7x7 grid, and each square of the grid contains a musical excerpt. Performers can decide on the duration of their grid. The performers position themselves in the four corners of a virtual square around the audience. They begin in one of the four corners of the grid as well, with staggered entrances. The extended techniques found in this grid include slap tongue and multiphonics. Essl provides fingerings for the required multiphonics. Another difficulty of this piece is the use of extreme dynamics. An undergraduate ensemble with exceptional communication skills will be able to perform this work. Essl's website contains a perusal score.

Close the Gap! (1990; premiered 4/28/91, Wiener Konzerthaus, Vienna, Marcus Weiss, Serge Bertocchi, Pierre-Stéphane Meugé) **Londeix, 129**

Duration: 13'

⁴³ ".bio," Karlheinz Essl, accessed October 31, 2021, <https://www.essl.at/curriculum.html>.

Instrumentation: Three Tenor Saxophones

Dedication: Marcus Weiss

Publisher: Self-published (1990-2015)

This energetic trio features many extended techniques. It immediately starts with extended techniques in all three parts. Flutter tongue, slap tongue, altissimo, and various air sounds exist throughout this work. The various air sounds range from air only with no pitch to pitch only and everything in between. Other unique symbols that exist in this piece include glissandi, trills, “quasi ricochet,” “figuration” or as fast as possible, “whispering” or quick figures played soft and quick, and stop figures and stop sounds. Each performer must have complete control over their full dynamic range. There are also many changing time signatures. A graduate ensemble will be able to perform this work after many hours of independent practice and rehearsal time. *Close the Gap!* is available for download on the composer’s website.

Partikel-Bewegungen (1991-2016; premiered 5/8/92, Vienna, Marcus Weiss, Sylvie Lacroix, Dominik Wagner)

Londeix, 130

Duration: 14’

Instrumentation: Flute, Bass Clarinet, Saxophone / Saxophone Quartet

Dedication: Harald Naegeli

Publisher: Self-published (1991-2016)

This first trio performance was in collaboration with Harald Naegeli himself. After completing this performance series, Essl worked out two concert versions: one for saxophone quartet, which was premiered in 1994, and the other specifically for the Redka-Schuke organ in the Petrikirche in Mülheim an der Ruhr, Germany. The parts comprise graphic notation. Each

page includes two staves, which include three horizontal sections that correspond to different registers of the instruments (low, medium, and high). Each staff lasts for thirty seconds. The techniques utilized in this piece include key clicks, slap tongue, tongue click, spoken consonants, multiphonics, teeth on the reed, air sounds, and flutter tongue. There are various graphic types located in this score that Essl explains concisely and thoroughly at the beginning of the score. The composer separated these graphics into two categories: particle types and sound qualities. They then separated these two categories into further subcategories which tell the performer which sounds and effects to use. The extent and specifics of the extended techniques are at the performer's discretion. An ensemble that is willing to sit with the composer's notes for many hours and experiment will experience success with *Partikel-Bewegungen*. A downloadable score is available on the composer's website.

Francesco Filidei (b. 1973, Italy)

<https://francescofilidei.wordpress.com/>

Years taught at IMD: 2016

Francesco Filidei was born in Pisa. He graduated from the Luigi Cherubini Conservatory in Florence, and from the Conservatoire National Supérieur de Musique et de Danse de Paris. As an organist and composer, he has been invited to participate in major contemporary music festivals internationally. He has been played with a number of world-class orchestras, including WDR, SWR, RSO Wien, ORT, RAI, the Tokyo Philharmonic, Bayerischen Rundfunk, LaVerdi, the Philharmonic Orchestras of Monte Carlo, Nice, Picardie, Helsinki, Vilnius and Warsaw, the Orchestre Symphonique de Bretagne and the OPL, the Orchestre of Mexique; and with most of the world's the leading specialized ensembles at venues such as the Philharmonie in Berlin, Köln, Essen, Hamburg, Cité de la Musique in Paris, Suntory Hall and the Tokyo Opera House, Theaterhaus in Vienna, Herkulessaal in Munich, Tonhalle in Zurich, Walt Disney Concert Hall in Los Angeles.

In 2005 Filidei received a commission from Comité de Lecture Ircam. He has received awards including the 2006 Salzburg Music Förderpreisträger, the 2007 Prix Takefu, the 2009 Siemens Förderpreisträger, the 2011 International Rostrum of Composers UNESCO Picasso-Miro Medal, the 2015 Abbiati Award, the 2016 Les Grands Prix Internationaux du Disque from the Académie Charles Cros for his album *Forse*, the Simone and Cino Del Duca Foundation's 2018 Commande awarded by the Académie des Beaux-Arts.

In 2005 Filidei received a grant from the Akademie Schloss Solitude; in 2006 and 2007 he was a member of the Casa de Velázquez; in 2012 he was a Pensionnaire at Villa Medici; he received a grant from the DAAD in Berlin. Filidei has also been composer-in-residence for numerous ensembles and music festivals.

Filidei is also active in teaching and has taught composition at the Royaumont Foundation's Voix Nouvelles program, the University of Iowa, Takefu (Tokyo), the International Academy in Tchaikovsky City (Russia), Darmstädter Ferienkurse (Germany), and at numerous institutions and universities throughout the world (Ircam, Cnsmdp, Esmuc, Musikene, The conservatory of Strasbourg and Moscow, the university of Berlin, Hannover, Stuttgart, Graz, San Diego, Tokyo amongst many others). In 2019 he will give masterclasses with portrait concerts in Shanghai, Beijing and Hong Kong.

In 2016 he was named Chevalier des Arts et des Lettres by the French Ministry of Culture.

Filidei joined the I Teatri Foundation of Reggio Emilia (Italy) as music consultant in 2018 and the Villa Medici in Rome as Artistic Director of the Controtempo festival of contemporary music.

Filidei's first opera, *Giordano Bruno*, made its world premiere in 2015 in Porto (Portugal), and has been performed in theaters throughout Europe since then.

His latest opera, *L'inondation*, with book by Joel Pommerat, was composed for the 2019 season at Opéra Comique in Paris.

Filidei's works are published by Rai Com and Ricordi.⁴⁴

Erpice (2004-2010, premiered 10/30/2010, Osaka, Japan)

Londeix, N/A

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone) OR Twelve

Saxophones, 3 of each: Soprano, Alto, Tenor, Baritone

Dedication: Keiko Baba

Publisher: Edizioni Musicali Rai Trade (2007)

Erpice includes many contemporary techniques including stomping, foot sliding, clapping, finger-snapping, tongue clicking, key clicks, slap tongue, kissing noises, air sounds, hissing, and bisbigliando. Filidei provides a notation key, in three languages, for this long list of techniques. Other techniques include multiphonics, with fingerings provided, as well as growling. It might be helpful to mark the score as the techniques will be challenging to put together with the whole group. The ensemble will need many hours of individual practice and ensemble rehearsal to perform this work but would be a superb choice for an advanced undergraduate quartet or college saxophone ensemble.

⁴⁴ "Biography (English)," Francesco Filidei, Accessed August 12, 2021, <https://francescofilidei.wordpress.com/about/biography-english/>.

Michael Finnissy (b. 1946, England)

<http://www.michaelfinnissy.info/>

Years taught at IMD: 1986, 1988, 1990

Michael Finnissy was born in Tulse Hill, London in 1946 and studied at the Royal College of Music. He later studied in Italy with Roman Vlad. He went on to create the music department of the London School of Contemporary Dance, and has been associated as composer with many notable British dance companies. He has also been musician in residence to the Victorian College of the Arts, the City of Caulfield in Australia, and the East London Late Starters Orchestra. In 1999 he was made Professor of Composition at the University of Southampton.

Finnissy has been a featured composer at the Bath, Huddersfield, and Almeida festivals, and his works are widely performed and broadcast worldwide. Recordings are available on various labels, notably NMC and Metier; the latter has released a cycle of CDs to great critical acclaim.

2006 was Michael Finnissy's sixtieth birthday year, and highlights included 'The Finnissy Weekend' (a series of concerts at the BMIC 'Cutting Edge' series), the world première of his song cycle *Whitman* at HCMF, and a full performance of his epic piano cycle *The History of Photography in Sound*.

January 2008 saw the revival of his major orchestral work *Red Earth* by the BBC Symphony Orchestra, chosen by Judith Weir to form part of her BBC composer weekend. Finnissy was also featured composer at the Borealis Festival, Norway, and the Time of Music Festival in Finland in 2009.

2009 commissions included a stage work for mixed professional and amateur performers, *Mankind*, which received its London première at the London Festival of Contemporary Church Music in May 2009, and *The Transgressive Gospel*, an evening-length setting of the *Passion of Christ*. The première was at Wilton's Music Hall on 12 June as part of the 2009 Spitalfields Festival and broadcast in full on BBC Radio 3's 'Hear and Now' programme in August 2009.

One of Finnissy's most substantial works of 2010 was a commission from the New London Chamber Choir and the Huddersfield Contemporary Music Festival. The work, *Gedächtnis-Hymne*, was premièred by the New London Chamber Choir and the Rascher Saxophone Quartet at the November Festival in the Netherlands, and then performed again at the Huddersfield Contemporary Music Festival in November 2010.

Michael Finnissy was awarded two British Composer Awards in 2015. His choral work *John the Baptist* won the Liturgical award, and his piano cycle, *Beat Generation Ballads* won in the Solo/Duo category.⁴⁵

⁴⁵ "Michael Finnissy," Oxford University Press, Accessed August 13, 2021, <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/composers/finnissym/?cc=us&lang=en&>.

Other works of his that include saxophone are: *Evening*, *L'Union libre*, *Jeanne d'Arc*, *Babylon*, *First sign a sharp white mons*, *Selected Movements of Great Masters*, *Lost Lands*, *Runnin' Wild*, *Quelle*, *The Opera of the Nobility* and *Moon's going' down'*.

Kulamen Dylan (1990; premiered 6/21/1990, Darmstadt, Germany, Steve Cottrell and Steven Schick)

Londeix, 138

Duration: 10

Instrumentation: Soprano Saxophone and Percussion (One player)

Dedication: Commissioned by Stephen Cottrell and Elizabeth Davis

Publisher: Oxford University Press (2004)

Performance practice resources: Weiss and Netti, Kientzy

Kulamen Dylan requires the saxophonist to have access to two tambourines and two tomtoms. The saxophone part includes quarter tones and altissimo and many glissandi, trills, extreme dynamics, and polyrhythms between the saxophone and percussion lines. The percussion line will also require many hours of practice as well as figuring out an efficient and effective setup. An advanced graduate student with patience will find this work challenging but performable with dedication and persistence. One can purchase the score through Edition Peters.

Lukas Foss (1922-2009, Germany)

Years taught at IMD: 1969

The German-born American composer, conductor, pianist, and educator, Lukas Foss, began his musical studies in Berlin, where he studied piano and theory with Julius Goldstein. Goldstein introduced Foss to the music of Bach, Mozart, and L.v. Beethoven, which had a profound effect on Foss musical development. In 1933, Foss went to Paris where he studied piano with Lazare Lévy as well as composition with Noël Gallon, orchestration with Felix Wolfes, and flute with Louis Moyse. He remained in Paris until 1937, when he moved with his family to the USA, continuing his musical instruction at the Curtis Institute of Music in Philadelphia. In addition, he studied conducting with Serge Koussevitzky during the summers from 1939 to 1943 at the Berkshire Music Center. He also studied composition with Paul Hindemith as a special student at Yale from 1939 to 1940.

Lukas Foss began to compose at the age of 7 and was first published at 15. At the age of 22, he won the New York Music Critics Award for his cantata *Prairie*, which was premiered by the Collegiate Chorale, under the direction of Robert Shaw. From 1944 to 1950 he served as the pianist of the Boston Symphony Orchestra. In 1945 he was the youngest composer ever to receive a Guggenheim fellowship. From 1950-1951 he was a fellow at the American Academy in Rome, and received a Fulbright grant for 1950-1952.

In February of 1953 Lukas Foss received an appointment as professor of music at the University of California at Los Angeles - succeeding Arnold Schoenberg - where he taught composition and conducting. While at UCLA, he founded the groundbreaking Improvisation Chamber Ensemble. He served from 1963 to 1970 as music director and conductor of the Buffalo Philharmonic Orchestra. In 1963, at the State University of New York at Buffalo, Foss founded, and became the director of, the Center for Creative and Performing Arts. In 1971, Foss became the conductor of the Brooklyn Philharmonic, a position which he held until 1990 when he was named Conductor-Laureate. In 1972, he was appointed conductor of the Kol Israel Orchestra of Jerusalem. In 1972-1973 he served as composer-in-residence at the Manhattan School of Music in New York, and from 1981 to 1986 was conductor of the Milwaukee Symphony.

Lukas Foss was a member of the American Academy of Arts and Letters, and in 1989-1990 served as composer in residence at the Tanglewood Music Center. He became professor of music at the School for the Arts at Boston University in 1991. He has also traveled widely, appearing as a guest conductor with many American and European Orchestras, and lecturing at many North American colleges and universities, including Harvard and Carnegie Mellon.

Lukas Foss had contributed profoundly to the circulation and appreciation of music of the 20th century. His compositions illustrate two main periods in his artistic development, separated by a middle, avant-garde phase. The works of his first period are predominantly neo-classic in style, and reflect his love of J.S. Bach and Igor Stravinsky. In the

transitional period he fused elements of controlled improvisation and chance operations with 12-tone, and serialist techniques. Notable works of this period include the *Baroque Variations* for orchestra, and the chamber works *Time Cycle* (1960), *Thirteen Ways of Looking at a Blackbird* (1978), and *Echoi* (1963). His later period works, including the *Renaissance Concerto* (1990) for flute, embrace a wide variety of musical references, displaying a keen awareness of idioms and styles that span the history of western art music.⁴⁶

Saxophone Quartet (1985)

Londeix, 143

Duration: 14'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Amherst Saxophone Quartet

Publisher: Roncorp Publications (1990)

Foss' quartet is rather straightforward as there are no extended techniques located in any of the four parts. As a result, the most complex sections of this work are when one or two parts have dotted quarter notes while another part or two has quarter notes in a 3/2 time signature. This work is easily approachable by an undergraduate ensemble of any level.

⁴⁶ "Lukas Foss (Piano, Conductor, Composer)," Bach Cantatas Website, Accessed August 15, 2021, <https://www.bach-cantatas.com/Bio/Foss-Lukas.htm>.

Christopher Fox (b. 1955, England)

<http://www.foxedition.co.uk/>

Years taught at IMD: 1984, 1986, 1988, 1990, 1992, 1994

Christopher Fox is on Twitter @fantasticdrfox and Facebook. Christopher Fox was born on 10 March 1955 in York, the eldest child of Raymond Fox (1925–90), a lawyer who was also born in York, and Barbara Fox (b. 1925), who grew up in Pomerania (then in Germany, now in Poland). When he was nearly two his parents moved to the nearby village of Copmanthorpe; he went to junior school in the village and then to Tadcaster Grammar School. In 1973 he went to the University of Liverpool to read music, attracted both by the prospect of studying with Hugh Wood, the university's composer in residence, and of being in the same city as Liverpool Football Club. From Liverpool he went to Southampton, studying with Jonathan Harvey for a year, before returning to York to complete a PhD in composition, supervised by Richard Orton.

In 1978, during rehearsals for the inaugural York Early Music Festival, Fox met a fellow tenor, Roger Heaton, rather better known as a clarinettist. They began a close collaboration and it was at Heaton's suggestion that Fox went to the Darmstadt Ferienkurse for the first time in 1982. The succès de scandale of Fox's *DaNCE* (1980), performed at Heaton's instigation during the Ferienkurse, led to many further opportunities in Germany (including a DAAD Berliner Künstlerprogramm residency in 1987) and elsewhere in continental Europe. Similar close working relationships have continued to be a feature of Fox's life as a composer, with collaborators such as the pianist Ian Pace, the soprano Elizabeth Hilliard, the clarinettist Heather Roche and the ensembles Apartment House, EXAUDI, The Clerks and the Ives Ensemble.

As well as composing, Fox has earned a living as a lecturer, teaching art and media history in the Art School of Bradford College for 10 years, before joining the music departments of the University of Huddersfield and, more recently, Brunel University London. He also writes about music, producing newspaper features, radio scripts, musicological journal articles and book chapters, and editing books on Michael Finnissy and the history of the Darmstadt Ferienkurse. Recordings of his works are to be found on many different labels and publication of his music is by Composers Edition and his own imprint, the Fox Edition.⁴⁷

He has written many other works that incorporate saxophone, including *KK*, *Strangers in our midst*, *In the key of H*, *Concurrent Air* (final section of *In the key of H*), *stone.wind.rain.sun*², and *stone.wind.rain.sun*⁴ (has been down as two saxophones).

⁴⁷ "Contact + Life," Fox Additions, Accessed August 15, 2021, <https://foxedition.wordpress.com/contact/>.

*This is the wind*² (2019-2020, premiered 6/29/2020, Conservatorio G. Verdi, Milan, Italy, Trio

SAX_ELEC_VCL)

Londeix, N/A

Duration: 17

Instrumentation: Tenor Saxophone, Electric Guitar, Cello

Dedication: Dan Weinstein

Publisher: The Fox Edition (2020)

Performance practice resources: Weiss and Netti, Kientzy

The saxophone part of this trio includes three extended techniques: quarter tones, air sounds, and slap tongue. The saxophone material is rather straightforward and does not include any intricate rhythms or time signature changes. Putting the three parts together will require careful preparation and practice. *This is the wind*² is appropriate for a strong undergraduate ensemble. The microtonal score is available through the composer.

Luca Francesconi (b. 1956, Italy)

<https://lucafrancesconi.com/>

Years taught at IMD: 1990

Luca Francesconi, born in Milan, on March 17th, 1956, is an Italian composer.

To date he has written over a hundred works, from solo pieces to operas to symphonic works, frequently integrating electronic and multimedia means, and commissioned by major music and broadcasting organizations all over the world.

In 1990 Francesconi founded AGON, which has been for many years one of the most active musical centres in Italy for acoustic and digital research and production. He has been teaching composition in music conservatories and masterclasses for thirty-five years and he is also very active as a conductor. He directed the Ultima Festival in Oslo in 2011 and the Venice Music Biennale for four years (2008 – 2011).⁴⁸

Other works of his that include saxophone are *Body Electric*, *Buffa Opera*, *Cobalt*, *Scarlet - Two Colours of Dawn*, *Finta-di-nulla*, *Fresco*, *Honk to Monk*, *Miniature*, *Mittel*, *Notturmo*, *Piccolo trama*, *Plot II*, *Trama*, and *Trompe-La Mort*.

Accordo (2005; premiered 12/22/2005, Muziekgebouw aan 't IJ, Amsterdam, Netherlands,

Calefax Reed Quintet)

Londeix, 144

Duration: 13'

Instrumentation: Bb Clarinet, Alto Saxophone, Bass Clarinet, Bassoon

Dedication: Paola Fandella

Publisher: Ricordi (2005)

This lengthy quintet incorporates altissimo, potential flutter tongue, and slap tongue. Other difficulties include the length of the piece for stamina, extreme dynamics, polyrhythms, interweaving parts, and a large amount of fast articulation. Each performer will have to spend countless hours with a metronome in the practice room before putting the five parts together. As

⁴⁸ "Bio," Luca Francesconi, Accessed October 31, 2021, <https://lucafrancesconi.com/bio/>.

a result, only an advanced graduate or professional ensemble with a significant amount of patience and dedication should attempt performing this work. *Accordo* is available for purchase through Music Shop Europe.

Tracce (1985-87; premiered 1986, Paris, France, Pierre-Yves Artaud, flute)

Londeix, 144

Duration: 7

Instrumentation: Alto Saxophone

Dedication: Commissioned by Pierre-Yves Artaud

Publisher: Ricordi (1987)

This intense work is not for the faint of heart. It requires slap tongue, altissimo, and as fast articulation as possible. There are many gigantic leaps, trills, and sweeping lines. Filled to the brim with technical passages, it will require many hours of slow practice. Putting the entire work together will require many practice runs to build up stamina. A graduate student or professional will note that preparing this work is a rewarding experience. Sheet Music Plus and Music Shop Europe sell this piece.

Johannes Fritsch (1941-2010, Germany) <http://www.editionjohannesfritsch.de/index.html>

Years taught at IMD: 1984, 1986

Johannes Fritsch was a composer, musician, publisher, studio owner, author and music teacher. From 1971 to 1984 he was the head of the New Music Seminar at the Academy for Musical Arts in Darmstadt, Germany. From 1984 to 2006 he was Professor of Composition at the Cologne University of Music and Dance (Hochschule für Musik und Tanz Köln).

Fritsch's interest in music began when he was seven years old: he found a violin in his uncle's storage room. He began violin lessons with a teacher in Bensheim and then, when his family moved to Cologne, he was taught by the principal violist of the Gürzenich Orchestra. From 1961 to 1965 Fritsch studied at Cologne University (musicology, philosophy and sociology) as well as at the Cologne University of Music and Dance (viola with Ernst Nippes, composition with Bernd Alois Zimmermann and electronic music with Gottfried Michael Koenig).

In the following years, Fritsch taught music theory at the Cologne Conservatory of Music. From 1964 to 1970 he was a member of the Stockhausen Ensemble; he participated in many musical premieres, concert tours (e.g. the world exposition in Osaka in 1970), radio broadcasts and recordings. After returning from Osaka, Fritsch and two other former members of the Stockhausen Ensemble, Rolf Gehlhaar and David Johnson founded the Feedback Studio.

The Feedback Studio was an artists' cooperative and soon became an important centre of communication for Contemporary Music. This was followed in 1971 by the founding of the Feedback Studio Verlag – the very first publishing house owned by composers in Germany. In the studio rooms, Fritsch organised small concerts, lectures and workshops over a period of more than thirty years. These 'backhouse music' concerts (Hinterhausmusiken) provided an alternative forum for contemporary and world music, e.g. from Afghanistan, Japan, India and Africa.

Fritsch's complex musical estate consists of approximately 130 works: it covers electronic works, such as *Fabula Rasa* (1964) and *Modulation IV* (1968), as well as chamber music, ballet music, theatre and film music, organ compositions, an opera and pieces for large orchestras, including *Akroasis* (1966/68) and *Herbstlicht* (1994/1995). Fritsch described his musical influences: 'Gustav Mahler and Charles Ives are my grandfathers; my teacher Bernd Alois Zimmermann and Karlheinz Stockhausen, with whom I worked together closely, are my fathers. Since the 80s, Morton Feldman has somehow joined my ancestors as an uncle.'

Fritsch's compositions could be defined by two main characteristics:

1. Fritsch's compositions often include predetermined sound material, and various references to classical and popular music, sounds and sound systems from different cultures; Fritsch began using somewhat 'postmodern' techniques in the 1960s. A

prominent early example is his composition for large orchestra, *Akroasis* (1966/68), which combines elements of music history and popular music in various modulations with found material (street organ, music-box, radio news) and new sounds.

2. Fritsch's compositions often include improvisatory elements; this might be connected to his earlier days as a violist. An important example is *Violectra* (1971): Fritsch performed this energetic piece for Viola d'amore and synthesizer in different variations worldwide over 30 years.

An important characteristic of Fritsch's work since the 1980s is the reduction of motifs and forms to the most necessary. In doing so, Fritsch emphasizes the concept of small changes; this becomes obvious, for instance, in his 'musical arrangement' of texts by Samuel Becket in his musical triptych including *Damals*, *Das Bittersüsse Büchlein* and *Trio vom Ende...*

Although Fritsch's compositions are very different, all of them indeed present his strong interest in new sound combinations and sound colours.

Fritsch was highly concerned with music not only in his compositions but also in his music dissemination: In 1979, 1982, 1984 and 1986, Fritsch hosted the world music conferences in Vlotho together with Peter Ausländer and the WDR (West German Broadcasting). Furthermore, he was a lecturer at the Darmstadt International Summer Courses for New Music (Darmstädter Ferienkurse) and a board member at the Darmstadt Institute of Contemporary Music and Music Education (Darmstädter Institut für Neue Musik und Musikerziehung). Moreover, Fritsch was a founder member of the Cologne Society of New Music (Kölner Gesellschaft für Neue Musik) as well as an editorial board member at the Cologne Saint Peter Art Center (Kunst-Station Sankt Peter).

In 1966, Fritsch was awarded the Monetary Award for Music of the Federal State of North Rhine Westphalia; in 1971 he was awarded the Prize of the Paris Biennale. Since the 1970s, there followed other awards and fellowships, such as a scholarship by the Villa Massimo Rome, the Monetary Award of the City of Cologne and the Robert-Schumann-Award of the City of Düsseldorf.

In 2010, Johannes Fritsch passed away after a long illness in Bonn. After his death, the Feedback Studio and the Feedback Studio Publishing Company were dissolved. Since then, his wife Ingrid Fritsch and daughter Lena Fritsch have represented his musical estate.

For more information on Fritsch's musical work until 2000, also see The Living Composers Project⁴⁹

⁴⁹ "Johannes Fritsch," trans. Christopher DeLouis, Johannes Fritsch, <http://www.editionjohannesfritsch.de/index.html>.

He wrote two other works that include saxophone. One being his *Trio, für Ugly Culture* from 1993 which includes electronics and the other is *Fremdes Lied*, but there is no available score.

Modulay für Ugly Culture (1996; premiered 1996, Vlotho, Germany, Ugly Culture)

Londeix, N/A

Duration: 7

Instrumentation: Baritone Saxophone, Guitar, Double Bass

Dedication: 50th Anniversary of Jugendhofs Vlotho

Publisher: Feedback Studio (1996)

This short piece incorporates no extended techniques in the saxophone part. This trio is straightforward in that there are just a few large leaps and no complicated rhythms. It comprises seven sections, labeled A-G. As a result, this piece is approachable for an ensemble of any level.

Modulay für Ugly Culture is available through his estate.

Years taught at IMD: 2000, 2006, 2016 (Visiting)

Beat Furrer was born in Schaffhausen (Switzerland) in 1954 and received his first musical training on piano at the Music School there. After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati at the Hochschule für Musik und Darstellende Kunst. In 1985 he founded the Klangforum Wien, which he directed until 1992, and with which he is still associated as conductor. Commissioned by the Vienna State Opera, he composed his first opera *Die Blinden*. His second opera *Narcissus* was premiered in 1994 as part of the Festival “steirischer herbst” at the Graz Opera. In 1996 he was composer-in-residence at the Lucerne Festival. His music theatre work *Begehren* was premiered in Graz in 2001, the opera invocation in Zürich in 2003 and the sound theatre piece *FAMA* in Donaueschingen in 2005. In autumn 1991 Furrer became a full professor of composition at the Hochschule für Musik und Darstellende Kunst in Graz. He has been guest professor in composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt 2006–2009. Together with violinist Ernst Kovacic he founded “impuls”, a International Ensemble and Composers Academy for Contemporary Music. In 2004 he was awarded the Music Prize of the City of Vienna, and in 2005 became a member of the Academy of Arts in Berlin. He was awarded the Golden Lion at the Venice Biennale in 2006 for his work *FAMA*. In 2010 his music theatre *Wüstenbuch* was premiered in Basel. In 2014 he was awarded with the Great Austrian State Prize. In 2018 he received the Ernst-von-Siemens music prize in recognition of his lifetime's compositional output. His latest opera *La Bianca Notte* based on texts by Dino Campana, was premiered in Hamburg in spring 2015. In January 2019 his new opera *Violetter Schnee* (Violet Snow) with a libretto by Händl Klaus based on a libretto by Vladimir Sorokin premiered at the Staatsoper Unter den Linden in Berlin. Since the 1980s Beat Furrer has composed a wide range of works, from solo and ensemble music to orchestral and choral works and opera. He is well known for his nuanced exploration of the human voice and its relationship to instrumental sound.⁵⁰

He has written many other works that include saxophone, such as *Narcissus*, *Begehren*, *Invocation*, *Fama*, *Wüstenbuch*, *La bianca notte*, *Violetter Schnee*, *Studio - Übermalung*, *Orpheus' Bücher*, *andere stimmen*, *Phaos*, *Konzert für Klavier und Orchester*, *Apon*, *strane costellazioni*, *passaggio*, *zwei Studien*, *Nero su Nero*, *Schneeszenen*, *à un moment de terre perdue*, *Narcissus-Fragment*, *Narcissus-Suite*, *nuun*, *still*, *recitativo*, *Konzert für Klavier und Ensemble*, *Xenos*, *Xenos II*, and *voices - still*.

⁵⁰ “Biography,” Beat Furrer, Accessed August 19, 2021, <http://www.beatfurrer.com/biography.html>.

In mia vita dua vuolp (2019; premiered 9/14/2019, Ardez, Switzerland) **Londeix, N/A**

Duration: 16

Instrumentation: Baritone Saxophone, Soprano Voice

Publisher: Bärenreiter (2019)

Performance practice resources: Weiss and Netti, Kientzy

In mia vita dua vuolp requires many extended techniques including eighth tones, quarter tones, flutter tongue, multiphonics, overblowing, altissimo, double tongue, slap tongue and breathing sounds, air sounds, and singing while playing. This piece will take competent and motivated graduate level performers.

Trio (1985; premiered 12/12/1985, Vienna, Austria)

Londeix, 148

Instrumentation: Flute, Oboe (or Soprano + Alto Saxophone), Clarinet

Dedication: Heinz Holliger

Publisher: Universal Edition (1985)

This unique trio incorporates two extended techniques: flutter tongue and double tongue, or as fast articulation as possible. Other complexities include extreme dynamics and dynamic shifts, trills, tremolos, and glissandi. As the score is confusing, at first sight, each performer will have to sit down with the score and map out what material they actually perform. Clear communication between ensemble members when they are going to move on or when they are stopping is key. Advanced undergraduate students will have difficulties with this work and can find the score and parts for special print purchase through the publisher.

Mario Garuti (b. 1957, Italy)

Years taught at IMD: 1986, 1988, 1990, 1992

Mario Garuti was born in Modena (August 4, 1957). After studying the violin, he went on to study composition under Umberto Rotondi, taking a diploma with 1st class honours at the Milan Conservatory, where he teaches today.

In 1982 and 1983 he undertook advanced studies at the Accademia Chigiana in Siena under Franco Donatoni and attended seminars by Brian Ferneyhough.

In 1984 he was invited to the Darmstadt Summer School by the director Friedrich Hommel, where he won the Stipendienpreis (with *Il giardino delle Esperidi*, fantasia for solo violin) and in 1986 the prestigious Kranichsteiner Musikpreis (with ...e l'altro, performed by the Arditti Quartet). He participated in the komponistenforum and continued to be invited up until 1994.

Since 1983 he has conducted seminars and master classes in Italy and abroad (Cremona, Milan, Paris, San Petersburg, Salonika, Damascus, Cremona, Stuttgart, Vilnius, Granada, Malta, Birmingham).

His works have been commissioned and performed in many of the most important international festivals by famous interpreters and ensembles.

He has participated in various competitions, winning numerous prizes (Concorso Nazionale RAI, 1st Prize, Milan, 1982 - Concorso Nazionale Fiocchi, 1st prize, Milan, 1984 - Concorso Internazionale A. Berg, 2nd prize, Vienna, 1985 – Hambach International Music Competition, 1st prize, 1985 - Concorso Internazionale G. Petrassi, 2nd prize, Parma, 1986).

He has collaborated with the electronic music studios Agon, MMT, ("Westdeutscher Rundfunk with Stefano Scodanibbio", Cologne, 1994), Tempo Reale (Parma, 2004), Metas and Federazione CEMAT (Rome, 2000). He has made recordings with several recording companies, including Fonit-Cetra, Edipan, Col Legno, Sony, Naxos and B-side and Amadeus.

With Stefano Carrara he founded the multi-media group U.R.T.O. and in 2000 realised the opera-clip Moondata (video and texts by Armando Lazzaroni) performed during the "Di nuovo musica" festival in Reggio Emilia. In 2005, together with U.R.T.O. He participated in the Venice Biennale with the multimedia performance e+motion.⁵¹

Garuti has an unfinished work, *For organ and sax*.

⁵¹ "Mario Garuti," Ricordi, Accessed August 20, 2021, <https://www.ricordi.com/en-US/Composers/G/Garuti-Mario.aspx>.

Il Demone Meridiano (1997; premiered 2000)

Londeix, 153

Duration: 11'30"

Instrumentation: Baritone Saxophone, Vibraphone, Piano

Dedication: Trio Accanto

Publisher: Ricordi (1997)

Performance practice resources: Weiss and Netti, Kientzy

This atmospheric trio includes various extended techniques including multiphonics, tongue rams, and altissimo, as well as extreme dynamics and dynamic shifts, and air sounds. Garuti provides multiphonic fingerings. Although there are a few extended and contemporary techniques encountered in this work, they exist in isolation throughout the work, allowing for straightforward practice. An undergraduate student with a passion for contemporary music will successfully be able to perform this work. *Il Demone Meridiano* is available on hire through Zinfonia.

L'icône fanée (2008, rev. 2012)

Londeix, 153

Duration: 8

Instrumentation: Soprano Saxophone, Piano

Publisher: Self-published

This duet incorporates no extended techniques in the saxophone part. It is rather straightforward in its rhythmic content, with various syncopated sections and unison sections with the piano accompaniment. As a result, this is an approachable piece for an undergraduate student who has established technical skills. This version for saxophone and piano has never been performed. Interested performers can obtain the score from the composer.

Gerda Geertens (b. 1955, The Netherlands)

<http://gegee.ggvision.com/allerlei/>

Years taught at IMD: 1990

Gerda Geertens studied music and philosophy in Groningen and from 1981-1985 composition at the conservatory in Rotterdam. She writes music for choir, solo voice, various chamber music ensembles and symphony orchestra. Her work has been published by music publisher Donemus. Various compositions have been performed in the Netherlands on contemporary music and radio stages and abroad such as Germany (Darmstadt), Ireland and Israel.

The use of the computer in the composition process led, among other things, to electronic works combined with computer animations of his own hand. Mixed media productions of electronic music, computer animations and texts were the basis for VJ performances at ei-productions in Gouda. In December 2006 she participated as a vj in Het Paard van Troje in The Hague in a regional final of the national vj competition, organized by Visual Sensations.

In her VJ performances she combines her compositions with visual animations of found footage, video, photography and texts. Texts also play an important role in her contribution to the Saboohi project of Foekjen Verhoef, piano teacher at the SKVR in Rotterdam in 2015.

In 2016 Gerda Geertens started the musician collective SoundeScape with violinist Martine von Gleich. Together they work on a program of electronic music, computer animations and live improvisations to perform in concert form. A first performance took place as part of the Zwaan Kleef Aan project on 30 April 2017 in Gouda.⁵²

Other works of hers that include saxophone are *Gestures* and *Schijnbewegingen*. In our last correspondence, she was working on a work for solo soprano saxophone, but that had been delayed due to COVID-19.

A Funny Valentine (2014)

Londeix, N/A

Duration: 6

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone), Piano

Dedication: Rotterdams Saxofoonkwartet and Harimada Kusuma, piano

⁵² "Bio," trans. Christopher DeLouis, Gerda Geertens, <http://gegee.ggvision.com/allerlei/bio/>.

Publisher: Self-published (2014)

This work does not require extended techniques. There are many interweaving lines throughout and many instances of syncopation. An undergraduate ensemble with rhythmic control can easily perform this work and can obtain the score from the composer.

Kontrast (1990)

Londeix, 155

Duration: 9'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Syrinx Saxophone Quartet

Publisher: Donemus (1991)

Kontrast comprises many changing meters, with a majority of them being compound and/or asymmetrical meters. This is the major difficulty with this work, as there are no extended techniques in any of the four parts. An undergraduate ensemble with rhythmic control can perform this work after many hours of practice and rehearsal with a metronome. One can request this piece to be digitized by the publisher.

Years taught at IMD: 1998

Born in Bergamo in 1962, Stefano Gervasoni began studying composition in 1980 on the advice of Luigi Nono: this encounter, as well as others with Brian Ferneyhough, Peter Eötvös and Helmut Lachenmann, turned out to be decisive for his career. After attending the Giuseppe Verdi Conservatory in Milan, where he studied with Luca Lombardi, Niccolò Castiglioni and Azio Corghi, Stefano Gervasoni met György Ligeti in Hungary in 1990, and then, in 1992, he attended the IRCAM *Course in Composition and in Computer Music* in Paris. The first three years in France launched Gervasoni's international career that eventually led him to be artist-in-residence at Villa Medici in Rome for the biennium 1995-1996.

With commissions from prestigious institutions such the WDR, the SWR, the Orchestra Nazionale della RAI, the Münchener Kammerorchester, the Festival d'Automne in Paris, Radio France, IRCAM, the Casa da Musica in Porto, the Festival Archipel in Geneva, the Divertimento Ensemble in Milan, the Ensemble Intercontemporain, the Ensemble Modern, the Ensemble Contrechamps in Geneva, the Maerzmusik festival in Berlin, the Ars Musica Bruxelles, the Festival Musica in Strasbourg, the French Ministry of Culture, Milan Teatro alla Scala and Suntory Hall in Tokyo, Stefano Gervasoni has established himself as one of the most important Italian composers of his generation. His catalogue – which includes chamber and vocal music, concertos, works for orchestra, for ensemble and an opera (*Limbus-Limbo*) – is published by Ricordi and by Suvini Zerboni.

Winner of numerous prizes, including the recent "Serge Koussevitzky Music Foundation Award" (2018) and Premio della Critica Musicale "Franco Abbiati" (2010), his work has allowed him to be a grant-holder at the *Fondation des Treilles* in Paris (1994) and at the DAAD in Berlin (2006) and composer-in-residence at Villa Médicis in Rome as fellow at the *Académie de France* for the years 1995-96 and at the *Domaine de Kerguéhennec* during the period 2008-2010. He has also been invited to teach at the Darmstadt Ferienkurse, on the courses organised by the Fondation Royaumont (Paris), at Toho University in Tokyo, at the Festival International de Campos do Jordão in Brazil, at the Conservatory in Shanghai, at Columbia University (New York), at Harvard University (Boston) and at Takefu International Music Festival. He has been composer-in-residence at Lausanne Conservatoire (2005) and at Yellow Barn Summer Academy (Vermont, 2016). Moreover, he has been visiting professor at ESMUC in Barcelona for the 2012-13 academic year.

Since 2006 Stefano Gervasoni has held a regular teaching position as professor of composition at Conservatoire National Supérieur de Musique et de Danse in Paris. The musicologist Philippe Albèra wrote a substantial book on Stefano Gervasoni's work, *Stefano Gervasoni. Le parti pris des sons*, published in 2015 by Editions Contrechamps (Geneva). His last CD, entitled *pas perdu*, was released in 2018 by Winter & Winter.⁵³

⁵³ "Biography," Stefano Gervasoni, Updated October 2018, <https://www.stefanogervasoni.net/index.asp?page=biography>.

Odoi II (2015-2017; premiered Paris, Accueil Musical - Eglise Saint-Merry, Evgeny Novikov, Nicolas Arsenijevic) **Londeix, N/A**

Duration: 7

Instrumentation: Two Soprano Saxophones

Publisher: Edizioni Suvini Zerboni (2017)

Performance practice resources: Weiss and Netti, Kientzy

This intricate duet features many extended techniques in both parts, including quarter tones, bisbigliando, multiphonics, slap tongue, and altissimo. Gervasoni does not provide multiphonic fingerings. There are many changing and asymmetrical meters, polyrhythms, as well as many fast sections that will require fast articulations or have multiphonics interwoven into the melodic lines. The composer has a suggested staging plan as well. This work is challenging and requires immense technical control. Advanced graduate students and professionals will find this work difficult. A perusal score is available on the composer's website.

Phanes II (2014; premiered 8/2/2014, Rostrenen, France, Les Rencontres Musicales du Kreiz Breizh, Alexandre Souillart) **Londeix, N/A**

Duration: 9

Instrumentation: Soprano Saxophone

Publisher: Edizioni Suvini Zerboni (2014)

Performance practice resources: Weiss and Netti, Kientzy

Phanes II features many extended techniques including bisbigliando, harmonics, slap tongue, multiphonics, flutter tongue, and altissimo. The composer does not provide multiphonic

fingerings but only a fundamental pitch. This work will challenge the performer in every way imaginable. An advanced graduate student and professional will have a challenging time learning this work. The composer's website contains a perusal score.

Rigirio (2000; premiered 10/21/2000, Donaueschingen, Donaueschinger Musiktage 2000, Trio Accanto)

Londeix, 157

Duration: 14'30"

Instrumentation: Baritone Saxophone, Percussion, Piano

Dedication: Commission of the Südwestrundfunks

Publisher: Ricordi (2000)

Performance practice resources: Weiss and Netti, Kientzy

Rigirio features many extended techniques including bisbigliando, altissimo, overtones, multiphonics, whistle tones, as well as contemporary techniques such as various vibrato speeds and intensities, and breath accents. The saxophonist will discover extreme dynamic ranges and shifts, sweeping descending melodies that start in the altissimo register, and sections that will require fast articulation. Throughout this trio, there are many changing meters, asymmetrical meters, and interweaving lines, which will challenge each of the three performers. An advanced student ensemble or professional ensemble will have difficulties putting the individual parts together. A perusal score is available on the composer's website.

Giuseppe Giuliano (b. 1948, Italy) <http://www.cidim.it/cidim/content/314619?id=242608>

Years taught at IMD: 1984, 1986, 1988, 1990, 1992, 1994

Italian composer of mostly instrumental, vocal and electroacoustic works that have been performed throughout the world.

Prof. Giuliano studied composition with Guido Turchi at the Conservatorio Santa Cecilia in Rome from 1972–74 and with Goffredo Petrassi at the Accademia Nazionale di Santa Cecilia in Rome from 1974–76, where he earned his DPhil. He had important encounters with John Cage from 1971–90 and studied electronic music with Hans Peter Haller and Luigi Nono at the Experimentalstudio des SWR in Freiburg im Breisgau from 1982–84.

He is also active in other positions. As a pianist, he has performed both contemporary music and free improvisations. As a sound projectionist, he has worked in contemporary music. He founded Studio ES in Milan in 1987, a studio for the development and production of electroacoustic music, with which he remains associated. He served as artistic director of the festival for electronic music (ES) in Milan from 1988–94.

He taught as an assistant to Goffredo Petrassi at the Juilliard School in New York, New York in 1976. He later taught as Professore di Composizione at the Conservatorio Giuseppe Verdi in Milan from 1984–2012, where he also taught live electronics from 2000–12. In addition, he has given lectures in Austria, China, Germany, Italy, Japan, Kazakhstan, Russia, Spain, and the UK, including at the Ferienkurse in Darmstadt from 1986–94.⁵⁴

He has written many other works that use saxophone including *Tempi della mente*, *Random S*, *Beslan Requiem*, *Kientzy Route 99*, and *J.J. l'adolescent électrique*.

Stonewall Free Jazz (2019)

Londeix, N/A

Duration: 7'

Instrumentation: Alto Saxophone, Electric Guitar, Electric Bass, Electric Keyboard

Dedication: Commissioned by Daniel Kientzy

Publisher: Self-published

⁵⁴ Dan Albertson and Ron Hannah, "Giuseppe Giuliano," The Living Composers Project. Updated May 24, 2018. <http://www.composers21.com/compdocs/giuliano.htm>.

Performance practice resources: Weiss and Netti, Kientzy

Stonewall Free Jazz comprises various lengthed musical fragments for all four instruments. Other extended techniques that exist in the saxophone fragments include slap tongue, growling, smorzato, and glissandi. The saxophonist must respect the order of the pages, but can play the fragments in any order and can interpret any repetitions at free will even if not complete. As this work is quite free, a saxophonist of any ability level can successfully perform this work.

Gérard Grisey (1946-1998, France)

Years taught at IMD: 1980, 1982

Gérard Grisey was born in Belfort on June 17th, 1946. He studied at the Trossingen Conservatory in Germany from 1963 to 1965 before entering the Conservatoire National Supérieur de Musique in Paris. Here he won prizes for piano accompaniment, harmony, counterpoint, fugue and composition (Olivier Messiaen's class from 1968 to 1972). During this period, he also attended Henri Dutilleux's classes at the Ecole Normale de Musique (1968), as well as summer schools at the Accademia Chigiana in Siena (1969), and in Darmstadt with Ligeti, Stockhausen and Xenakis in 1972.

He was granted a scholarship by the Villa Medici in Rome from 1972 to 1974, and in 1973 founded a group called L'Itinéraire with Tristan Murail, Roger Tessier and Michael Levinas, later to be joined by Hugues Dufourt. *Dérives*, *Périodes* and *Partiels* were among the first pieces of spectral music.

In 1974-75, he studied acoustics with Emile Leipp at the Paris VI University, and in 1980 became a trainee at the I.R.C.A.M. In the same year he went to Berlin as a guest of the DAAD (Deutscher Akademischer Austausch Dienst), and afterwards left for Berkeley, where he was appointed professor of theory and composition at the University of California (1982-1986).

After returning to Europe, he has been teaching composition at the Conservatoire National Supérieur de Musique in Paris since 1987, and holds numerous composition seminars in France (Centre Acanthes, Lyon, Paris) and abroad (Darmstadt, Freiburg, Milan, Reggio Emilia, Oslo, Helsinki, Malmö, Göteborg, Los Angeles, Stanford, London, Moscow, Madrid, etc.)

Among his works, most of which were commissioned by famous institutions and international instrumental groups, are *Dérives* (1973-1974), *Jour, contre-jour* (1978-1979), *Tempus ex Machina* (1979), *Les Chants de l'Amour* (1982-1984), *Talea* (1986), *Le Temps et l'Ecume* (1988-1989), *Le Noir de l'Etoile* (1989-1990), *L'Îcône paradoxale* (1993-1994), *Les Espaces Acoustiques* (1974-1985 - a cycle consisting of six pieces), *Vortex Temporum* (1994-1996), *Quatre chants pour franchir le seuil* (1997-1998).

Gérard Grisey died in Paris on 11 November 1998.⁵⁵

Other works of his that use saxophone include *Drifts*, *Transients*, *Epilogue*, *L'Îcône paradoxale*, *Quatre chants pour franchir le seuil*, and *Manifestations*.

⁵⁵ "Gérard Grisey," Ricordi, Accessed August 28, 2021, <https://www.ricordi.com/en-US/Composers/G/Grisey-Gerard.aspx>.

Anubis et nout (1990; premiered 5/22/1990, Turin, Italy, Claude Delangle) **Londeix**, 172

Duration: 12

Instrumentation: Bass Saxophone or Baritone Saxophone

Dedication: Claude Delangle. Commissioned by Castello di Rivoli

Publisher: Ricordi (1990)

This piece uses many extended and contemporary techniques, including slap tongue, singing, overtones, flutter tongue or growling, and alternate/false timbral fingerings. The singing happens on its own and is exact in its notation. The timbral fingerings are on a separate staff, which comprises two lines, above the normal staff. Grisey places a note head on or between those two lines, and that placement dictates the harmonic spectrum of the note. When the note head is lower, the spectrum should be dark, and when the note head is higher, it should be brighter. One can accomplish these spectrum changes through a combination of false fingerings and voicing. Grisey recommends using circular breathing for *Nout*. This elaborate work poses its own set of challenges that will be difficult for any performer. It is most appropriate for a graduate-level saxophone student with improved technical control and contemporary music performance experience and resources. *Anubis et nout* is available for purchase through Sheet Music Plus and Music Shop Europe.

Erhard Grosskopf (b. 1934, Germany)

<https://www.erhardgrosskopf.de/>

Years taught at IMD: 1982, 1984, 1986

Erhard Grosskopf, born 17 March 1934, is a freelance composer living in Berlin. His music has been performed at the EXPO'70 in Osaka (Dialectics), by the Berlin Philharmonic Orchestra (Hörmusik), at the Deutsche Oper Berlin (Lichtknall), by many radio orchestras in Germany (DSO/rbb, RSB/DLF, HR, SWR, BR), in Tokyo (NHK), Canada (Radio Montreal), and with internationally renowned ensembles and soloists at many events for contemporary music both in Germany and abroad. In the 21st century he wrote, among other works, the orchestral work "Pleiades - Seven similar pieces for piano and orchestra" in 2002 and "KlangWerk 11" for orchestra in 2011. Radio recordings of both works from the Berlin festivals MaerzMusik and Ultraschall were released on CD by NEOS/harmonia mundi in 2018.

Grosskopf's works are published by Edition Peters, Ricordi (Catalog Rob. Forberg Musikverlag) and Boosey & Hawkes - Bote&Bock.

Documents about both his life and work can be found in the archive of the Berlin Academy of the Arts. Erhard Grosskopf is a member of the Berlin Academy of the Arts.⁵⁶

Other works of his that include saxophone are *Hell 1, op. 45, 1*, *Hieroglyphen, op. 48*, *Palette, 3-4-5*, *Widerschein*, *Plejaden*, *Schatten der Engel, ... durch ein Unendliches*, *KlangWerk 11*, *Agape*, *Klangfield A*, and *Nonett Planetai*.

Hell 2, op. 45, 2 (1994/95; premiered 1995, Berlin, Germany)

Londeix, 173

Duration: 12

Instrumentation: Alto Saxophone, Percussion, Piano

Publisher: Self-published (1995)

Performance practice resources: Weiss and Netti, Kientzy

This trio features various extended techniques including quarter tones, altissimo, and multiphonics. The composer took the multiphonic numbers from Daniel Kientzy's *Les sons*

⁵⁶ "Vita," Erhard Grosskopf, Accessed August 29, 2021, <https://www.erhardgrosskopf.de/eg-vita.html>.

multiplés aux saxophones. There are many large leaps throughout this work, as well as extreme dynamics and dynamic shifts, and fast rhythmic patterns. Although this piece has a slow tempo of ~48 bpm, it requires enhanced technical control and facility of the performer. An undergraduate performer with experience playing contemporary repertoire will find this piece challenging but performable after many hours of practice. Interested performers can obtain the score from the composer.

Hell 3, op. 45, 3 (1995; premiered 1995, Berlin, Germany)

Londeix, 173

Duration: 8'

Instrumentation: Alto Saxophone, Percussion, Piano

Publisher: Self-published (1995)

Performance practice resources: Weiss and Netti, Kientzy

The only extended technique encountered in the saxophone part of this trio is quarter-tones. This work has a marked tempo of 60 bpm and also has slow rhythmic movement throughout. *Hell 3, op. 45, 3* is a straightforward work that would be suitable for an undergraduate student of any level looking to explore the world of contemporary music. One can obtain the score through Erhard Grosskopf.

Georg Friedrich Haas (b. 1953, Austria)

Years taught at IMD: 2004

Georg Friedrich Haas joined Columbia University's composition faculty as a full-time tenured professor in September 2013. This appointment promises to sustain and enhance our composition program's reputation as one of the strongest, most progressive, and most international such programs in the United States.

Haas has emerged as one of the major European composers of his generation. His music synthesizes in a highly original way the Austrian tradition of grand orchestral statements with forward-looking interests in harmonic color and microtonal tuning that stem from both French spectralism and a strand of American experimentalism. The result is an exploratory, uncompromising music that is also sensuously attractive. His music appeals to unusually diverse constituencies, from avant-garde composers for its microtonal investigations to casual listeners for its spacious forms and euphonious harmony.

Haas's hour-long *in vain*, for 24 musicians, is widely regarded as one of the most original and path-breaking new compositions in the past quarter century. Another important work is *limited approximations*, for orchestra and 6 micro-tuned pianos. He has composed several operas and concertos and a variety of chamber works, including seven string quartets. He has received numerous national and international prizes, including the Kompositionspreis of the SWR Symphony Orchestra (2010) for *limited approximations* and the Grand Austrian State Prize for Music (2007), the country's highest artistic honor.

Professor Haas comes to Columbia after having held dual professorships at the Hochschule für Musik in Basel, Switzerland, and the Kunstuniversität in Graz, Austria.

Georg Friedrich Haas is published by Universal Edition.⁵⁷

Other works of his that use saxophone include *Concerto, für Hans Landesmann, ... damit ... die Geister der Menschen erhellt und ihr Verstand erleuchtet werden ...*, *13 Bilder aus der Oper "Die Schöne Wunde," das kleine ICH BIN ICH*, *Descendiendo*, *Hyperion*, *in vain*, *Introduktion und Transsonation*, *La profondeur*, *Melancholia*, *natures mortes*, *Torso*, and *Wer, wenn ich schreie, horte mich...*

⁵⁷ "Georg Friedrich Haas," Columbia University Department of Music, Accessed August 29, 2021, <https://music.columbia.edu/bios/georg-friedrich-haas>.

Saxophonquartett (2014; premiered 4/26/2015, Philharmonie Cologne, Germany, Signum
Saxophone Quartet) **Londeix, N/A**

Duration: 12'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Commissioned by KölnMusik GmbH and the European Concert Hall

Organization (ECHO)

Publisher: Universal Edition (2014)

Performance practice resources: Weiss and Netti, Kientzy

This work is not a typical saxophone quartet. It comprises frequently changing meters, altissimo, overtones, subtone, quarter tones, sixth tones, twelfth tones, as well as combinations of these microtones. Haas' music fits under the genre of spectralism or post-spectralism and this work is a prime example of that, in each of the four parts are many long articulated passages of sweeping dynamic levels. Each part will require countless hours of microtone fingering experimentation in order to learn efficient and effective fingerings for the various fast passages located throughout the work. Putting all four parts together will also require many hours of score study and rehearsals with a slow metronome. This spectral piece would be a rewarding and challenging project for an advanced undergraduate ensemble and is available for purchase through Theodore Front.

Lars Petter Hagen (b. 1975, Norway)

<http://lphagen.no/>

Years taught at IMD: 2014 (Visiting), 2016 (Visiting), 2021

His music has been called an art of ‘resignation’, silent despair, and reduction, and he describes himself as a melancholic. But if all this suggests a man in retreat from society, Lars Petter Hagen’s career suggests quite the opposite. As a composer he has attracted international acclaim for his work which maintains a unique and questioning stance towards the great musical milestones of the past. The UK’s Gramophone magazine described him as ‘essentially swearing in church, at the same time as crafting the most heavenly sounds this side of the pearly gates’ and describing his 2014 album with symphonic music performed by the Oslo Philharmonic as ‘genuinely visionary... the most important new music disc to arrive for a long time’.

His works such as *Norwegian Archives*, *Tveitt-Fragments* and *The Artist’s Despair Before the Grandeur of Ancient Ruins* grapple with the heavy burden of history and the anxiety of influence for an artist in an age of retromania. He imports the dilemmas of dealing with and overcoming the past into the present tense of his music. *Archive Fever* – the title of a sound installation he produced for the International Music Institute at Darmstadt in 2016 – could be a neat summing-up of Hagen’s approach to his artistic practice.

Between 2011 and 2017, he was the Artistic Director of Ultima, not only Norway’s largest contemporary music festival but also one of the most important events of its kind in Europe. Under his leadership the festival achieved the highest audience ratings in its 25 year history. As curator of the Ultima festival (and previously other key organisations in Norway’s musical life), Hagen applied similar thinking – each event arranged around a theme or tapestry of concepts, each encompassing modernist masterworks, new commissions and wide representation of contrasting avant garde techniques.

Just as a festival can be a conversation about past, present and future, the same idea can be applied to composing a piece of music – that it can be a platform for discussion. Hagen has always kept a loose yet highly informed relationship with tradition, often questioning it by forcing it to have a conversation with a multiplicity of styles, musical languages and performance approaches. This extends across the broad range of his music, from notated and score-based work to his collaborations with electronica projects Pantha du Prince and The Bell Laboratory. Hagen’s focus – as both composer and curator – is often about finding the arbitrary lines drawn around cultures and traditions, and applying pressure until cracks begin to show.

From 2017 Hagen took on the role of curating the centenary celebrations of Norway’s leading orchestra, the Oslo Philharmonic.⁵⁸

⁵⁸ Rob Young, “About,” Lars Petter Hagen, Accessed May 1, 2021, <http://lphagen.no/about/#>.

Other works of his that use saxophone include *Concept of Sorrows and Dangers* as well as *Lumiere, espace et vertes*, which was written under the pseudonym Nora Wjech.

Chronology from "Concept of Sorrows and Dangers" (2005)

Londeix, N/A

Duration: 6'

Instrumentation: Alto Saxophone, Accordion, Double Bass OR Saxophone, Organ

Publisher: NB noter

Performance practice resources: Weiss and Netti, Kientzy

There are five versions of this work and two of them include saxophone. The only extended technique in the trio version is multiphonics. Hagen does not provide multiphonic fingerings. Other than these few multiphonics, there are no intricate techniques or rhythmic lines. An undergraduate student of any level would have no issues performing this work and can purchase the short score from the publisher.

Cristobal Halffter (1930-2021, Spain)

Years taught at IMD: 1976, 1978

The Spanish composer Cristóbal Halffter Jiménez-Encina, born 24 March 1930 in Madrid, is the nephew of two other composers, Rodolfo and Ernesto Halffter.

In 1936, Halffter's family moved to Velbert, Germany, to escape the Spanish Civil War, but they returned to Madrid in 1939, and Halffter studied with Conrado del Campo at the Madrid Royal Conservatory, graduating in 1951. Outside of his university education, he studied with Alexandra Tansman and André Jolivet. In 1955, he was appointed conductor of the Falla orchestra. He forged a successful career as composer and conductor, writing music which combined a traditional Spanish element with avant-garde techniques. His Piano Concerto won the National Music Prize in 1953. In 1961 he became Professor of Composition at the Royal Conservatory of Madrid, where he became Director in 1964 but remained only until 1966. Among his notable pupils are Jean-Luc Darbellay, David Philip Hefti and Javier Jacinto.

Commissioned by the United Nations to commemorate the 20th anniversary of the Declaration of Human Rights in 1968, he composed the cantata *Yes Speak Out Yes* for soloists, speakers, choirs and orchestra, which premièred in New York.

He was awarded Spain's highest award for composition, the Premio Nacional de Música, in 1989.

His works include *Elegías a la muerte de tres poetas españoles; Officium defunctorum* for choirs and orchestra; two violin concertos; two cello concertos – the second commissioned by the Baden-Baden orchestra for Mstislav Rostropovich; *Tres poemas de la lírica española* for baritone and orchestra commissioned by the Berlin Philharmonic Orchestra; *Concierto para piano y orquesta* for Paul Sacher and the Munich-based Bavarian Radio Symphony Orchestra.

In February 2000 his opera *Don Quijote* was premièred at the Teatro Real de Madrid, making a strong impact on critics worldwide. In August 2003 his work, *Adagio in Form eines Rondos* was commissioned by the Salzburg International Festival. In May 2008, his second opera *Lázaro* was premièred in Germany at the Kiel Theater to commemorate the theater's centenary. A third opera, *Schachnovelle*, with a libretto by Wolfgang Haendeler after the eponymous novel by Stefan Zweig, premiered at the same house in May 2013.

Cristóbal Halffter is regarded as the most important Spanish composer of the generation of composers designated the Generación del 51.⁵⁹

⁵⁹ "Cristóbal Halffter," Universal Edition, Accessed August 30, 2021, <https://www.universaledition.com/cristobal-halffter-280#biography>.

Other works of his that use saxophone include *Concierto a cuatro*, *Schachnovelle* and *Tiento del primer tono y batalla imperial*.

Fractal (Version of *Concierto a cuatro*) (1991; premiered 6/16/1992, De IJsbrekere, Amsterdam, Netherlands, Rascher Saxophone Quartet) **Londeix, 179**

Duration: 22'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: In memoriam Rudolfo Halffter. Written for the Rascher Saxophone Quartet, commissioned by Radio Südwestfunk in Baden-Baden

Publisher: Universal Edition (1992)

The score published by Universal Edition is hand-written and difficult to read. This piece includes multiphonics, altissimo, and slap tongue. The composer provides fingerings for the multiphonics. Each part of this lengthy work includes many notes. Many are high and many are fast. There are many instances where the ensemble needs to start and end exactly together, so exceptional communication skills are a must. *Fractal* will take many hours of individual and ensemble practice time to put together and is appropriate for serious ensembles.

Franz Jochen Herfert (Germany)

Years taught at IMD: 1988, 1990, 1992, 1994

First medical, then music studies in Stuttgart and Paris. Compositions of all genres including electroacoustic music.

Some major performances:

1990 creation of "Oeg-Su", SWF Symphony Orchestra (L.Zagrosek cond.), 1991 creation of "Nituok-Sa" at Donaueschinger Musiktage (SWF Symphony Orchestra, M.Gielen cond.), 1992 creation of "Reztiiyou" for voice and live-electronics at Festival "Presence", Radio France, Paris, 1994 creation of "Kanaguri" for voice and live-electronics, 1996 creation of the full length orchestral piece "Tich-Do" in Frankfurt (HR-Symphony Orchestra, Lucas Vis cond.), 1998 presentation of the music-continuum "Hall of 25 tones" in Paris, 2000 presentation of "Naiukha" for voice and piano at New Hampshire Music festival, USA), 2003 creation of "Gandiyen" for orchestra, live-electronics and synthesizer in Stuttgart (Staatsorchester, L.Zagrosek cond.). 2009 creation of the "Requiem" for large orchestra, male choir and mezzosoprano in Tokyo (Tokyo Symphony Orchestra, R.Numajiri cond.), 2012 creation of the music drama "Ne Naprasno" for speakers and ensemble in St.Petersburg, 2015 (F. Lednev cond.); creation of (..... Cantata of Good News) for choir, soloists, organ, synthesizer, piano and percussion; 2017 creation of "Quartets" for orchestra in Augsburg; 2018 creation of "Vertreibung/ Flucht/Hoffnung" in Aix en Provence, of "futuristic piece" in St.Petersburg. 2019 creation of the orchestral pieces "Orchraga" and "(...verwegen)" in Augsburg.

Radio-emissions devoted to his work by Deutschlandsender-Kultur and SFB

Development of a new interdisciplinary function-related analysis-approach, based on cybernetic principles. Presentation at the Darmstadt-summer courses as "main lecturer" 1988-1994. Publications on this topic in the series "Musikkonzepte" among others. Use of this approach also in composition, e.g. chords based on the "relativity-theory of dissonance", gradation of rhythmic pulsation states, dynamic action frameworks; the esthetic aim being "sonal music", that is music mainly based on the concept of "sound in variation ", however, vitalized by rhythm and directed in a melodic way

Also pianistic activity mainly performing own pieces, in addition live-electronics- and synthesizer-performer, playing his synthesizer array presenting his pieces composed for it. Recently also conductor of the International Music Ensemble Augsburg, which he founded and which performs his special "orchestral" music.⁶⁰

Other works of his that include saxophone are *Orchraga*, *Quartets*, and *Sustra*.

⁶⁰ "Life," Homepage of Franz Jochen Herfert, Accessed August 30, 2021, <http://www.geocities.ws/frajoherfert/leben-en.html>.

Persa (2010)

Londeix, N/A

Instrumentation: Alto Saxophone, Percussion

Publisher: Self-published (2010)

Performance practice resources: Weiss and Netti, Kientzy

Persa uses many extended and contemporary techniques including slap tongue, multiphonics, air sounds, vocalizing, quarter tones, altissimo, and timbral effects. The composer does not provide specific multiphonics. The hand-written score is challenging to read, which only adds to the difficulty of this work. There are many large leaps and instances of polyrhythms between the two parts. There is a significant amount of material in this work that will take many hours of practice. This work is suitable for a graduate student and is available through the composer.

Sound Voyage: ENR2S (2004, rev. 2012 and 2020)

Londeix, N/A

Duration: 17'

Instrumentation: Soprano + Baritone Saxophone, Baritone + Alto + Soprano Saxophone

Publisher: Self-published (2020)

This duet requires each performer to have access to multiple saxophones. Each part incorporates many extended and contemporary techniques including multiphonics, slap tongue, air sounds with different vowel shapes, key clicks, timbral chills, and changes, and flutter tongue or growling. There are many instances of polyrhythms, unison rhythms, and interweaving lines throughout the piece. Careful attention to pulse and rhythm is a must. Each performer will have to spend many hours with their individual parts before bringing them to a rehearsal. A graduate ensemble can obtain the score from the composer.

Hans-Joachim Hespos (b. 1938, Germany)

<http://www.hespos.info/>

Years taught at IMD: 1984, 1988, 1992

Born March 13th 1938 in Emden/Ostfriesland. Lives as a freelance composer and auto-editor in Ganderkesee, Germany.

Since 1967 numerous commissions in Germany and abroad, numerous prizes and awards for composition

(Stichting Gaudeamus Bilthoven, Fondation Royaumont Paris, Villa Massimo Rome, ..).

Masterclasses in Israel (Rubin Academy Yerushalayim), USA (Indiana University, School of Music, Bloomington), Brazil, Japan, Canada. Lecturer at the 'internationale ferienkurse für neue musik darmstadt', courses at the Instituto des Estudos Avancados at University of Sao Paulo, visiting professor at the Academy of Arts and Music in Bremen, masterclass at the Hochschule für Musik und Theater Rostock.

Member of the Free Academy of Arts Hamburg. Composer in residence of the Staatsoper Hannover X.

hespos-achive at the akademie der künste berlin.

Performances and portrait concerts: ... Biennale di Venezia, Musikverein Wien, Muzicki Biennale Zagreb, Warschauer Herbst, Donaueschinger Musiktage, Queen Elizabeth Hall London, Berliner Festwochen, Internationale Ferienkurse für Neue Musik Darmstadt, Royan Festival, Pan Music Festival Tokyo, Testimonium Yerushalayim, Oper Frankfurt, Metz Festival, Steirischer Herbst Graz, Nutida Musik Stockholm, Festival d'Automne Paris, Holland Festival Amsterdam, Fundació Joan Miró Barcelona, Nuova Consonanza Roma, Bayerische Staatsoper München, Gaudeamus Foundation Amsterdam, Centre Pompidou Paris, New Music Concerts Toronto, Music Weeks Sofia, European Capital Luxembourg, Passages Européens Luzern, Wiener Tage für Zeitgenössische Klaviermusik, Bremer Musikfest, Expo 2000 Hannover, Total Music Meeting Berlin, Festival Utopiales Nantes, Osterfestspiele Salzburg, Ultima Festival Oslo, Galway Festival Ireland, IGNM Festivals Hamburg, Graz, Paris, Jerusalem, Budapest, Staatsoper Hannover, Rainy Days Luxembourg,

The work catalogue contains more than 250 compositions for solos, chambermusics, ensemble, orchestra, choir, radio, electroAcoustics, film, electronics, stage (Das Triadische Ballett nach Oskar Schlemmer, 8 operas) and scene.

i O P A L – a provocative great opera – commissioned by the Staatsoper Hannover became an outstanding event (Johannes Harneit/Anna Viebrock) and was elected by the journal OPERNWELT for first performance opera of the year 2005.⁶¹

⁶¹ "Curriculum (Engl.)," Hans-Joachim Hespos, Accessed September 1, 2021, http://www.hespos.info/index.php?navi=content&id_area=1&level=1&npoint=106,0,0,0,0.

Other works of his that use saxophone include *Ikas*, *Seiltanz*, *LUFFIO*, *Frottages*, *Conga*, *Ragato*, *Keime und Male*, *Dschen das Erregene ist wie eine offene Schale*, *Passagen*, *Druckspuren...geschattet*, *Tetok*, *Break*, 2. Fassung, *bi 7 à trois*, *spink, d i t*, *CON - fetti*, 6 2 5, *ips - anstösse für big band*, *Mouvements*, *Sound*, *Ka*, *Mouvements 2. Fassung*, *Pleuk*, *Zeitwasser*, *break*, *Passagen 2. Fassung*, *gelb*, *decay...pendelmesse*, *interactions*, *das tradische ballett*, *AUGEN DER WORTER*, and *passo*.

ANJOL (2000; premiered 12/16/2001, Turbinenhalle zu Delmenhorst, Germany, Stefan Eder, conductor, Sabine Diepenbruck, saxophone)

Londeix, 192

Duration: 19

Instrumentation: Baritone Saxophone, Conductor

Dedication: For conductor Stefan Eder and improvising Baritone Saxophone

Publisher: Self-published (2000)

ANJOL's is challenging to understand without being able to understand the German language. It comes with four pages of notes while only having two pages of music. There are many theatrical elements required for both the saxophonist and the conductor. The piece comprises both graphic material and traditionally notated material. The saxophonist will find slap tongue and slap tongue in this work, as well as a variety of other techniques that are discussed in the notes. Because of the sheer amount of material provided in German and the variety of notational styles used, this is an appropriate piece for a graduate-level student with many hours available to devote solely to the study of this piece. The abstract score is available for purchase through Theodore Front.

Bic (1988/1993)

Londeix, 192

Duration: 4'13"

Instrumentation: Baritone Saxophone or Bass Saxophone

Publisher: Self-published (1993)

The score for this piece is both graphic and traditional. Hespos provides a few pages of notes to help the performer try to understand the score. The performer will notice over-blowing, phonetics, splitting the sound, air sounds, glissandi, teeth on the reed, and much more in the score. Many techniques exist in this work and one can find them in quick succession. Because of the sheer amount of material found within this score and the difficulty of deciphering the score, it is appropriate for a graduate-level student with many hours available to devote solely to the study of this piece. *Bic* is available for purchase through Theodore Front.

dlja... (1981)

Londeix, N/A

Duration: 9

Instrumentation: Bass Clarinet, Alto Saxophone, Flugelhorn, Flugabone, Bass Trombone

Publisher: Self-published

The highly conceptual score for this piece is both graphic and traditional. The saxophonist will discover a variety of extended techniques such as over-blowing, phonetics, splitting the sound, air sounds, glissandi, teeth on the reed, and much more. Many techniques exist in this work and one can find them in quick succession. Because of the sheer amount of challenging material within each part of this piece and the difficulty of deciphering the score, it is appropriate for a graduate-level ensemble with many hours available to devote solely to the study of this piece. Interested performers can purchase this piece through Theodore Front.

Einander - Beingendes (1966)

Londeix, 192

Duration: 13'

Instrumentation: Flute, Clarinet, Guitar, Tenor Saxophone, Viola

Publisher: Self-published (1993)

The highly expansive score of this piece is both graphic and traditional. The saxophonist will notice a variety of extended techniques in their part such as key clicks, air sounds, teeth on reed, and overtones. Each performer will find extreme dynamics throughout all registers of their instrument and enormous leaps. The staff for every instrument is not present on every page of the score, so notating or highlighting where and when one has to play would prove useful. Many extended techniques exist in this work for all instruments, and they happen in quick succession. Because of the sheer amount of material that exists within each part of this piece and the difficulty of deciphering the score, it is appropriate for a graduate-level ensemble with many hours available to devote solely to the study of this piece. *Einander - Beingendes* is available for purchase through Theodore Front.

en - kin das fern-nahe (1970)

Londeix, 192

Duration: 5'30"

Instrumentation: Clarinet, Soprano Saxophone, Flugelhorn, Double Bass

Dedication: Edition Modern (1991)

en - kin das fern-nahe's score is both graphic and traditional. A variety of extended techniques exist in the saxophone part, such as key clicks, slap tongue, teeth on the reed, playing high as possible, air sounds, kissing sounds, and much more. The performers will also come across extreme dynamic ranges through all registers of their instrument and rapid dynamic shifts.

Many extended techniques exist in this work for all instruments, and one can find them in quick succession. Because of the sheer amount of material found within each part of this piece and the difficulty of deciphering the score, it is appropriate for a graduate-level ensemble with many hours available to devote solely to the study of this piece. The unconventional score is available for purchase through Theodore Front.

Gallimak (1998)

Londeix, 192

Duration: 4'

Instrumentation: Soprano, Oboe + Sopranino Saxophone

Publisher: Self-published (1998)

Gallimak features a variety of techniques such as multiphonics, quarter tones, teeth on the reed, air sounds, and more. The score includes notes on the notation in handwritten German. The one-page score provides an abundance of information all in one place and it will take some time to decipher everything that is provided. Because of the difficulty of deciphering the score, this is an appropriate piece for a graduate-level ensemble with many hours available to devote solely to the study of this piece. Interested performers can purchase the abstract score through Theodore Front.

Ilomba (1980)

Londeix, 192

Duration: 11'

Instrumentation: Three low saxophones

Publisher: Self-published (1980)

This piece is in the Londeix text as “J. Lomba Trio,” but both the score and the composer’s website say Ilomba. The score provides a significant amount of information in small handwritten German and is difficult to decipher. It also includes some graphic elements. The saxophonists will uncover extended techniques such as phonetics, air sounds, flutter tongue, overtones, and much more. Many extended techniques exist in this work for all instruments, and one can find them in quick succession. Because of the sheer amount of material within each part of this piece and the difficulty of deciphering the score, it is appropriate for a graduate-level ensemble with many hours available to devote solely to the study of this piece. Theodore Front sells this piece listed as Ilomba.

Ohrenatmer (1981)

Londeix, N/A

Duration: 21’

Instrumentation: Mezzo-soprano, Clarinet + Tenor Saxophone, Double Bass, Mime

Publisher: Self-published (1981)

Ohrenatmer is a piece for theatre and the composer writes out the specific scene in the provided notes and he also considers this piece to be a game. One page is specifically for the clarinet/saxophone player and comprises 8 numbered lines of musical material that the performer can play in any order at any time. Within these lines, the performer will discover techniques such as flutter tongue, overtones, phonetics, glissandi, multiphonics, teeth on the reed, and air sounds. Hespos provides much information in handwritten German and is difficult to decipher, as the text is small. Many extended techniques exist in this work for all instruments, and one can find them in quick succession. Because of the difficulty of deciphering the score and the pre-performance communication required of the ensemble, this is an appropriate piece for a graduate-level

ensemble with many hours available to devote solely to the study of this piece. The abstract score is available for purchase through Theodore Front.

Profile (1972)

Londeix, 192

Duration: 11'

Instrumentation: Bass Flute + Piccolo, Oboe, Clarinet + Soprano Saxophone, Oboe,
French Horn

Dedication: Heinz-Klaus Metzger

Publisher: Edition Modern (1972)

The broad score of this piece uses both graphic and traditional notation. The staff for every instrument is not present throughout every page of the score, so notating or highlighting where and when one has to play would prove useful. Hespos provides a few pages of notes to help the performer try to understand the score. A saxophonist will notice many extended techniques throughout this work, such as key clicks, teeth on the reed, overtones, playing as high as possible, flutter tongue, glissandi, altissimo and much more. Hespos provides information in small handwritten German and is difficult to decipher, as the text is small. Because of the sheer amount of material located in this piece between all the performers and the difficulty of deciphering all the techniques and notes, this is an appropriate piece for a graduate-level ensemble with many hours available to devote solely to performing this piece. *Profile* is available for purchase through Theodore Front.

Volker Heyn (b. 1938, Germany)

<http://www.volker-heyne-music.de/>

Years taught at IMD: 1984, 1986, 1988, 1992

Volker Heyn emigrated to Australia in 1960. There he kept himself afloat with part-time jobs in, among other things, the steel processing industry. The "metallic kind" sounds experienced there left a great impression on him. He began to experiment with the so-called "hard and soft edges of reverberating metal" and to observe the unpredictable non-lyrical as well as the poetic aspects of sound at random events. His credo was "poetry in noise".

From 1960 to 1963 he studied at the Savitzky Actors School in Melbourne and became a member of a traveling Theater group. In 1966 he began studying guitar with Antonio Losada in Sydney and studied music theory with Don Andrews at the Sydney Conservatory. In 1972 he returned to Europe and continued his guitar studies with Mario Sicca at the Musikhochschule Karlsruhe. He became a member of the "Group for Creative Music" founded by his composition teacher Werner Eugen Velte and began composing himself in 1975.

Scholarships: including scholarship from the Kunststiftung Baden-Württemberg, scholarship from the Heinrich Strobel Foundation from the SWF, scholarship from the Rolf Liebermann Foundation.

His works have been performed at numerous festivals for new music (including Steyrischer Herbst, Festival de La Rochelle, Festival Musica Strasbourg, Witten Days for New Chamber Music, Musica Viva Munich, Donau-eschinger Musiktage, World Music Days, Festival Ultrasound and Maerz Music Berlin, Musica Verticale Rome, Klangspuren Schwaz).

Lectures and concerts: Universities of Melbourne, Canberra and Sydney Australia, Goethe Institute Kyoto Japan, University of Minnesota USA, International Summer Courses Darmstadt. Volker Heyn lives as a freelance composer in Karlsruhe.⁶²

Other works of his that use saxophone include *Rozs*, *Sandwich Garde de L'est*, *Panische Walzer*, *SMPH*, *Klagen und Zorn der Mama Moish*, *Buon Natale Fratello Fritz*, *K'mon Siggibeybe*, *Ferro Canto*, *Pezzo*, *Myth Maker #1*, *MASHYHN*, *Scaena*, *Graffiti*, *Risse*, and *Psyc*.

⁶² "Biographie," Volker Heyn, Accessed September 1, 2021, <http://www.volker-heyne-music.de/biographie.html>.

Inserzioni (1997)

Londeix, 193

Duration: 10'

Instrumentation: Soprano + Alto Saxophone, Cello

Publisher: Ricordi (2003)

Performance practice resources: Weiss and Netti, Kientzy

Inserzioni requires many extended techniques in both parts, and the composer includes a full page of notes for each instrument. This piece requires the saxophonist to play some of their highest notes possible, over-blowing, slap tongue, multiphonics (both dyads and triads), key clicks, vocalizations, quarter tones, and various other sound effects. The composer does not provide fingerings for the multiphonics. The performer will have to spend a few hours just deciphering the score and making notes as to what technique happens when and where, and then they can finally practice the music. This is a laborious work that will challenge the saxophonist in many aspects. It is suitable for a graduate student well versed in contemporary music. The dense score is available for purchase through Sheet Music Plus and Music Shop Europe.

Wieland Hoban (b. 1978, England)

<https://wielandhoban.wordpress.com/>

Years taught at IMD: 2018

Wieland Hoban was born in London in 1978. He began studying music and German at the University of Bristol, then studied composition at the Frankfurt Academy of Music and Performing Arts with Isabel Mundry, Hans Zender and Gerhard Müller-Hornbach. He has won various German composition prizes. In addition to his work as a composer he is also a freelance translator, primarily of writings in the fields of music and philosophy, including several books by Theodor W. Adorno and Peter Sloterdijk, as well as numerous essays for collections and journals; he has also published musical analyses and other theoretical texts. He has been a regular interpreter at the Darmstadt International Summer Course for New Music since 2000 and the Donaueschingen Festival from 2011-2017, and was also a composition tutor at the Darmsadt course in 2018.

In his music, Wieland Hoban strives to create a multi-layered discourse and experience. He examines questions of context and re-contextualisation, of flow and stasis, and looks for ways to find differentiations between parameters and states in all aspects of the music. A central principle in this music is that differentiation requires many different conditions: complexity results not from surface density alone, but from probing different levels of density; timbral diversity comes not from focusing purely on extended playing techniques, but from exploring different modifications and negations of playing technique, focusing on individual parameters. Fixed structure and freedom, similarly, are in a dialectical relationship; neither state is considered desirable on its own, and the discourse results from the interplay between them. Though occasionally incorporating ideas from other arts or extra-musical areas, Hoban's aim is to create a music whose qualities of flux, differentiation and self-reflection mirror and express the nature of consciousness itself.⁶³

Other works of his that use saxophone include *Piu Basso*, and *Zereint*.

Ariadne I (2018; premiered 10/21/2018, Sound Plasma Festival, Berlin, Germany, Sigma

Project)

Londeix, N/A

Duration: 10'

Instrumentation: Saxophone Quartet (Soprano + Alto, Soprano + Alto, Alto + Tenor, Tenor + Baritone)

⁶³ "Bio," Wieland Hoban, Accessed September 1, 2021, <https://wielandhoban.wordpress.com/bio/>.

Dedication: Sigma Project

Publisher: Edition Gravis (In Preparation)

Performance practice resources: Weiss and Netti, Kientzy

Each part reads a maximum of four staves. Each staff shows actions in different playing frameworks: fingering, articulation, pitch bending, air content, or touching the reed with teeth. Other extended techniques include multiphonics, quarter and eighth tones, slap tongue, timbral trills, key clicks, over-blowing, altissimo, pitch bending, and various articulation styles such as no tongue or with lips only. The composer provides fingerings for the multiphonics. There are many meter changes in this work as well. Although this list of techniques looks daunting, there are only a few instances in each part where the performer has to read more than one staff at a time, but it is still an arduous work. An advanced undergraduate group with contemporary music experience could perform this work after plenty of individual practice and rehearsal. *Ariadne I* is in preparation to be published.

Toshio Hosokawa (b. 1955, Japan)

Years taught at IMD: 1990, 1992, 1996, 1998, 2000, 2002, 2004, 2006

Toshio Hosokawa was born on October 23, 1955 in Hiroshima. He went to West Berlin to study composition with Isang Yun at the Hochschule der Künste in 1976. From 1983 to 1986, he studied with Klaus Huber at the Staatlichen Hochschule für Musik in Freiburg.

In 1980, he participated for the first time in the Internationale Ferienkurse für Neue Musik in Darmstadt where his work was performed. Since then Hosokawa has presented his works in Europe and Japan gaining an international reputation and winning numerous awards and prizes including first prize in the Composition Competition on the occasion of the 100th Anniversary of the Berliner Philharmonisches Orchester (1982), Rheingau Musikpreis (1998), Duisburger Musikpreis (1998) and musica viva-Preises der ARD und BMW AG (2001). In 2001, Hosokawa became a member of Akademie der Künste, Berlin.

He has been invited to nearly all of the major contemporary music festivals in Europe as composer-in-residence, guest composer or lecturer, including the Internationale Ferienkurse für Neue Musik in Darmstadt (1990–), La Biennale di Venezia (1995, 2001), Münchener Biennale (1998), Internationale Sommerakademie der Hochschule “Mozarteum” Salzburg (1998), Internationale Musikfestwochen Luzern (2000), musica viva in Munich (2001), Klangspuren in Schwaz (2002), Musica nova Helsinki (2003), Centre Acanthes in Villeneuve-lez-Avignon (2003) and Warsaw Autumn (2005). At the Münchener Biennale in 1998, his first opera, *Vision of Lear*, commissioned by the City of Munich for the festival, was premièred and highly acclaimed as “a work inspired by the encounter of East and West which has opened up a new musical world.”

In 2004, his second opera *Hanjo*, commissioned by the Festival d’Aix-en-Provence, was premièred at the festival and achieved an overwhelming triumph. In August 2005, his orchestral work, *Circulating Ocean*, commissioned by the Salzburg Festival, was premièred by the Vienna Philharmonic under the baton of Valery Gergiev and received its UK première in August 2006 in BBC Proms. His *Lotus under the moonlight* for piano and orchestra, which was commissioned by NDR on the occasion of Mozart Year 2006 received its world première and repeat performances in regular concerts of the NDR Sinfonieorchester with the soloist Momo Kodama and the conductor Jun Märkl in April 2006. The work was also well-received when it was first performed in Japan by Momo Kodama and the Mito Chamber Orchestra conducted by Seiji Ozawa in December 2006. In January 2007, the German première of *Circulating Ocean* took place in Berlin by the Deutsches Symphonie Orchester Berlin under the baton of Kent Nagano.

Since 1998, Hosokawa has served as composer-in-residence at the Tokyo Symphony Orchestra. He is also composer-in-residence with the Deutsches Symphonie Orchester Berlin (2006/2007) and with the WDR Rundfunkchor, Köln (2006–2008). Since 2001, he

has served as music director for the Takefu International Music Festival. In 2004, he was appointed a guest professor at Tokyo College of Music.

Hosokawa, who is resident in Berlin, has also been invited to be one of the 2006/2007 Fellows by the Wissenschaftskolleg zu Berlin.⁶⁴

Other works of his that include saxophone are *Herbst Wanderer*, *Ans meer*, and *Concerto for Sax & Orchestra*. The Londeix text lists *Sen VI* but according to Schott, it is a percussion piece.

“Für Walter” (2010; premiered 8/16/2010, Rheingau Musikfestival, Germany, Trio Accanto)

Londeix, 199

Duration: 9’

Instrumentation: Soprano Saxophone, Percussion, Piano

Dedication: Walter Fink

Publisher: Schott (2010)

Performance practice resources: Weiss and Netti, Kientzy

“Für Walter” features a handful of extended and contemporary techniques, including multiphonics, flutter tongue, timbral trills, and air sounds. There are also many glissandi and traditional trills throughout. Also, the performers are to freeze their movement during the rests that the ensemble has together. This work is complex in that there are many instances of rhythmic unison and interweaving lines that all have their place and time. Many hours of individual practice and score study are a must before putting this piece together. This hard work

⁶⁴ “Toshio Hosokawa,” Naxos, Accessed September 2, 2021, https://www.naxos.com/person/Toshio_Hosokawa/20268.htm.

will challenge each of the three performers. This is an appropriate piece for a graduate-level ensemble that has contemporary music experience or is looking to learn this type of repertoire.

Three Love Songs (2005; premiered 11/12/2006, Festival MANCA, Nice, France, Claude Delangle, saxophone, Marie Kobayashi, mezzo-soprano) **Londeix, 199**

Duration: 14

Instrumentation: Alto Saxophone, Mezzo-Soprano

Dedication: Claude Delangle. Commissioned by the government of France

Publisher: Schott (2005)

This beautiful duet uses text based on three *Waka* poems by *Izumishikibu*. The saxophone part includes techniques such as slap tongue, altissimo, air sounds, flutter tongue, multiphonics, key clicks, and singing while playing. The two lines interweave seamlessly throughout the work. There are various sections of solo material, meaning plenty of individual practice will have to be done before putting the two parts together. Clear communication between the two performers about what artistic liberties and interpretations to take. This complicated piece is appropriate for a graduate-level ensemble simply because of the maturity required to perform this work. Both Sheet Music Plus and Music Shop Europe sell performance scores.

Vertical Time Study II (1993-94; premiered 4/18/1994, Ars Nova Konzerte der Südwestfunks, Trossingen, Germany, Trio Accanto) **Londeix, 199**

Duration: 13'

Instrumentation: Tenor Saxophone, Percussion, Piano

Dedication: Trio Accanto. Commissioned by Das Ministerium für Wissenschaft und Kunst Baden-Württemberg

Publisher: Schott (1994)

Performance practice resources: Weiss and Netti, Kientzy

This trio incorporates many techniques into all three parts. The saxophonist will find quarter tones, slap tongue, multiphonics (above and below a note), key clicks, singing while playing, breathing sounds, extreme dynamic ranges and shifts, and various air and tone combinations. Many hours of individual practice are necessary before bringing the ensemble together. Dedicating the first few rehearsals to score study and communication of intent and interpretations would prove useful. This work is appropriate for a graduate-level ensemble with contemporary music experience, and even then, it will be an arduous journey from start to final product. *Vertical Time Study II* is available for purchase through Sheet Music Plus and Music Shop Europe.

Nicolaus A. Huber (b. 1939, Germany)

Years taught at IMD: 1988

Nicolaus A. Huber was born in Passau, Germany in 1939. He received training in piano and music education at the Munich Musikhochschule, and in 1962 began composition studies with Franz Xaver Lehner in Munich. From 1964-67 Huber undertook further studies with Günter Bialas, and also worked at Munich's electronic studio with Josef Anton Riedl (1965-66), attended Stockhausen's "Ensemble" workshop at Darmstadt in 1967, and concluded his training in Venice with Luigi Nono. Huber has become one of Germany's most respected composers. The myriad distinctions he has garnered include the 1969 Cultural Prize for Music of the City of Munich, the 1970 Darmstadt Composition Prize, and a fellowship from the Cité Internationale des Arts in Paris. Huber's works have been premiered at important international festivals such as the Holland Festival, the Berlin Musikbiennale, the Musiktage at Donaueschingen, the Warsaw Autumns, and many others. Huber has been a professor of composition at the Folkwang-Hochschule in Essen since 1974, and has been invited to give composition seminars and masterclasses throughout Europe as well as in Ecuador, Uruguay, Venezuela, Japan, South Korea, and at the 1998 MusiNovember in Montréal.⁶⁵

Aus Schmerz und Trauer (1982; premiered 7/9/1982, Nuremberg, Germany)

Londeix, 201

Duration: 15'

Instrumentation: Alto Saxophone

Dedication: Bernd Konrad

Publisher: Breitkopf & Härtel (1982)

Performance practice resources: Weiss and Netti, Kientzy

This unique solo work requires many extended and contemporary techniques but also asks for jazz phrasing and articulation. The extended and contemporary techniques located in this piece include multiphonics, lip glissandi, alternate and timbral fingerings, altissimo, quarter tones, air sounds, overtones, and actual whistling. Huber provides fingerings for the required

⁶⁵ "Nicolaus A Huber," SMCQ, Accessed September 2, 2021, http://smcq.qc.ca/smcq/en/artiste/huber_ni/Nicolaus_A_Huber/biographie.

multiphonics. If a saxophonist can whistle and has experience performing these extended techniques, this is an approachable work. *Aus Schmerz und Trauer* is available for purchase through Sheet Music Plus and Music Shop Europe.

Mit Erinnerung (1996; premiered 11/5/1996, Munich, Germany)

Londeix, 201

Duration: 11'

Instrumentation: Baritone Saxophone

Dedication: Commissioned by the State of Baden-Wurttemberg for the bassoonist
Wolfgang Rüdiger

Publisher: Breitkopf & Härtel (1999)

Performance practice resources: Weiss and Netti, Kientzy

Originally written for bassoon, this solo work incorporates many extended and contemporary techniques including quarter tones, breathing sounds, diaphragm articulations, smorzato, timbral and alternate fingerings, under blowing, blowing air over the reed from various distances, and shaking the instrument. Throughout the work, the performer will have to read two staves of music. Each staff represents a different voice, and the performer is to perform this material in a polyphonic manner. This work is suitable for an undergraduate performer who is comfortable and confident in their ability to perform works with these techniques. Sheet Music Plus and Music Shop Europe both sell this piece.

Years taught at IMD: 1984, 1986, 1988, 1994

Klaus K. Hübler was born 1956 in Munich. He started his compositional career early and studied composition with Peter Kiesewetter and Brian Ferneyhough as well as musicology at the Munich Ludwig-Maximilians-Universität. Numerous works have been created since 1975 with a main focus on chamber music. In 1977 Hübler was awarded the “Förderpreis der Landeshauptstadt Stuttgart” for his first string quartet. There were more awards and scholarships to follow after that, paying tribute to his complex and consistent work. Hübler was invited to participate in international forums: “Stiftung Künstlerhaus Boswil” (1982-84); “Ferienkurse Neue Musik Darmstadt” (1984-88); “Pittsburgh International Music Festival” (1986).

Hübler’s works were performed at all important festivals in Germany, Italy, Switzerland, the Netherlands and France, including numerous radio productions and broadcasts.

Next to his compositional work, Hübler wrote numerous critical writings, a work he could do from 1975 to 1989, when a sudden onset of a life-threatening disease forced him to interrupt his creative work for almost 6 years. Examples of his writings are his treatises on Karlheinz Stockhausen ,Und doch bin ich Mensch geworden‘ and John Cage ,Gedanke und Stil‘. Versuch einer kritischen Dokumentation.

In 1995 Hübler started composing again, still looking for his individual distinctive style, which turned out to be different from earlier creation after all, but always aiming at his basic compositional idea of reduction.

Further works were created continuously and with growing recognition of Hübler’s stylistic redefinition: 2007 *Abraxas* for tenor saxophone, double bass and ensemble; 2008 *Azoth*, commissioned by musica viva, for piccolo flute and ensemble, and last but not least another world premiere for horn, violin, violoncello and piano (*Cedar Rapids*), performed in 2010 in Iowa.

Klaus K. Hübler has been an honorary member of the jury of the ‘Preis der Deutschen Schallplattenkritik’ for years, focussed on old vocal and instrumental music.⁶⁶

Other works of his that use saxophone include “440 Hz” and *Abraxas*.

⁶⁶ “Klaus K. Hübler,” NMC, Accessed October 20, 2021, <https://www.nmcrec.co.uk/composers/klaus-k-hubler>.

Nigrae Tantum (1996)

Londeix, N/A

Duration: 6'

Instrumentation: Baritone Saxophone, Double Bass

Publisher: Edition Tre Media (2003)

Performance practice resources: Weiss and Netti, Kientzy

The main extended technique encountered in this duet is multiphonics, but the work also includes quarter tones and glissandi. The composer provides fingerings for the multiphonics. Throughout, the performer will have to play these in various dynamic ranges, as well as isolate one pitch from various multiphonics. Quarter-tones exist in this work as well. Time-based notation exists in this work, as there is no time signature. A saxophonist comfortable with multiphonics and voicing will have no issues performing this work. Interested performers can purchase *Nigrae Tantum* through Sheet Music Plus and Music Shop Europe.

Martin Iddon (b 1975, England)

<https://www.martiniddon.com/>

Years taught at IMD: 2014 (Visiting), 2016, 2018

Martin Iddon was born in Manchester in 1975. He studied composition and musicology at the Universities of Cambridge and Durham and studied composition privately with Steve Martland, Chaya Czernowin, and Steven Kazuo Takasugi. Iddon was appointed Lecturer in Music at University College Cork in 2005, moving to Lancaster University in 2006, and the University of Leeds in 2009, where he is Professor of Music and Aesthetics. His music has been performed in North America, Europe, and Australasia by Ensemble SurPlus, Distractfold, ekmeles, the Kairos Quartett, Ensemble Interface, Heather Roche, Eva Zöllner, Rei Nakamura, Jeffrey Gavett, and others. His CD, *Pneuma*, was released in 2014. Between 2006 and 2009, Iddon was a shortlisted composer of the Society for the Promotion of New Music and was a finalist in the 2012 Christoph Delz Foundation Competition for Composers. His books *New Music at Darmstadt* and *John Cage and David Tudor* are both published by Cambridge University Press.⁶⁷

Sarx.ergon (2013-14)

Londeix, N/A

Duration: 12'

Instrumentation: Soprano Saxophone

Dedication: Geoffrey Deibel

Publisher: Self-published

In this work, which is mainly a graphic score, the performer has to hold the instrument with the bell directly against the leg and hold all keys closed. Voicing allows the performer to make a sound in this unique situation. They are to manipulate the embouchure, airstream, and tongue position. The keys are to be opened in varying combinations, causing both intended and unintended sounds. Tongue rams and whistling also exist throughout this piece. This unique work will not only challenge the performer's technical abilities, but also their performance and engagement abilities. This work is suitable for a saxophonist with technical proficiency and effective stage presence. *Sarx.ergon* is available through the composer.

⁶⁷ "Home," Martin Iddon, Accessed September 4, 2021, <https://www.martiniddon.com/>.

Years taught at IMD: 1990, 1992

Tom Johnson, born in Colorado in 1939, received B.A. and M.Mus. degrees from Yale University, and studied composition privately with Morton Feldman. After 15 years in New York, he moved to Paris, where he has lived since 1983. He is considered a minimalist, since he works with simple forms, limited scales, and generally reduced materials, but he proceeds in a more logical way than most minimalists, often using formulas, permutations, predictable sequences and various mathematical models.

Johnson is well known for his operas: *The Four Note Opera* (1972) continues to be presented in many countries. *Riemannoper* has been staged more than 30 times in German-speaking countries since its premier in Bremen in 1988. Often played non-operatic works include *Bedtime Stories*, *Rational Melodies*, *Music and Questions*, *Counting Duets*, *Tango*, *Narayana's Cows*, and *Failing: a very difficult piece for solo string bass*.

His largest composition, the *Bonhoeffer Oratorium*, a two-hour work in German for orchestra, chorus, and soloists, with text by the German theologian Dietrich Bonhoeffer, was premiered in Maastricht in 1996, and has since been presented in Berlin and New York.

Johnson has also written numerous radio pieces, such as *J'entends un chœur* (commissioned by Radio France for the Prix Italia, 1993), *Music and Questions* (also available on an Australian Broadcasting Company CD) and *Die Melodiemaschinen*, premiered by WDR Radio in Cologne in January 1996.

Among many recordings available on CD are the *Musique pour 88* (1988) (XI), *An Hour for Piano* (1971) (Lovely Music), *The Chord Catalogue* (1986) (XI), *Organ and Silence* (2000) (Ants), and *Kientzy Plays Johnson* (2004) (Pogus), *Rational Melodies* and *Bedtime Stories* performed by clarinetist Roger Heaton (Ants Records AG12) and *Symmetries* (Karnatic LabsKLR 010).

The Voice of New Music, a collection of articles written 1981-1982 for the *Village Voice*, published by Apollonhais in 1989, is now in the public domain and can be downloaded from this website. *Self-Similar Melodies*, a theoretical book in English, was published by Editions 75 in 1996, and followed by *Other Harmony* in 2014.

21st century projects include *Tilework*, a series of 14 pieces for solo instruments, published by Editions 75 in 2003, *SameSame or Different*, a piece commissioned by the Dutch radio in 2004, and the *Combinations for String Quartet*, premiered in Berlin on the MärzMusik festival in 2004, and more recently, scores such as *Kirkman's Ladies*, *Networks*, *Septet*, and *55 Chords for two electric keyboards*, all derived from combinatorial designs. As a performer he frequently plays his *Galileo*, a 40-minute piece written for a self-invented percussion instrument.

Johnson received the French national prize in the Victoires de la musique in 2001 for *Kientzy Loops*. His latest orchestra score is *360 Chords*, premiered in July 2008 by Musica Viva in Munich.

Recent activities for his 80th birthday include the presentation of the new anthology *Finding Music* (in English and German, published by MusikTexte), the sound installation with wood blocks in collaboration with Martin Riches *Knock on Wood*, and special concerts in Amsterdam, San Sebastian, and Paris.

Counting to Seven, a CD in about 30 different languages, interpreted by Ensemble Dedalus, will come out soon on New World Records.

A selection of his columns published in *The Village Voice* and a collection of radio programs, *Music by my Friends*, are available on this web site; a number of video clips of his Illustrated Music can be seen on YouTube. His other books include *Self-Similar Melodies* (Editions75), *Looking at Numbers* (with Franck Jedrzejewski, Springer Verlag), and *Other Harmony* (Editions 75). All his works are available at the web sites Editions75.com and 218Press.com, where one will also find his books and lectures, along with many articles and recordings.⁶⁸

Other works of his that use saxophone include *Kientzy Loops* and *Vermont Rhythms*.

Einstimmiger Polyrhythmus (1992; premiered 4/23/1992, Hanover, Germany)

Londeix, 212

Duration: 15'

Instrumentation: Tenor Saxophone, Guitar, Bass

Dedication: For Ugly Culture and the Hannoversche Gesellschaft für Neue Musik

Publisher: Editions 75 (1992)

There are no extended techniques in the saxophone part of this trio. As the title suggests, polyrhythmic material exists extensively throughout this work. As a result, this work is suitable for an undergraduate-level ensemble and their metronome(s). The rhythmic score is available through Sheet Music Plus.

⁶⁸ "About," Editions 75, Accessed September 4, 2021, <https://www.editions75.com/about.html>.

Tilework (2003)

Londeix, 212

Duration: 7'

Instrumentation: Any Saxophone

Publisher: Editions 75 (2003)

Tilework comes from a collection of fourteen compositions in which tiles/rhythms fit together. The one for saxophone includes no extended techniques. The major difficulty of this work is gigantic leaps between registers. It is a suitable piece for an undergraduate student and they can purchase it from Sheet Music Plus.

Tortue de mer (1993)

Londeix, 212

Duration: 4'30"

Instrumentation: Contrabass Saxophone

Dedication: Daniel Kientzy

Publisher: Editions 75

The contrabass saxophone is a rare instrument, but the composer says that this piece might be playable by other heavy bass instruments. A drawing made in the sand by the people of Vanuatu in the South Pacific is the basis for the musical material of this piece. Each line and loop represents its own musical idea. There are no extended techniques or hard rhythms encountered in this work. The most difficult aspect of this piece is finding a contrabass saxophone to use. *Tortue de mer* is available for purchase through Sheet Music Plus.

Mauricio Kagel (1931-2008, born in Argentina, lived in Germany)

<http://www.mauricio-kagel.com/dt/splash1.html>

Years taught at IMD: 1966, 1972, 1974, 1976

Mauricio Kagel studied music, literary history and philosophy at the University of Buenos Aires and became artistic advisor to Agrupacion Nueva Musica at the age of 18. He is co-founder of the Argentinian film library, film and photography critic. He began to compose his first instrumental and electroacoustic pieces. From 1955 to 1957 he was Director of Cultural Achievements at the University and Studies at the Chamber Opera, and Conductor at the Teatro Colon.

In 1957 he moved to Cologne where he created the Kölner Ensemble für Neue Musik two years later, and between 1969 and 1975 conducted the Cours de musique nouvelle in Cologne. Since 1974, he has held the chair of musical theater, opened for him at the Hochschule für Musik.

Although Kagel did not originate from any "school," thirty-five years of teaching have had a significant impact on many composers of a younger generation.

Kagel's work is extensive and varied. He is the author of compositions for orchestra, voice, piano and chamber orchestra, and numerous scenic works, films and radio plays.

In the early 1960s, the composer placed emphasis on instrumental theater, of which *Sur Scène* (1959) was the first manifestation and would make him an authority in the landscape of European musical creation. Subsequently, his instrumental and scenic pieces multiply interspersed with symphonies of "open" conception, *Heterophony* and *Diaphonies I, II and III*.

In the 1970s, he directed his work towards the deconstruction of the great tradition (Bach, Beethoven, Brahms), which he confronted with forms of variety music. In 1970, *Ludwig van* underlined, through the impact of his cinematographic version, Kagel's invention in the genres of stage, concert, cinema and radio. The following year *Staatstheater* narrowly precedes a return to the symphony orchestra with the *Variationen ohne Fuge*. Instrumental and theatrical pieces continue to overlap in this exploration of unheard-of sounds and musical "producing" gestures: from *Charakterstück* for zither quartet and *Exotica* for extra-European instruments (1972) to the two operas *Die Erschöpfung der Welt* (1980) and *Aus Deutschland* (1981). In the 1980s, Kagel broke more and more conventions and listening habits: *Rrrrrrr...*, ensemble of 41 pieces (1980-1982) and *Third String Quartet* (1986-1987).

The theatrical spirit and humor of Kagel still remain underlying in the pieces of recent years, where the composer nevertheless returns more often to the use of more traditional instrumentation: *Die Stücke der Windrose* cycle for orchestra "by salon" (1991-94), *Études* (1992-96) and *Broken Chords*, for large orchestra (2002), *Quirinus' Liebeskuss*

(2002), for vocal ensemble and instruments, *Fremde Töne und Widerhall* for orchestra (2005).

Mauricio Kagel has won numerous prizes: Koussevitzky Prize in 1965, Zürich's Scotoni Prize for *Hallelujah* in 1969, Adolf Grimme Prize: 1970, 1971, Karl Sczuka Prize from Southwest radio in Baden-Baden in 1980, Erasmus Prize in 1998, Maurice Prize Ravel in 1999, Ernst von Siemens Musikpreis in 2000, honorary doctorate from the Musikhochschule Franz Liszt Weimar and Jena in 2001, prize from the University of Texas in 2005. He also received the Mozart medal of Frankfurt, the nomination French Chevalier des Arts et des Lettres, the German Bundesverdienst Orden and the nomination of First Class and Member of the Academy of Arts in Berlin.⁶⁹

Kagel has written many works that use saxophone including *Acustica III*, *Blue's Blue*, *Orchestrion-Straat*, *Tantz-Schul*, *Ten Marches to Miss the Victory*, *Variete*, *Atem*, *Burleske*, *Variete: Concert-Spectacle*, *Aus Deutschland*, *Les Inventiones d'Adolphe Sax*, *Divertimento*, *Entführung im Konzertsaal*, *Heterophonie*, and *Rrrrrrr...: 11 Stücke für Bläser, Kontrabässe und Schlagzeug*.

Rrrrrrr... Fünf Jazzstücke (1981/82)

Londeix, 217

Instrumentation: Bb Clarinet + Bass Clarinet + Alto Saxophone, Violin, Piano)

Publisher: C.F. Peters (1992)

The third movement of this five-movement work is the only one that requires saxophone. This movement is a saxophone solo until the last three measures when the piano joins. There are no extended techniques located in this movement, but there are many instances of syncopation and notated jazz articulation. As a result, this work is suitable for a saxophonist with great doubling capabilities and jazz skills. The rhythmically precise score and parts are available for purchase through Theodore Front and Music Shop Europe.

⁶⁹ "Mauricio Kagel," trans. Christopher DeLouis, IRCAM, <http://brahms.ircam.fr/composers/composer/1786/>.

Duration: 30'

Instrumentation: Sopranino + Alto + Baritone Saxophone, Harp

Publisher: Edition Peters (1991)

Performance practice resources: Weiss and Netti, Kientzy

A staged version of this piece exists, which also includes a pair of mute actors or dancers, one male and one female, and they are to be naked at the start. Not only does the saxophonist need access to three saxophones, they will also discover many extended and contemporary techniques in their part. These include flutter tongue, slap tongue, singing while playing, playing as high as possible, key clicks, double tongue, multiphonics, air sounds, overtones, and various vocalizations into the saxophone. These vocalizations include laughing and speaking rhythmically through the mouthpiece while fingering notated notes. Towards the end of the work, the saxophonist has to put a cloth in their bell. There are also some theatrical elements in the saxophone part: freezing movement and breathing or not breathing during a caesura. This lengthy work requires much from both of the instrumentalists. This is a suitable work for an ensemble that has contemporary music experience and can devote many hours of time to this piece because of the sheer amount of material found within the score. *Zwei Akte* is available for purchase through Sheet Music Plus and Music Shop Europe.

Years taught at IMD: 1968

Erhard Karkoschka, born 6.3.1923 in Moravská Ostrava, Czechoslovakia, after the war violinist in the Bareuth Symphony Orchestra. He then studied Composition, Conducting and Musicology. His doctoral Thesis deals with the development of the compositional techniques in the early works of Anton Webern. From 1948 to 1968 directed the Choir and Orchestra at the University Hohenheim, the former Agricultural College, also the "Hohenheimer Schloßkonzerte." Since 1958 he has taught at the Staatlichen Hochschule for Music and Dramatic Art Stuttgart. In 1962 he founded his Ensemble for New Musik, which broke away from the school in 1976 and now exist as the CONTACT-ENSEMBLE. Since 1973 he is director of the Studio for Electronic Music at the Hochschule. 1995 Ehrensator. 1987 emeritiert. 1996 ausgeschieden.

From 1964 till 1972 was member of the executive committee of the Institute für Neue Musik und Musikerziehung Darmstadt and is, from 1974 till 1980, President of the Gesellschaft für neue Musik, West germany Section of the international Society for Contemporary Music. From 1976 till 1984 Advisory Editor to the Belgian-Dutch publication INTERFACE, Journal for new Music research. 1987 August and September Course and lectures in the South-African universities: Durban, Grahamstown, Kapstadt, Zululand und Westville. 1993 Seminars at the First International Courses for Composition, Interpretation and Notation in Ivancha (Moldova) October: Seminars at the Asian Contemporary Music Festival in Seoul and at Universities in Yonsei, Chungang, Sungshin, and at the Conservatoire Chugye. 1994 april: Introductions into and performances of several electronic compositions of mine. September/October: Lectures and seminars in the Central Conservatory of Music and in the Musiccollege for Chinese Music in Beijing.

Contract with the Chinese Edition "People's Music Publishing House" about the publication of the Chinese version of my book "Notation in New Music." 1995 Conducted the opening concert of the "Week for New Music" in Kishinew with compositions by Schönberg, Webern, Hempel and two of mine. 2001 South Africa in Stellenbosch and Durban concert and seminar about time composition and analysis from new music. 2001 Wien: with "Neue Vokalsolisten Stuttgart", seminar about "Musikalische Graphik"

Received Commissions for works from Biennale zagreb, the Land Rheinland-Pfalz, the Deutscher Sängerbund, the Kulturkreis im Bundesverband der Deutschen Industrie, etc.; Competition Prize from the national Olympic Committee, several from the "Künstlergilde Esslingen", the town Stuttgart, the Schwäbischer Sängerbund, 1982 Moutserrat, 1999 M. Ensle-Preis der Kunststiftung Baden-Württemberg.

Catalogue of works includes compositions for Orchestra, Choir, Organ, Chamber and Scenic Music for various instruments; also electronic Music, Multi-Media Projects; a Musical Construction Set (Box), Instructions for Group Improvisation, Music for Musicians and Audience, etc.

He is the author of a book on the Notation, published in German, English and Japanese; and of two others on the Analysis of New Music. In China published a course of Aural Training only using New Music, and a collection of Essays. His publications in musical journals deal with questions concerning contemporary music, in addition there are book criticisms and radio programmes.⁷⁰

Another work of his that uses saxophone is *Klangzeit, Holzschnitt in drei Szenen*.

Variationen mit Celan Gedichten IV (1998)

Londeix, NA

Duration: 27'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Carus (2000)

Performance practice resources: Weiss and Netti, Kientzy

Many extended and contemporary techniques exist in this quartet, including quarter tones, flutter tongue, singing, air sounds, key clicks, altissimo, and speaking. Other complexities that exist in this work include whispering and polyrhythms. The performers will notice notes without stems, which means to play the notes and pauses proportionally, and they will also find notes without heads, which means play with air noise that gradually goes to a tone. Although that is an extensive list of techniques, a majority of the musical material found in this piece is straightforward and is an approachable work for an undergraduate-level ensemble. *Variationen mit Celan Gedichten IV* is available for purchase through Sheet Music Plus and Music Shop Europe.

⁷⁰ "Biografie," Erhard Karkoschka, Accessed October 20, 2021, <http://www.erhardkarkoschka.de/>.

Georg Katzer (1935-2019, Germany)

<http://www.georgkatzer.de/>

Years taught at IMD: 1984

Katzer was born 1935 in Silesia (today Poland). He studied composition and piano with Rudolf Wagner-Regeny und Ruth Zechlin in Berlin (East) and at the Academy of Performing Arts in Prague. Later, he studied with Hanns Eisler, as a student of his master class at the Akademie der Künste, Berlin. In 1978, Katzer became an elected member of the Akademie der Künste himself, where he founded the Studio for Experimental (Electroacoustic) Music, which he served as artistic director until 2005. In 1980, he was appointed as professor for composition and held a master class at the Akademie. Katzer received numerous awards in the GDR, in France, Switzerland and the Federal Republic of Germany, among others the Federal Cross of Merit in 2003. He was a member of the Institut international de musique électroacoustique de Bourges, France, and an honorary guest at the Villa Massimo in Rome, Italy. In 1980, he was Visiting Professor at Michigan State University, USA. In addition to his compositional work (orchestra pieces, solo concerts, chamber music, three operas, two ballets, electroacoustic- and multimedia works), Katzer was also involved in multimedia-projects and improvised music. On European tours, he played with Johannes Bauer, Wolfgang Fuchs, Paul Lytten, Radu Malfatti, Phil Wachsmann, Phil Minton and Tony Oxley (among others). Georg Katzer, 84, passed away on May 7th, 2019, in Berlin.⁷¹

He has written many other works that use saxophone, including *Dialog imaginär 6*, *Fahrtenbuch*, *Kadenzierte Interjektionen*, *Lametrie III*, *Tripelkonzert*, *Saxophonemaschine*, *La scuola de l'ascolto 4*, *Kryptophonie*, *Godot kommt doch, geht aber wieder* and ... *ergo sum*.

excursions 2 (2016)

Londeix, N/A

Duration: 12'

Instrumentation: Alto + Soprano Saxophone, Percussion, Piano

Publisher: Edition Gravis (2016)

Performance practice resources: Weiss and Netti, Kientzy

excursions 2 includes many extended and contemporary techniques on both soprano and alto saxophone. These include air sounds, tongue ram, key clicks, slap tongue, multiphonics,

⁷¹ "Biografie," Georg Katzer, Accessed September 5, 2021, <https://www.georgkatzer.de/biografie>.

flutter tongue, altissimo, overtones, quarter tones, over-blowing, alternate fingerings, blowing against the reed, and playing as high as possible. The composer does not provide multiphonic fingerings within the performance score. There are many instances of polyrhythms in this work. This work contains diverse musical material and many alternations between different articulations and instruments. Excursions 2 would be a challenging piece for an advanced undergraduate student who has contemporary music experience. An expansive performance score is available for purchase through the publisher.

Wie ein Hauch... doch manchmal (1993)

Londeix, 221

Duration: 14'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Rascher Saxophone Quartet

Publisher: Edition Gravis (1995)

Performance practice resources: Weiss and Netti, Kientzy

This handwritten quartet incorporates many extended techniques, including quarter tones, slap tongue, flutter tongue, multiphonics, key clicks, and notes in the extreme altissimo register. These techniques exist in all four parts. The composer provides fingerings for the required multiphonics. There is a large section that does not have a time signature or measures. Because of the sheer volume of tough material found in this work, it will be a challenge for each of the performers individually in the practice room. Putting the work together will be another challenge itself and will require patience, score study, discussion, and communication. This work is suitable for a serious graduate-level ensemble and is available for purchase through the publisher.

Tatsuya Kawasoi (b. 1962, Japan)

Years taught at IMD: 1994

Born on July 10, 1962 Iwakuni / Japan. Studied composition; Shimane University (Diploma), Hochschule für Musik Freiburg (under Klaus Huber), Conservatoire de Strasbourg (under Ivan Fedele) (Diploma) Guest instructor; Musik Universität Wien (under Michael Jarrell: scholarship from Austria government)

Prize; Japan contemporary music association composition prize 1st prize (1985) Val-Tidone international music prize 1st prize for composition (2003) Selected composer for ISCM-WNMD2011 (Zagreb) (2011)

Guest instructor for Internationale Ferienkurse für Musik Darmstadt (1994) Secretary-general for international contemporary music seminar Akiyoshidai (Japan) Professor for composition of the Shimane University (Japan)⁷²

Arrow-Cycle VI (20120; premiered 2010, Akiyoshidai International Art Village, Japan, Hironobu

Abe)

Londeix, N/A

Duration: 6'

Instrumentation: Soprano Saxophone

Dedication: Hironobu Abe

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

The extended and contemporary techniques that exist in this work include slap tongue, multiphonics, altissimo, flutter tongue, alternate fingerings/timbral trills, subtone, extreme dynamics and dynamic shifts, air sounds, and breathing sounds. *Arrow-Cycle VI* contains a significant amount of material and many instances of alternating between techniques and dynamic registers. It is an appropriate piece for an undergraduate student with technical control

⁷² Email message to author, July 5, 2021.

and experience with extended and contemporary. An interested performer can obtain the score from the composer.

Giselher Klebe (1925-2009, Germany)

Years taught at IMD: 1954

One of the leading German exponents of literary opera. Pupil of Josef Rufer and Boris Blacher. In the fifties and sixties attracts attention with his dodecaphonic works at the Darmstadt, Donaueschingen and IGNM festivals as well as in contemporary music radio programmes. In *Raskolnikows Traum* (*Raskolnikov's Dream*, 1956) and a cantata after texts by Hans Magnus Enzensberger (*Kantate*, 1960), Klebe takes up critical positions on cultural issues. Increasingly reflects on musical tradition eg when a motif from Wagner's Walküre appears in his *Adagio and Fugue* (1962) or when a theme from Verdi is varied in his *String Quartet No. 2* (1965). Giselher Klebe's harmonies are based on serial processes but do not exclude tonal chord formations. Approaches religious issues in works such as *Stabat Mater* (1964). The polarities inherent in his music become obvious in his stage works. Klebe's dramatic talent is shown as early as 1957 in his first opera, *Die Räuber* (The Robbers), which is followed by many more operas as well as numerous ballet scores.⁷³

Gratulations-Tango, op. 40a (1962)

Londeix, 226

Instrumentation: Alto Saxophone, Trumpet, Harpsichord, Harmonium

Dedication: Boris Blacher

Publisher: Boosey & Hawkes

This relatively short piece does not include any extended techniques in the saxophone part. There are only a few instances of polyrhythmic material. *Gratulations-Tango, op. 40a* is an appropriate piece for an undergraduate saxophonist, as long as they know of performers to collaborate with. The concise score and parts are available for purchase through Sheet Music Plus.

⁷³ "Giselher Klebe," Boosey & Hawkes, Accessed September 6, 2021, <https://www.boosey.com/composer/Giselher+Klebe>.

Mayako Kubo (b. 1947, Japan)

<https://www.mayako-kubo.de/en/>

Years taught at IMD: 1986

Growing up in Kobe, Mayako Kubo graduated with a Bachelor of Arts in piano from the Osaka College of Music. She went to Vienna, Austria, in 1972 to study composition with Roman Haubenstock-Ramati, Erich Urbanner and Friedrich Cerha as well as music history and philosophy. She completed her composition studies at the University of Arts in Vienna with a Master of Arts degree. In 1980, she continued her studies with Helmut Lachenmann in Hannover and Stuttgart. Her son Florian was born in 1982. Three years later, Kubo settled in Berlin and studied musical sciences with Carl Dahlhaus. She is a founding member of the society for contemporary music „ZeitMusik“. Between 1990 and 1994 she worked in Marino, a small city close to Rome, Italy. Since then she has been back in Berlin.

Kubo's style of composition is based on her classical piano education, the studies at the Institute for Electroacoustic and Experimental Music in Vienna as well as her interaction with other scenic arts such as dance, theater and performance. During the 1990s she moved more towards music theater and developed a very specific, free and expressive sound world for it. „Thirds and street car noises – both are always present.“⁷⁴

Other works of hers that incorporate saxophone include *Volksliedverzerrungen*, *Die leise Hoffnung I*, *D wie Deutschland Nr. 1* and *2*, *Es gibt keine Wiederkehr*, *Montaru 3b*, *Hyperion-Fragmente*, *Rashomon*, *Röslein*, *Röslein, 1. Sinfonie*, *Das Meer*, and she lost the score to *Tanz der Zwölf Kimonos*.

Heute bin ich rot (2018; premiered 6/14/2018, Staatsoper Berlin, Neue Werkstatt, sonic.art

Saxophonequartett)

Londeix, N/A

Duration: 9'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone), 4 Bird Whistles

Publisher: Verlag Neue Musik (2018)

Performance practice resources: Weiss and Netti, Kientzy

⁷⁴ “Life,” Mayako Kubo, Accessed September 6, 2021, <https://www.mayako-kubo.de/en/life/>.

Heute bin ich rot is rather straightforward in its rhythmic and melodic content. The main extended technique utilized in it is quarter tones. The use of altissimo is minimal in this piece. There are many instances of glissandi between tones and quarter tones. This is a suitable work for an undergraduate-level ensemble that is looking to perform contemporary music. An interested ensemble can purchase the score and parts through Theodore Front or the publisher.

Helmut Lachenmann (b. 1935, Germany)

Years taught at IMD: 1978, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1998, 2006, 2014
(Visiting)

Helmut Lachenmann (born on November 27, 1935 in Stuttgart) studied piano, theory and counterpoint at the Music Conservatory in Stuttgart from 1955 to 1958 and from 1958 to 1960 composition with Luigi Nono in Venice. The first public performances of his works took place at the Biennale in Venice in 1962 and at the International Summer Courses for New Music in Darmstadt. After his teaching activity at the University in Ludwigsburg Lachenmann taught as professor for composition at the Music Conservatory in Hannover (1976–81) and in Stuttgart (1981–99). Furthermore he managed many seminars, workshops and master classes in Germany and abroad, for example several times at the Summer Courses in Darmstadt between 1978 and 2006. In 2008 Lachenmann taught as Fromm Visiting Professor at Harvard University, Cambridge/MA. In 2010 he became a fellow of the Royal College of Music, London. He received numerous awards for his compositional work, for example the Siemens Musikpreis in 1997, the Royal Philharmonic Society Award London in 2004 and in 2008 the Berliner Kunstpreis as well as the Leone d'oro of the Biennale di Venezia. Lachenmann is honorary doctor at the Music Conservatory Hannover and member of the Academies of the Arts in Berlin, Brussels, Hamburg, Leipzig, Mannheim and Munich. His works are performed at many festivals and concert series in Germany and abroad.⁷⁵

He has also written *Sakura mit Berliner Luft*.

Sakura-variationen (2001/2011; premiered 2/18/2002, Cologne, Germany, Trio Accanto)

Londeix, 239

Duration: 6'

Instrumentation: Alto Saxophone, Percussion, Piano

Publisher: Breitkopf & Härtel (2012)

Sakura-variationen includes a solo singing part at the beginning, which is available for any player. The saxophone part contains flutter tongue and an improvisation section. The rhythmic and melodic material encountered in this work is straightforward. This would be an

⁷⁵ "Helmut Lachenmann," Schott Music, Accessed September 7, 2021, <https://en.schott-music.com/shop/autoren/helmut-lachenmann>.

appropriate piece for an undergraduate-level ensemble and is available for purchase through Sheet Music Plus and Music Shop Europe.

Bernhard Lang (b. 1957, Austria)

<https://bernhardlang.at/index.html>

Years taught at IMD: 2002, 2010, 2016 (Visiting)

Born on 24th of February 1957 in Linz, Austria, Lang finished highschool and piano studies at the Bruckner Konservatorium and moved to Graz to study jazz piano, arranging and classical piano. There he also studied philosophy and German philology.

Between 1977 and 1981 he worked with various Jazz Bands, the most important of which was the 'Erich Zann Septett'. After having finished his piano studies he began studying composition with Polish composer Andrej Dobrowolsky, who introduced him to the techniques of new music. He also studied with Hermann Markus Pressl who taught him counterpoint and introduced him to the work of Josef Matthias Hauer.

Since 1988 he has been teaching music theory, harmony and counterpoint at the University of Music and dramatic Arts in Graz, and since 2003, has held a professorship in composition there. In Graz, he also met Gösta Neuwirth who was to become one of his main influences, and who instructed him in composition for many years outside of the university setting. Georg Friedrich Haas introduced him to microtonal music and in 1988, commissioned a quarter tone piece for the Musikprotokoll festival.

Since then his pieces have been performed at the Steirische Herbst Festival, at the Moscow Alternativa Festival and the Moscow Modern Festival, Biennale Hannover, Tage Absoluter Musik Allentsteig I and II, Klangarten I and IV, Resistance Fluctuation Los Angeles, Darmstädter Ferienkurse, Salzburger Festspiele, Wien Modern, Donaueschingen, Witten and many others.

In 1998 he was a guest lecturer in Peter Weibels Media class in Vienna. In 2006 he was featured artist of the Wien Modern Festival in Vienna. At the Institute for Electronic Music Graz he developed the Loop-Generator and the Visual Loop Generator with Winfried Ritsch and Thomas Musil. He has various sound installations in his list of works, among them 'Schwarze Bänder' Musica Viva 2005.

Since 2003 there have been a number of collaborations with various choreographers: Xavier Le Roy, Christine Gaigg and Willi Dorner.

His main interest since 1999 is music theater, derived from his interpretation of the ideas of difference/repetition: 'Theater of Repetitions' 2003, 'I hate Mozart' 2006, 'The Old Man from the Mountain' 2007.

He also performs live as an improviser both solo and in duos.

He currently lives in Vienna.⁷⁶

⁷⁶ "Bernhard Lang," Ricordi, Accessed September 8, 2021, <https://www.ricordi.com/en-US/Composers/L/Lang-Bernhard.aspx>.

He has written many pieces with saxophone including *60 for G*, *Monadologi XV* “*Druck*,” *Monadologie XII*, *La Bas a S*, *DW 16 Songbook I*, *écriture 6*, *GAME 7-4-3*, *DW 16.3* ‘*Songbook 1.3*,’ *DW 16R Songbook 1.2 ReText*, *DW 14*, *DW 24* ‘...loops for Al Jourgensen,’ *Theatre of Repetitions*, *PArZeFool*, and *Montezuma*.

Differenz/Wiederholung 1.2 (DW 1.2) (2002; premiered 2002, Freiburg, Germany)

Londeix, 242

Duration: 24’

Instrumentation: Flute, Tenor Saxophone, Piano

Publisher: Ricordi (2002)

Performance practice resources: Weiss and Netti, Kientzy, Londeix *Mr. Sax*

Both the saxophone and flute parts have many extended techniques. In the saxophone part, the performer will find multiphonics, slap tongue, air sounds, overtones, whistle tones, altissimo, flutter tongue, subtone, key clicks, and tongue rams. Some of the multiphonic fingerings have a corresponding number from Londeix’s *Hello! Mr. Sax*. Outside of these extended and contemporary techniques, the work features many changing and asymmetrical meters. There are many instances of rhythmic unison and interweaving musical material. Many hours of individual practice, score study, discussion, and communication are a must in order to perform the work from beginning to end. This work is suitable for a dedicated graduate-level or professional ensemble with contemporary music experience. *Differenz/Wiederholung 1.2 (DW 1.2)* is available for purchase through Sheet Music Plus and Music Shop Europe.

DW 27 ‘Loops for Gerry’ (2016; premiered 12/7/2016, Linz, Austria, Gerald Preinfalk, saxophone, Iren Selejjo, piano)

Londeix, N/A

Duration: 35'

Instrumentation: Soprano + Alto + Tenor Saxophone, Piano

Publisher: Ricordi (2016)

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist needs three different saxophones, and it features an extensive list of extended and contemporary techniques including quarter tones, subtone, altissimo, slap tongue, over-blowing, singing while playing, improvisation, multiphonics, air sounds, speaking into the instrument, and circular breathing would be useful. The composer uses multiphonic numbers from Marcus Weiss and Giorgio Netti's *The Techniques of Saxophone Playing*. DW 27 'Loops for Gerry' is in six movements, and the faster movements are quite fast. For example, the first movement is marked 198bpm at the eighth note. There are many large sections of improvisation located throughout this piece. In some, a rhythmic framework exists, but pitch content is up to the performer, and in others, it is the opposite. Performing this work will be no easy feat because of the sheer amount of material found in it. This is a suitable piece for a graduate-level student who has much time to devote to this piece. The visually daunting score and parts are available for purchase through Sheet Music Plus and Music Shop Europe.

René Leibowitz (1913-1972, born in Poland, lived in France)

Years taught at IMD: 1948, 1949, 1955

René Leibowitz was a noted Polish-born French composer, conductor, music theorist and teacher. His musical career began with the study of the violin at the age of 5. Between the ages of 9 and 13 he gave violin recitals in Warsaw, Prague, Vienna and Berlin, but his father decided to end his premature concert career, since he wanted his son to lead a normal life and not that of a child prodigy. On no account, however, did this diminish young Leibowitz's interest in music. His family settled in Paris in 1926. From 1930 to 1933 he studied composition in Berlin with Arnold Schoenberg and in Vienna with Anton Webern. He continued his daily practice and began to conduct as a young student in Berlin. Eventually he made Paris his home. There he studied composition and orchestration with Ravel (1933) and conducting with Pierre Monteux.

René Leibowitz made his debut as a conductor in 1937 with the Chamber Orchestra of the French Radio in Europe and the USA. Meanwhile, he continued to conduct whenever he found time - though his podium activities were interrupted by the war. It was during this period that he wrote several books concerning the music and techniques of the Schoenberg school - theoretical works which are classics of their kind" (Reader's Digest). Also, during the war he was an active member of the French resistance against the Nazis. Upon the conclusion of the war, he returned to conducting - reluctantly at first. He felt that in his five-year enforced retirement he might have lost his touch as a maestro. This proved to be totally untrue. Soon after his return to the conducting world, he became one of the most sought-after directors in Europe. Attesting to his international success is the fact that his list of recordings is well over the hundred mark..

René Leibowitz's repertoire as a conductor spanned virtually everything, including opera, from the Baroque to the most modern 20th century composers. Stamped by the spirit of the Viennese school, he considered faithfulness to the music as the highest standard of interpretation, a principle which must have collided head-on with the romantic ideals of contemporary concert practice. His achievements as a conductor were unique because of the uncompromisingness with which he expressed the modernity of the classical composers as well as the roots of modern composers in the traditions of the past. As conductor, Leibowitz was active in many recording projects. One of the most widely circulated and most notable is a set of the L.v. Beethoven symphonies made for Reader's Digest Recordings; it was apparently the first recording of the symphonies to follow L.v. Beethoven's original metronome markings. In choosing this approach, Leibowitz was influenced by his friend and colleague Rudolf Kolisch. Leibowitz likewise made many recordings for Reader's Digest in their various compilation albums.

As a composer, René Leibowitz adopted the 12-tone method of composition, becoming its foremost exponent in France. Many of the works of the Second Viennese School were first heard in France at the International Festival of Chamber Music established by Leibowitz in Paris in 1947. Leibowitz was highly influential in establishing the reputation of the Second Viennese School, both through activity as a teacher in Paris after World

War II (in 1944 he taught composition and conducting to many pupils, including Pierre Boulez (composition only), Antoine Duhamel, and Vinko Globokar) and through his book *Schoenberg et son école*, published in 1947 and translated by Dika Newlin as *Schoenberg and his School* (USA and UK editions 1949). This was among the earliest theoretical treatises written on Schoenberg's 12-tone method of composition. Leibowitz's advocacy of the Schoenberg school was taken further by his two most gifted pupils, each taking different paths in promoting the music of Schoenberg, Webern and the development of serialism, namely Pierre Boulez and Jacques-Louis Monod. His American students include the composers Will Ogdon, Janet Maguire, and the avant-garde film director-animator John Whitney.

Leibowitz was also known as an orchestrator. His arrangement and recording of J.S. Bach's *Passacaglia* and *Fugue in C minor* (BWV 582) for double orchestra is just one of the unique achievements of his in this area. His most famous orchestration is his re-orchestration and recording of Mussorgsky's *Night on Bare Mountain*. Apparently the maestro had reservations regarding several aspects of the famous Nikolai Rimsky-Korsakov version. He even made a special trip to Russia to study all the available manuscripts before creating his own rendition. Leibowitz completely eliminated the fanfares, as well as implemented many other orchestral and musical changes. RL's version ends with a huge crescendo, and is quite powerful.⁷⁷

Variations pour quatuor de saxophone, Op. 84 (1969)

Londeix, 249

Duration: 12'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Quatuor de Saxophones de Lyon

Publisher: Editions Jobert (1975)

There are no extended or contemporary techniques encountered in this quartet. There are a few instances of polyrhythmic and interweaving material. This would be a suitable quartet for an undergraduate-level ensemble.

⁷⁷ "René Leibowitz (Conductor, Composer, Arranger)," Bach Cantatas Website, Accessed September 8, 2021, <https://www.bach-cantatas.com/Bio/Leibowitz-Rene.htm>.

Claude Lenners (b. 1956, Luxembourg)

<http://www.claudelenners.lu/>

Years taught at IMD: 1992, 1994

Composer of orchestral, chamber and vocal works that have been successfully performed throughout Europe; he is also active as a promoter of new music.

Claude Lenners studied music and musicology at conservatories Université des Sciences Humaines in Luxembourg and Strasbourg with Alexander Müllenbach (composition) at conservatories in Luxembourg and Strasbourg.

His honors include a scholarship to stay at the Villa Medici in Rome (1989-91), First Prize in the Henri Dutilleux Competition (1991), a scholarship to attend Darmstadt (1992), the First International Irino Prize for Chamber Music (Tokyo 1993), and the Lions Prize (Luxembourg section 1997).

He composed for various ensembles, including Alter Ego(Roma), the ASKO Ensemble, the Cambridge New Music Players, Ensemble Phorminx, Court-circuit, l'Ensemble Accroche Note, Ensemble 13, Cambridge New Music Players, and l'Ensemble Intercontemporain. He has also written for Ensemble Quadro, Trio à cordes de Paris, Ensemble Recherche, Ensemble d'Ame (Tokyo), United Instruments of Lucilin, Proxima Centauri, the Ex Novo Ensemble, l'Orchestre Philharmonique du Luxembourg, Orchestre de l'Opéra de Tours , Orchestre de Chambre du Luxembourg Percussion, the Rundfunk Sinfonieorchester Saarbrücken, Luxembourg Percussion etc.

Soloists who have performed his works include violinist Irvine Arditti, saxophonist Pierre-Stéphane Meugé, flutist Manuel Zurria, pianist Oscar Pizzo, Nanae Yoshimura (koto) , Kifu Mitsuhashi (shakuhachi), Paul Mootz (percussion), Béatrice Rauchs (piano), Marc Meyers / trombone), Ortwin Stürmer, Armand Angster, Françoise Kubler, Emanuel Séjourné, Francesco Tristao Schlimé. Collaborations include dancer Guillaume Weis, stage manager Frank Hoffmann (Music Theatre TNL), Manuel Cano Lopez (HoMo XeRoX / Opera commissioned by Opera Tours and Dutilleux Prize Foundation).

Since 1992, he teaches analysis, composition and computer music at the Luxembourg Conservatory. In 1999, he founded the electronic music association Noise Watchers Unlimited and was artistic director of the new music festival Rainy Days in 2000-2005.

He's now busy writing an Opera "Der Turm" by Peter Weiss which will be 1st performed by OPL (Jean Deroyer) / libretto and Stage Manager : Waut Koeken (Grand Théâtre du Luxembourg).

Éditions Lemoine (Paris), Editions Alphonse Leduc (Paris) and Noise Watchers Unlimited (Luxembourg) publish his music.⁷⁸

⁷⁸ "Biography," Claude Lenners, Accessed September 9, 2021, <http://www.claudelenners.lu/biogr.en.1.html>.

Lenners has also written *Dialog V bis*, *Dream Museum (1st, 2nd, 7th)*, *Poeme*, *Frammenti Fuggitivi*, and *Pentagramma*. Marie-Bernadette Charrier arranged his piece *Vol de nuit*.

Melisma (1986; premiered 6/1986, Quatuor de Luxembourg)

Londeix, 251

Duration: 7'

Instrumentation: Saxophone Quartet

Publisher: Éditions Henry Lemoine (1986)

The only extended techniques encountered in this quartet are flutter tongue and slap tongue. Extreme dynamics and dynamic shifts and polyrhythms exist throughout this piece. This is an appropriate piece for an undergraduate-level ensemble. *Melisma* is available for purchase through Sheet Music Plus and Music Shop Europe.

Monotaurus (1988; premiered 5/4/1989, Musique Action Vandoeuvre-les-Nancy, Pierre-Stéphane Meugé)

Londeix, 251

Duration: 6'

Instrumentation: Alto Saxophone

Dedication: Pierre-Stéphane Meugé

Publisher: Éditions Henry Lemoine (1992)

Performance practice resources: Weiss and Netti, Kientzy

Monotaurus includes many extended and contemporary techniques including flutter tongue, slap tongue, key clicks, multiphonics, altissimo, and alternate fingerings/timbral trills. The performer will also experience instances where a key click has to be a different dynamic than the tone, as well as sections with quick articulation. This is a very challenging work that is

appropriate for a graduate-level student with contemporary music experience. The broad score is available for purchase through Sheet Music Plus and Music Shop Europe.

Zenit (1990; premiered 10/19/1990, Villa Médicis, Rome, Italy, Manuel Zurria, flute, Christopher Redgate, oboe, Pierre-Stéphane Meugé, saxophone) **Londeix, 251**

Duration: 5'

Instrumentation: Flute, Oboe, Soprano Saxophone

Dedication: Fabrizio de Rossi Re

Publisher: Éditions Henry Lemoine (1991)

Performance practice resources: Weiss and Netti, Kientzy

Extended and contemporary techniques exist in all three parts of this trio. These techniques include slap tongue, flutter tongue, double tongue, quarter tones, growling, altissimo, playing high and loud, and playing very high with breath sound. This trio contains a significant amount of demanding material that is suitable for a graduate-level ensemble that has contemporary music experience. *Zenit* is available for purchase through Sheet Music Plus and Sheet Music Plus.

Fabien Lévy (b. 1968, France)

<https://www.fabienlevy.net/>

Years taught at IMD: 2014 (Visiting)

Fabien Lévy studied composition with Gérard Grisey at the Paris Conservatoire. He was resident at the Villa Medici / French academy in Rome and in Berlin with the DAAD Artist Program. His works, published by Billaudot and Ricordi Germany, have been performed by the Ensemble Recherche, the neue Vocalsolisten Stuttgart, the Ensemble Modern of Frankfurt, the Argento Ensemble, the Tokyo Philharmonic Orchestra or the Berlin Radio Symphony orchestra (among others). He won the 2004 Förderpreis from the Ernst von Siemens Förderpreis Foundation for music. He taught at the Hochschule für Musik Hanns-Eisler in Berlin (Germany), was 2006-2012 Assistant Professor of Composition at Columbia University in New York (USA), 2012-2017 senior professor for composition at the Hochschule für Musik Detmold in Germany, and is starting Oct. 2017 senior professor for composition at the Hochschule für Musik und Theater “Felix Mendelssohn-Bartholdy” in Leipzig.⁷⁹

Lévy has written many works that use saxophong including *L’air d’ailleurs - Bicinium*, *A tue-tête*, *Après tout*, *Tre volti del volubile Ares - Version 48 and 27*, *Coïncidences*, and he prefers the original version of *Danse polyptote*.

Durch, in Memoriam Gerard Grisey (1998)

Londeix, 254

Duration: 7’

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Quatuor Habanera

Publisher: Gérard Billaudot Éditeur (2001)

Each part of this quartet contains an abundance of material and many extended and contemporary techniques. These techniques include slap tongue, open slaps, quarter tones, subtone, flutter tongue, air sounds, fast articulation, extreme dynamics and dynamic shifts, and sforzandi. Each individual part will take many hours of practice to become consistent and

⁷⁹ “Biography,” Fabien Lévy, Accessed September 10, 2021, <https://www.fabienlevy.net/biography-2/biography-short/>.

confident with the various techniques and rhythms. Putting the four parts together will also take many hours of slow methodical rehearsals with a metronome. This is an appropriate piece for an advanced undergraduate ensemble and the score and parts are available for purchase through Sheet Music Plus and Music Shop Europe.

Où niche l'hibou? for two saxophons (1999; premiered 2/7/2000, C.N.R. d'Amiens, France,
Serge Bertocchi and his class) **Londeix, 254**

Instrumentation: Two Alto Saxophones

Publisher: Gérard Billaudot Éditeur

This work is for a student or students of at least two years' experience, and their teacher. Tempi for each movement is flexible, depending on the skill level of the student. The student part comprises alternate/timbral fingerings, quarter tones, and flutter tongue. The teacher part comprises these as well as very little altissimo. "Katajjaq" is the basis for the fourth movement, and it is a vocal game played by the Inuit in northern Canada. The student begins a formula that the teacher has to mimic, with any mistakes. The student is free to choose the formulas in any order and leave out any depending on their skill level. This is a unique work for students of all ability levels and is available for purchase through Sheet Music Plus and Music Shop Europe.

Risâla fi'l-hob wa fi'lm al-handasa (small treatise of love and geometry) (2003; premiered 10/18/2003, Festival Positionen, Bockenheimer Depot, Frankfurt, Germany, Ensemble Modern)

Londeix, 254

Duration: 14'

Instrumentation: Flute, Clarinet, Tenor Saxophone (or Euphonium), Violin, Cello

Dedication: Commissioned by BHF-Bank Fund for Ensemble Modern

Publisher: Gérard Billaudot Éditeur

Performance practice resources: Weiss and Netti, Kientzy

This expansive work includes many extended and contemporary techniques. These techniques include quarter tones, air sounds, subtone, overtones, tongue ram, slap tongue, key clicks, flutter tongue, altissimo, bisbigliando on harmonics, and singing while playing. This is a very challenging, technical, and intricate work that is only suitable for a graduate-level ensemble that has many hours available to devote to this work. *Risâla fî-l-hob wa fî'lm al-handasa (small treatise of love and geometry)* is available through the publisher on hire.

Towards the door we never opened (2012; premiered 4/27/2013, Wittener Kammermusik

Festival, Witten, Germany, Xasax)

Londeix, N/A

Duration: 11'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: À la mémoire de Julien Copeaux

Publisher: Ricordi (2012)

Towards the door we never opened incorporates many extended and contemporary techniques including quarter tones, multiphonics, flutter, and slap tongue. The composer takes multiphonic numbers from Kientzy. The rhythmic material is challenging in that there are many interweaving lines throughout the piece. This quartet is a challenging and technical work that is suitable for an undergraduate level ensemble, but it will be more comfortable for a graduate level ensemble. The rhythmically precise score and parts are available for purchase through Sheet Music Plus and Music Shop Europe.

Andrés Lewin-Richter (b. 1937, Spain)

<https://www.upf.edu/web/andres-lewin>

Years taught at IMD: 1986

Born in 1937 in Miranda, Spain, Andrés Lewin-Richter studied engineering at Barcelona Polytechnic University. In 1962 he was awarded a Fulbright Fellowship to continue his studies at Columbia University, where he began musical studies with Vladimir Ussachevsky, Mario Davidovsky and Edgar Varese. He was Teaching Assistant at the Columbia Princeton Electronic Music Center in New York City from 1962-1965. During this time he composed music for the film "The Gondola Eye" by Ian Hugo, and worked as the sound engineer for the Alwin Nikolais Theater Ballet.

In 1966 Lewin-Richter promoted the City of Mexico Music Conservatory Electronic Music Studio, and he established the Barcelona Electronic Music Studio in 1968. He is a founding member of the Phonos Electronic Music Studio in Barcelona, which opened in 1974. He has acted as Secretary of Música Abierta (1960-1962), Executive Director of the music ensemble Conjunt Catalá de Música Contemporània (1968-1973), and Secretary and Vice-President of the Catalan Composers Association (1976-1991, 2000-2004). Was Lecturer of the History of Electroacoustic Music at Pompeu Fabra University and the Escola Superior de Música de Catalunya (ESMUC) in Barcelona. He was music chairman of ICMC 2005 and SMC 2010. At present he is Secretary and Executive Director of the Phonos Foundation.

Lewin-Richter has created compositions in the electronic music studios of Columbia University (New York), Phonos (Barcelona), Alea and CDMC (Madrid), GME (Cuenca), EMS Stockholm (Sweden) and MusikHochschule Basel (Switzerland), and Aveiro University (Portugal). His compositional work is mainly electroacoustic, including numerous pieces for instruments and tape, and music for ballet, theatre, film and video.⁸⁰

Other works of his that use saxophone are *Aire*, *Figuras*, *Secuencia XVI*, *Slapring*,

Frullato I, *Jeux Saxo-Fender*, and *Concerto pour Daniel*.

Frullato II (1990, rev. 2011)

Londeix, N/A

Duration: 14'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Frullato Quartet

⁸⁰ "Andrés Lewin-Richter," Universitat Pompeu Fabra, Accessed September 13, 2021, <https://www.upf.edu/web/andres-lewin>.

Publisher: Self-published (1990)

Frullato II is the same as *Frullato I*, but without electronics. This quartet is straightforward in its rhythmic and melodic content. The only extended and contemporary techniques located in this work include flutter tongue, harmonics/overtones, and glissandi. As a result, this quartet would be an appropriate piece for an undergraduate level quartet. An interested ensemble can obtain the score from the composer.

Magnus Lindberg (b. 1958, Finland)

Years taught at IMD: 1996

Magnus Lindberg is one of the most talented European composers of his generation, particularly admired for his orchestral scores. Music is programmed by the world's leading conductors, performing organisations and festivals. Energy, colour and a thrilling density of material are the hallmarks of his recent style, which defines a new classical modernism. Interpreters include Avanti, Ensemble InterContemporain, London Sinfonietta, Philharmonia Orchestra, Los Angeles Philharmonic and conductors Salonen, Saraste, Oramo, Knussen, Rattle, Dohnányi and Gilbert. Highly successful Lindberg festival, *Related Rocks*, travelling between London, Paris and Brussels in 2001/02 conducted by Esa-Pekka Salonen. Past composer residencies include New York Philharmonic (2009-12) and SWR Radio Symphony Orchestra Stuttgart (2011-12). Composer in Residence with London Philharmonic Orchestra (2014-17). Widely recorded on Deutsche Grammophon, Sony, Finlandia, Ondine and other labels.⁸¹

Lindberg has also written *Linea d'ombra*.

Ablauf (1983, revised 1988)

Londeix, 256

Duration: 12'

Instrumentation: Soprano + Baritone Saxophone, Two Bass Drums (Two players)

Publisher: Edition Wilhelm Hansen Helsinki Oy

Originally for clarinet and percussion, Marie-Bernadette Charrier created this version. It features many extended and contemporary techniques including altissimo, multiphonics, singing while playing, flutter tongue, double tongue, overtones, slap tongue, quarter tones, timbral trills, irregular trills, extreme dynamics, and dynamic shifts, and glissandi in all registers of the saxophone. There are many changing time signatures and asymmetrical time signatures found throughout the work. The saxophonist will also notice pitch improvisation sections. It is an

⁸¹ "Magnus Lindberg," Boosey & Hawkes, Accessed September 13, 2021, <https://www.boosey.com/composer/Magnus+Lindberg>.

appropriate piece for a graduate-level saxophonist with contemporary music experience. The handwritten score is available for purchase through Sheet Music Plus and Music Shop Europe.

Ignacio Baca Lobera (b. 1957, Mexico)

Years taught at IMD: 1994, 2004

Mexican composer of mostly orchestral, chamber and electroacoustic works that have been performed throughout the world.

Prof. Baca Lobera began self-taught studies in guitar at age fourteen. He studied composition with Julio Estrada at the Universidad Nacional Autónoma de México in Mexico City in 1979 and with Brian Ferneyhough, Jean-Charles François and Jōji Yuasa at the University of California, San Diego from 1985–91, where he earned his MMus and PhD. He also attended the Ferienkurse in Darmstadt in 1990 and 1992. Among his honours are honourable mentions in the competition Lan Adomían (1980, for *Contornos* [withdrawn]) and competition José Pablo Moncayo (1982, for *Movimientos* [withdrawn]), both in Mexico City. He was also a finalist in the competition New Music Today in Tōkyō (1988, for *Invencción No. 2*) and for the Kranichsteiner Musikpreis at the Ferienkurse in Darmstadt (1992, for *Trios [y dobles]*) and won the Irino Prize in Tōkyō (1996, for *Tierra Incógnita*). In addition, he earned an artist's salary from the Fondo Nacional para la Cultura y las Artes in Mexico City (1992–93) and received the Guggenheim Fellowship (2001–02). He has been a member of the Sistema Nacional de Creadores del Fondo Nacional para la Cultura y las Artes (FONCA) in Mexico City since 1997.

He is also active in other positions. He served as composer-in-residence to the Orquesta Filarmónica de Querétaro in 1994–95.

He has taught analysis, composition, counterpoint, and ear training as a professor at the Universidad Autónoma de Querétaro since 1994.⁸²

He has written two other works that utilize saxophone: *1 axs*, and *Maquinas Invisibles de Tiempo I*.

Personae III (2019)

Londeix, N/A

Instrumentation: Saxophone Quartet (Alto, Tenor, Tenor, Baritone)

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

⁸² Dan Albertson and Ron Hannah, “Ignacio Baca Lobera,” The Living Composers Project, updated January 2, 2017. http://composers21.com/compdocs/baca_loberai.htm.

Personae III incorporates many extended and contemporary techniques including performing only on the mouthpiece, slap tongue, air sounds, overtones, flutter tongue, vocalizing, speaking/murmuring, multiphonics, quarter tones, timbral trills, smorzato and subtone. Lobera provides fingerings for the requested multiphonics. There are many changing meters and many asymmetrical meters are located throughout the piece as well. This piece includes many instances of interweaving and reactionary rhythmic and melodic material. This piece requires refined technical control and facility from each of the four performers, making it an appropriate piece for a graduate-level ensemble with significant contemporary music experience. An interested quartet can obtain the score from the composer.

Dieter Mack (b. 1954, Germany)

http://www.dieter-mack.de:8081/dieter_mack

Years taught at IMD: 2006

German composer of mostly orchestral, chamber, choral, and piano works that have been performed throughout Asia, Europe and North America; he is also active as a musicologist.

Prof. Mack studied composition with Brian Ferneyhough and Klaus Huber, music theory with Peter Förtig and piano with Rosa Sabater at the Hochschule für Musik Freiburg in Freiburg im Breisgau from 1975–80. He has undertaken various studies in Bali, southern India and Japan since 1978, including in Bali in 1981–82.

Among his honours are a scholarship to work at the Experimentalstudio des SWR in Freiburg im Breisgau (1980–81), a performance at the ISCM World Music Days (1988, Hong Kong) and a portrait concert at the Arts Summit-IV in Jakarta (2004). Portraits of his life and work were also featured in the magazine *Neue Zeitschrift für Musik* (2004) and the newspaper *Die Zeit* (2005) and he is the subject of the book *Wenn A ist, ist A – Der Komponist Dieter Mack* (2008, edited by Torsten Möller, PFAU-Verlag).

As a musicologist, he specialises in the music of Southeast Asia, most of all gamelan, about which he has written extensively, including the books *Sejarah Musik jilid III – IV* (1995, PML), *Pendidikan Musik – Antara Harapan dan Realitas* (1995, P4ST–UPI), *Musik Kontemporer* (1997, MSPI, art-line), *Musik aus Bali und Westjava* (2002, Lugert Verlag), *Länderheft Bali* (2003, Lugert Verlag), and *Zeitgenössische Musik in Indonesien. Zwischen lokalen Traditionen, nationalen Verpflichtungen und internationalen Einflüssen* (2004, Georg Olms Verlag). He founded a Balinese gamelan at the Hochschule für Musik Freiburg in 1982 and toured Southeast Asia in 1988, on a grant from the Goethe-Institut. He later served as co-leader of the CATUR YUGA Project in 1997–98, a cultural exchange between Bali, Basel and Freiburg im Breisgau.

He is also active in other positions. He worked as an assistant at the Experimentalstudio des SWR from 1977–81 and was a member of the vocal group ExVoCo (EXpanded VOice COmpany) in Stuttgart from 1980–early 2000s. He served as a member of the advisory board of the Goethe-Institut from 2008–16 and as chairman of its music committee from 2012–16.

He lectured on improvisation, music from Bali and music theory at music academies in Basel, Freiburg im Breisgau and Trossingen and at the Albert-Ludwigs-Universität Freiburg in Freiburg im Breisgau, all from 1980–86. He taught as a professor of ear training and music theory at the Hochschule für Musik Freiburg from 1986–2003 and taught as Professor für Komposition at the Musikhochschule Lübeck from 2003–21, where he also served as vice-president from 2008–11 and as both vice-president and representative for international affairs from 2015–19. In addition, he gave lectures on composition, ethnomusicology and music education in Indonesia from 1989–91, in 1996–97 and from 1997–2001. He was also a guest lecturer at UPI in Bandung from 1992–95, on a scholarship from the Deutscher Akademischer Austauschdienst, and has served as a

consultant in a research project there since 1997, on a grant from the Ford Foundation. Moreover, he has taught as a guest professor in postgraduate composition at the Institut Seni Indonesia Surakarta – Indonesian Institute of the Arts, Surakarta since 1999. He later gave masterclasses in New Zealand in 2004, in the USA in 2006–07 and in China in 2007–08 and taught composition at the Ferienkurse in Darmstadt in 2006. He has also given classes, lectures and masterclasses in Canada, China, Indonesia, Japan, Malaysia, the Philippines, Singapore, South Korea, Taiwan, Thailand, and the USA, where he served the Howard Hanson Visiting Composer Residency at the Eastman School of Music in Rochester, NY in 2017.

His primary publisher is the Verlag Neue Musik Berlin, though the Bärenreiter-Verlag publishes some of his early works and selected other works are with other publishers.⁸³

Dieter Mack has written quite a few pieces that incorporate saxophone such as *Angin*, *Tunjuk*, *Vuh*, *ramai II*, *Funky Padma-Bossa*, *Outrageous*, *Bella Bella II*, and *Sunda-Jive*.

Selisih (2003)

Londeix, N/A

Duration: 10'

Instrumentation: Alto Saxophone, Baritone Saxophone

Dedication: Daniela Wahler

Publisher: Self-published

Performance practice resources: Kientzy

Selisih features a variety of extended and contemporary techniques including quarter tones, overtones, multiphonics, altissimo, glissandi and flutter tongue. The multiphonics are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. The composer also provides the fingerings from this text, as well as fingerings for quarter tones. There is a unique notational style/technique which begins on the third page. Mack includes a third staff in between the two saxophone lines that includes a multiphonic. The performers are to alternate between this

⁸³ Dan Albertson and Ron Hannah, "Dieter Mack," The Living Composers Project, updated October 21, 2020. <http://www.composers21.com/compdocs/mackd.htm>.

multiphonic and the rhythmically unison material found in their individual parts. They will also find many instances of polyrhythms and sudden dynamic shifts throughout. Although there are many techniques encountered in this work, it is an approachable piece for an undergraduate-level ensemble that has experience with contemporary music. Mack's website contains a downloadable score and notes.

Trio III (2004)

Londeix, N/A

Duration: 8'

Instrumentation: Flute, Alto Saxophone, Piano

Publisher: Verlag Neue Musik (2004)

Performance practice resources: Weiss and Netti, Kientzy

A variety of extended and contemporary techniques can be discovered in this trio including quarter tones, multiphonics, and altissimo. Mack provides fingerings for the multiphonics and quarter tones. The composer provides suggested multiphonic fingerings, which are from Londeix's *Hello! Mr. Sax*. There are many instances of polyrhythmic and interweaving material as well as changing meters. The composer says this piece is good for advanced amateurs. *Trio III* would be an appropriate choice for an undergraduate level ensemble that has exceptional communication skills and contemporary music experience. Performance scores are available for purchase through the publisher. The score and notes are also available for download through the composer's website.

Voyage (2009/10)

Londeix, N/A

Duration: 12'

Instrumentation: Flute, Alto + Soprano Saxophone, Baritone + Alto Saxophone,
Percussion, Piano

Dedication: Ensemble Selisih

Publisher: Self-published (2010)

Performance practice resources: Kientzy, Londeix *Mr. Sax*

Mack uses various extended and contemporary techniques in this piece including multiphonics, flutter tongue, quarter tones, altissimo and air sounds. He provides multiphonic fingerings, which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. He also provides suggested quarter-tone fingerings which are from Londeix's *Hello! Mr. Sax*. The performers will come across extreme dynamics and dynamic shifts and polyrhythms throughout this work. This work is suitable for an undergraduate ensemble with superb communication skills and contemporary music. It is most appropriate for a graduate level ensemble that focuses on contemporary music. The composer's website offers a downloadable copy of the score and notes.

Claus-Steffen Mahnkopf (b. 1962, Germany) <http://www.claussteffenmahnkopf.de/>

Years taught at IMD: 1988, 1990, 1992, 1994, 2012 (Visiting), 2016 (Visiting)

Claus-Steffen Mahnkopf, born in 1962 in Mannheim (Germany), studied composition, music theory, piano, musicology, philosophy, and sociology with Brian Ferneyhough, Klaus Huber, Jürgen Habermas among others. Music degree and PhD. Since 1984 international prizes and awards, including the Gaudeamus Prize, Stuttgart Composition Prize, Ernst von Siemens Music Grant, Villa Massimo. Since 2005 Professor of Composition at the Leipzig Academy of Music and Theater. Editor of the journal *Musik & Ästhetik* and the book series *New Music and Aesthetics in the 21st Century*, author of over 150 essays and numerous books (e.g. *Kritische Theorie der Musik*, *Von der messianischen Freiheit*, *Philosophie des Orgasmus*). Extensive œuvre in all genres, performed by renowned groups (e.g. Ensemble Modern), important commissions (e.g. Salzburger Festspiele), numerous portrait concerts worldwide. Principal works: *Rhizom*, *Medusa*, *Kammerzyklus*, *Angelus Novus*, *Hommage à György Kurtág*, *Hommage à Thomas Pynchon*, *Prospero's Epilogue*, *humanized void*, *voiced void*, *Hommage à Daniel Libeskind*, *Kammersymphonie I-IV*, *void – kol ischa asirit*.⁸⁴

Hommage à Wolfram Schurig (2009-10; premiered 1/28/2011, Luxembourg, United Instruments of Lucilin) **Londeix, N/A**

Duration: 12' or 36'

Instrumentation: Saxophone (principal voice), Percussion OR Saxophone, Percussion, String Quartet OR Saxophone, Percussion (principal voice)

Dedication: United Instruments of Lucilin

Publisher: Musikverlag Hans Sikorski GmbH & Co. (2010)

Performance practice resources: Kientzy

The saxophonist needs to have a soprano and tenor saxophone. This piece incorporates many extended and contemporary techniques into the saxophone part, including quarter tones, subtone, slap tongue, air sounds, growling, various vibrato styles, vocalizations, flutter tongue,

⁸⁴ "Biography," Claus-Steffen Mahnkopf, Accessed September 13, 2021, <http://www.claussteffenmahnkopf.de/biography/>.

timbral trills, and multiphonics. There are regular slap tongue articulations, as well as ones with a tone immediately following it, and slaps of various degrees of darkness and brightness. The composer provides multiphonic fingerings which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. There are many gigantic leaps, changing meters and asymmetrical meters, polyrhythms, and extreme dynamic shifts found in this work. This piece is technical and will require many hours of individual practice. It is suitable for a graduate level student with evolved technical facility, contemporary music experience and an abundance of time available to devote to this material. The performers can choose to perform one version, or all three, in succession. The multi-layered score includes the material for all three versions and is available for purchase through Sheet Music Plus and Music Shop Europe.

Michael Maierhof (b. 1956, Germany)

<https://www.michaelmaierhof.de/>

Years taught at IMD: 2018

Michael Maierhof, German composer based in Hamburg, studied mathematics and music in Kassel and art history and philosophy in Hamburg. He has been writing non-pitch organized music since the early nineties. International performances.

Working with instruments, objects, preparations, applications, oscillating systems and motors. Exploring longitudinal wave phenomena on nylon strings, undertones on string instruments, friction on different structured surfaces, activation of instruments and objects by mechanical and sonic motors, the plastic materials for constructing new resonance spaces and developing analog vocoder for wind instruments and the voice.

He was an invited lecturer at Trinity College in Dublin, at the Stuttgarter Musikhochschule, California Institute of the Arts, Los Angeles, Mozarteum Salzburg and the Central Conservatory of Music in Beijing/China, at the Musikhochschule Freiburg/Germany and in 2015 at the University of Cordoba/Argentina.

Since 2004 he is cellist in the improv-trio Nordzucker (Hamburg/Berlin) and in the quartet „Stark Bewölkt“.

Founder of the “Association for Contemporary Music, Hamburg” (vamh.de) and co-founder of the stock11 artist network. www.stock11.de⁸⁵

Another work of his that includes saxophone is *splitting 13*.

SUGAR 2 (2001-03)

Londeix, N/A

Duration: 13’30”

Instrumentation: Soprano, Soprano Saxophone, Cello, Harp, Accordion

Publisher: Self-published

The singer, saxophonist, harpist, and accordion player also have to play plastic cups on a glass plate. There is movement of the whole body and bell located in the saxophone part. There is also a specific staging and placement of the performers requested by the composer. The

⁸⁵ “Bio,” Michael Maierhof, Accessed September 14, 2021, <https://www.michaelmaierhof.de/bio>.

saxophone material is rather straightforward and includes altissimo and using teeth on the reed. At various points throughout the piece will be a graph that includes a line that dictates dynamics and glissandi directions and changes. They will also have a few instances of having to play the saxophone and their plastic cups at the same time. This is an appropriate work for an undergraduate level ensemble that is looking to gain contemporary music experience. An interested ensemble can obtain the score from the composer.

Marcella Mandanici (Italy)

Years taught at IMD: 1992

Marcella Mandanici is music composer and full professor of Music Didactics at the Music Conservatory of Brescia (Italy). She obtained a MSc in Music Technology from the Conservatory of Como (2012) and a PhD in Information Engineering from the University of Padova under the supervision of Sergio Canazza (2016). Her research focuses on interactive spaces for motion-based music applications aimed at music education, composition, expressive performance, learning and rehabilitation.⁸⁶

Two other works of hers that include saxophone are *extraits* and *Nelle lettere di mi*.

Extraits II (1991)

Londeix, 272

Instrumentation: Tenor Saxophone

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

This solo work includes various extended and contemporary techniques such as slap tongue, air sounds, flutter tongue, multiphonics, gigantic leaps and dynamic changes. This work is suitable for an undergraduate level saxophonist with enhanced technical control over their instrument. Photos of the manuscript are available through the composer.

⁸⁶ “Summary Information of Prof. Marcella Mandanici,” Mosharaka for Research and Studies, Accessed September 14, 2021, <http://mosharaka.net/~moshara1/?Area=Users&Page=UserInfo&UserID=3176>.

Mark Mantel (b. 1961, USA)

Years taught at IMD: 1992, 1994

Mark Mantel (b. 1961), in Milwaukee, WI, got his Ph. D. at the State University of New York at Buffalo, where he was a University Research and Teaching Fellow. David Felder, Burt Levy, and Lejaren Hiller were his primary composition teachers. In addition, his contact with Morton Feldman at SUNY Buffalo has had a significant influence on his musical thought.

Mantel's music explores the creation and layering of dense musical materials derived from physical models, text-driven and real-time live electronic elements, "found-objects", and theatre and theatrical elements. Significantly, the works of many writers and painters serve as points of departure in much of his music as an attempt to explore artistic processes closely associated with other disciplines. Improvisation, formally, spontaneously, and structurally, plays a substantive role in defining his music. He has written for dance, experimental theatre, multimedia, cross-disciplinary collaborations, and the orchestra, as well as traditional chamber ensembles, electronic and tape media.

Mantel started his musical life as a percussionist and remains active in the performance of orchestral and chamber music, avant-garde, experimental, rock, blues, and new music. He made his European conducting debut at Darmstadt in 1992, and remains active as a conductor and improviser in the U.S. and Europe. He has received grants from Meet The Composer, the California State Universities, the State University of New York, The Composers' Forum, the American Music Center, and others. His music has been heard at various venues throughout the United States, Japan, Australia, and Europe including the North American New Music Festival, the Charles Ives Center for American Music, Musique d'Aujourd'hui, June-In-Buffalo, the New Music Chicago Festival, the Festival for New American Music in Sacramento, and at Darmstadt, in addition to many concert halls, galleries, performance spaces and alternative sites all over the U.S. In Milwaukee, he has served as the Composer mentor with the Milwaukee Artist Resource Network, teaches drums and percussion and private composition students, and performs much of his music in galleries and black box spaces.

Some recent activities include curating his "Machine Gun" series, an overtly anti war/pro-peace series. These are collaborative pieces with painters, poets, video artists and musicians (improvised and scored music), and various vets groups, that address issues of our war based society and its ramifications. and actively promoting his opera, "2100", involving multiple stages, film, video sculpture, and multiple ensembles concerned with the Industrial Revolution, environmental degradation, automation, and the precarious nature of humanity.⁸⁷

⁸⁷ Email message to author, October 21, 2021

Other works that include saxophone: *Colin Takes a Stand!*, *2100*, *usTaSI: Welcome to the POSTWARconomy*, *The Machine Gun Etudes (running out of ammo...)*, and *The Warconomy*.

Drones On...I Hear There Used to Be Trees... (from '2100') (2020)

Londeix, N/A

Duration: 9'

Instrumentation: Soprano Saxophone, Violin, Viola, Cello, String Bass

Dedication: Nick Zoulek and the Tontine String Quartet

Publisher: Self-published

This quintet is rather straightforward in its rhythmic and melodic material. Most of the piece comprises rhythmic unison between the parts. There are no extended techniques utilized by Mantel in the saxophone part, but circular breathing could be useful. This would be an appropriate piece for an undergraduate level ensemble. *Drones On...I Hear There Used to Be Trees... (from '2100')* is available through the composer.

Costin Mioreanu (b. 1943, France)

Years taught at IMD: 1984

Born in Bucharest in 1943, then naturalized French in 1977, Costin Mioreanu received a very complete musical training. He first attended the music school in the Romanian capital (1954-1960) where he mainly studied piano, chamber music and writing. Then, it was towards the Higher National Conservatory of Music in Bucharest - from which he emerged six years later with a master's degree in composition accompanied by a first prize - that he moved (1960-1966). Six years during which Costin Mioreanu successfully invested in many musical disciplines. Harmony, counterpoint, orchestration, analysis, history of music, aesthetics: nothing escapes this brilliant spirit - moreover a musical critic from 1963 to 1968 - which achieves a great harvest of rewards.

No sooner had he completed his musical studies in Bucharest than Costin Mioreanu received the European Cultural Foundation Prize for his work *Finis coronat opus*. Present in Darmstadt between 1967 and 1969, he then continued his compositional training with Stockhausen, Ligeti and Karkoschka. But it was in France that he settled permanently from September 1968, some time before joining the Schola Cantorum to study electroacoustic and experimental music alongside Jean-Étienne Marie. And it was at the École Pratique des Hautes Études that he undertook a new university course during which, while being a lecturer and then attending the University of Paris VIII (1973-1981), he took advantage in particular of the teaching of linguist and semiotician AJ Greimas (1971-1976).

Holder of the Enesco Sacem Prize (1974) and two doctorates, the first in semiotics and aesthetics (1978), the second in letters and human sciences (1979), Costin Mioreanu rose to important positions in 1981. Appointed professor of philosophy, aesthetics and art sciences at the University of Paris I, he was also chosen to be the artistic director of the Salabert editions, in the catalog of which his works already appear, since 1968. He is also responsible for the artistic co-direction of the 2e2m ensemble (1982-1985) and remains fundamentally interested in research, as evidenced by his functions as director, on the one hand at the research center in aesthetics of the musical arts at the University of Paris I and on the other hand to the aesthetic laboratory of contemporary arts, whose research unit is associated with the CNRS.

His research also feeds his conception of musical form. After having resorted to randomness - in which he was interested during the years 1968-1970 (*Dans la nuit des temps*, 1969) - and audiovisual experiences, Costin Mioreanu showed from 1980 a growing interest in complex musical forms, temporally and spatially "rugged". Considering the compositional process from a polyartistic and multidisciplinary angle, he develops a semiotic reflection applied to the elaboration of the musical form in its temporal unfolding. With the desire to achieve this "dynamic of the wounded form" of which Paul Méfano speaks when he evokes the writing of Costin Mioreanu, writing shaped by an optics close to semiotic narrativity and an imaginary musical scenography.

Finally, if he said he was attracted to French music very early on, Costin Mioreanu admits the presence, in some of his pieces, of a "geographical color" and admits to paying particular attention to the timbre as well as to the richness of the music. instrumental color. Appointed director of the Institute of aesthetics and art sciences founded at the Sorbonne by Étienne Sourian, he also received the Sacem prize for educational score in 1992.⁸⁸

Mioreanu has written an extensive list of works that utilize saxophone.

Aksax (1983; premiered 1984, Ferienkurse für Neue Musik, Darmstadt, Germany. Daniel

Kientzy)

Londeix, 293

Duration: 5'

Instrumentation: Bass Saxophone

Publisher: Éditions Salabert (1984)

This unique solo work for bass saxophone incorporates harmonics, slap tongue, and one multiphonic. Mioreanu provides a fingering for this multiphonic. Because of the long phrases of quickly articulated slap tongue notes, this piece requires significant stamina and endurance. It is an appropriate piece for a young performer who has access to a bass saxophone and is confident and comfortable with their slap tongue ability and endurance. *Aksax* is available for purchase through Music Shop Europe.

Ondes (1986)

Londeix, 293

Duration: 5'

Instrumentation: Alto Saxophone

⁸⁸ "Mioreanu Costin - Biography," trans. Christopher DeLouis, CDMC, <http://www.cdmc.asso.fr/en/ressources/compositeurs/biographies/mioreanu-costin-1943>.

Dedication: Commissioned by “A.D.A.M. Aisne et la fédération des parents d’élèves des écoles de musique de l’Aisne.”⁸⁹

Publisher: Éditions Salabert (1986)

Performance practice resources: Kientzy

Miereanu incorporates various extended and contemporary techniques into this work, including slap tongue, quarter tones, multiphonics, flutter tongue, various vibrato speeds and intensities, and timbral fingerings. The composer provides multiphonic fingerings which are from Daniel Kientzy’s book *Les Sons Multiples aux Saxophones*. This work is straightforward in its material and requires nothing extreme from the performer. It would be a suitable piece for an undergraduate level saxophonist that has experience with these extended and contemporary techniques, or one that is interested in performing more contemporary music. The concise score is available for purchase through Music Shop Europe.

⁸⁹ Costin Mioreanu, *Ondes*, (Paris: Éditions Salabert, 1986)

Wolfgang Mitterer (b. 1958, Austria)

<https://www.wolfgangmitterer.com/>

Years taught at IMD: 2012 (Visiting)

Mitterer studied organ, composition and electroacoustics in Vienna and Stockholm. He is not only one of the Austrian specialists for electronics as well as being equally brilliant on the keyboard and on the slide controls, but is also one of the most innovative composers. His work oscillates between composition and open form. Apart from music for organ and orchestra, a piano concerto and an opera he has produced electronic pieces, conceptualized sound installations, and engaged in collective improvisation with diverse groups, developing a language of extremes, tension and complexity. The pleasure he takes in experimenting leads him to combine contrasting elements in the creation of unpredictable musical events. In one major composition, for instance, he juxtaposes musical bands and children's choirs with specialized instrumentalists and singers, while filling the hall with surround sound created by live electronics. But his work transcends the merely spectacular, precisely because of his musical presence and the high – deeply moving – intensity and complexity of his compositions. Listening intensely to low sounds has its place just as much as the “installing” of exploding sound fragments in the listeners' minds. Far from being smoothly pleasurable, Mitterer's music is still uncannily beautiful at times.⁹⁰

Other works of his that use saxophone include *obsoderso*, *ive*, and *ostinato*.

Holladijodldijo (1984)

Londeix, N/A

Duration: 6'10"

Instrumentation: Saxophone, Organ

Publisher: Self-published

Holladijodldijo comes with more pages of instructions in German than musical material.

It is a graphic score that comprises five groups and signals. There are specific directions for performing the piece, such as performing groups one after another, but no more than three of them at a time. A student who can read and translate German, or who has access to someone who can help, will expedite the learning process, and will allow for an actual understanding of the

⁹⁰ “Curriculum Vitae,” Wolfgang Mitterer, Accessed September 15, 2021, <https://www.wolfgangmitterer.com/curriculum-vitae>.

directions. This would be a suitable work for a saxophonist who has experience playing pieces with graphic scores.

Misato Mochizuki (b. 1969, Japan)

<http://www.misato-mochizuki.com/>

Years taught at IMD: 2008, 2014

Born in 1969 in Tokyo, Misato Mochizuki is amongst those composers who are equally active in Europe, North America and in Japan. After receiving a Masters degree in composition at the National University of Fine Arts and Music in Tokyo, she was awarded first prize for composition at the Conservatoire National Supérieur in Paris in 1995, and then integrated the "Composition and Computer Music" program at IRCAM (1996-1997).

In her very own combination of Occidental tradition and the Asiatic sense of breathing, Misato Mochizuki's style of writing developed exciting rhythms and unusual sounds of great formal and stylistic freedom. Her catalogue of works (published by Breitkopf & Härtel) consists of about 60 works today, including 16 symphonic compositions and 15 pieces for ensemble. Her works, which have been performed at international festivals such as the Salzburg Festival, the Biennale di Venezia, Lincoln Centre Festival, Music days in Donaueschingen, Berlin, Witten, Cologne, Lyon, Zurich, Toronto and so on, have received numerous awards; the audience prize at the Festival Ars Musica in Brussels for *Chimera* in 2002, the Japanese State Prize for the greatest young artistic talent in 2003, the Otaka Prize for the best symphonic world premiere in Japan in 2005 (for *Cloud nine*), the Grand Prize of the Tribune internationale des compositeurs in 2008 (for *L'heure bleue*), and the Heidelberg Women Artists' Prize in 2010. Her most outstanding productions include the orchestral portrait concert at Suntory Hall in Tokyo (2007 and 2019), the cinema concert at the Louvre with the music to the silent film *Le fil blanc de la cascade* by Kenji Mizoguchi (2007) and the portrait concerts at the Festival d'Automne in Paris, Muziekgebouw aan't IJ in Amsterdam (2010) or at Miller Theatre in New York (Columbia University, 2017).

Between 2011 and 2013 Misato Mochizuki was composer-in-residence at the Festival international de musique de Besançon and did lots of workshops and conferences as well as jury of the renowned young conductors' competition, for which she wrote a symphonic piece (*Musubi II*) for finalists.

Since 2007 she has been professor of artistic disciplines at the Meiji Gakuin University in Tokyo, and has been invited to give composition courses in Darmstadt, in Royaumont, in Takefu, at the Amsterdam Conservatory, Columbia University and so on. Within the framework of her activities, she continually reflects on the role of the composer in today's society and on the necessity to open oneself to it. In addition, Misato Mochizuki writes about music and culture in her own column every three months for the *Yomiuri Shimbun* (2008-2015), every week for the *Nihon Keizai Shimbun* (January to June 2018), most widely read daily newspapers in Japan. In November 2019, some of these writings are published as a book ("The composer's reflection on music and daily life", in Japanese, Kairyusha).⁹¹

⁹¹ "Biography," Misato Mochizuki, Accessed September 15, 2021, <http://www.misato-mochizuki.com/Biography>.

Other works of hers that use saxophone include *Die Grosse Bäckeriattacke*, *Pantopos* and *Meer*.

Satellites (2019-2020; premiered 2/11/2020, Salle de Musique de Chambre, Philharmonie Luxembourg, Trio Accanto) **Londeix, N/A**

Duration: 14'

Instrumentation: Soprano Saxophone, Percussion, Piano

Dedication: Commissioned by Trio Accanto with the support of Ernst von Siemens Musikstiftung and Philharmonie Luxembourg

Publisher: Unpublished

Performance practice resources: Weiss and Netti, Kientzy

Satellites does not have a general score, as each performer moves independently through their parts. The saxophonist will find quarter tones, multiphonics, air sounds and key clicks in their part. The composer provides fingerings for the multiphonics. The material is approachable by any student with experience playing quarter tones. Performing the full work will require significant communication between the ensemble members. Marcus Weiss provided the hand-written score.

Wolfgang Motz (b. 1952, Germany)

<http://wolfgang-motz.info/>

Years taught at IMD: 1986

No biographical information is available.

Other pieces by Wolfgang Motz that use saxophone include ... *non svanisce...* and *Krypsantes*.

Evocaciòn (2017, premiered 12/14/2018, Freiburg, Germany, Hanna Schüly)

Londeix, N/A

Duration: 6'10"

Instrumentation: Alto Saxophone

Dedication: Hanna Schüly

Publisher: Self-published

Performance practice resources: Kientzy

Evocaciòn incorporates many extended and contemporary techniques such as multiphonics, sub tone, slap tongue, overtones and quarter tones. The composer provides fingerings and numbers for the multiphonics, which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. This piece incorporates syncopation and many instances of back and forth between instrument register, techniques, and dynamics. Interested performers can obtain the score from the composer.

Invocaciòn-Evocaciòn (2017; premiered 1/31/2018, San José, Costa Rica. Hanna Schüly, saxophone, Annette Winkler, bassoon)

Londeix, N/A

Duration: 6'30"

Instrumentation: Alto Saxophone, Bassoon

Dedication: Carmen Mendez and mario Alfaro-Guell

Publisher: Self-published

Performance practice resources: Kientzy

Invocaciòn-Evocaciòn incorporates a variety of extended and contemporary techniques, including multiphonics, sub tone, slap tongue, and quarter tones. The composer provides multiphonic fingerings and numbers which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. This piece incorporates much syncopation and many instances of alternation between instrument register, techniques, dynamics, and interweaving lines between the two parts. The saxophone material is almost identical, if not completely identical, to his solo work, *Evocaciòn*. A performance score is available through the composer.

goranî – gazîn (1994; premiered 4/30/1994, Berlin, Germany, Johannes Ernst, saxophone, Gerhard Scherer, accordion)

Londeix, 302

Duration: 9'

Instrumentation: Alto Saxophone, Accordion

Publisher: Bärenreiter (1997)

This intricate and delicate duet incorporates a variety of extended and contemporary techniques, including quarter tones, multiphonics, altissimo, and extreme dynamics. The composer provides fingerings for both the required quarter-tones and multiphonics. The performer will observe notes in all registers at extreme dynamics and melodic material that shifts between dynamic registers quickly and/or dramatically. Low notes at the pianissimo dynamic are to have air in the sound. This piece will require great technical and voicing control and would be

suitable for an advanced undergraduate level saxophonist. *goranî – gazîn* is available for purchase through Sheet Music Plus and Music Shop Europe.

Gerhard Müller-Hornbach (b. 1951, Germany)

Years taught at IMD: 2000, 2002, 2004

Gerhard Müller-Hornbach graduated from Frankfurt University of Music and Performing Arts and Johann Wolfgang Goethe University. He also took courses with Hans Ulrich Engelmann, Isang Yun, Brian Ferneyhough, Gerard Grisey, Cristobal Halffter and Helmut Lachenmann.

Alongside his work as a composer he also works as a conductor and teacher. In 1982 he and Claus Kühnl founded the Mutare Ensemble. Gerhard Müller-Hornbach is associated with many projects and is a keen advocate of teaching contemporary music to children and teenagers. His music and his artistic impact as a conductor have been documented in many radio recordings as well as on numerous CDs.

In 1981 Gerhard Müller-Hornbach was awarded the Villa Massimo Rome Prize as well as the Vaillant Composition Award at the Bergische Biennale. In 2009 the President of the Federal Republic of Germany conferred on him the Bundesverdienstkreuz am Bande (Cross of the Order of Merit).

He has been teaching composition and music theory at Frankfurt University of Music and Performing Arts since 1981. He heads the composition department and is in charge of the Master's programme at the International Ensemble Modern Academy. In 2005 he helped to establish the Institute of Contemporary Music and currently chairs its Board of Directors. He has been teaching music theory and aural skills in Kronberg Academy's Bachelor programme since 2016.⁹²

Dekalog III (2010; premiered 2010, Kasseler Musiktage)

Londeix, N/A

Instrumentation: Tenor Saxophone, String Bass, Percussion

Publisher: Self-published

Dekalog is a larger work that comprises 11 movements. Performance of each movement separately is possible. This is the third movement and includes slap tongue and flutter tongue. Throughout the work, the performer will have to bounce back and forth between articulation techniques, instrument registers, and dynamics. There are also a few sections that include material in one hand while having to trill with the other. Müller-Hornbach repeats a majority of

⁹² "Professor Gerhard Müller-Hornbach," Kronberg Academy, updated April 2017, <https://www.kronbergacademy.de/en/education/faculty/faculty/person/professor-gerhard-mueller-hornbach>.

the musical material multiple times throughout. As a result, *Dekalog III* would be suitable for an undergraduate level student with refined technical and articulation control. One can obtain the score from the composer. *Dekalog XI* also uses saxophone.

Tanz um die Zeit (2014; premiered 2014, Jugend Musiziert)

Londeix, N/A

Instrumentation: Alto Saxophone, Piano

Publisher: Self-published (2014)

Performance practice resources: Weiss and Netti, Kientzy

Tanz um die Zeit incorporates various extended and contemporary techniques, including timbral trills, multiphonics, slap tongue, overtones, air sounds, and flutter tongue. There are only two multiphonics used, and the composer provides the fingerings in a text format. Throughout the work, the performer will have to bounce back and forth between articulation techniques, instrument registers, and dynamics. There are also a few sections that include material in one hand while having to trill with the other. This is a suitable piece for an undergraduate level saxophonist who has experience performing these various techniques. The very concise score is available through the composer.

Sarah Nemtsov (b. 1980, Germany)

<https://www.sarah-nemtsov.de/en/biography/>

Years taught at IMD: 2021

Sarah Nemtsov (née Reuter) was born in Oldenburg, Germany in 1980. Her mother was the painter Elisabeth Naomi Reuter. In 1987, Nemtsov got her first music lessons, around the same time she began writing her first compositions. Between 1989 and 1993 she participated in numerous concerts and recordings of the Reil Trio as a recorder player. At the age of 14 she started playing the oboe.

Since 1998 she studied composition at the Hanover Hochschule for Music and Theatre with Nigel Osborne as a „young student“. In 2000 she began her regular studies at the same institution with Johannes Schoellhorn (composition) and Klaus Becker (oboe). Since 2003 she has studied oboe with Burkhard Glaetzner (Berlin). After her graduation in both disciplines in 2005, she began her post-graduate studies in composition with Walter Zimmermann at the Berlin University of the Arts (Meisterschueler exam with distinction).

Her catalogue with over 100 compositions shows a wide variety of genres – from instrumental solo to orchestra, opera, electronic music or film. In her unique musical language she combines different influences, from renaissance and baroque music to jazz and rock. The intensity of her music is also created through the reference to other arts and extra-musical content. This includes political and social issues.⁹³

Sarah Nemtsov works with saxophone also include *dream of a cab*, *Journal*, *NUN*, *3+x*, *Gegenwege*, *Reshimot*, *white wide eyes*, *ALT*, and *Retrospektiv*.

Sh'virah (2020; premiere TBD)

Londeix, N/A

Duration: 10'

Instrumentation: Soprano Saxophone, Electric Guitar, Piano, Percussion

Dedication: Ensemble Nikel

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

⁹³ “Biography,” Sarah Nemtsov, Accessed September 18, 2021, <https://www.sarah-nemtsov.de/en/biography/>.

Sh'virah incorporates many extended and contemporary techniques including quarter tones, altissimo, bisbigliando, teeth on the reed, slap tongue, multiphonics, air sounds, tongue stops, key clicks, glissandi. Using circular breathing would prove useful. Nemtsov does not provide multiphonic fingerings, just a fundamental pitch. The performer will also find use of extreme dynamic ranges, long notes, and many changing asymmetrical meters. Lightly amplifying the saxophone is requested. This is a challenging work that is suitable for an ensemble that has effective communication skills and experience in performing contemporary music. The premiere of this piece is to be determined, but the score is available through the composer.

TOV (2010; premiered 2011, Sarah Maria Sun & Trio Accanto)

Londeix, N/A

Duration: 7'

Instrumentation: Soprano, Soprano Saxophone, Prepared Piano, Percussion

Dedication: Sarah Maria Sun & Trio Accanto

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

Nemtsov incorporates many extended and contemporary techniques in this quartet including quarter tones, air sounds, flutter tongue, slap tongue, multiphonics, key clicks, bisbigliando, glissandi, and overtones. She also provides multiphonic fingerings. The saxophonist will identify many instances where they must perform multiple techniques simultaneously. They will also find the need for various vibrato speeds, changing asymmetrical meters, and many polyrhythms. This work is challenging for all performers and will require many hours of individual practice. It is an appropriate piece for a graduate level ensemble that

has exceptional communication skills, experience with contemporary music, and many hours available to dedicate to this work. *TOV* is available through the composer.

Olga Neuwirth (b. 1968, Austria)

<http://www.olganeuwirth.com/index.php>

Years taught at IMD: 1994, 2000, 2021

Olga Neuwirth was born in Graz, Austria and studied at the Vienna Academy of Music and San Francisco Conservatory of Music, also studying painting and film at San Francisco Art College.

Her composition teachers included Adriana Hölszky, Tristan Murail and Luigi Nono. She sprang to international prominence in 1991, at the age of 22, when two of her mini operas with texts by Nobel prize-winner Elfriede Jelinek were performed at the Vienna Festwochen. Since then her works have been presented worldwide.

Highlights include two portrait concerts at the Salzburg Festival (1998); her multi-media opera *Baa-Lambs Feast* (1993/1998) after Leonora Carrington; *Clinamen/Nodus* for Pierre Boulez and the London Symphony Orchestra (2000); composer-in-residence at the Lucerne Festival in 2002 and in 2016; world première of her music-theatre work *Lost Highway* (2003), after David Lynch which won a South Bank Show Award (ENO at the Young Vic, 2008); and two new operas while living in New York (2010/11) – *The Outcast-Homage to Herman Melville* and *American Lulu*, based on Alban Berg's *Lulu*, composer-in-residence at the Elbphilharmonie in Hamburg and the Berliner Musikfest in 2019 and an opera for the Vienna Statesopera with costumes by Comme des Garçons.

With Nobel Prize winning novelist Elfriede Jelinek she has created two radio plays and three operas. Her opera *Lost Highway*, based on the film by David Lynch, premiered in 2003 and won a South Bank Show Award for the production presented by English National Opera at the Young Vic in 2008.

For over 30 years Olga Neuwirth's works have explored a wide range of forms and genres: operas, radio-plays, sound-installations, art-works, photography and film-music. Aside from composing, she therefore realizes sound installations, art exhibitions and short films and has written several articles and a book; one of her multi-media installations was presented at the documenta 12 in Kassel in 2007 and in march 2017 her 3D sound-installation in collaboration with IRCAM was inaugurated at Centre Pompidou in Paris for its 40th anniversary.

In many works she fuses live-musicians, electronics and video into audio-visual experiences and calls her main aesthetics an "Art-in-between". Among numerous prizes, she was the first-ever woman to receive the Grand Austrian State Prize in the category of music (2010).

In 2012 Olga Neuwirth completed two new operas while living in NYC: *The Outcast* on Hermann Melville, and *American Lulu*, a version of Alban Berg's *Lulu* which was premiered in Berlin and subsequently given a new production in Bregenz, Edinburgh and London in 2013 and then in Vienna in 2014. In early 2015 she completed a film score for a silent film and a feature film by Franz/Fiala, which was premiered at the Venice Film

Festival and the orchestral work *Masaot/Clocks* without hands for the Vienna Philharmonic Orchestra. It was premiered in Koeln and had it's US premiere in February 2016 at Carnegie Hall under the baton of Valerij Gergjev. At the Salzburg Festival her *Eleanor Suite* for Bluesinger, drum-kit-player and ensemble was premiered in August 2015. Her 80 minutes electronic/space/ensemble piece *Le Encantadas* based on the acoustics of a venetian church received its premiere at Donaueschingen and at the Festival d'Automne à Paris with further performances in 2016 and 2017. She received the prestigious Roche Commission for the Lucerne Festival in 2016 for her percussion concerto *Trurliade–Zone Zero* and was composer-in-residence at the festival for the second time. In 2017 she collaborated with Pritzker prize winning architect Peter Zumthor and with NY based Asymptote Architects. Beside several concerts for her 50th anniversary in 2018, *Lost Highway* and *The Outcast* could be seen in new productions. *Lost Highway* under the direction of Yuval Sharon and *The Outcast* under Netia Jones. And the BBC Proms programmed Aello-ballet mécanomorphe in August 2018 for Claire Chase and the Swedish Chamber Orchestra.

Her opera *Orlando after Virginia Woolf*, was premiered at the Vienna State Opera in December 2019 with huge international success. She was the first-ever woman to be commissioned by the Vienna State Opera in the 150 year history of the house. Orlando will be released on DVD in winter 2021 on the label Unitel.

Keyframes for a Hippogriff - in memoriam Hester Diamond was commissioned by the New York Philharmonics under the baton of John Adams for their Project 19 – an initiative to commission 19 new works by 19 women composers - the largest women-only commissioning initiative in history and is co-commissioned by the Berlin Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra and BBC Proms.

During the Corona Pandemic she has created a cycle of diverse pieces called *CoroAtion Cycle* and is now working on a new opera based on an old Manga story; the libretto was already written in 2019 together with american novelist Barry Gifford. In 2020 she was awarded the Robert Schumann-Preis für Dichtung und Musik and in 2021 she was awarded the prestigious Wolf Prize together with Stevie Wonder. Olga Neuwirth was appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria from Autumn 2021 on.⁹⁴

Olga Neuwirth has written an extensive list of compositions that use saxophone.

Fondamenta (1998; premiered 4/15/1998, New York, Ensemble 21)

Londeix, 310

Duration: 8'

Instrumentation: Bass Clarinet, Baritone + Tenor Saxophone, Cello

⁹⁴ "Biography," Olga Neuwirth, Accessed September 19, 2021, <http://www.olganeuwirth.com/bio0.php>.

Dedication: Joseph Brodsky

Publisher: Ricordi (1998)

Performance practice resources: Weiss and Netti, Kientzy

Fondamenta includes many extended and contemporary techniques including quarter tones, air sounds, multiphonics, slap tongue, timbral trills, playing as high as possible, and overtones. Neuwirth provides fingerings for the multiphonics. She makes use of open slaps and slaps with or without tone. This is a complex work that will require many hours of individual practice. It is suitable for a graduate level ensemble that has exceptional communication skills and experience performing contemporary music with many extended techniques. Performance scores are available for purchase through Music Shop Europe.

Ondate (1998; premiered 2/25/1998, Boston, USA, Wiener Saxophonquartett)

Londeix, 310

Duration: 13'

Instrumentation: Saxophone Quartet (Soprano + Tenor, Alto + Soprano, Tenor + Soprano, Baritone + Soprano)

Publisher: Ricordi (1998)

Performance practice resources: Weiss and Netti, Kientzy

Neuwirth incorporates many extended and contemporary techniques in all four saxophone parts, including air sounds, multiphonics, overtones, slap tongue, timbral trills, teeth on the reed, and quarter tones. The composer sometimes provides multiphonic fingerings. This is a complicated work with many interweaving lines and polyrhythms. Each saxophonist needs access to multiple instruments, which can be a challenge itself. Because of the sheer amount of

extended techniques used and the extent of their use in this piece, this is a challenging piece. A graduate or professional level ensemble with effective communication skills and experience performing this caliber of music will still find this work difficult. Sheet Music Plus and Music Shop Europe both sell the score and parts.

Spleen III (1994; premiered 5/17/2001, Zurich, Switzerland, Konzert des Ensemble Catrall, Rico Gubler)

Londeix, 310

Duration: 7'

Instrumentation: Baritone Saxophone

Publisher: Ricordi (2005)

Performance practice resources: Weiss and Netti, Kientzy

This solo work incorporates many extended and contemporary techniques including air sounds, multiphonics, teeth on reed, overtones, slap tongue, key clicks, over-blowing, overtones, circular breathing, and singing while playing. The performer will need to use various amounts of air noise, whether only air or air plus tone. They will also need to use various kinds of slap tongue such as open slap and a normal slap. Throughout the work, they will also come across the potential need to double tongue, fluctuate their tone in micro intervals, whispering into the instrument, and two staves that they are to perform as if there are two players. This is a very difficult and detailed piece and is appropriate for a graduate level student or professional. *Spleen III* is available for purchase through Music Shop Europe.

Sergej Newski (b. 1972, Russia)

Years taught at IMD: 2016 (Visiting)

Sergej Newski was born in Moscow in 1972. After completing studies in the specialist music school at the State Tchaikovsky Conservatoire, specializing in music theory, he studied composition with Jörg Herchet at the Hochschule für Musik in Dresden, and with Friedrich Goldmann at the Universität der Künste in Berlin. There he also studied music theory and pedagogy with Hartmut Fladt. Masterclasses with Vinko Globokar and Matthias Spahlinger, meetings with Helmut Lachenmann, Beat Furrer and Helmut Oehring, and contacts with the free improvisation scene in Berlin have all had a lasting influence on his development as a composer.

Since 1994 his music has been performed at the leading international New Music festivals, including the Donauechingen Festival, Wien Modern, Éclat, the Gaudeamus Music Week, the Berliner Festwochen, the ISCM World New Music Days, the Moscow Territoryfest, and UltraSchall.

He has received commissions from, among others, the Deutsche Staatsoper Unter den Linden, the Berlin Konzerthaus, Ruhrtriennale, Klangforum Wien, the Scharoun Ensemble, the Neue Vocalsolisten Stuttgart, the SWR, Deutschlandradio, and the Norwegian Ministry of Culture. Interpreters of his music include not only Klangforum Wien, the Neue Vokalsolisten and Ensemble Modern, but also the Nieuw Ensemble, Musikfabrik, the Moscow Contemporary Music Ensemble, KNM Berlin, ensemble mosaik, as well as soloists and performers such as Teodoro Anzellotti, Natalia Pschenitschnikowa, Daniel Gloger and Michael Lentz, and conductors like Peter Rundel, Johannes Kalitzke, Jürg Wyttenbach, Titus Engel, Enno Poppe, Teodor Kourentzis und Vladimir Jurowski.

In 2006 Sergej Newski won 1st Prize at the Landeshauptstadt Stuttgart composition competition for his piece *Fluss* (2005 version). In addition, he has gained various scholarships, including those from the Villa Massimo/Casa Baldi, Villa Serpentara, Künstlerhof Schreyahn, Cité Internationale des Arts Paris, the Berlin Senate and the Akademie der Künste in Berlin. At the music festival in St. Petersburg in April 2008, he also received the audience prize for his composition *Alle*, for speaker and ensemble. In 2012 a portrait-CD produced by the German Music Council will be issued on the label Wergo.

2012 CD production by the German Music Council for the label WERGO, a.o. with VocaalLab Nederland, VocalConsort Berlin, dem ensemble mosaik, cond. Titus Engel.

Work as a theater composer a.o. at the Moscow Tchechov Artists' Theater (MHT) (together with director Kirill Serebrennikov) and at the Comedie Genève. Dramaturgical work at the Komische Oper Berlin (for Olga Neuwirth's *American Lulu*).

2011-12 Sergej Newski is music curator for the project Platform, a series of events organized by the Center for Contemporary Art Vinzawod in Moscow, supported by the Russian Cultural Ministry.

2012- guest lecturer for composition at State University of St. Petersburg.

Sergej Newski lives in Berlin.⁹⁵

Other pieces of his that use saxophone include *Franziskus*, *Altérations*, *Rift*, *Du unterbrochene Choral*, *Figuren im Gras*, “*J’étais d’accord...*”, and *Cansión*. The Londeix text mentions *Trash* and *Gebrochener Choral* but there is no information available about these pieces elsewhere.

Bastelmusik 1-2 (2003/04; premiered 10/12/2003, Berlin, Germany, Ensemble Intégrales)

Londeix, 310

Duration: 20’

Instrumentation: Violin, Alto Saxophone, Percussion, Piano

Dedication: Ensemble Intégrales

Publisher: Ricordi (2008)

This delicate quartet requires many extended and contemporary techniques of the saxophonist, including air sounds, breathing sounds, singing, multiphonics, slap tongue, and flutter tongue. Many of these techniques happen at the same time or in rapid succession throughout this lengthy work. Newski provides fingerings for the multiphonics. *Bastelmusik I* and *Bastelmusik II* can be performed separately or one after the other. This is a very challenging and technical work that requires many hours of individual practice. It is appropriate for a graduate level ensemble with significant contemporary music experience. *Bastelmusik 1-2* is available for purchase through Sheet Music Plus and Music Shop Europe.

⁹⁵ “Sergej Newski,” Ricordi, Accessed September 20, 2021, <https://www.ricordi.com/en-US/Composers/N/Newski-Sergej.aspx>.

Channel Surfing (2010; premiered 12/3/2010, Oslo, Norway)

Londeix, 310

Duration: 15'

Instrumentation: Alto Saxophone, Accordion, Piano

Dedication: ISCM Norway

Publisher: Ricordi (2010)

Performance practice resources: Kientzy

Channel Surfing incorporates many extended and contemporary techniques in the saxophone part, including multiphonics, overtones, glissandi, slap tongue, key clicks, air sounds, flutter tongue, polyrhythms and extreme dynamics. Newski provides multiphonic fingerings and numbers, which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. The performer will observe glissandi in various ranges of the instrument, including while performing overtones. The air sounds include breathing sounds. *Channel Surfing* is an intricate and delicate work that will require many hours of individual practice before bringing the ensemble together. As a result, this is an appropriate work for a graduate level ensemble that has contemporary music experience. A dense score is available for purchase through Sheet Music Plus and Music Shop Europe.

Ichiro Nodaira (b. 1953, Japan)

<https://ichironodaira.jp/profile-en/>

Years taught at IMD: 1994

Ichiro Nodaira (b. 1953, Tokyo), composer, concert pianist and conductor, graduated in composition from the Tokyo National University of Fine Arts and Music. In 1978, he went to Paris on a scholarship granted by the French government and continued his studies at Conservatoire National Supérieur de Musique de Paris.

Mr. Nodaira has performed as a piano soloist with many orchestras, and as chamber musician with many prominent soloists. In 1994 he organized Tokyo Sinfonietta, a chamber orchestra specializing in contemporary music, and he held the position of its first musical director between 1994 and 1999. He performed the world premiere of P.Manoury, G.Benjamin, Y.Matsudaira's works, and the Japan premiere of G.Ligeti, T.Takemitsu's works.

To date, Mr. Nodaira has composed over eighty works for orchestra, opera, chamber ensemble, and solo instruments commissioned by the French Ministry of Culture, the Ensemble Intercontemporain, IRCAM, the Deutsche Symphonie Orchester Berlin, the National Theatre of Japan and other festivals, [and] institutions. He composed « Fire strings, concerto for electric guitar and orchestra» premiered by Steve Vai in 2002, the first opera *Madrugada* (with a libretto by Barry Gifford based on an idea by Toru Takemitsu), premiered under the baton of Kent Nagano in Germany in 2005, and recently, he composed *Iki-no-michi* for saxophone and computer at IRCAM, Paris's Pompidou Center in 2012.

Mr. Nodaira has received many prizes: the 44th Otaka Award, the 46th Education Minister's Art Encourage Prize for Freshmen (1996), the 35th Suntory Musical Award(2004), 55th Art Encourage Prize offered by the Ministry of Education and Culture(2005), and the 61th Otaka Award(2013). He received the purple ribbon from the Japanese government in 2012. Ichiro Nodaira received the Japan Art Academy Prize 2018, it is individuals outside of Academy members who have produced works of art deemed to be outstanding, and individuals who are recognized to have made distinguished contributions to the advancement of art. Sagawa Yoshio Music Award (2019) Awarded as musical adviser of Orchestra Nipponica.

Mr. Nodaira retired as a professor at Tokyo National University of Fine Arts and Music (2009~2021), became an emeritus professor at Tokyo National University of Fine Arts and Music and a professor at Tokyo College of Music in April of the same year. He is also artistic director of the concert hall AOI of Shizuoka city. The chairman of the Gabriel Urbain Fauré's Association. The chairman of the Beethovenkreis Japan. The international piano competition of Orleans chairman in April 2022. The head Piano Jury

of the 8th Sendai International Music Competition in 2022. 2021~2023 La Fondation Prince Pierre de MONACO pour la création contemporaine chairman.⁹⁶

Other works of his that use saxophone are *Iki-no-Michi (Les Voies du souffle)* and *La Madrugada*. The Londeix text lists *Arabesque II* but it is originally for piano.

Arabesque III (1981; premiered 6/15/1981, Salle FIAP, Paris, France, Claude Delangle,

saxophone, Ichiro Nodaïra, piano)

Londeix, 314

Duration: 12’

Instrumentation: Alto Saxophone, Piano

Dedication: Ken-ichiro Muto

Publisher: Editions Henry Lemoine (1983)

Arabesque III incorporates many extended and contemporary techniques into the saxophone part, including quarter tones, key clicks, flutter tongue, bisbigliando, multiphonics, double tongue, altissimo, performing into the piano, extreme dynamics and polyrhythms. Nodaira provides fingerings for the quarter tones and multiphonics. There are many instances of polyrhythms throughout the work and one can find many of the extended techniques in rapid succession. The pianist must have access to an instrument with three pedals. Effective communication is a must when performing this work, as the composer specifically notates instances of attacking simultaneously. This is a challenging work and is appropriate for an undergraduate saxophonist who is comfortable with these contemporary techniques. Both Sheet Music Plus and Music Shop Europe sell the score.

⁹⁶ “Profile,” Ichiro Nodaira, Accessed September 20, 2021, <https://ichironodaira.jp/profile-en/>.

Dashu no Sho (2005)

Londeix, 314

Instrumentation: Mezzo Soprano, Alto Saxophone

Dedication: Claude Delangle

Publisher: Editions Henry Lemoine (2008)

The saxophonist will discover a variety of extended and contemporary techniques including bisbigliando, flutter tongue, quarter tones, air sounds, key clicks, slap tongue, and multiphonics. Nodaira provides fingerings for both the quarter tones and the multiphonics. There are many interweaving lines located throughout the work as well as fast and conjunct lines. This is a technical and challenging work that is appropriate for an undergraduate level student with contemporary music experience. *Dashu no Sho* is available for purchase through Sheet Music Plus and Music Shop Europe.

Quatuor (1986)

Londeix, 314

Duration: 17'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Claude Delangle

Publisher: Editions Henry Lemoine (1989)

Saxophonists will find a variety of extended and contemporary techniques in this quartet including flutter tongue, double tongue, key clicks, multiphonics, slap tongue, altissimo, many changing tempi and meters, gigantic leaps, and extreme dynamics and dynamic shifts. The composer provides fingerings for the multiphonics. There are many quickly changing meters and tempi where the saxophonists with fast unison rhythms and very elaborate interweaving lines. Many hours of individual practice with a metronome are a must before attempting to bring the

ensemble together. As a result, this is an appropriate piece for a motivated, and technically proficient undergraduate-level ensemble. *Quatuor* is available for purchase through Sheet Music Plus and Music Shop Europe.

Michael Nyman (b. 1944, England)

<http://www.michaelnyman.com/>

Years taught at IMD: 1986

Michael Nyman is undoubtedly one of the UK's most innovative and celebrated composers. His reputation is built upon a substantial body of work written for a wide variety of ensembles, not only for his own band, but also for symphony orchestra, choir and string quartet. In addition to his prolific output as a composer, Nyman is also a conductor, pianist, writer, musicologist, photographer and film-maker- his restless creativity and multi-faceted career making him one of the most dynamic and influential figures in contemporary culture.

Born in Stratford, East London on 23 March 1944, he was educated at the Sir George Monoux Grammar School, Walthamstow and studied at the Royal Academy of Music from 1961-64 with Dr Peter Fletcher, Alan Bush and Geraint Jones. Between 1964-67 Nyman was a Ph.D student at King's College, London under Thurston Dart, studying English baroque music and the principles of scholarly editing, producing the first modern edition of Purcell's *Catches* (Stainer and Bell, 1967) and a new edition of Handel's *Concerti Grossi, Op.6* (Eulenberg, 1973). He spent the academic year 1965/6 as a British Council exchange student collecting folk music in Romania.

In 1968, whilst working as music critic for *The Spectator* he coined the term 'minimal music' and in the following decade he both reflected and influenced a certain school of thought in contemporary music. Most of his important reviews, articles and interviews from *The Spectator*, *New Statesman*, *The Listener* and *Studio International* have since been published in *Michael Nyman: Collected Writings*, (Ashgate, 2013). In 1974, as a development of his journalistic work, Nyman published the still-classic book on new music, *Experimental Music: Cage and Beyond* (Studio Vista, London).

In 1969 Nyman was commissioned to write the libretto for Sir Harrison Birtwistle's opera *Down By The Greenwood Side*. A subsequent commission from Birtwistle in 1976 to write music for Carlo Goldoni's *Il Campiello*, the opening production at the National Theatre, led to the formation of the Campiello Band, (subsequently renamed the Michael Nyman Band) which for over four decades has been the laboratory for much of his inventive and experimental compositional work.

Nyman has also enjoyed a highly successful career as a film composer, a role in which, somewhat to his regret, he is best known to the general public. His reputation was established through a series of highly successful scores for films directed by Peter Greenaway, including *The Draughtsman's Contract*, *Prospero's Books*, *A Zed and Two Naughts* and *The Cook, the Thief, His Wife & Her Lover*. Other scores include Neil Jordan's *The End Of The Affair*; Michael Winterbottom's *Wonderland*, *A Cock And Bull Story*, and *The Trip*; Andrew Niccol's Hollywood sci-fi blockbuster *Gattaca* (1997), and his enchanting music for Jane Campion's 1993 film, *The Piano*, the soundtrack album of which has sold more than three million copies. His music was used in the BAFTA award

winning and Oscar nominated film, *Man on Wire* whilst his score for *Erasing David* (2009) was awarded Best Original Soundtrack at The London East End Film Festival.

More recently Michael has focused on composing soundtracks for silent films from the late 1920's: Jean Vigo's *A Propos de Nice*, Sergei Eisenstein's *Battleship Potemkin* and new soundtracks for three Dziga Vertov films- *Man with a Movie Camera*, *The Eleventh Year* and *A Sixth Part of the World*.

Over the past few years Nyman has produced and exhibited a series of multi-screen moving image installations, enhancing his international reputation as a composer with his work as a film-maker. Working in collaboration with film editor Max Pugh, Nyman has developed an impressive body of filmic works, drawing on his extensive collection of moving images and stills made over many years. These beautiful and striking films, recorded during Michael's travels in many countries and locations are blended with his musical compositions to create unique and extraordinarily evocative works. Nyman's innate eye for detail, timing, colour, form, pattern and movement, are combined with his sense of humor and acute understanding and appreciation of visual and conceptual art.

His multi-screen installation *Nyman with a Movie Camera* combines and intercuts extracts and fragments from many of Nyman's extraordinary short films with his soundtrack for Dziga Vertov's 1929 masterpiece. The resulting twelve-screen installation is both a tribute to the original ground-breaking film and a showcase for Nyman's love of cinema, his filmic eye and his sense of pace and rhythm.

Nyman's subsequent large-scale film project *War Work: 8 Songs with Film*, commissioned by the War on Screen International Film Festival to commemorate the 100th anniversary of the First World War, is a powerful and moving evocation of the horrors of war. The film draws together rare archive film material of the devastating trauma and destructive power of war on those who bore the impact of conflict and battle, with imagery by painters and artists who were both witness and victim.

Although the range and scope of his musical output is a clear demonstration of his versatility, Nyman's preferred musical form is opera, for which he has composed a number of influential works including *The Man Who Mistook His Wife For a Hat* (1986), *Facing Goya* (2000), and the critically acclaimed *Man and Boy: Dada* (2003).

His ten song cycles set texts from diverse writers including Shakespeare, Neruda, Octavio Paz, Paul Celan, Milton, and Sor Juana Inés de la Cruz as well as Mexican 'folk' poets, amongst others. Additionally, Michael has composed music for a number of the world's most distinguished choreographers including Siobhan Davies, Ashley Page, Lucinda Childs, Stephen Petronio, Karine Saporta and Shobana Jeyasingh.

In addition to his composing and film-making activities, Nyman has a full international touring schedule with the Michael Nyman Band as well as a series of unique one-off performances with a variety of collaborators, including musicians from outside the western/classical/experimental traditions such as the Orquesta Andalusi de Tetouan,

Rajan and Sajjan Misra, U. Shrinivas, Estrella Morente, Seijin Noborakawa, Ute Lemper, Evan Parker, Peter Brotzmann, Paolo Fresu, Mike Giles, the Flying Lizards, Dagmar Krause, Sting, Damon Albarn, David McAlmont and Alva Noto.

Michael was awarded the CBE for services to British music in 2008. His music has been released by Virgin, EMI, Decca, Warner Classics and Sony and is now represented exclusively by his own record label, MN Records and published by Chester Music Limited.⁹⁷

He has written an extensive list of pieces that use saxophone, many for the Michael Nyman Band.

10 Pieces for Soprano Saxophone and Piano (2017)

Londeix, N/A

Instrumentation: Soprano Saxophone, Piano

Publisher: Chester Music Ltd. (1995/2017)

This duet comprises 10 short songs that are all from other works of his. There are no extended or contemporary techniques encountered in the saxophone part. As a result, the major difficulty found throughout this piece is that some songs have many changing meters, with some of them being asymmetrical meters. This would be an appropriate piece for an undergraduate level student of any level. *10 Pieces for Soprano Saxophone and Piano* is available for purchase through Sheet Music Plus and Music Shop Europe.

24 Hour Sax Quartet (2004; 4/23/2004, Sendesaal des Deutschlandfunks, Cologne, Germany,

Saxofourte)

Londeix, 316

Duration: 6'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

⁹⁷ Michael Nyman, Accessed September 21, 2021, <http://www.michaelnyman.com/>.

Dedication: Commissioned by Saxofourte and Yamaha Music Central GmbH

Publisher: Chester Music Ltd. (2004)

24 Hour Sax Quartet features no extended or contemporary techniques in any of the four parts. As a result, the major difficulty of this work is the interweaving lines and how the main melodic line gets passed between the parts. This would be an appropriate piece for an undergraduate level ensemble of any skill level. The highly rhythmic score and parts are available for purchase through Sheet Music Plus and Music Shop Europe.

Chromattic (2015; premiered 9/27/2015, King's Place, London, Chroma Ensemble)

Londeix, N/A

Duration: 13'

Instrumentation: Alto + Soprano Saxophone, Accordion, Marimba, Double Bass

Dedication: Chroma Ensemble

Publisher: Chester Music Ltd. (2015)

There are no extended or contemporary techniques located in this piece. This is a lengthy work that comprises a significant amount of material. There are many instances of changing meters, fast articulation, syncopation, and polyrhythms. As a result, this would be an appropriate piece for an undergraduate level student. *Chromattic* is available for purchase through Sheet Music Plus and Music Shop Europe.

From String Quartet No. 2 (arr. By David Roach) (1988/2008)

Londeix, N/A

Duration: 22'

Instrumentation: Saxophone Quartet (Soprano, Alto + Soprano, Tenor, Baritone)

Publisher: Chester Music Ltd. (2008)

From String Quartet No. 2 does not feature any extended or contemporary techniques.

There are many instances of syncopation and polyrhythms throughout this piece. It is a lengthy work that contains an abundance of challenging material that will require individual attention with a metronome. It is an appropriate piece for an undergraduate level ensemble. Sheet Music Plus sells this piece listed as *String Quartet No. 2*.

Real Slow Drag (1982/2008)

Londeix, N/A

Duration: 15'

Instrumentation: Saxophone Quartet (Soprano, Soprano, Soprano, Tenor)

Publisher: Chester Music Ltd. (1981/2008)

The only technique detected throughout this piece is fast tremolo, and it exists in all four parts. The written tempo is really slow, at quarter note equals fifty beats per minute. There are long stretches of consistently changing meters that will require many hours of metronome work and clear communication. This is an appropriate piece for an undergraduate level ensemble that has technical and rhythmical skills. *Real Slow Drag* is available for purchase through Sheet Music Plus and Music Shop Europe.

Shaping the Curve (1990/1999; premiered 6/3/2001, The Stables, Wavendon, England, John

Harle, saxophone, Brodsky Quartet)

Londeix, 316

Duration: 11'

Instrumentation: Soprano Saxophone, String Quartet (Violin, Violin, Viola, Cello)

Dedication: Commissioned by the West Midlands Festival for John Harle

Publisher: Chester Music Ltd. (1999)

Altissimo is the only extended technique found in this work and it exists minimally.

Instances of polyrhythms and asymmetrical meters exist throughout. This work will take many hours of individual practice with a metronome. Although this work contains an abundance of difficult material, it is approachable by an undergraduate level ensemble. There is also a version for soprano saxophone and piano. Both versions are available for purchase through Sheet Music Plus and Music Shop Europe.

Songs for Tony (1993; premiered 5/1/1993, Purcell Room, London, England, Apollo Saxophone Quartet)

Londeix, 316

Duration: 10'

Instrumentation: Saxophone Quartet (Soprano, Alto + Tenor, Tenor + Baritone, Baritone)

Dedication: Commissioned by the Apollo Saxophone Quartet

Publisher: Chester Music Ltd. (1997)

Songs for Tony does not feature any extended or contemporary techniques. The performers will find polyrhythms, syncopation, and changing asymmetrical meters. Each performer will have to spend many hours in the practice room with a metronome before bringing all the parts together. This piece contains challenging rhythmic material, and it is appropriate for a motivated undergraduate level ensemble. An interested quartet can purchase the score and parts through Sheet Music Plus and Music Shop Europe.

String Quartet No. 3 (arr. For Saxophone Quartet) (1990/2008)

Londeix, 316

Duration: 10'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: In memory of Tony Simmons

Publisher: Chester Music Ltd. (1990/2008)

The only extended technique encountered in this work is a bit of altissimo in the soprano part. Other than that, the performers will notice polyrhythms and syncopation. The major challenge in this piece would be the rhythmic material. Individual practice with a metronome will make this an approachable and performable piece for an undergraduate level ensemble.

String Quartet No. 3 (arr. For Saxophone Quartet) is available for purchase through Sheet Music Plus and Music Shop Europe.

Franz Martin Olbrisch (b. 1952, Germany)

<http://olbrisch-online.de/fmo/>

Years taught at IMD: 1990, 1992, 1994, 2006, 2014

Franz Martin Olbrisch, was born in 1952. He received his musical education at the University of arts Berlin between 1979 and 1985. He has been the recipient of various prizes and scholarships, which, for example, in 1985 took him to Italy, in 1992 to the ZKM Karlsruhe, in 1998 to the Heinrich Strobel Foundation Freiburg, in 2001 to the Paul Sacher Foundation Basel, in 2003 to the Ville Aurora Los Angeles and in 2006 to the Cité internationale des arts Paris.

Between 1988 and 2008 he was instructor of composition at the University of Arts and the Technical University in Berlin. In 1994, 2004, 2006, 2010 and 2014, he was instructor of composition at the International Summer Courses Darmstadt. Since 2008 he is professor of composition and electronic music at the University of Music Dresden, since 2011 Vice-President of the German Section of the ISCM and since 2015 Vice-President of the Saxon Academy of Arts.⁹⁸

Other works of his that use saxophone include *Bläserballett*, ...*hu ha...*, *su*, *Im*

Anfänglichen läuft keine Spur – wer könnte da suchen, *Streunende Zahlen*, *el mundo haz de tus imágenes*, *Epigenese*, and *rods and strings*. The Londeix text also lists *Duett* and *Quintett* but they are not found on his website.

3 Sätze aus Blanco (2003; premiered 5/29/2003, Institute for New Music at the University of the Arts, Berlin, Germany, Ensemble Mosaik) **Londeix**, N/A

Duration: 22'

Instrumentation: Flute, Alto Saxophone, Percussion

Dedication: Commissioned by Südwestrundfunk Stuttgart

Publisher: Self-published (2003)

Performance practice resources: Kientzy

⁹⁸ “Franz Martin Olbrisch,” ISCM, Accessed September 22, 2021, <https://member.iscm.org/catalogue/composers/olbrisch-franz-martin>.

The saxophonist will find many extended and contemporary techniques in this piece, including quarter tones, micro tones, multiphonics, key clicks, slap tongue, and kissing sounds. The micro tones are just minor deviations from the base pitch. Olbrisch provides all fingering changes in the score on a separate line above the saxophone line, whether for multiphonics or trills. The provided multiphonic fingerings are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. There are many instances of polyrhythmic material and interweaving lines between instruments. Individual practice to become comfortable reading his notation and practice with a metronome is a must before bringing the ensemble together. This challenging piece is appropriate for a graduate level student with contemporary music experience. The microtonal score is available through the composer.

Cadenza (1988; premiered 5/10/1988, Lessing-Hochschule, Berlin, Germany, Detlef Bensmann)

Londeix, 318

Duration: 11'

Instrumentation: Alto Saxophone

Dedication: Detlef Bensmann

Publisher: Schott (Astoria Verlag) (1988)

Many extended and contemporary techniques are encountered in this piece, including timbral trills, timbral fingerings, quarter tones, micro tones, air sounds, overtones, altissimo, extreme dynamics, and glissandi. The performer will also need a trumpet or trombone mute. These extended techniques happen in rapid succession. This piece will require many hours of slow practicing with very close attention to detail in figuring out the extended techniques and their progression through the piece. Because of the sheer volume of techniques in such a brief

span of time, this would be an appropriate piece for a graduate level student with contemporary music experience, or even an advanced undergraduate saxophonist. *Cadenza* is available through the composer.

Trias (1984; premiered 3/7/1985, Akademie der Künste, Berlin, Germany, Eckehard Lorenzen, violin, Rüdiger Mix, clarinet, Detlef Bensmann, saxophone, Holger Groschopp, piano)

Londeix, 318

Duration: 21'

Instrumentation: Violin, Clarinet, Alto + Tenor Saxophone, Piano

Dedication: Commissioned by the Berlin Academy of the Arts

Publisher: Self-published

The saxophonist will find many extended and contemporary techniques in this piece including quarter tones, micro tones, flutter tongue, overtones, altissimo, various vibrato speeds and intensities, timbral trills and fingerings, and multiphonics. Olbrisch provides multiphonic and timbral fingerings in a line above the staff. There are many instances of polyrhythmic material and interweaving melodies located throughout this piece. These extended techniques happen in rapid succession or simultaneously, meaning many hours of slow individual practice is a must before bringing the ensemble together. This is a challenging work that contains rhythmically and technically challenging material in all parts. As a result, this work is only appropriate for a graduate level ensemble that is motivated and has contemporary music experience. A handwritten score is available through the composer.

Pauline Oliveros (1923-2016, USA)

<https://paulineoliveros.us/>

Years taught at IMD: 1988

Pauline Oliveros' life as a composer, performer and humanitarian was about opening her own and others' sensibilities to the universe and facets of sounds. Her career spanned fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. In the 1960's she influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual.

She was the recipient of four Honorary Doctorates and among her many recent awards were the William Schuman Award for Lifetime Achievement, Columbia University, New York, NY, The Giga-Hertz-Award for Lifetime Achievement in Electronic Music from ZKM, Center for Art and Media, Karlsruhe, Germany and The John Cage award from the Foundation of Contemporary Arts.

Oliveros was Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College. She founded "Deep Listening ®," which came from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. She described Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds.

'Deep Listening is my life practice,' Oliveros explained, simply. Oliveros founded Deep Listening Institute, formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer, Troy, NY. Her creative work is currently disseminated through The Pauline Oliveros Trust and the Ministry of Maat, Inc.⁹⁹

The Londeix text lists *The Well: Preponderance of the Great and Gentle Race*, but it is not found on her website.

Mirrorrorrim (1994)

Londeix, 318

Instrumentation: Saxophone, Piano (or any two instruments)

Dedication: John Sampan and Marilyn Shrude

Publisher: Deep Listening Publications

⁹⁹ "About," Pauline Oliveros, Accessed September 22, 2021, <https://paulineoliveros.us/about.html>.

There is no written music for this piece. The score comprises text that tells both performers what to do. Oliveros only provides the starting and ending notes and whatever happens in between for the performers to decide on in the moment. They are to listen to each other and follow the directions as to what they are to do when performing off of each other. This would be an appropriate piece for an undergraduate level ensemble that is interested in diving into the world of contemporary music. *Mirrorrrrim* is available for purchase through the PoP & MoM SHOP.

Saxual Orientation (1997)

Londeix, 318

Instrumentation: Saxophone Quartet

Dedication: Commissioned by the Rova Saxophone Quartet

Publisher: Deep Listening Publications (1998)

There is very little written music located in this piece as it comprises mostly text directions. She provides different options, and the order of these options is to be decided on by the ensemble. Oliveros asks the performers to play sub tones, with unique sounds and timbres, play as high as possible and match each other, key click, and circular breathing. Performing this work will require clear communication between ensemble members and many hours of individual attention to the score to understand what they are to do. This is an appropriate piece for an advanced undergraduate level ensemble with contemporary music experience and confidence. The unconventional score is available for purchase through the PoP & MoM SHOP and Sheet Music Plus.

Years taught at IMD: 1994

Latin Grammy-nominated Gabriela Ortiz is one of the foremost composers in Mexico today and one of the most vibrant musicians emerging on the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde by combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity.

Gustavo Dudamel, the conductor of the Los Angeles Philharmonic, called her recent work *Téenek* “one of the most brilliant I have ever directed. Its color, its texture, the harmony and the rhythm that it contains are all something unique. Gabriela possesses a particular capacity to showcase our Latin identity.”

Ortiz has written music for dance, theater and cinema, and has actively collaborated with poets, playwrights, and historians. Indeed, her creative process focuses on the connections between gender issues, social justice, environmental concerns and the burden of racism, as well as the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. She has composed three operas, in all of which interdisciplinary collaboration has been a vital experience. Notably, these operas are framed by political contexts of great complexity, such as the drug war in *Only the Truth*, illegal migration between Mexico and the United States in *Ana and her Shadow*, and the violation of university autonomy during the student movement of 1968 in *Firefly*.

Based in Mexico, Ortiz’s music has been commissioned and performed all over the world by prestigious ensembles, soloists and orchestras, such as: the Los Angeles Philharmonic Orchestra, Gustavo Dudamel and Esa-Pekka Salonen, Zoltan Kocsis, Carlos Miguel Prieto, the Kroumata and Amadinda Percussion Ensembles, the Kronos Quartet, Dawn Upshaw, Sarah Leonard, the Cuarteto Latinoamericano, Pierre Amoyal, Southwest Chamber Music, the Tambuco Percussion Quartet, the Hungarian Philharmonic Orchestra, the Malmo Symphony Orchestra, the Orquesta Simón Bolívar, the Royal Scottish National Orchestra, the BBC Scottish Symphony Orchestra, and the Royal Liverpool Philharmonic Orchestra, among others. Recent premieres include: *Yanga* and *Téenek*, both pieces commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, *Luciérnaga* (*Firefly*, her third opera) commissioned and produced by the Universidad Nacional Autónoma de México, *Únicamente la Verdad* (*Only the Truth*, her first opera) with Long Beach Opera and Opera de Bellas Artes in Mexico.

Ortiz has been honored with the National Prize for Arts and Literature, the most prestigious award for writers and artists granted by the government of Mexico, and has been inducted into the Mexican Academy of the Arts. Other honors include: the Bellagio Center Residency Program, Civitella Ranieri Artistic Residency; a John Simon

Guggenheim Memorial Foundation Fellowship; a Fulbright Fellowship; first prize in the Silvestre Revueltas National Chamber Music Competition; first prize in the Alicia Urreta Composition Competition; a Banff Center for the Arts Residency; the Inroads Commission (a program of Arts International with funds from the Ford Foundation); a grant from the Rockefeller Foundation; and the Mozart Medal Award.

Born in Mexico City, her parents were musicians in the renowned folk music ensemble Los Folkloristas, founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the Conservatorio Nacional de Música and Federico Ibarra at the Universidad Nacional Autónoma de México. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received a scholarship from the UNAM to complete her Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London.

Ortiz currently teaches composition at the Universidad Nacional Autónoma de México in Mexico City and as a Visiting Professor at Indiana University. Her music is currently published by Schott, Ediciones Mexicanas de Música, Saxiana Presto, and Tre Fontane.¹⁰⁰

She has also written *Alien Toy*, *Mambo Ninon*, and *Ríos*.

Estudio Tongolele (2012)

Londeix, N/A

Duration: 2'30"

Instrumentation: Alto Saxophone, Maracas

Dedication: Nicolas Prost and Raphael Aggery

Publisher: Gérard Billaudot Éditeur (2015)

The only extended technique utilized in this work is a few altissimo G's. Polyrythms and asymmetrical meters exist throughout the piece. The musical and rhythmical material is rather straightforward, making this an approachable piece for a technically proficient undergraduate student. This piece is part of "Saxiana Presto," a collection of seven pieces

¹⁰⁰ Gabriela Ortiz, Accessed September 22, 2021, <https://gabrielaortiz.com/index.php?idioma=en&p=1>.

published by Gérard Billaudot. *Estudio Tongolele* is available for purchase through Sheet Music Plus and Music Shop Europe.

Younghi Pagh-Paan (b. 1945, Korea)

<https://www.pagh-paan.com/index.html>

Years taught at IMD: 1988, 1996, 2018

Younghi Pagh-Paan was born in 1945 in Cheongju, South Korea. From 1965 to 1971 she studied at the Seoul National University, prior to coming to Germany on a DAAD scholarship. From 1974 Younghi Pagh-Paan studied at the Freiburg Musikhochschule, where her teachers included Klaus Huber (composition), Brian Ferneyhough (analysis), Peter Förtig (music theory) and Edith Picht-Axenfeld (piano); she concluded her studies in 1979.

She gained international attention through the performance of her orchestral work *Sori* at the Donaueschingen Festival in 1980. Her works, which seek to renew the nature of Korean musical culture by means of various Western composition techniques, aroused increasing interest at the most important new music festivals, and in concert series throughout Europe.

Younghi Pagh-Paan has won numerous awards for her output: in 1978 the 1st Prize at the 5th Composers Seminar in Boswil (Switzerland), in 1979 the 1st Prize at the Rostrum of Composers (Unesco, Pads), as well as the Na-Pa Music Prize in Korea, and in 1980 the 1st Prize of the City of Stuttgart. 1980/1981 she had a scholarship at the Südwestfunk's Heinrich-Strobel-Stiftung, and in 1985 a scholarship from the Kunststiftung of Baden-Württemberg. In 1995 she was awarded the Heidelberg Artists Prize.¹⁰¹

Another piece of hers that includes saxophone is *Uns dürstete*.

Imaginärer Tanz einer Dichterin II (2012/2015; premiered 4/18/2015, Cologne, Germany,

“Forum neue Musik,” Deutschlandfunk, Fukio Ensemble and Estelle Revaz, cello

Londeix, N/A

Duration: 10’

Instrumentation: Saxophone Quartet, Cello

Dedication: Ensemble 20/21

Publisher: Ricordi (2015)

Quarter-tones exist prominently throughout this piece. Other extended techniques include altissimo up to a G#/Ab, with glissandi upwards, in both the soprano and alto parts, as well as

¹⁰¹ “Biography,” Younghi Pagh-Paan, Accessed November 13, 2021, <https://www.pagh-paan.com/dsp.php?en.1>.

multiphonics, overtones and smorzato. Regarding the multiphonics, Pagh-Paan uses non-specific multiphonics based on a certain pitch. They are non-specific in the full score, the actual parts might provide a fingering. Other technically challenging aspects of this piece include gigantic leaps, many polyrhythms and a wide variety of vibrato and tremolo speeds and styles. An advanced undergraduate group could perform this piece. *Imaginärer Tanz einer Dichterin II* is available for purchase through Sheet Music Plus and Music Shop Europe.

Hilda Paredes (b. 1957, Mexico)

<https://hildaparedes.com/>

Years taught at IMD: 1994, 1996

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has been based in London for 35 years. Musicians, singers and conductors frequently praise the perfect balance she achieves between brilliant compositional technique and a keen sensibility for the particular instruments and individuals for whom she writes.

While there is a testimony of constant collaboration with Mexican poets and artists in her works, she also draws inspiration from music and cultures from around the world. Her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force and poetic approach.

The versatility of her work is manifest in a catalog that includes a wide range of electroacoustic works created at IRCAM, at SWR Experimentalstudio and at CIRM, where the electronics of her widely celebrated opera *Harriet, Scenes in the life of Harriet Tubman*, were created. After the premiere at the Muziekgebouw Amsterdam, the Dutch critic, Joep Stapel, placed *Harriet* as the number one Best Classical Music of 2018. In 2019, Hilda was awarded a prestigious Ivors Composer Award for this work.

In addition to this award, Paredes has been honored with a number of international accolades, including the PRS for Music Foundation, J.S. Guggenheim Fellowship, Rockefeller, Fund for Culture Mexico/USA, and the Fellowship from Sistema Nacional de Creadores (FONCA) in Mexico.

Hilda Paredes' music has been commissioned and performed by many prestigious ensembles, orchestras and soloists including Trio Arbós, Arditti Quartet, Aventure, Collegium Novum Zurich, Contrechamps, Court Circuit, Ensemble Intercontemporain, L'Instant donné, Hilliard Ensemble, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Grup Instrumental de Valencia, ICE, London Sinfonietta, Lontano, The New Juliard Ensemble, Neue Vocalsolisten, Plural Ensemble, Psappha, Ensemble Phoenix Basle, MDi Ensemble, Orchestra di l'Arena de Verona, RTE, OFUNAM, Filarmónica de la Ciudad de México, amongst many others.

Her works have been presented by such prominent international festivals and venues as the Wigmore Hall, *Huddersfield Contemporary Music* and *Edinburgh Festivals* in the UK; *Eclat* and *Ultraschall* in Germany; *Festival D'Automne à Paris*, *Musica* and *Octobre en Normandie* in France; *Wien Modern* and *Klangspuren* in Austria; *Akiyoshidai* and *Takefu Music Festivals* in Japan; *Archipel* in Switzerland; *De Ijsbreker Chamber Music Festival* in Amsterdam; *Warsaw Autumn* in Poland; *Ultima* in Oslo; *Melbourne International Music Festival* in Australia; *June in Buffalo*, the *Composer Portraits Series* at Miller Theatre NY, and *Festival of Arts and Ideas* in the USA, *Ars Musica* in Bruxelles; *Festival de Alicante*, *Festival de Música Religiosa de Cuenca* and *ENSEMS Festival* in Spain; and *Festival Internacional Cervantino* in Mexico.

Paredes continues to be involved in the musical life of her native Mexico as a composer and teacher and was also radio producer of new music.

Much in demand as composition tutor and lecturer, Hilda is a regular guest lecturer at the University of Buffalo and at other distinguished Universities in the US. She was the Darius Milhoad Professor at Mills College and at the Escola Superior de Música de Catalunya in Barcelona as well as at Manchester University and at Centre Acanthes in France.

After studying composition at the Conservatoire in Mexico City with Mario Lavista, she was an active participant in master classes at Dartington Summer School, studying with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. She was also a student at Franco Donatoni's Masterclasses at the Academia Chighiana. Paredes graduated from the Guildhall School of Music and subsequently obtained her Master of Arts at City University in London, and later completed her PhD at Manchester University under Prof. John Casken.

Paredes' works have featured on the AEON, Mode Records NY, Bridge and IBS labels, amongst others and are published by University of York Music Press.¹⁰²

Another piece of hers that includes saxophone is *Tres piezas in memoriam L.J.*

Espacios Intemporales (2017; premiered 10/20/2017, Iglesia de la Universidad, Santiago de

Compostela, Spain, Sigma Project)

Londeix, N/A

Duration: 19'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Commissioned by Sigma Project with the generous support of the Ernst von Siemens Foundation

Publisher: University of York Music Press (2017)

Performance practice resources: Weiss and Netti, Kientzy

Espacios Intemporales features many extended and contemporary techniques including slap tongue, tongue ram, double or triple tonguing if possible, quarter tones, eighth tones,

¹⁰² "Biography," Hilda Paredes, Accessed September 22, 2021, <https://hildaparedes.com/biography>.

multiphonics, dampening with tongue, key clicks, kissing noises, and taking the mouthpiece off of the instrument. There is specific staging and movement between positions around the concert hall as well. Many of these extended techniques happen in quick succession or simultaneously throughout this lengthy piece. There are many changing asymmetrical meters, extreme dynamics and dynamic shifts and interweaving lines. This is a difficult piece that will require each performer to be technically proficient and motivated, making this an appropriate work for a graduate level ensemble that has many hours available to dedicate to this piece. A quartet that is interested in performing this piece can purchase it through Sheet Music Plus and Music Shop Europe.

Robert HP Platz (b. 1951, Germany)

<https://www.rhpp.de>

Years taught at IMD: 1984, 1986, 1988, 1990, 1992, 1994, 2002

Robert HP Platz, born 1951 in Baden-Baden. Conductor and composer .
Composition studies with Wolfgang Fortner and Karlheinz Stockhausen.

As a conductor student of Francis Travis. Conducted and performed his works all over Europe, Japan and the USA.

As a conductor UA of over 300 works, collaboration with the two SWR orchestras, the DSO Berlin and the Orchester Philharmonique du Luxembourg, among others. 20 years director of the Ensemble Köln, which he founded. Collaboration with composers such as Hosokawa, Huber, Scelsi, Stockhausen, Xenakis.

The compositions of course are 1989 parts of a diary-like in associative leaps the continuing oeuvre, distributed in space, polyphonically penetrating and arching (“form polyphony”). In the Feedback-Studio-Verlag: *Schriften zu Musik 1979-1993* ; a volume in Pfau-Verlag: iV Since 1990, director of a composition class at the Maastricht University of Music, combined with a seminar on the performance practice of new music. Member of the Bureau du Directeur of the Electronic Studio Center de Recherches et Formation Musicales de Wallonie (CRFMW), Liège. First guest conductor of the ensembles Alternance (Paris) and Musica d'Insieme (Milan). Numerous CD recordings . Robert HP Platz lives in Cologne.¹⁰³

Other works of his that use saxophone include *main FLEUR*, *main FLEUR (Echo III)*, *nerv ii*, *Echo II* and *Grenzgänge Steine*.

FLEUR (1996; premiered 11/4/1997, Bordeaux, France)

Londeix, 338

Duration: 10’

Instrumentation: Tenor Saxophone or Bass Clarinet

Publisher: Ricordi (1997)

Altissimo is the most used extended technique in this piece, with the highest note being a G#/Ab. Other extended and contemporary techniques that are used in this piece are singing while playing, and overtones. Platz uses extreme dynamics and dynamic shifts, gigantic leaps and

¹⁰³ “Biographie,” Robert HP Platz, Accessed September 22, 2021, <https://www.rhpp.de/index.cfm?id=3683>.

quick tempo changes. *FLEUR* is challenging and is appropriate for advanced undergraduate students and the score is available for purchase through Sheet Music Plus and Music Shop Europe.

Larry Polansky (b. 1954, USA)

<http://eamusic.dartmouth.edu/~larry/>

Years taught at IMD: 1990

American composer of mostly chamber, choral, vocal, piano, and electroacoustic works that have been performed in the Americas and Europe; he is also active as an electric guitarist and writer.

Professor Polansky initially studied with Ron Riddle at the New College of Florida in Sarasota, then at the University of California, Santa Cruz, where he earned his BA in mathematics and music in 1976, and with James Tenney at York University in Toronto in 1977. He studied composition with Ben Johnston at the University of Illinois at Urbana–Champaign and there earned his MA in 1978. He also had private studies in jazz guitar with George Barnes, Mick Goodrick and Chuck Wayne.

Among his honors are the Fulbright Fellowship (1995–96) and the Sony Music Fellowship (2001).

As an electric guitarist, he has often played contemporary music, notably with electric guitarist Nick Didkovsky and in Trio with Kui Dong and Christian Wolff. He also plays gendèr (metallophone from Indonesia), mandocello, mandolin, and other instruments. He has occasionally performed as a singer, including with the Enfield Shaker Singers.

As a writer, he has contributed articles to various publications. He co-edited with Judith Tick a critical edition of *The Music of American Folk Song* by Ruth Crawford Seeger (2003, University of Rochester Press).

He is also active in other positions. He founded the collective of experimental composers Frog Peak Music in New Hampshire in 1982 and has served as its co-director since 1982. He later co-authored with Phil Burk and David Rosenboom the computer-music language HMSL (Hierarchical Music Specification Language) from 1985–92. He co-founded the Leonardo Music Journal in 1990 and has served on the board of directors of the journal Perspectives of New Music since 1995.

He taught as an assistant professor at Mills College in Oakland, California from 1981–90 and taught at Dartmouth College in Hanover, New Hampshire from 1990–2013, where he served as chair of the department of music from 1998–2013 and taught as the Joseph Strauss 1922 Professor of Music from 2000–13, now emeritus. He then taught at the University of California, Santa Cruz from 2013–19.¹⁰⁴

¹⁰⁴ Dan Albertson and Ron Hannah, “Larry Polansky,” The Living Composers Project, updated January 2, 2019. <http://www.composers21.com/compdocs/polanskl.htm>.

Other works of his that use or potentially could use saxophone include *17 for the 36*, *Four Voice Canon #6*, *(in)dust(try)*, *Milwaukee Blues*, and *poojatood*.

all things, beings, equal (1998; premiered 11/30/1998, Swiss Institute, New York, USA, Taimur Sullivan)

Londeix, 338

Instrumentation: Any saxophone solo

Dedication: Taimur Sullivan

Publisher: Self-published

The only extended technique encountered in this solo piece is altissimo. The performer will also discover large leaps across various registers of the instrument, syncopation and triplet rhythms throughout the piece. An undergraduate level saxophonist with technical and rhythmical control will find this piece challenging but performable after many hours of slow practice with a metronome. It is possible to perform this piece as a duet with the composer's solo flute piece, *Cinderella*. *all things, beings, equal* is available for download from the composer's website.

Enno Poppe (b. 1969, Germany)

Years taught at IMD: 2004, 2010

Enno Poppe was born on December 30, 1969, in Hemer, Germany. He studied conducting and composition at the Hochschule der Künste Berlin with Friedrich Goldmann and Gösta Neuwirth, among others. Additionally, he studied sound synthesis and algorithmic composition at the Technische Universität Berlin and at the ZKM Karlsruhe. As a conductor, Enno Poppe regularly performs with Klangforum Wien, Ensemble Musikfabrik and Ensemble Resonanz. Since 1998 he also is the chief conductor of ensemble mosaik. Enno Poppe taught composition at Hochschule für Musik Hanns Eisler in Berlin, at Darmstädter Ferienkursen für Neue Musik and at Impuls Akademie (Graz).¹⁰⁵

Poppe's works with saxophone also include *Interzone*, *IQ*, *Markt*, *Speicher*, *Speicher I*, *Speicher II*, *Speicher V*, *Speicher VI*, *Koffer*, *Salz*, *ÖI*, *Scherben*, *Holz*, and *Schrank*.

Fleisch (2017; premiered 11/16/2017, Bludenz, Austria, Ensemble Nikel) **Londeix**, N/A

Duration: 12'

Instrumentation: Tenor Saxophone, Electric Guitar, Piano, Percussion

Dedication: Commissioned by Ensemble Nikel and allerArt Bludenz for the Bludenzer

Days of Contemporary Music sponsored by the Ernst von Siemens Music Foundation

Publisher: Ricordi (2017)

Performance practice resources: Weiss and Netti, Kientzy

Fleisch features many extended and contemporary techniques including open slap tongue, glissandi, growling, multiphonics, quarter tones, altissimo, subtone, and smorzando. Many changing asymmetrical meters, gigantic leaps, polyrhythms, and quickly changing tuplet rhythms exist throughout the piece. Poppe also asks to not play classically and recommends

¹⁰⁵ "Enno Poppe," Ricordi, Accessed September 23, 2021, <https://www.ricordi.com/en-US/Composers/P/Poppe-Enno.aspx>.

using a jazz mouthpiece. He does not provide multiphonic fingerings. These extended techniques happen simultaneously or in quick succession. As a result, this challenging work is appropriate for a motivated graduate level ensemble that has many hours of individual practice time available to devote to this one piece. The dense and expansive score is available for purchase through Sheet Music Plus and Music Shop Europe.

Henri Pousseur (1929-2009, Belgium)

Years taught at IMD: 1957, 1960, 1962, 1963, 1964, 1967

Henri Pousseur was born in Malmédy (Belgium) on 23 June 1929. He studied music at the Conservatoire de Liège and Bruxelles from 1947 to 1953, but considers himself to be mainly self-taught, i.e., student of all musical styles. From 1950 he was active in the international avant-garde music scene (dodecaphonic, serial, electronic, aleatoric music), side by side with Boulez, Stockhausen, Berio, and others. In 1954 he married Théa Schoonbrood with whom he had four children: Isabelle (1957), Denis (1958), Marianne (1961) and Hélène (1965).

From 1960 Pousseur took an independent artistic stance "refusing the refusal" of historical experience (a stance referred to by some as "tabula rasa"), and made efforts to bridge the dualism of ancient and modern, "scholarly" and populist etc. This watershed (which in his eyes is not a renunciation of his deep bond to Webern, rather a fulfillment of it) marks the beginning of his cooperation with Michel Butor, which has continued ever since. (Among their twenty-odd works are *Votre Faust*, 1961–68, *La Rose Des Voix*, 1982, *Le Sablier Du Phenix*, 1994, etc.)

Pousseur taught in Germany, Switzerland, and the United States, and then at the University and Conservatory of Liège from 1970 onwards, where he also founded the Centre de recherches et de formation musicales de Wallonie. As director of the Conservatory from 1975, he brought a fresh wind to musical pedagogy and, in a larger context, to the musical life of his city. Subsequently he was appointed to supervise the establishment of the Institut de Pédagogie musicale de Paris (from 1983 to 1987) now integrated into the Cité de la Musique as its Centre de ressources. Here he founded the magazine *Marsyas*, which has published 40 issues to date. Again in the realm of music education, Pousseur, himself active at both university and conservatory, introduced the licence en communication musicale. This course of studies employs teachers from both institutions and is open to students of both, thereby forming an interdisciplinary link between the two institutions. In 1994 Pousseur retired and moved with his wife to Waterloo, in order to be closer to Bruxelles and his family. Until 1999 he was composer-in-residence at the K.U.L. (University of Leuven).

Pousseur has composed some 150 works of different dimensions for different functions. He is author of numerous articles and books and holds honorary doctorates from the the Universities of Metz and Lille.¹⁰⁶

¹⁰⁶ "Henri Pousseur," Universal Edition, Accessed September 23, 2021, <https://www.universaledition.com/henri-pousseur-564#biography>.

Other works of his that use saxophone include *Caprices de Saxicare*, *Leçons d'Enfer*, *Méthodicare*, and *Battements d'Aile du jeune Icare*.

Duel de Capricares (1996)

Londeix, 341

Duration: 12'

Instrumentation: Alto Saxophone, Piano

Dedication: The 1994 Dinant Competition

Publisher: Edizioni Suvini Zerboni (1997)

This unique work features five distinct mobiles for each instrument. Performing these mobiles in any order and superimposing them on each other is possible. The score includes very specific directions, in French, for the performers. The only extended technique located in this work is possibly multiphonics. Many gigantic leaps and changing rhythmic patterns exist throughout the piece. Performing this work will take a significant amount of individual practice and clear communication between the two performers. This is an appropriate piece for an ensemble that has contemporary music experience, or a coach that will help them perform this work well. *Duel de Capricares* is available for purchase through Sheet Music Plus and Music Shop Europe.

Vue sur Les Jardins Interdits (1973)

Londeix, 341

Duration: 10'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: In memoriam Bruno Maderna

Publisher: Edizioni Suvini Zerboni (1974)

The only extended technique discovered in this quartet is flutter tongue. There are many instances of rhythmic unison, and a few instances of melodic material moving between the instruments. As a result, this would be an appropriate piece for an undergraduate level ensemble that has effective communication and intonation skills. *Vue sur Les Jardins Interdits* is available for purchase through Sheet Music Plus and Music Shop Europe.

Bernfried E.G. Pröve (b. 1963, Germany)

<https://www.proeve.net/>

Years taught at IMD: 1988, 1994

Bernfried EG Pröve completed school music, organ and composition studies at the University of the Arts Berlin (UdK) from 1982-85. His teachers included Rudolf Heinemann (organ) and Isang Yun, Frank Michael Beyer and Witold Szalonek (composition and instrumentation).

1985-1991 he studied composition, music theory, conducting and organ postgraduate studies at the Staatliche Hochschule für Musik Freiburg with Klaus Huber, Peter Förtig, Brian Ferneyhough (composition and music theory) and Mesias Maiguasca (electronic music), as well as Zsigmond Szathmary (organ) and Francis Travis (conducting).

This was followed by composition courses with Franco Donatoni, Elliot Carter, Gerard Grisey, Tristan Murail and Philippe Manoury. He obtained his diploma in 1994. In the same year he received a scholarship for the Villa Massimo in Rome. In 1995 he was selected for the one-year “Cursus de composition et d'informatique musicale.” He then studied at the Ecole des Hautes Études en Sciences Sociales as a doctoral student with Hugues Dufourt. At the same time he studied conducting with Peter Eötvös at the International Peter Eötvös Institute and conducted the Klangforum Wien and the Gächinger Kantorei during a conducting course with Helmuth Rilling.

He received composition commissions from Donaueschingen for "Fernung-Horizont-Nähe" for large orchestras and 4 orchestral groups, the music series Ars Nova, the SWR Stuttgart for its choral work "Merz-Transitus", the Hamburg State Opera for the orchestral piece "Anthæer", the Biennale New Music, Hanover, the Metz Music Festival for the orchestral work “Diastase”, the Jena Philharmonic for the 1st Symphony and the Braunschweig State Theater for its ballet “The Journey to the Seven Planets”, the Bible & Culture Foundation for the multimedia oratorio “Josef and his Brothers”.

He has received the Kazimierz Serocki Composition Competition, the Carl Orff Prize for opera composers, the Grand Prix for composition by Jeunesses Musicales Belgrade and first prize for his orchestral work "Anthæer" from the City of Stuttgart. In 1991, with his work “Tract” for ensemble, he was the European representative at the “World Composers Forum” in Montreal and was selected for the preliminary round of the “Gläserne Fabrik” composition competition in Dresden. Bernfried Pröve lives as a freelance composer in Berlin, Paris and Braunschweig, gave composition courses in Skopje and the Dresden University of Music, among others.

He is currently working on his second chamber opera after Bulgakov, a multimedia oratorio and the work "Plateau - The Transparencies of Time" for 4 ensembles and 3 singers. From 1997-2000 he was choirmaster and organist at the Petri-Pauli-Kirche Bad Münden. Since 2000 he has been a lecturer in piano and composition at the Musische

Akademie Braunschweig. In March 2007 he was invited to teach composition at the Music Conservatory in Beijing.¹⁰⁷

Other works of his that use saxophone include *Éxtreme*, and *Hommage à Satie*.

Frottage I-III (2003-04)

Londeix, 344

Duration: 10'

Instrumentation: Soprano Saxophone, Percussion, Piano

Dedication: Trio Accanto

Publisher: Edition Gravis

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist will uncover many extended and contemporary techniques in this piece including slap tongue, multiphonics, microtonal trills, double and triple trills, altissimo, timbral trills, glissandi, quarter tones, and overtones. Proeve does not provide fingerings. The performer will find many of these techniques in rapid succession. They will also come across polyrhythms and many interweaving melodic lines. As this is a highly technical piece, many hours of individual practice will be necessary. As a result, it is an appropriate piece for a graduate level student with motivation and patience. *Frottage I-III* is available for purchase through the publisher.

¹⁰⁷ "Über Mich," Bernfried E.G. Proeve, Accessed September 23, 2021, <https://www.proeve.net/ueber-mich/>.

Roger Redgate (b. 1963, Great Britain) https://rogerredgate.com/Roger_Redgate/About.html

Years taught at IMD: 1984, 1986, 1988, 1990, 1992, 1994

Roger Redgate graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition and conducting with Edwin Roxburgh and electronic music with Lawrence Casserley. A DAAD scholarship enabled him to study with Brian Ferneyhough and Klaus Huber in Freiburg. From 1989 to 1992, he was North Arts Composer Fellow, where he lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the Darmstädter Ferienkurse für Neue Musik in 1984, 1986, 1988, 1990, 1992 and 1994 where he received the *Kranichsteineer Musikpreis* for composition. He is conductor and artistic director of Ensemble Exposé, with whom he has performed at many European festivals and on BBC Radio 3 and recently released a CD of music by Brian Ferneyhough.

He has worked in the fields of jazz, improvised music, film and television (including programmes for the BBC and Channel 4), and performance art. His compositions have been performed extensively throughout Europe, in Australia, the USA, China and Russia; he has received commissions from the BBC, the European Commission, the French Ministry of Culture, Fondation Royaumont, the Darmstädter Ferienkurse für Neue Musik, the Huddersfield Contemporary Music Festival, the Venice Biennale and Ensemble 21 New York. He has published articles on music and culture, the music of Brian Ferneyhough and Michael Finnissy, including a chapter in the book *Uncommon Ground: The Music of Michael Finnissy*. He is Professor of Composition at Goldsmiths, University of London, where is director of the Contemporary Music Research Unit.

CD recordings of his works are available on the Coviello, Oboe Classics, NMC, Metier and Edition Zeitklang labels and further recordings are in preparation due for release on the Metier and NMC labels. His compositions are published by Editions Henry Lemoine, Paris, United Music Publishing Ltd., London, the Associated Board of the Royal Schools of Music.¹⁰⁸

Another piece of his that uses saxophone is *Inventio*, which has been withdrawn from his catalog.

Graffiti (1993; premiered 6/25/1993, Hatton Gallery, Newcastle upon Tyne, England)

Londeix, 351

¹⁰⁸ "About," Roger Redgate, Accessed September 24, 2021, http://rogerredgate.com/Roger_Redgate/About.html.

Duration: 6'

Instrumentation: Soprano Saxophone

Dedication: Commissioned by Stephen Cottrell with funds provided by Northern Arts

Publisher: Editions Henry Lemoine

Performance practice resources: Weiss and Netti, Kientzy

This solo work features many extended and contemporary techniques, including air sounds, flutter tongue, slap tongue, key clicks, breathing sounds, glissandi, quarter tones, multiphonics, timbral changes, and diaphragm accents. The air sounds exist in various degrees, such as mostly pitch with a little air, and 50/50. Not all multiphonics have provided fingerings. The performer will also experience many changing asymmetrical meters and various tuplets in rapid succession. One can find these techniques happening simultaneously or in rapid succession throughout the piece. As a result, this piece is suitable for a graduate level saxophonist. *Graffiti* is available for purchase through Sheet Music Plus and Music Shop Europe.

Tag (2009; premiered 5/20/2009, Maiers Theatre, Zurich, Switzerland) **Londeix, N/A**

Duration: 6'

Instrumentation: Soprano Saxophone, Guitar

Dedication: Commissioned by ensemble Catrall for Mats Scheidegger and Rico Gübler

Publisher: United Music Publishers (2009)

Performance practice resources: Kientzy

The saxophonist will notice a variety of extended and contemporary techniques in this duet, including slap tongue, subtone, air sounds, timbral fingerings, multiphonics, and quarter tones. Not all multiphonics have provided fingerings. Redgate provides multiphonic fingerings,

which are from Daniel Kientzy's *Les sons multiples aux saxophones*. The performer will also find many changing asymmetrical meters, tuplet rhythms, and polyrhythms. There are many techniques encountered in this work, and they happen simultaneously or in rapid succession. As a result, this piece is suitable for a motivated and patient undergraduate level saxophonist. *Tag* is available for purchase through Sheet Music Plus and Music Shop Europe.

Wolfgang Rihm (b. 1952, Germany)

Years taught at IMD: 1980, 1982, 1984, 1986, 1988, 1992, 1994, 1996, 2002, 2008, 2012
(Visiting)

German composer of stage, orchestral, chamber, choral, vocal, and piano works that have been performed throughout the world.

Prof. Rihm began composing at age eleven. He studied composition with Eugen Werner Velte at the Hochschule für Musik Karlsruhe from 1968–72 and first attended the Ferienkurse in Darmstadt in 1970. He also received encouragement from Wolfgang Fortner and Humphrey Searle in the early 1970s. He then studied composition with Karlheinz Stockhausen in Cologne in 1972–73 and composition with Klaus Huber at the Hochschule für Musik Freiburg in Freiburg im Breisgau from 1973–76. In addition, he studied musicology with Hans Heinrich Eggebrecht at the Universität Freiburg in Freiburg im Breisgau from 1973–76. He later received an honorary doctorate from the Freie Universität Berlin in 1998.

Among his early honours are the Preis der Stadt Stuttgart (1974), the Preis der Stadt Mannheim (1975), the Berliner Kunstpreis-Stipendium (1978), the Kranichsteiner Musikpreis at the Ferienkurse in Darmstadt (1978), the Reinhold Schneider-Preis der Stadt Freiburg im Breisgau (1978), the Stipendium der Stadt Hamburg (1979), a residency at the Villa Massimo in Rome from the Deutsche Künstlerakademie (1979–80), the Beethoven-Preis der Stadt Bonn (1981), and a residency at the Cité Internationale des Arts in Paris (1983). He later received the Rolf-Liebermann-Preis (1986, for *Die Hamletmaschine*) and the Bundesverdienstkreuz from the government of Germany (1989), was elected to the Akademien der Künste in Berlin, Mannheim and Munich (1991) and his music was the focus of the Éclat festival – Tage für Neue Musik in Stuttgart (1994). He was featured as composer-in-residence at the Internationale Musikfestwochen Luzern (1997) and he received the Prix de Composition Musical de la Fondation Prince Pierre de Monaco (1997) and the Jacob Burckhardt-Preis der Johann Wolfgang von Goethe-Stiftung (1998). In more recent years, he has received the Bach-Preis der Stadt Hamburg (2000), he was featured as composer-in-residence at the Salzburger Festspiele and the Musica festival in Strasbourg (both 2000) and he received the Royal Philharmonic Society Music Award for Large-Scale Composition (2001, for *Jagden und Formen*). He was given the title Officier de l'Ordre des Arts et des Lettres by the government of France (2001) and received the Ernst von Siemens Musikpreis (2003), an entry in the Goldenes Buch der Stadt Karlsruhe (2003), the Verdienstmedaille des Landes Baden-Württemberg (2004), First Prize in the ARD competition in Munich (2004, for *Quartettstudie* from *11. Streichquartett*), and the British Composer Award for International Composition (2007, for *Verwandlung I*).

Prof. Rihm is also active in other positions. He has been a member of the presidium of the Deutscher Komponisten-Verband since 1982 and served as a member of the presidium of the Deutscher Musikrat in 1984–85. He served as co-editor of the journal *Melos* from 1984–89 and served as a musical advisor to the Deutsche Oper Berlin from 1984–89. He has served as a member of the advisory council of the Heinrich-Strobel-

Stiftung des SWF in Baden-Baden since 1985 and as a member of the board of directors of GEMA since 1989 and served as a musical advisor to Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe from 1990–93.

He taught at the Hochschule für Musik Karlsruhe from 1973–78 and has again taught there as Professor für Komposition since 1985. He has been a regular lecturer at Darmstadt since 1978, taught at the Musik-Akademie München in Munich in 1981 and taught as a fellow of the Wissenschaftskolleg zu Berlin in 1984–85. Moreover, he was a guest speaker at the opening ceremony of the Salzburger Festspiele in 1991.

His primary publisher is Universal Edition.¹⁰⁹

Other works of his that use saxophone are *Music-Hall-Suite, Séraphin (Versuch eines Theaters – Instrumente / Stimmen / ...nach Antonin Artaud ohne Text) 1st state, Will Sound, Diskontur, Hölderlin-Fragmente, Sound as Will, Will Sound More, and Will Sound More Again.*

Gegenstück (2006; premiered 2/12/2006, Theaterhaus Stuttgart, Stuttgart, Germany. Trio Accanto)

Londeix, 356

Duration: 12’

Instrumentation: Contrabass Saxophone, Percussion, Piano

Dedication: Trio Accanto

Publisher: Universal Edition (2006)

The only extended technique utilized by Rihm in this work is slap tongue, and it exists extensively throughout. The performer will also make note of polyrhythms and interweaving melodic lines. An undergraduate level student who has access to a contrabass saxophone will find this piece a little challenging but overall performable. There is a perusal score available for viewing on the publisher’s website and it is available for purchase through the publisher on special print.

¹⁰⁹ Dan Albertson and Ron Hannah, “Wolfgang Rihm,” The Living Composers Project, updated January 2, 2017, <http://www.composers21.com/compdocs/rihmw.htm>.

Grund-Riss (2006; premiered 8/15/2006, Orangerie, Darmstadt, Germany, Marcus Weiss, saxophone, Uwe Dierksen, trombone, Ernesto Molinari, clarinet) **Londeix, 356**

Duration: 10'

Instrumentation: Contrabass Clarinet, Contrabass Trombone, Contrabass Saxophone

Dedication: Ernesto Molinari, Uwe Dierksen and Marcus Weiss

Publisher: Universal Edition (2006)

The only extended technique located in this piece is slap tongue, and it exists extensively throughout. The performer will also come across the use of extreme dynamic ranges and dynamic shifts, and polyrhythms and interweaving melodic lines. A dedicated undergraduate-level ensemble that has access to these uncommon instruments will have success with this piece. *Grund-Riss* is available for purchase through Theodore Front.

Doina Rotaru (b. 1951, Romania)

<https://www.doinarotaru.ro>

Years taught at IMD: 1992

Romanian composer Doina Rotaru often works with archetypes and symbols that she carefully weaves in her liquid-like heterophonies, blending archaic Romanian influences (particularly in the type of ornamentation or the frequent use of the flute) with contemporary techniques and structures.

Born in 1951, in Bucharest, she has written over 120 works that cover almost every musical genre: from solo, chamber, choral to orchestral works, from works that mix instrumental with electronic music to puppet theatre music.

Her music has been performed in many concerts and festivals all over the world. She has received commissions from Warsaw Autumn Festival, Radio France, Radio Graz, Suntory Hall Tokyo, French Ministry of Culture, various ensembles and soloists from Austria, Croatia, France, Germany, Iceland, Japan, The Netherlands, Sweden, Switzerland.

Doina Rotaru was awarded prizes by the Romanian Academy (1996) and the Romanian Composers' Association (10 prizes between 1981-2015), as well as the First Prize at the *Gedok – Mannheim* International Competition (1994). She was invited to hold lectures about her music in Germany, Holland, UK, Japan, Iceland, Sweden, Poland, Italy or Spain.

She has taught since 1990 at the National University of Music in Bucharest, where she was also Head of the Composition Department between 2008-2013.¹¹⁰

Other works of hers that use saxophone include *Mantanga*, *Masques et Miroire*,

Obsessivo, *Reina*, and *Seven Levels to the Sky*.

Alean (1997)

Londeix, N/A

Duration: 11'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Stockholm Saxophone Quartet

Publisher: Self-published

¹¹⁰ "Biography," Doina Rotaru, Accessed September 25, 2021, <https://www.doinarotaru.ro/index.php/biography/>.

Performance practice resources: Kientzy

The saxophonists will find many extended and contemporary techniques in this quartet including multiphonics, air sounds, overtones, bisbigliando, quarter tones, growling, slap tongue, smears and glissandi. Rotaru provides multiphonic fingerings, which are from Kientzy. Various intensities of air sounds, as well as normal slap tongue and open slap tongue, also exist. One can also discover various glissandi and smears whether standalone or with slap tongue. This handwritten score is challenging to read, especially with its many polyrhythms and interweaving melodic lines. This would be a challenging work for an undergraduate level ensemble, but would be performable after many hours of individual practice and rehearsal. *Alean* is available through the composer.

Legend II (1996)

Londeix, 365

Duration: 9'

Instrumentation: Soprano Saxophone

Dedication: Dorin Gliga and Claude Delangle

Publisher: Éditions Henry Lemoine (1998)

This solo piece uses many extended and contemporary techniques including multiphonics, flutter tongue, singing while playing, quarter tones, bisbigliando, breath pulsations, various vibrato speeds, glissando, tremolo, and extreme dynamics. Rotaru provides fingerings for the multiphonics but also says they are optional and the performer may find other solutions. Many of these techniques exist simultaneously or in quick succession consistently throughout the piece. She does not use a time signature for this piece, and the rhythmic material is precise, whether with a time span or in traditional rhythmic notation. With the extended techniques being

used extensively throughout, this piece is appropriate for a graduate level saxophonist with developed technical control. *Legend II* is available for purchase through Sheet Music Plus and Music Shop Europe.

Michel Roth (b. 1976, Switzerland)

Years taught at IMD: 2014 (Visiting)

Michel Roth, born 1976 in Altdorf, lives in Lucerne. He is professor of composition and music theory at the Hochschule für Musik Basel and member of its research department. As long-time director of the Lucerne Studio for Contemporary Music, he worked with Pierre Boulez, Helmut Lachenmann and Peter Eötvös, among others. Many radio and CD productions document his work, for which he has received numerous prizes and grants. His works can be heard regularly at international music festivals, including the opera "Im Bau" (2012, Theater Basel, Zurich, Barcelona) and the depressive operetta "Die Künstliche Mutter" (2016, Lucerne Festival, Gare du Nord Basel). He also researches and publishes on music-theoretical and interdisciplinary topics with a focus on game theory and indeterminacy (e.g. David Tudor), collaborative art (e.g. Dieter Roth and his "Rarely Heard Music") and organology (e.g. trombone and percussion playing techniques).¹¹¹

Other works of his that use saxophone include *Die auf dich zurückgreifende Zeit*, *MOI*, *Die Künstliche Mutter*, and *Die letzte Welt*.

bloop (2004)

Londeix, N/A

Instrumentation: Two Tubaxes

Dedication: Annual Swiss Saxophone Meeting

Publisher: Self-published

The following information is what is available from the first page of the score, as this is what the composer could provide. Most of the rhythmic material is in unison. No extended or contemporary techniques exist, but there are many instances of grace notes and appoggiatura that the composer wants to happen within a certain amount of time. Saxophonists with access to two of these instruments and have some contemporary music experience should have no problem performing this piece after many hours of slow practice with a metronome. There is a copy of the full score at the Swiss National Library.

¹¹¹ "Bio," Michel Roth, Accessed September 27, 2021, <https://www.michelroth.ch/bio>.

Räuber-Fragmente (2010/11)

Londeix, N/A

Duration: 21'

Instrumentation: Actor/Speaker, Free Improviser, Soprano Saxophone, Guitar, Double Bass

Dedication: Ensemble Cattrall Zurich, namely Peter Schweiger, Rico Gubler, Mats Scheidegger and Uli Fussenegger

Publisher: Self-published

This is a unique theatrical work that includes extensive instructions for all performers in German. The saxophonist will come upon a few extended and contemporary techniques in their part, including multiphonics, trills, portamento, key clicks, slap tongue, and text they are to read out loud. Roth provides multiphonic fingerings and their corresponding numbers from Marcus Weiss and Giorgio Netti's *The Techniques of Saxophone Playing*. Many of these techniques exist simultaneously or in quick succession. A motivated ensemble with ample preparation will find this work to be a rewarding and challenging experience and long-term project. *Räuber-Fragmente* is available through the composer.

Daniel Rothman (b. 1951, Germany)

www.danielrothman.info

Years taught at IMD: 1996

Daniel Rothman is a composer loosely associated with the Lovely Music and New World record labels. His music integrates a modern musical vocabulary and live interactive electronics. He has worked with David Rosenboom and Thomas Buckner, and is mostly known for his multimedia opera *Cézanne's Doubt*. He lives in Los Angeles and teaches music theory at the California Institute for the Arts.

Rothman has received commissions from many contemporary music festivals, including Pro Musica Nova (Bremen), Wien Modern (Vienna), Nuova Consonanza (Italy), and the Japanese event New York to Tokyo. His works have been performed by Klangforum Wien, Musikfabrik, and the Ensemble Inter-Contemporain. He has also made radio productions for Radio Bremen, Radio France, the Westdeutscher Rundfunk (Cologne), and WNYC (New York). Awards include a National Endowment for the Arts Composer Fellowship in 1996. Despite this relatively busy resume, he has been slipping under the radar of music critics. He attracted some attention with his opera *Césanne's Doubt*, a collaboration with visual artists Elliott Anderson and Jim Campbell that featured baritone Thomas Buckner and the musicians David Smeyers, Wadada Leo Smith, Ted Mook, and Kent Clelland. Not without similarities to Robert Ashley's music from the same period, the work was presented in Austria and the United States at the end of the 1990s and found its way on a New World CD. It was followed by other mixed media projects including a collaboration with theater artist Birgit-Hélène Scheib and with installation artist Trimpin. His piece for teleclarinet (a clarinet with its sound modified in real-time by a computer) *Yes, Philip, Androids Dream Electric Sheep* was premiered by Smeyers in 1998 and released by Los Angeles River three years later. In conjunction with his activities as composer and educator, Rothman also does concert promotion through his non-profit organization Wires, established in L.A. in 1991.¹¹²

The score to *Le stelle son vive* has been lost

Park Bench (2018/2019; premiered 1/15/2020, Santa Monica, California) **Londeix**, N/A

Duration: 28'30"

Instrumentation: Saxophone Quartet (Tenor, Tenor, Baritone, Baritone)

Dedication: Ulrich Krieger's Los Angeles Saxophone Ensemble

Publisher: Self-published (2018/19)

¹¹² Couture, François, "Daniel Rothman," AllMusic, Accessed September 27, 2021, <https://www.allmusic.com/artist/daniel-rothman-mn0001956111>.

The only extended technique that exists in this quartet is slap tongue, and the ensemble should play it in a uniformly agreed manner and should be soft rather than loud. The performers will experience many long drawn out notes. An ensemble must possess competent intonation skills, breath support, and communication to perform this work successfully. *Park Bench* is an appropriate piece for an undergraduate level ensemble that possesses these skills and the time to devote to this piece. It is available through contacting the composer.

Anna Rubin (b. 1946, USA)

<https://annarubinmusic.com/>

Years taught at IMD: 1988

Anna Rubin's lyrical and dynamic music has been heard around the globe. She has composed many chamber and orchestral pieces as well as works that integrate acoustic instruments with electronic media. Her work was introduced on the world stage at the Darmstadt Music Courses in 1982.

Her work has been recorded on the Capstone, Everglade, SEAMUS, Albany and Neuma labels. Virtuoso performers of her work include Airi Yoshioka, F. Gerard Errante, Madeleine Shapiro, Tom Buckner, Maria Loos, Margaret Lucia, and Sandrine Erdely-Sayo. Ensembles such as Nash Ensemble, Da Capo, and Relâche have also performed her works.

Recent commissions include those from Piano on the Rocks International Festival (2021 and 2022, Sedona, AZ) and the Washington International Chorus (2019, Washington, DC). Among her awards are those from the Delta Ensemble in Amsterdam, Arts Councils in Ohio, New York and Maryland, the New England Foundation for the Arts, and the National Orchestral Association.

Performances of her works in New York City have been hosted in Carnegie Hall, Merkin Hall, ROulette and BargeMusic. Performances have also taken place on college campuses including Princeton University, the California Institute of the Arts, New York University, and Wesleyan University. Her work has been featured at two New York City Electroacoustic Festivals (2016, 2019) and at several conferences of the Society for Electroacoustic Music, US (from 2000-2019). She has been in residence at the Virginia Center for the Creative Arts, Brahmshaus in Baden-Baden Germany, and the Brooklyn College Center for Computer Music.

Rubin recently retired from the faculty of the University of Maryland, Baltimore County where she began teaching in 2002. Before that, she taught at Oberlin College and Lafayette College. She earned her MFA from the California Institute of the Arts where her principal teachers were Mel Powell, Earle Brown, and Pauline Oliveros. She completed a doctorate in composition with Paul Lansky at Princeton University.

Rubin has been an active citizen in the new music community, serving as board member and president of the International Alliance for Women in Music and as member of the editorial board of Perspectives of New Music. In the 1970s, she was a founding member of the Los Angeles collective, the Independent Composers Association and she helped organize some of the first conferences focusing on women and music in southern California.¹¹³

¹¹³ "About Anna Rubin," Anna Rubin Music, Accessed September 29, 2021, <https://annarubinmusic.com/about/>.

Another work of hers that uses saxophone is *Stolen Gold*.

Silk and Steel (2010)

Londeix, N/A

Duration: 8'

Instrumentation: Alto Saxophone, Harp

Dedication: Commissioned by Pictures on Silence, Jacqueline Pollauf, harp, and Noah Getz, saxophone

Publisher: AR New Music Publishers (2020)

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist will discover a few extended and contemporary techniques in this duet, including timbral trills, multiphonics, key slaps, flutter tongue, glissandi, and pitch bends. The composer does not provide specific multiphonics. The performers will also find polyrhythms and trills of various speeds throughout the piece. A variety of rhythmic material and extended techniques in rapid succession exist throughout this piece. This would be an appropriate piece for an undergraduate-level saxophonist who has technical proficiency. *Silk and Steel* is available through the composer.

Years taught at IMD: 1986

Giacinto Scelsi (1905 -1988) started making his way into the art, music and literary world during the 1920s – as he frequently traveled abroad – establishing friendships that would lead him into the most important international cultural movements of the time.

During the Thirties he became interested in compositional languages and techniques such as twelve-tone serialism and the musical theories of Skrjabin and Steiner. In 1930 he penned the final touches to *Rotativa* (Paris, Salle Pleyel 1931 under the direction of Pierre Monteux), a composition for orchestra that would usher his name onto the international musical scene.

He found refuge in Switzerland during the Second World War, where he presented *String Trio* (1942) and various other piano works. These are troubled years for Scelsi and here he cultivates a deep interest for poetry, visual arts, Oriental mysticism and esotericism. His active acceptance of Oriental philosophies, Zen doctrines, Yoga and the subconscious mind date back to this moment of great instability and rediscovery that clearly shines through his musical experimentation of the time.

Afterwards, Scelsi moved to Rome (where he lived until his death, which occurred on August 8 1988) where he completed a few previously unfinished works: the *String Quartet* and *La Nascita del Verbo* (both performed in Paris in 1949). His most significant compositions are characterized by the instrumentation of figures determined at random, improvising and applying new uses to traditional instruments, the introduction of the ondiola (the first electronic instrument able to produce quarter and eighth tone notes) but above all, what stands out is his unconditioned way of improvising, as if wrapped in a mist of Zen-like emptiness.

Scelsi's compositional method was quite unique: he would record his improvisations on a magnetic tape, subsequently entrusting the transcription to collaborators that would then work under his guidance.

The score would then be completed with detailed instructions on its interpretation and measures in order to obtain the specific sound so meticulously researched by Scelsi (dampers especially designed for the strings section, stringed instruments played like percussions, sound filters to distort the sound of the wind instruments, pre-existent recordings used to lead the performance).

His orchestration methods can also be regarded as highly original: he would pair similar instruments making sure that they were out-of-phase with each other by a quarter note, thus obtaining unexpected beat effects.

This new, important phase first saw the light with the live performance of his orchestra piece *Quattro pezzi su una nota sola* (1959). During this time, Scelsi published his first

theoretic and literary works. His impressive musical production was first released in the 1980s by Parisian publishing house Éditions Salabert.¹¹⁴

Other works of his that use or could possibly use saxophone include *I Presagi*, *KYA*, *Pranam I*, and *Yamaon prophétise au peuple la conquête et la destruction de la ville d'Ur*.

Canti del Capricorno (1962/72)

Londeix, 378

Duration: 45'

Instrumentation: Woman's voice, Saxophone, Two Percussionists

Publisher: Éditions Salabert (1972)

This piece comprises 19 individual songs. The performers do not have to perform the complete cycle. The saxophone exists in songs number 5 and number 7. There are no extended techniques encountered in the saxophone part, but song number 7, which uses alto saxophone, requires the performer to have and use a cup mute. Throughout these two songs, the performers will come across many instances of polyrhythms and extreme dynamics. An ensemble with a saxophonist that has remarkable intonation skills will find this piece challenging but performable. *Canti del Capricorno* is available through the publisher.

Ixor (1956)

Londeix, 378

Duration: 4'

Instrumentation: Bb clarinet or another reed instrument

Publisher: Éditions Salabert (1984)

¹¹⁴ "Biografia Di Giacinto Scelsi," Fondazione Isabella Scelsi, Accessed October 1, 2021, <http://www.scelsi.it/en/biography/>.

The only contemporary technique in this piece is key clicks. This technique happens minimally in this work and happens while the performer is holding a note that requires only their left hand. The performer will note the use of extreme dynamic ranges, especially at the beginning and end of phrases. *Ixor* does not use a time signature, but the rhythmic material is precise. It is an appropriate piece for an undergraduate level student with refined rhythmic control and is available for purchase through Sheet Music Plus and Music Shop Europe.

Maknongan (1976)

Londeix, 378

Duration: 4'

Instrumentation: A low-voice instrument, or bass voice

Publisher: Éditions Salabert (1986)

The performer will find quarter tones, various vibrato speeds, key clicks, extreme dynamic ranges, and dynamic shifts throughout this piece. Scelsi does not use a time signature in this piece but the rhythmic material is very precise. An advanced performer of any age with educated rhythmical control, breath support, and intonation will need many hours of practice to perform this piece. *Maknongan* is available for purchase through Sheet Music Plus and Music Shop Europe.

Tre Pezzi (1961)

Londeix, 378

Duration: 10'

Instrumentation: Soprano or Tenor Saxophone

Publisher: Éditions Salabert (1984)

There are no extended or contemporary techniques found in this piece. However, the performer will find gigantic leaps, extreme dynamic changes, and no time signature. Although there is no time signature, the rhythmic material is precise. A saxophonist with rhythmical control and refined intonation will realize this multi-movement work will be challenging in the early stages of the learning process. *Tre Pezzi* is available for purchase through Sheet Music Plus and Music Shop Europe.

Mia Schmidt (b. 1952, Germany)

<http://www.miaschmidt.de/>

Years taught at IMD: 1986

Born in Dresden, 1952.

During childhood and youth piano, organ and musical theory lessons.

Studies in Education, Psychology, Sociology at the University of Munich. Studies in social work at the college in Munich. Studies in Musicology at the University of Tübingen, M.A. Composition studies with Milko Kelemen, Brian Ferneyhough, Klaus Huber and Messias Maiguashca (electronic music).

Currently living and working in Freiburg as a freelance composer. She has won many international composition awards and grants.¹¹⁵

Traumausschnitt (2001)

Londeix, N/A

Duration: 2'50"

Instrumentation: Soprano Saxophone, French Horn, Tenor Trombone, Percussion, Piano

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist will find quarter tones, multiphonics, and overtones in this quintet.

Schmidt's notes say that the multiphonics should be in consultation with the composer.

Multiphonic fingerings are not provided by the composer. The rhythmic and melodic material located in the saxophone part is rather straightforward. As a result, this is an appropriate piece for an undergraduate level saxophonist that has access to contemporary music performance resources. *Traumausschnitt* is available through the composer.

¹¹⁵ Email message to author, October 10, 2021

Dieter Schnebel (1930-2018, Germany)

Years taught at IMD: 1984, 1986, 1988

Dieter Schnebel was born in Lahr/Baden on 14 March 1930. He began his studies at the Musikhochschule in Freiburg in 1949, simultaneously attending lectures given by Martin Heidegger at the University of Freiburg, and forged close contacts with the Kranichsteiner (now Darmstadt) Summer Courses for New Music (Adorno, Varèse, Messiaen, Nono, Stockhausen and later Cage). Schnebel then studied Protestant Theology (Karl Barth, Rudolf Bultmann), Philosophy (including the works of Ernst Bloch) and Musicology (Walter Gerstenberg, doctoral thesis on dynamics in the music of Schoenberg) in Tübingen from 1952 to 1956. He was subsequently employed as a teacher and pastor in Kaiserslautern, Frankfurt/Main and Munich. A position as professor for experimental music and musicology was specially created for Schnebel at the Hochschule der Künste in Berlin in 1976, a post he occupied until becoming professor emeritus in 1995. He continued his theological activities as a preacher at the Johann-Sebastian-Bach church in Berlin-Lichterfelde and the church of St. Anne in Berlin-Dahlem. He wrote numerous musicological essays and books on subjects ranging from Bach, Beethoven, Schubert, Schumann, Wagner, Mahler, and Debussy to Cage and Kagel.¹¹⁶

Other compositions by Dieter Schnebel that use saxophone include *Majakowskis - Tod*, *Majakowskis Tod - Totentanz*, *Utopien*, *Re-Visionen*, *Trauermusik*, *Wagner-Idyll*, *Flipper*, “*Mild und leise...*,” *Sinfonie X*, *Ekstasis* and *Schicksalslied*.

Ultima speranza (2002-2003; premiered 10/7/2003, Museum für Angewandte Kunst, Vienna, Austria. Bachmann Ensemble Wien) **Londeix, N/A**

Duration: 15’

Instrumentation: Female voice, Alto Saxophone, Percussion, Piano

Dedication: Commissioned by the Ingeborg Bachmann heirs

Publisher: Schott (2018)

This multi-movement quartet features a variety of extended and contemporary techniques including altissimo, air sounds, audible gasps, breathing sounds, sections of improvisation and

¹¹⁶ “Dieter Schnebel,” Schott Music, Accessed October 1, 2021, <https://en.schott-music.com/shop/autoren/dieter-schnebel>.

asymmetrical meters. Schnebel uses little altissimo in this piece, with only one instance of an altissimo G. These improvisation sections vary in length but have provided pitches that the performer can play in any order. Asymmetrical meters exist throughout the work and many of them change often and quickly. The melodic material in the saxophone part is rather straightforward and the ability to circular breathe would be useful. This is an appropriate piece for a saxophonist with effective technical and rhythmical control.

Wolfram Schurig (b. 1967, Austria)

Years taught at IMD: 1994

No biographical information is available.

Other works of his that use saxophone include *Augenmaß* and *Battaglia*.

A.R.C.H.E. (2000, rev. 2004-05)

Londeix, N/A

Duration: 12'30"

Instrumentation: Tenor Saxophone, Percussion, Piano

Dedication: Trio Accanto

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist will discover a variety of extended and contemporary techniques in this piece, including quarter tones and microtones, overtones, tongue ram, and slap tongue. The composer notates quarter-tones in the standard fashion, while notating other microtones differently depending on the cent range. The performers will not see any measures, or the use of a traditional time signature. They will find arrows above the staff which are used for metric orientation, which can be quite confusing to follow as they change very often. Schurig states that the tempo at the beginning of the piece should reach, if not exceed, the playable threshold and that all other tempos relate proportionally to it. Overtones exist extensively throughout this piece and happen in combination with other techniques, or in the extremes of the saxophones dynamic range. This is an appropriate work for a graduate level saxophonist who has technical control and many hours available to dedicate to this piece. *A.R.C.H.E.* is available through the composer.

Salvatore Sciarrino (b. 1947, Italy) <https://www.salvatoresciarrino.eu/php/eng/home.html>

Years taught at IMD: 2000

Salvatore Sciarrino (Palermo, 1947) boasts of being born free and not in a music school.

He started composing when he was twelve as a self-taught person and held his first public concert in 1962.

But Sciarrino considers all the works before 1966 as a developing apprenticeship because that is when his personal style began to reveal itself. There is something really particular that characterizes this music: it leads to a different way of listening, a global emotional realization, of reality as well as of oneself. And after forty years, the extensive catalog of Sciarrino's compositions is still in a phase of surprising creative development. After his classical studies and a few years of university in his home city, the Sicilian composer moved to Rome in 1969 and in 1977 to Milan. Since 1983, he has lived in Città di Castello, in Umbria.

He has composed for: Teatro alla Scala, RAI, Teatro del Maggio Musicale Fiorentino, Biennale di Venezia, Teatro La Fenice di Venezia, Teatro Carlo Felice di Genova, Fondazione Arena di Verona, Stuttgart Opera Theatre, Bruxelles La Monnaie, Frankfurt Opera Theatre, Amsterdam Concertgebouw, London Symphony Orchestra, Tokyo Suntory Hall. He has also composed for the following festivals: Schwetzingen Festspiele, Donaueschinger Musiktage, Witten, Salzburg, New York, Wien Modern, Wiener Festwochen, Berliner Festspiele Musik, Holland Festival, Alborough, Festival d'Automne (Paris), Ultima (Oslo).

He was published by Ricordi from 1969 to 2004. Since 2005, Rai Trade has had exclusive rights for Sciarrino's works. Sciarrino's discography is pretty extensive and counts over 100 CDs, published by the best international record labels and very often awarded and noted.

Apart from being author of most of his theatre opera's librettos, Sciarrino wrote a rich production of articles, essays and texts of various genres some of which have been chosen and collected in *Carte da suono*, CIDIM – Novecento, 2001. Particularly important is his interdisciplinary book about musical form: *Le figure della musica, da Beethoven a oggi*, Ricordi 1998.

Sciarrino taught at the Music Academies of Milan (1974–83), Perugia (1983–87) and Florence (1987–96). He also worked as a teacher in various specialization courses and masterclasses among which are those held in Città di Castello from 1979 to 2000 and the Lectures at Boston University. He currently teaches in the summer masterclasses at the Accademia Chigiana in Siena.

From 1978 to 1980, he was Artistic Director of Teatro Comunale di Bologna.

Academic of Santa Cecilia (Roma), Academic of Fine Arts of Bavaria and Academic of the Arts (Berlin), Sciarrino has won many awards, among the most recent are: the Prince Pierre de Monaco (2003), the prestigious Feltrinelli International Award (Premio Internazionale Feltrinelli) (2003), the Salzburg Music Prize (2006), an International Composition Prize established by the Salzburg Land, the Frontiers of Knowledge Prize from the Spanish BBVA Foundation (2011), the A Life in Music Prize from the Teatro La Fenice – Associazione Rubinstein in Venice (2014), the Golden Lion for Lifetime Achievement from the Venice Biennale (2016).¹¹⁷

Other works of his that use saxophone or have been adapted for saxophone include

All'aure in una lontananza, Canzona di ringraziamento, Diverbio fra mottetti, con duo sogni, L'orologio de Bergson, Graffito sul mare, La bocca i piedi, il suono, Studi per l'intonazione del mare, Terribile e spaventosa storia del principe Gesualdo e della bella Maria, Al sognatore di cupole, Luci mie traditrici, Macbeth, Quattro intermezzi and Sophisticated Lady.

Canzoniere da D. Scarlatti (1998; premiered 6/13/2002, Cortile di Palazzo Pitti, Firenze, Italy,

Lost Cloud Quartet)

Londeix, 387

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Ricordi (1998)

Canzoniere da D. Scarlatti does not feature any extended or contemporary techniques.

This piece consists entirely of transcriptions of music written by Domenico Scarlatti. As a result, the performers will experience difficult key signatures, baroque ornamentation, compound meters, and many interweaving melodic lines. Although this is a lengthy work, the rhythmic and melodic material is rather straightforward. This would be an appropriate piece for an undergraduate level ensemble that has excellent communication skills. The traditional score and parts are available for purchase through Theodore Front and Music Shop Europe.

¹¹⁷ "Biography," Salvatore Sciarrino, Accessed October 1, 2021, <https://www.salvatoresciarrino.eu/php/eng/biography.html>.

Pagine (1998; premiered 1/19/2001, Teatro Shalom, Empoli, Italy, Lost Cloud Quartet)

Londeix, 387

Duration: 30'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Ricordi (1998)

This unique quartet uses extended and contemporary techniques such as subtone, flutter tongue, key clicks and slap tongue. The musical material in this work comprises transcriptions by composers such as Carlo Gesualdo da Venosa, Johann Sebastian Bach, Domenico Scarlatti, Wolfgang Amadeus Mozart, Cole Porter, and George Gershwin. With the wide variety of musical styles located in this work, the performers will find both unison rhythmic material and polyrhythms, as well as many interweaving melodic lines. This is an appropriate piece for an undergraduate level quartet that is confident and comfortable performing in a wide variety of. *Pagine* is available for purchase through Theodore Front, Sheet Music Plus and Music Shop Europe.

Hannes Seidl (b. 1977, Germany)

<http://www.hannesseidl.de/>

Years taught at IMD: 2016 (Visiting)

Hannes Seidl was born in Bremen, Germany in 1977. Between 1998 and 2003 he studied composition at the Folkwang Hochschule Essen with Nicolas A. Huber, Th. Neuhaus and in 2003/2004 with Beat Furrer in Graz. He received different scholarships for his work including from the Darmstadt Summer Courses, Akademie der Künste Berlin, Frankfurter Künstlerhilfe and the DAAD. He has won prizes e.g. at Impuls Graz (2004), Landesmusikrat Bremen (2006) and Best Experimental Film for “Film für übers Sofa” (together with Daniel Kötter) at the Bolzano Short Film Festival (2010).

Hannes Seidl has worked with ensembles such as Ensemble Modern, KNM Berlin, Ensemble Mosaik, Klangforum Wien, Ensemble Oriol, Thürmchen Ensemble, ensemble courage, ensemble Intégrales or the Neuen Vocalsolisten Stuttgart. His compositions have been performed internationally at the ultraschall festival Berlin, Märzmusik Berlin, ultima Oslo, steirischer herbst Graz, ECLAT, warshaw autumn and others.

His electronic music has been developed in electronic music studios including the IRCAM (Paris), ZKM (Karlsruhe), C.S.C (Padova), Akademie der Künste (Berlin) and IEM (Graz). His works include sound installations (“Zwischen den Ohren” 2010, “Leftovers” 2013, “Make Ur Own” 2014 and others), music theatre, short Films and concert music.

Since 2008 he has been working on different projects with video artist Daniel Kötter, including music theatre („Falsche Arbeit“ 2008, „Falsche Freizeit“ 2010, „Freizeitspektakel“ 2010, “Fernochester” 2012, “Kredit” 2013, “Recht” 2015 as well as LIEBE and ingolf 2016), sound installations („Galerie“ 2010, „Treppe“ 2011, “Leftovers” 2013 and “Make Ur Own” 2014), short films („Film für übers Sofa“ 2009, “Anschlussfilm” 2010, “vorderbühne” 2012 as well as the radio play “Studio” 2013).

In August 2009 the Deutscher Musikrat has released the portrait-CD „Musik für übers Sofa“ at the Label WERGO.

Hannes Seidl lives in Frankfurt/Main.¹¹⁸

Another work of his that uses saxophone is *The Art of Entertainment*.

13 one pager (2000; premiered 4/2000, Cologne, Germany, Saxemble) **Londeix, N/A**

Duration: 10’

¹¹⁸ “About,” Hannes Seidl, Accessed October 1, 2021, <http://www.hannesseidl.de/about/>.

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Edition Juliane Klein

There are many extended and contemporary techniques encountered in this quartet, including different strength attacks, air sounds, inhale and exhale sounds, key clicks, multiphonics, reverse slaps, playing as high as possible, and playing as long as possible. Seidl provides fingerings for any multiphonics. There are also many theatrical elements found in this piece including turning the pages at the same time, putting a softball in the bell to dampen the sound, using sandpaper on sandpaper with either the foot or hand, foot stomps, tipping over a bowl of marbles, and slapping another performers back to create a beating of the tone. One can find many of these techniques in quick succession or simultaneously throughout this handwritten score. This involved work is appropriate for a graduate level ensemble that has effective communication skills and is comfortable and confident in performing such a theatrical piece of music. *13 one pager* is available through the publisher on demand.

Yuval Shaked (b. 1955, Israel)

<https://haifa.academia.edu/YuvalShaked>

Years taught at IMD: 2014

Yuval Shaked was born on 16 February 1955 in Kibbutz Geser, Israel. In 1966, aged 11 years, he started to study classical guitar and two years later clarinet. After having graduated from school and having finished his 3 years military service he studied at the Rubin Music Academy at Tel Aviv University and, from 1981, 'new music theatre' with Mauricio Kagel at the music academy in Cologne.

From 1985 to 1999 he lectured at the Open University in Tel Aviv and since 1985 he is lecturer at the Kibbutzim College in Tel Aviv. He has been editor of the magazine IMI-News of the Israel Music Institute from 1990 to 1996 and since 1992 he is member of the editorial advisory board of the magazine 'MusikTexte'. 1994 he was granted a scholarship by the Culture Fonds Foundation of Schloss Wiepersdorf in Germany, 1995, 1996 and 2005 he gave master classes in composition at the Music Academie Lviv, Ukraine.

In the years 2000-2008 Yuval Shaked was Director of the Feher Jewish Music Centre in the Diaspora Museum, Tel-Aviv. From 2001 he was lecturer at Haifa University where he is now director of the music department. He has published many essays as well as the book 'Entwickelnde Musik' (in Hebrew).

His works are being performed and broadcast by various radio stations mainly in Europe.

His trio "40malige Gegenwart und Rueckmeldung" has been recorded in 2009 by Trio Accanto. The CD was released on Edition Zeitklang.¹¹⁹

40malige Gegenwart und Rückmeldung (1994/1998)

Londeix, 391

Duration: 12'

Instrumentation: Soprano + Alto + Baritone Saxophone, Percussion, Piano

Dedication: Tobias Stengel. Commissioned by the city of Witten for Trio Accanto

Publisher: Peer Music (1998)

This trio incorporates a variety of extended and contemporary techniques including blowing into the mouthpiece from a given distance between the performers mouth and mouthpiece, tongue ram, slap tongue, different tone qualities, flutter tongue, teeth on the reed,

¹¹⁹ "Biography," Accessed October 2, 2021, https://www.peermusic-classical.de/en/composers/yuval_shaked/biography/.

different qualities of pitch, key clicks and extreme dynamics and dynamic shifts. Shaked compares the slap tongue to the “Bartok pizzicato.” The different tone qualities include faint, bright, and brighter, which are notated “hell,” “matt,” and “heller“ respectively. The distinct qualities of pitch include “tonlos,” which is full of noise, “tonhaft,” a clear pitch, and “sub. tonlos,” suddenly without specific pitch. Many of these techniques happen in rapid succession throughout the work within the intricately composed melodic lines that move between the parts. The complex rhythmic material alongside the various extended techniques makes this quite a challenging piece suitable for a graduate level saxophonist that has contemporary music experience and has reliable technical facility. *40malige Gegenwart und Rückmeldung* is available for purchase through the publisher.

Elf Schweigebrüche (2008; premiered 10/24/2008, Jerusalem Theater, Jerusalem, Israel, Ensemble Nickel) **Londeix, N/A**

Instrumentation: Soprano + Alto + Tenor + Baritone Saxophone, Electric Guitar

Dedication: Commissioned by Ensemble Nickel with the support of Rabinovitch Tel Aviv Foundation for Arts

Publisher: Self-published

Performance practice resources: Weiss and Netti, Kientzy

Many extended and contemporary techniques exist in this work such as overtones, slap tongue, altissimo, flutter tongue, blowing into the mouthpiece from a given distance between the performer's mouth and mouthpiece, trilling with fingers on the opposite hand and tremolo by moving the saxophone itself. These techniques exist simultaneously or in rapid succession of each other throughout this composition. The saxophonist will also find gigantic leaps,

polyrhythms and glissandi in their part. Although this piece comprises many techniques, the material is straightforward and would be appropriate for an undergraduate-level saxophonist that has experience performing contemporary music.

Rodney Sharman (b 1958, Canada)

<https://rodney-sharman.squarespace.com/>

Years taught at IMD: 1988, 1990, 1992

Rodney Sharman lives on traditional Musqueam territory in Vancouver, Canada. He has been Composer-in-Residence of Early Music Vancouver's "New Music for Old Instruments", the Victoria Symphony, National Youth Orchestra of Canada, Vancouver Symphony, and Composer-Host of the Calgary Philharmonic's Festival, "Hear and Now". In addition to concert music, Sharman writes for cabaret, opera and dance. He sings, conducts, plays recorders and flutes. Sharman was awarded First Prize in the 1984 CBC Competition for Young Composers, the 1990 Kranichsteiner Prize (Darmstadt), a 2013 Dora Mavor Moore Award (Toronto), and the 2017 Walter Carsen Prize for Excellence in the Performing Arts.¹²⁰

Another work of his that uses saxophone is *In praise of shadows*.

Two Fanfares (2004)

Londeix, N/A

Duration: 1'

Instrumentation: Soprano Saxophone

Dedication: Colin MacDonald

Publisher: Self-published (2004)

This very short piece comprises two different fanfares. The first consists entirely of overtones. The second has more rhythmic and melodic material. This is an appropriate piece for a young saxophonist looking for a short piece that will challenge their overtone and voicing skills. The concise score is available through the composer.

Romance (1996)

Londeix, N/A

Duration: 20"

Instrumentation: Flute, Soprano Saxophone, Piano, Electric Guitar, Bass

¹²⁰ "Short Bio," Rodney Sharman, Accessed October 19, 2021, <https://rodney-sharman.squarespace.com/short-bio>.

Dedication: Scott Wilson and Ensemble Symposium

Publisher: Self-published

This short piece features no extended or contemporary techniques in the saxophone part. The rhythmic and melodic material located in the saxophone part is straightforward. A saxophonist of any level that has a cohort of these specific instruments will have no issues performing this piece. *Romance* is available through the composer.

Stuart Saunders Smith (b. 1948, USA)

Years taught at IMD: 1990

No biographical information is available.

Other works listed in the Londeix text include *Hey, Did You Hear the One About...*, *In Retrospect*, *Mute*, *One for J.C.*, *One for Two*, *Organum Metamorphoses*, *Easter in Bingham*, *Men's Culture*, and *A Pool of Remembrances*, but there is little or no information about these compositions.

Hawk (Version 2) (1991,2007)

Londeix, 400

Instrumentation: Soprano Saxophone

Publisher: Sonic Art Editions (2007)

The only extended technique utilized in this piece is altissimo. The saxophonist will discover gigantic leaps, extreme dynamics and no time signature or measures. Although there are no measures or a time signature used in this piece, the rhythmic material is precise, such as various polyrhythms or a certain set of pitches equalling 8 and 1/7th durations of a quarter note. An undergraduate-level saxophonist with technical and rhythmical control will find this piece to be a rewarding challenge. *Hawk (Version 2)* is available for purchase through Smith Publications.

Husbands and Wives (2008)

Londeix, N/A

Instrumentation: Two Alto Saxophones

Publisher: Sonic Art Editions (2010)

Smith considers this piece “music of coexistence,” or a piece where each player has a separate part and performs it without regard to the other player(s). The performers decide the dynamics, tempi, and phrasing prior to a performance. Altissimo is the only extended technique that exists in the saxophone part. They will also make note of the many asymmetrical and changing meters and polyrhythmic material. An undergraduate level ensemble with technical and rhythmical control and intonation will find this unique piece a rewarding challenge. An interested duo can purchase the score through Smith Publications.

Magdalene (2006)

Londeix, 400

Instrumentation: Soprano Saxophone, Two Percussion

Dedication: Susan Fancher

Publisher: Sonic Art Editions (2006)

The composer considers this piece “music of coexistence,” or a piece where each player has a separate part and performs it without regard to the other player(s). The only extended technique the saxophonist will find in this piece is the use of altissimo. They will notice extreme dynamics, gigantic leaps and polyrhythmic material throughout this piece. Many of these rhythmic and melodic complexities exist in rapid succession extensively throughout the work. This is an appropriate piece for an undergraduate level saxophonist with technical and rhythmical control. *Magdalene* is available for purchase through Smith Publications.

Gerhard Stäbler (b. 1949, Germany)

<https://gerhard-staebler.de/pages/intro.php>

Years taught at IMD: 1990, 1992, 1994, 1996, 1998

Gerhard Stäbler is one of the most prominent composers of his generation. Recent premieres have been with: the Borealis and Bergen International Festivals in Norway; Breslau's ISCM World Music Days; Dusseldorf's Winter Academy at Schloss Benrath and throughout the city's museums; Tokyo's Music Documents 13; Festival Zeitgenuss and ZKM-Festival Piano Plus in Karlsruhe; Frankfurt's HR Sinfonieorchester; WDR Köln; Norske Opera Oslo for the youth opera Simon; Acht Brücken in Cologne and the music theatre work *The Colour* at Mainfranken Theater Würzburg.

In recent years, he has toured extensively as a composer, teacher and performance artist with his partner, Kunsu Shim to Iceland, Japan, Korea, Norway, Portugal, the USA and South America. In 2016, he and Shim were commissioned by the Diocese of Würzburg to create the four-part project *Im Gegenüber*, with premieres for choir and orchestra, chamber music and performance art.

Early in 2017, the Philharmonic Orchestra Würzburg premiered his Concerto for Orchestra, *Ausgewilderte Farben*, funded by the Kunststiftung NRW. In 2017 he will give performance concerts in Trier (opening 17), Duisburg, Essen, Bergen (Norway), Würzburg, Dresden, at the Documenta Kassel, at the University of Music and Performing Arts Graz and at Prenninger Resonanzen (Austria). In October 2017 he was invited for several weeks to lead composition masterclasses at the University of Uruguay in Montevideo.

From 2000 to 2010, and since its relaunch in Autumn of 2015, Gerhard Stäbler and Kunsu Shim have been directing the EarPort in Duisburg as a place for experimental music and encounters between art forms.¹²¹

Stäbler has also written *Kerben*, *VASES AND ROOFS*, *Plateau*, *purple rugs*, *TRAUM*

1/9/92, *...und in diesem Blau eine Ahnung von Grün...*, *Eilig.dressiert* and *Poetic Arcs*.

(n)*irgendwo* (2011; premiered 2014, Marburg, Germany)

Londeix, 404

Duration: 12'

Instrumentation: Soprano Saxophone, Percussion

¹²¹ "Gerhard Stäbler - Short Biography," Gerhard Stäbler, Accessed October 4, 2021, <https://gerhard-staebler.de/pages/en/biography/short-biography.php>.

Dedication: Nikola Lutz and Armin Sommer

Publisher: Ricordi (2013)

Performance practice resources: Weiss and Netti, Kientzy

Extended and contemporary techniques such as flutter tongue, slap tongue, multiphonics, and altissimo exist in this piece. The multiphonics used are not specific. The performer decides upon the multiphonics, and the notated pitch should be prominent. The performer will also find the use of various vibrato speeds and extreme dynamics. Many altissimo notes and multiphonics occur in a soft dynamic. A saxophonist with strong technical control will need to devote many hours of individual practice with a metronome and tuner to the performance of this piece. *(n)irgendwo* is available for purchase through Sheet Music Plus and Music Shop Europe.

Spuren (1995; premiered 10/21/1996, Evreux, France, XASAX)

Londeix, 405

Duration: 18'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Ricordi (1996)

Performance practice resources: Weiss and Netti, Kientzy, Londeix *Mr. Sax*

Spuren features multiphonics and various theatrics and staging such as wearing the same clothes or contrasting colors. The multiphonics are not specific, although the performers should pick one that includes the notated pitch. The saxophonists will notice the extreme dynamic changes as well as interweaving melodic material throughout this piece. This would be an appropriate piece for an undergraduate level ensemble that is looking to explore the world of contemporary music. Stäbler's score is available for purchase through Music Shop Europe.

Übungen der Annäherung (2007; premiered 10/4/2007, Dresden, Germany, Ensemble Courage)

Londeix, 405

Duration: 13'

Instrumentation: Soprano + Alto Saxophone, Percussion, Piano

Dedication: Ensemble Courage

Publisher: Ricordi (2007)

The saxophonist will notice flutter tongue is used extensively throughout this piece, and multiphonics. Many instances of flutter tongue happen on long notes and the performer is to go between flutter and ordinary tone many times. Circular breathing would prove useful. Stäbler uses extreme dynamic ranges and shifts throughout the piece. The rhythmic material found in the saxophone part is quite simple, as a majority of it is extensive passages of long sustained pitches. An undergraduate level saxophonist with intonation control will learn that this piece is difficult regarding endurance and stamina. *Übungen der Annäherung* is available for purchase through Sheet Music Plus.

Klaus Hinrich Stahmer (b. 1941, Germany)

<http://www.klaushinrichstahmer.de/>

Years taught at IMD: 1988, 1990, 1992

Klaus Hinrich Stahmer was born in Stettin [today in Polish: Szczecin]. Having escaped to the West in the spring of 1945, Stahmer spent his school days (1947-60) in Lüneburg, where he also received instrumental lessons and sang in choirs. After completing his music studies at the Dartington College of Arts and the Hamburg University of Music as well as at the Universities of Hamburg and Kiel, Stahmer worked as a professor at the Bavarian State Conservatory for Music in Würzburg (since 1973 University of Music). Here he founded and directed the festival "Days of New Music" (1977-2001) and the "Studio for New Music" (1989-2003). In addition to his versatile work as a university lecturer, festival and concert organizer, the musicologist Stahmer also made a name for himself as a book author and journalist, mainly working on topics from the field of new music.

As a freelancer for several radio stations, he regularly produced programs on current music. In terms of cultural policy, Stahmer was active in several committees (German Music Council, etc.) for the interests of contemporary music. Also president of the German section of the International Community for New Music [IGNM] (1983-87; 2000-2002), he visited numerous countries around the world. He saw the focus of his public work in the deepening of relations between Germany and Israel and in the rapprochement between Poland and Germany.

Since his retirement from university service (2004), Stahmer has primarily worked as a composer and has made lecture and study trips to the countries of the Near and Far East from his residence in Würzburg. Stahmer has been a member of the Free Academy of the Arts in Hamburg since 2013.¹²²

Other works of his that use or could use saxophone include *Porcelain Music*, *Rhapsodia Piccola* and *Momentaufnahmen*.

Noa Noa (1995/1996)

Londeix, 405

Duration: 14'

Instrumentation: Soprano Saxophone, Bb Clarinet, Piano

Publisher: Verlag Neue Musik (1996)

¹²² "Biografie," Klaus Hinrich Stahmer, Accessed October 5, 2021, <https://www.klaushinrichstahmer.de/biografie/>.

Although this piece only uses overtones minimally, it is rhythmically challenging. A majority of this piece has an 11/8 time signature. Stahmer provides symbols for the subdivisions of 2 and 3, but that is not an accurate subdivision for all performers. As a result, each performer is going to have to spend many hours practicing their part individually with a metronome before attempting to put the entire piece together. A saxophonist with rhythmical and technical control that is part of an advanced ensemble with exceptional communication skills will find this piece challenging, but performable after many hours of individual practice and group rehearsals. *Noa* *Noa* is available for purchase through the publisher.

Simon Steen-Anderson (b. 1976, Germany)

<http://www.simonsteenandersen.dk/>

Years taught at IMD: 2014, 2016, 2018, 2021

Simon Steen-Anderson (b.1976) is a Berlin-based composer, performer and installation artist, working in the field between instrumental music, electronics, video and performance within settings ranging from symphony orchestra and chamber music (with and without multimedia) to stagings, solo performances and installations. The works from the last decade concentrate on integrating concrete elements in the music and emphasizing the physical and choreographic aspects of instrumental performance. The works often include amplified acoustic instruments in combination with sampler, video, simple everyday objects or homemade constructions.

Simon Steen-Anderson received numerous prizes and grants - latest the Mauricio Kagel Music Prize and the Siemens Composer's Prize 2017, Nordic Council Music Prize and the SWR Orchestra Prize 2014, the Carl Nielsen Prize (DK) and the Kunstpreis Musik from Akademie der Künste in Berlin 2013, the International Rostrum of Composers, the DAAD Berliner Künstlerprogramm Residency 2010 and the Kranichsteiner Music Award 2008. Member of the German Academy of the Arts 2016.. Works commissioned by ensembles, orchestras and festivals such as ensemble recherche, Neue Vokalsolisten Stuttgart, the SWR Orchestra, The Philharmonic Orchestra of Radio France, Ensemble Ascolta, JACK Quartet, Ensemble Modern, Oslo Sinfonietta, 2e2m, Donaueschinger Musiktage, Ultraschall, Wittener Days of New Chamber Music and ECLAT. Furthermore worked with ensembles such as Klangforum Wien, Collegium Novum Zurich, ICTUS, Arditti, London Sinfonietta, Intercontemporain, asamisimasa and NADAR.

Simon Steen-Anderson studied composition with Karl Aage Rasmussen, Mathias Spahlinger, Gabriel Valverde and Bent Sorensen in Aarhus, Freiburg, Buenos Aires and Copenhagen 1998-2006. Since 2008 Simon Steen-Anderson is a lecturer of composition at the Royal Academy of Music in Aarhus, Denmark, in 2013-2014 he was visiting professor at the Norwegian Academy of Music in Oslo and in 2014-16 he was lecturer at the Darmstadt Summer Courses, in 2017 he was a guest professor at University of the Arts in Berlin.

Most works are published by Edition-S / Copenhagen.¹²³

Other works of his that use saxophone include *On And Off And To And Fro, Next To Beside Besides #2, Impromptu* and *Polaroid*.

¹²³ "Simon Steen-Anderson - Biography and Worklist," Simon Steen-Anderson, Accessed October 5, 2021, http://www.simonsteenandersen.dk/eng_CV.htm.

De Profundis (2000)

Londeix, N/A

Duration: 12'

Instrumentation: Soprano Saxophone + Percussion

Dedication: Claus Olesen

Publisher: Edition-S (2010)

In order to perform this work, the saxophonist needs access to a glockenspiel, crotales, campane, triangle, sandpaper and cardboard, and a bass drum. On top of having to play these instruments while also playing the saxophone, they will notice many extended and contemporary techniques including timbral fingerings, slap tongue, air sounds, stomping, semitones, growling, moving the bell around, multiphonics, various vibrato speeds, circular breathing and altissimo. A majority of the multiphonics have provided fingerings. The performer will also observe sections where they are to blow a sound into the mouthpiece or just blow on the mouthpiece. Many of these techniques happen frequently throughout the work and often simultaneously or in quick succession. Because of the sheer amount of material located in this piece, it is a challenging piece that is suitable for a graduate level or professional saxophonist that has many hours available to devote to the study of it. *De Profundis* is available for purchase through the publisher.

Spin-Off (2002)

Londeix, N/A

Duration: 3'

Instrumentation: Soprano Saxophone, C Trumpet (also a version without), Accordion,

Double Bass

Publisher: Edition-S (2010)

Performance practice resources: Weiss and Netti, Kientzy

The saxophonist will discover a variety of extended and contemporary techniques in this piece including quarter tones, key clicks, air sounds, blowing on the mouthpiece, breathing sounds, multiphonics, growling, flutter tongue, slap tongue, and glissandi. Only two multiphonics exist in this piece, and the composer provides multiphonics for both. Many of these techniques happen in rapid succession and quickly. This piece is suitable for a graduate level saxophonist with technical and rhythmical skills, as well as contemporary music performance experience. Steen-Andersen's score is available for purchase through the publisher.

Study for Alto Saxophone and Percussion (1998)

Londeix, N/A

Duration: 7'30"

Instrumentation: Alto Saxophone, Percussion

Dedication: Duo Kapow!

Publisher: Edition-S (2015)

A variety of extended and contemporary techniques exist in this piece, including multiphonics, circular breathing, altissimo, and flutter tongue. The performer decides upon the multiphonics. Circular breathing would prove useful. There are many changing asymmetrical meters, polyrhythms, and dynamic shifts. Altissimo can be encountered throughout this work and the range extends quite high. The rhythmic and melodic content is quite varied throughout and will pose quite a challenge. Steen-Andersen's duet is appropriate for an undergraduate level saxophonist with technical and rhythmical control. *Study for Alto Saxophone and Percussion* is available for purchase through the publisher.

Rand Steiger (b. 1957, USA)

<http://rand.info/>

Years taught at IMD: 1988, 1994

Rand Steiger's music has been commissioned and performed by many distinguished soloists and ensembles and has been presented in concert halls and at festivals internationally. Throughout his career, Steiger has been involved in computer music research, having held three residencies at IRCAM, and enjoying a long fruitful collaboration with leading computer music researcher Miller Puckette. He was Composer-in-Residence at the California Institute for Telecommunications and Information Technology from 2010 to 2013.

Many of Steiger's works combine orchestral instruments with real-time digital audio signal processing. They also propose a hybrid approach to just and equal-tempered tuning, exploring the delicate perceptual cusp between a harmony and a timbre that occurs when tones are precisely tuned. Some examples of works deploying these techniques include: *Ecosphere*, developed during residencies at Ircam and premiered by the Ensemble Intercontemporain in Paris; *Traversing*, written for cellist Mathew Barley and premiered by the Southbank Sinfonia in London; *Cryosphere*, premiered by the American Composers Orchestra at Carnegie Hall, *A Menacing Plume*, premiered by the Talea Ensemble in New York, and the *Coalescence Cycle*, premiered at Miller Theater in New York by the International Contemporary Ensemble. More recently, a series of new works for string quartet were premiered by the Arditti, JACK and Flux Quartets. In 2016 he was commissioned by the Los Angeles Philharmonic to create an installation in collaboration with Yuval Sharon. The resulting project *Nimbus* embedded 32 loudspeakers in clouds hanging 40 feet above the atrium of the Frank Gehry designed Walt Disney Concert Hall playing a series of 21 compositions throughout the day for the entire 2016/17 season.

Steiger was also active as a conductor specializing in contemporary works until deciding in 2010 to concentrate entirely on composition. He led a series of critically acclaimed concerts with the Ensemble Sospeso in New York City in the early 2000's, and with the California EAR Unit at the Los Angeles County Museum in the 1980's and 90's. Among other groups he conducted were the Aspen Chamber Ensemble, La Jolla Symphony, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, and the Nouvel Ensemble Contemporain (Switzerland). Among his recordings as conductor are operas by Anne LeBaron, Hilda Paredes and Anthony Davis, and chamber works by Elliott Carter, George Lewis, Mark Osborn, Roger Reynolds, Karlheinz Stockhausen, Morton Subotnick, Iannis Xenakis and Wadada Leo Smith. He has also conducted many world, New York and California premier performances, including works of Muhal Richard Abrams, Louis Andriessen, Milton Babbitt, Pierre Boulez, Henry Brant, Elliott Carter, Brian Ferneyhough, Michael Gordon, Jonathan Harvey, Aaron Kernis, Scott Lindroth, James Newton, Luigi Nono, Augusta Read-Thomas, Roger Reynolds, Terry Riley, Poul Rudders, Frederick Rzewski, Kaija Saariaho, Giacinto Scelsi, Elliott Sharp, Julia Wolfe, Toru Takemitsu, Jon Tavener, and Erki-Sven Tuur.

His compositions and performances are recorded on the Centaur, CRI, Crystal, Einstein, Koch, Mode, New Albion, New Dynamic, New World, Nonesuch, Tundra, and Tzadik

labels. Recent works for instruments and electronics are available on *Ecosphere*, a portrait CD/DVD on EMF, *A Menacing Plume*, a portrait CD on New World Records, and two new discs about to be released on Tundra/New Focus by the International Contemporary Ensemble.

Steiger is a Distinguished Professor, and holder of the Conrad Prebys Presidential Chair in the Music Department at U.C. San Diego and was a 2015 Guggenheim Fellow. In 2009 he was a Visiting Professor at Harvard University.¹²⁴

Another work of his that uses saxophone is *Z Loops*. *Resonant Vertices* uses a midi wind controller.

Maxine (2007; premiered 9/27/2007, Symphony Space, New York City, USA. Prism Quartet)

Londeix, 406

Duration: 10'

Instrumentation: Saxophone Quartet (Soprano, Alto + Soprano, Tenor, Baritone + Soprano)

Dedication: Prism Saxophone Quartet

Publisher: Self-published (2007)

The only extended techniques that exist in this piece are altissimo and microtones. Throughout the quartet, the saxophonists will also come across polyrhythms, extreme dynamics, solo material, and both long sustained and fast rhythmic passages. Steiger's quartet is appropriate for an undergraduate-level ensemble with refined technical, rhythmical, and effective communication skills. *Maxine* is available for download from the composer's website.

¹²⁴ "Biography," Rand Steiger, Accessed October 18, 2021, <http://rand.info/rands/text/bio.html>.

Karlheinz Stockhausen (1928-2007, Germany) <http://www.karlheinzstockhausen.org/>

Years taught at IMD: 1957, 1959, 1961, 1962, 1963, 1966, 1967, 1970, 1972, 1974, 1996

Karlheinz Stockhausen (1928–2007) composed 376 individually performable works. From 1977 to 2003 he composed the cycle of operas *Licht* (*Light*), *The Seven Days of the Week*, which comprises about 29 hours of music. All of the seven parts of this music-theatre work have had their staged world premières: *Donnerstag* (*Thursday*) in 1981, *Samstag* (*Saturday*) in 1984, and *Montag* (*Monday*) in 1988, all three produced by the Teatro alla Scala in Milan; *Dienstag* (*Tuesday*) in 1993 and *Freitag* (*Friday*) in 1996, both at the Leipzig Opera, *Sonntag* (*Sunday*) in 2011, at the Cologne Opera. With *Mittwoch* (*Wednesday*), the Birmingham Opera Company presented the last day of the *Licht* heptalogy on Wednesday, August 22nd 2012.

After *Licht*, Stockhausen intended to compose the hours of the day, the minute and the second. He began the cycle *Klang* (*Sound*), *The 24 Hours of the Day*, and until his death in December 2007, he composed the *1st Hour Himmelfahrt* (*Ascension*) to the *21st Hour Paradies* (*Paradise*).

Karlheinz Stockhausen started composing in the early 1950s. Already the first compositions of "Point Music" such as *Kreuzspiel* (*Cross-Play*) in 1951, *Spiel* (*Play*) for orchestra in 1952, and *Kontra-Punkte* (*Counter-Points*) in 1952/53, brought Stockhausen international fame. Fundamental achievements in music since 1950 are indelibly imprinted through his compositions: The "Serial Music", the "Point Music", the "Electronic Music", the "New Percussion Music", the "Variable Music", the "New Piano Music", the "Space Music", "Statistical Music", "Aleatoric Music", "Live Electronic Music"; new syntheses of "Music and Speech", of a "Musical Theatre", of a "Ritual Music", "Scenic Music"; the "Group Composition", polyphonic "Process Composition", "Moment Composition", "Formula Composition" to "Multi-Formula Composition"; the integration of "found objects" (national anthems, folklore of all countries, short-wave events, "sound scenes", etc.) into a "World Music" and a "Universal Music"; the synthesis of European, African, Latin American and Asian music into a "Telemusic"; the vertical "Octophonic Music".

Stockhausen's entire oeuvre can be classified as "Spiritual Music"; this becomes more and more evident not only in the compositions with spiritual texts, but also in the other works of "Overtone Music", "Intuitive Music", "Mantric Music", reaching "Cosmic Music" such as *Stimmung* (*Tuning*), *Aus Den Sieben Tagen* (*From The Seven Days*), *Mantra*, *Sternklang* (*Star Sound*), *Inori*, *Atmen Gibt Das Leben* (*Breathing Gives Life*), *Sirius*, *Licht* (*Light*), *Klang* (*Sound*).

At nearly all world premières and in innumerable exemplary performances and recordings of his works world-wide, Stockhausen either personally conducted, or performed in or directed the performance as sound projectionist.

In a spherical auditorium conceived by Stockhausen, most of his works composed until 1970 were performed at the *Expo '70* world fair in Osaka, Japan, for 5½ hours daily for 183 days by twenty instrumentalists and singers, thereby reaching an audience of over a million listeners.

In addition to numerous guest professorships in Switzerland, the United States, Finland, Holland, and Denmark, Stockhausen was appointed Professor for Composition at the *Hochschule für Musik* in Cologne in 1971. In 1996 he was awarded an honorary doctorate from the *Freie Universität Berlin*, and in 2004 received an honorary doctorate from the *Queen's University* in Belfast. He is a member of 12 international Academies for the Arts and Sciences, was named *Honorary Citizen of Kuerten* in 1988, became *Commandeur dans l'Ordre des Arts et des Lettres*, received many gramophone prizes and, among other honours, the *Federal Medal of Merit, 1st class*, the *Siemens Music Prize*, the *UNESCO Picasso Medal*, the *Order of Merit* of the State of North Rhine Westfalia, many prizes from the German Music Publisher's Society for his score publications, the Hamburg *BACH Prize*, the Cologne *Culture Prize* and, the *Polar Music Prize* with the laudation: "Karlheinz Stockhausen is being awarded the *Polar Music Prize* for 2001 for a career as a composer that has been characterized by impeccable integrity and never-ceasing creativity, and for having stood at the forefront of musical development for fifty years."

Most of Stockhausen's early works are published by *Universal Edition* in Vienna. The later works, starting with work number 30, are published by the *Stockhausen-Verlag*, which Stockhausen founded in 1975. Since 1991, the *Stockhausen-Verlag* has also published the *Stockhausen Complete CD Edition*, which comprises 150 compact discs. In addition to his musical compositions, he published 10 volumes of *Texte zur Musik (Texts on Music)*, a series of booklets with sketches and explanations about his compositions, and a Text-CD-Edition with lectures and interviews. All scores, CDs, books and also videos may be ordered by mail or email: stockhausen-stiftung@t-online.de (*Stockhausen-Verlag*, Kettenberg 15, D-51515 Kürten; fax: 0049-2268-1813; www.karlheinzstockhausen.org / www.stockhausenCDs.com / www.stockhausen-verlag.com).¹²⁵

Other works of his that use saxophone include *STOP und START*, *Jahreslauf*, *Piccolo*, *Saxophone*, *Michael's Heimkehr*, *Festival*, *Linker Augentanz*, *Entführung*, *Jahreslauf vom Dienstag*, *Klang - 12th Hour*, and *Klang - 20th Hour*.

¹²⁵ "Karlheinz Stockhausen: Brief Biography," Karlheinz Stockhausen, Accessed October 6, 2021, http://www.karlheinzstockhausen.org/karlheinz_stockhausen_brief_biography_english.htm.

Amour (1974/1976; premiered 8/11/2003, Kürten, Germany, Julien Petit) **Londeix, 408**

Duration: 29'

Instrumentation: Soprano Saxophone

Dedication: Julien Petit

Publisher: Stockhausen-Verlag (2004)

This solo piece uses a few extended techniques such as flutter tongue, altissimo and key clicks. The saxophonist will also find extreme dynamic ranges, large leaps in rapid succession and glissandi. Some glissandi go between a quarter tone. The score contains notes in German and English. This is an appropriate piece for a saxophonist with improved technical control and endurance. *Amour* is available for purchase through the publisher.

In Freundschaft (1977; premiered 6/2/1977, Aix-en-Provence, France. Suzanne Stephens, clarinet) **Londeix, 408**

Duration: 15'

Instrumentation: Solo Saxophone

Dedication: Suzanne Stephens, clarinet

Publisher: Stockhausen-Verlag (1983)

This unique solo piece incorporates various theatrical elements, and altissimo, flutter tongue, gigantic leaps, and extreme dynamics. Some of the theatrical elements include freezing during pauses, moving with the instrument from left to right and up and down. Because of this consistent movement, memorization of this piece has become standard practice. A patient undergraduate saxophonist with a many hours available to devote to this work will experience

success with this duet after many hours of practice. *In Freundschaft* is available for purchase through the publisher.

Knabenduett (1980)

Londeix, 408

Duration: 4'

Instrumentation: Two Soprano Saxophones

Dedication: Simon Stockhausen

Publisher: Stockhausen-Verlag (1983)

No extended techniques exist in this duet. Stockhausen requests the performance of this piece to be from memory when it is not as part of the opera or a performance with scenery. The rhythmic and melodic material located in this duet is rather straightforward and poses no issues in terms of polyrhythms. This is an appropriate piece for an undergraduate level ensemble with developed technical and rhythmical control and exceptional communication skills.

Éric Tanguy (b. 1968, France)

<https://erictanguy.wordpress.com/>

Years taught at IMD: 1990, 1992

Born in Caen in 1968, Éric Tanguy is to this day one of the most performed French composers in the world. Named “Composer of the Year” by the Victoires de la musique classique in 2004 and 2008.

Éric Tanguy studied under Horatiu Radulescu, Ivo Malec, Gérard Grisey, and Betsy Jolas at the Conservatoire National Supérieur de Musique in Paris.

He has been awarded numerous prizes throughout his career, including the Darmstadt Stipendienpreis (1988), the Prix Villa Médicis Hors les murs (1989), the Haut Conseil culturel francoallemand scholarship (1991), the Villa Médicis competition prize (1992), the Darmstadt Kranichsteiner Musikpreis (1992), the French Institute André-Caplet prize (1995), the SACEM Hervé-Dugardin prize (1997), the SACEM lifetime achievement award (2012), and the “Grand prix Lycéen des compositeurs” (2014). A composer in residence for the Académie de France in Rome (1993- 1994), Éric Tanguy was also the honorary guest of Henri Dutilleux at the Tanglewood Music Center (United States). He was the composer in residence in Champagne-Ardenne (1995), Lille (1996), with Orchestre de Bretagne (2001 to 2003), and for the Festival des Arcs in 2011. He was also a guest composer at the Aspects des Musiques d’Aujourd’hui festival in Caen (2007) and the Holstebro Festival in Denmark in 2012. He was invited in 2015 by the Kone Foundation (Saari Residency) in Finland, and invited by Steven Isserlis as a composer in residence for the Open Chamber Music Festival in Prussia Cove. He was most recently named composer in residence for the 2018 and 2019 Festival international de musique in Besançon, Franche-Comté.

His catalog contains over one hundred compositions, ranging from solo works to concertos, vocal works and symphonies, performed by many of today’s greatest conductors (Alain Altinoglu, Lionel Bringuier, Semyon Bychkov, Fabien Gabel, Louis Langrée, Ville Matvejeff, Enrique Mazzola, Vahan Mardirossian, Ariane Matiakh, Seiji Ozawa, Michel Plasson, Pascal Rophé, François- Xavier Roth, Heinrich Schiff, Stefan Sanderling, Esa-Pekka Salonen, Yutaka Sado), soloists (Piotr Anderszewski, Nicholas Angelich, Suzana Bartal, Lise Berthaud, Claudio Bohorquez, Renaud and Gautier Capuçon, Marc Coppey, Alexandra Conunova, Henri Demarquette, Anne Gastinel, Alban Gerhardt, Ivry Gitlis, Natalia Gutman, François-Frédéric Guy, François Leleux, Olivier Latry, Igor Levit, Edgar Moreau, Emmanuel Pahud, Alina Pogostkina, Rosanne Philippens, Júlia Pusker, Mstislav Rostropovitch, Alexandra Soumm, Josef Špaček, Akiko Suwanai), quartets (Arditti, Arod, Attaca, Diotima, Elmire, Hanson, Modigliani, Rosamonde, Ysaye), trios (Metral, Sora, Roozeman, Wanderer), ensembles (Intercontemporain, Tokyo Sinfonietta, London Sinfonietta), and orchestras both in France and abroad (Orchestre National de France, Orchestre de Paris, Orchestre Philharmonique de Radio- France, Boston Symphony Orchestra, Los Angeles Philharmonic Helsinki Philharmonic, Orchestre Philharmonique Royal de Liège, Orchestre Symphonique de Québec, BBC National Orchestra of Wales, Tonhalle

Orchestra, Sinfonia Varsovia, Scottish Chamber Orchestra, Tapiola Sinfonietta, Wiener Kammerorchester...). He has also regularly collaborated with the writers Michel Onfray and Philippe Le Guillou.

In 2001, Mstislav Rostropovitch premiered his *Cello Concerto no.2* at the Flâneries musicales de Reims before bringing the work to the United States, performing in Boston and at the Carnegie Hall in New York with Seiji Ozawa and the Boston Symphony Orchestra.

In 2004, the actor Michel Blanc performed Éric Tanguy's monodrama *Sénèque, dernier jour*. His *Trio* for violin, cello, and piano was premiered at Radio France by Marie-Joseph Jude, Stéphanie- Marie Degand, and Cécilia Tsan (who commissioned the work), and later performed in 2011 by the Trio Pantoum during the Jacaranda Music Festival in California, USA.

In January 2014, Paavo Järvi conducted the premiere of his symphonic work *Affettuoso* with the Orchestre de Paris, at the Salle Pleyel. In March 2015, a new version of *In Excelsis* was performed at the Philharmonie de Paris by the Orchestre National d'Île-de-France, conducted by Enrique Mazzola. In December 2015, *Matka*, a work for orchestra commissioned by Jyväskylä Sinfonia and Ville Matvejeff, was premiered with the support of the Kone Foundation to mark the 150th anniversary of the birth of Jean Sibelius. In February 2016, Esa-Pekka Salonen conducted three performances of the work *Affettuoso* with the Los Angeles Philharmonic at the Walt Disney Hall and, in November 2017, Pierre Gémisson and the Orchestre Royal de Liège premiered the *Clarinet Concerto*.

In 2018, Éric Tanguy composed *Constellations*, the imposed symphonic work for the 2019 International Besançon Competition for Young Conductors. Tanguy's *The Desperate Man* (2019) for string octet was premiered by the Quatuor Diotima and the Quatuor Arod during his residency at the Festival international de musique in Besançon, Franche-Comté.

The *Quintet* for piano and string quartet (2018-19) was commissioned by the École Normale de Musique in Paris to mark its centenary anniversary. Most recently, two new vocal works have been added to the composer's catalog: *Agnus Dei* for soprano and mixed choir, premiered at the Opéra de Rennes by Violaine Le Chenadec with the Choeur Mélisme(s) (conducted by Gildas Pungier), and *Miserere* for choir, premiered in the Basilique Sainte-Anne d'Auray by the Sainte- Anne d'Auray vocal ensemble, conducted by Gilles Gérard.

Between 2017 and 2018, Éric Tanguy released two literary publications with Nathalie Krafft: *Ecouter Sibelius (Listening to Sibelius)*, published by Buchet Chastel, and a biographical work *Cinquante questions pour 50 ans de questionnement (Fifty questions for 50 years of questioning)*, published by Aedam Musicae with a preface written by Michel Onfray.

In 2002, Eric Tanguy was named Professor of composition at the Paul Dukas conservatory in the 12th arrondissement in Paris, and since 2017 at the École Normale de Musique in Paris. His reputation as a composer and professor have earned him regular master class and conference invitations throughout the world (UCLA, USC, Colburn School, NEC, Royal Academy of Music, Royal College of music...) The works of Éric Tanguy have been published by the Éditions Salabert since 1989, and many of these have been recorded by the record labels Decca, Erato, Naïve, Transart, Intrada, Ohems Classics, and Genuin.¹²⁶

The Londeix text lists another work with saxophone called *Animato*, but there is no information of this work on his website.

Ritornello (2006; premiered 3/16/2007, Festival Aspect des Musiques d’Aujourd’hui, Caen,

France, Alexandre Madeline)

Londeix, 418

Duration: 5’

Instrumentation: Tenor Saxophone

Dedication: Commissioned by Festival Aspect des Musiques d’Aujourd’hui

Publisher: Éditions Salabert (2007)

The only two extended and contemporary techniques that exist in this piece are flutter tongue and bisbigliando. The use of circular breathing could prove useful in performing this piece, as there are few notated rests within the 4 pages of music, but it is not a requirement. The musical material is rhythmic and precise. It frequently changes between different tuplet patterns and will most likely be the most challenging aspect of this piece other than endurance. An undergraduate level saxophonist with rhythmical control will find this piece to be a rewarding challenge. *Ritornello* is available for purchase through Music Shop Europe.

¹²⁶ “Biography,” Éric Tanguy, Accessed October 28, 2021, <https://erictanguy.wordpress.com/a-propos/>.

Years taught at IMD: 2010

Vladimir Tarnopolski. A Russian composer born in Dnepropetrovsk (1955). He studied composition at the Moscow Tchaikovsky Conservatory with Edison Denisov and Nikolai Sidelnikov. His graduate work, the *Concerto for Cello* (1980) was selected by the prominent Russian conductor Gennady Rozhdestvensky for a series of concert programs, titled "From the History of Russian Music". Since then works by Tarnopolski are regularly performed in Russia and abroad by numerous famous musicians, such as Mstislav Rostropovich, Valery Gergiev, Ingo Metzmacher, Vladimir Yurovsky, Reinbert de Leeuw, Alexander Lazarev, Vasily Sinaysky, Natalia Gutman, Yury Bashmet and many others.

Tarnopolski is a frequent guest in many Western contemporary music festivals, such as: Almeida Festival London, Beethovenfest Bonn, The Berliner Festwochen, Dresdner Tage für Neue Musik, Frankfurter Musikfest, Holland Festival, Hommage aux Russes Paris, Huddersfield Contemporary Music Festival, Klangspuren festival in Austria, La Biennale di Venezia, Make Music Together in Boston, Manca festival in Nice, The Mannes festival in New York, Münchener Biennale, The Schleswig-Holstein Musikfest, Sonic Boom New York Festival, Tage für Neue Musik Zürich, Warsaw Autumn, Wien Modern, The World Music Days of the ISCM and many others.

Tarnopolski has written pieces on commission for some of the world's leading orchestras, among them the Symphonieorchester des Bayerischen Rundfunks, Ensemble Modern, Ensemble InterContemporain, Musikfabrik, Schönberg Ensemble, Ensemble of Soloists of the Bolshoi Theatre, Klangforum Wien and others. His stage works were premiered at the Münchener Biennale, Beethovenfest Bonn, Barbican Hall London, Rencontres Musicales d'Evian, Contemporary Dance Festival Netherlands, Bergen Festival and others.

Tarnopolski's compositions contain a fulminantly charged musical substance fitting into a concisely articulated, well-balanced construction. The composer's music combines in a paradoxical manner two aesthetical aspects. The first is a search for a new euphony, which is developed on the basis of a complexly constructed sound material, which abolishes the juxtaposition between consonance and dissonance, sound and noise, harmony and timbre, as well as electronic and acoustic instruments. The second is a refined post-modernist theatricality, filled with either joyful irony or surrealistic grotesquerie.

Tarnopolski plays a significant role in the development of contemporary Russian musical life. He was one of the initiators of ACM, the Association of Contemporary Music in Moscow (1989), which represented a group of composers, who reacted against the official Soviet cultural philosophy of "socialist realism". In 1993 he founded the Centre for Contemporary Music at the Moscow Conservatory, the first of its kind in Russia, and the Studio for New Music Ensemble.

In 1994 Tarnopolski founded the Moscow Forum, an annual International Festival of Contemporary Music, the main focus of which is the integration of contemporary Russian music with Western European contemporary music. His long-term projects "The Anthology of the Avant-garde", "Red Wheel. The Unknown Russian Music of the XX century", "Russia-Germany. Chapters of the XX Century Music History", "Freedom of Sound!", "Europe through the eyes of Russians. Russia through the eyes of Europeans" and others have obtained recognition in Russia and abroad.

For many years Tarnopolski has carried out a large-scale series of concerts of West-European music in Russia. Several European composers have been his guests in Moscow, presenting their pieces at the concerts and giving workshops for young composers at the Conservatory. Tarnopolski conducted the German, French, Italian, Austrian, and the Netherlands Festivals in Moscow, which have become important musical events in Russia.

Since 1992 Tarnopolski has been a professor of composition at the Moscow Tchaikovsky Conservatory. Many of his students have won prizes at international competitions for young composers. Tarnopolski founded a new Contemporary Music Department in 2003. He has held numerous composition seminars in Russia, Austria, France, Germany, Great Britain, Italy, the Netherlands, Poland, Sweden, Switzerland, USA and other countries, including such universities as Harvard, Oxford, Cambridge and others. Vladimir Tarnopolski has been the first and so far the only Russian composer who was invited as a docent to the Darmstadt International Courses for New Music (2010). Tarnopolski is also the founder of the Jurgenson International Competition for Young Composers (2001). As a member of jury he is a frequent guest of many international competitions for composers, such as Gaudeamus Music Week (Amsterdam), Witold Lutoslawski competition (Warsaw), ISCM World Music Days festival in Stuttgart, Goffredo Petrassi competition (Italy), Orpheus competition (Russia) and many others.

Tarnopolski's musical compositions have been awarded many prizes including the Dmitri Shostakovich Prize (Russia) and the Paul Hindemith Prize (Germany). Tarnopolski is a member of the Saxon Academy of Arts.¹²⁷

Other works of his that use saxophone include *Boxing Pushkin*, *Jenseits der Schatten* (*Beyond the Shadow*), *A True Story About Cinderella*, *Wenn die Zeit über die Ufer tritt*, *Ah, ces russes... ou l'Elixir Magic*, *Welt voll Irrsinn*, *Brooklyn Bridge*, or *My Discovery of America*, and *Last Sunset*.

¹²⁷ "Biography," composer Vladimir Tarnopolski, Accessed October 23, 2021, <https://tarnopolski.ru/en/bio>.

Judea et Jerusalem (2021)

Londeix, N/A

Duration: 2'

Instrumentation: Alto + Tenor Saxophone simultaneously

Publisher: Self-published

Judea et Jerusalem requires the saxophonist to play two saxophones at once. There are no extended techniques found within this work. The most challenging aspect calls upon the performer to play an alto and a tenor saxophone simultaneously. A majority of the tenor saxophone material acts as the chant, so it is long sustained pitches, but that sometimes happens on alto. There are a few instances where the two saxophones are to play in rhythmic unison, which will be a challenge to manage. This would be an appropriate work for an undergraduate level saxophonist looking for a challenge or to experience legitimately playing two saxophones at once. Tarnopolski provided the score.

Years taught at IMD: 1992, 1994

Giorgio Tedde studied Physics, Musicology and Composition. He is interested in psychoacoustical and musical listening processes too, and he has exposed his ideas on this matter in several international conferences. He is currently working on a PhD at the University of the Arts (UdK) in Berlin on the topic of physical framing of musical communication and at the University of the Arts Zurich (ZHdK) developing mobile speakers for a new performance environment for chamber and electronic music.

His catalog of orchestral, ensemble and solo pieces has produced thousands of performances, radio broadcasts and dance performances in Europe, Asia and America. His editor is Verlag Neue Musik - Berlin.

His music, charged with multiethnic experiences and experimental elements, provokes interest in both vanguard and academic circles but as a great communicator his message is also directed towards children and music students. Though his message is a direct result of his investigation into new sounds, new forms, and new performing techniques, it is firmly rooted in the music of the past and is born and evolved from the contact with new generations.

The work of art that establishes a dialogue with its audience and stimulates the emotions is the final stage in a journey, which he has undertaken with passion and tenacity together with his students.¹²⁸

Other works of his that use saxophone include *atm*, *op. 40*, and *Loups*.

Lupi (2015)

Londeix, N/A

Instrumentation: Any saxophone

Dedication: Daniel Kientzy

Publisher: Self-published (2015)

This solo piece features a few extended and contemporary techniques such as multiphonics, flutter tongue, slap tongue, air sounds, and glissandi. The two multiphonics located in the score are not specific. The various glissandi encountered may sometimes lead to a quarter-

¹²⁸ Email message to author, October 21, 2021

tone. Many of these techniques happen in rapid succession or within other challenging rhythmic and melodic material. Tedde's solo piece is appropriate for an undergraduate level saxophonist with evolved technique. *Lupi* is available through the composer.

Hans Thomalla (b. 1975, Germany/USA)

<https://www.hans-thomalla.com/>

Years taught at IMD: 2010, 2012, 2014, 2021

Hans Thomalla, is a German-American composer based in Chicago. He has written chamber music as well as orchestral works and a particular focus of his activity lies in composing for the stage. His opera “Fremd” was produced by the Stuttgart Opera in 2011 and his second opera “Kaspar Hauser” by the Freiburg Opera in 2016. His most recent work for the stage, *Dark Spring*, was premiered at the Mannheim Opera in 2020. Thomalla is Professor of Music Composition at Northwestern University, where he founded and directs the Institute for New Music. He studied at the Frankfurt Musikhochschule and received his doctoral degree in composition from Stanford University, where he was a fellow at the Stanford Humanities Center. From 1999-2002 he held the position of Assistant Dramaturge and Musical Advisor at the Stuttgart Opera. He has taught in June in Buffalo and the Freiburg Matrix Academy, and has served on the faculty of the Darmstadt Ferienkurse for several years.

Thomalla has been awarded numerous awards and fellowships, including the Kranichsteiner Musikpreis, the Composer Prize of the Ernst von Siemens Musikstiftung, the Christoph-Delz Prize, a Fromm Commission, and a Guggenheim Fellowship. During the academic year 2014/15 he was a fellow at the Wissenschaftskolleg zu Berlin, and in 2020/21 he was a fellow at the Kaplan Humanities Institute at Northwestern University. Hans Thomalla appears as a fictional character in Alexander Kluge’s story collection „Wer ein Wort des Trostes spricht, ist ein Verräter. 48 Geschichten für Fritz Bauer“.¹²⁹

Hans Thomalla has also written *Fremd*, *Kaspar Hauser*, and *Dark Spring*.

Albumblatt II (2011; premiered 5/24/2011, Preisverleihung der Ernst v. Siemens Musikstiftung,

Munich, Germany, XASAX Saxophone Quartet)

Londeix, N/A

Duration: 5’

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: For Yvonne. Commissioned by the Ernst von Siemens Foundation for the

XASAX Quartet

Publisher: Edition Juliane Klein (2011)

¹²⁹ “Biography,” Hans Thomalla, Accessed October 7, 2021, <https://www.hans-thomalla.com/biography>.

There are two extended techniques that exist prominently throughout this piece and they are multiphonics and quarter tones and these make up almost all the musical material. Thomalla provides multiphonic fingerings and they are from Marcus Weiss and Giorgio Netti's *The Techniques of Saxophone Playing*. This text also provides quarter tone fingerings for all saxophones and is an invaluable tool for a group looking to perform this piece. Extreme dynamic registers and shifts exist in all four parts, especially while the performers are sustaining multiphonics. Each of the four parts to this quartet requires strong voicing control and intonation. As a result, this is an appropriate piece for at least an undergraduate level ensemble, which comprises four powerful performers with exceptional communication skills. The score and parts are available on request through the publisher. At the time of publication, there is a YouTube video of the score that follows along to a live performance of this piece by the Anubis Quartet.

Fracking (2013)

Londeix, N/A

Duration: 14'

Instrumentation: Alto Saxophone, Violin, Viola, Cello

Dedication: Dedicated to his mother. Commissioned by the Gare du Nord, Basel, and financed by Ernst v. Siemens Music Foundation

Publisher: Edition Juliane Klein (2014)

This piece uses a variety of extended and contemporary techniques such as quarter tones, multiphonics, air sounds, slap tongue, altissimo, and over-blowing. The composer provides multiphonic fingerings and they are from Marcus Weiss and Giorgio Netti's *The Techniques of Saxophone Playing*. The saxophonist will also notice notated swells within the multiphonics. The ensemble will find different forms of temporal coordination at the same time, such as traditional

metric notation, duration in seconds, and graphic notation. Altissimo notes are overblown on the fingering that happens before or after the notated altissimo note. This piece contains significantly diverse material and many of these techniques happen in rapid succession. As a result, this is an appropriate piece for an advanced ensemble that has contemporary music experience as well as enhanced technical and effective communication skills. *Fracking* is available through the publisher.

Lied (2007-2008, rev. 2012)

Londeix, N/A

Duration: 12'

Instrumentation: Tenor Saxophone, Vibraphone, Piano

Dedication: Dedicated to Brian Ferneyhough. Commissioned by Trio Accanto, funded by the Ernst von Siemens Music Foundation.

Publisher: Edition Juliane Klein (2014)

Performance practice resources: Weiss and Netti, Kientzy

Various extended techniques exist in this piece, such as quarter tones, slap tongue and multiphonics. The composer provides multiphonic fingerings. Outside of quarter tones, the saxophonist will also come across pitches written with specific pitch deviations, such as 14 cents and 33 cents high/low. Many of these techniques happen in rapid succession. As a result, this is an appropriate piece for an ensemble that has contemporary music experience and both effective technical and communication skills. *Lied* is available through the publisher.

Andrew Toovey (b. 1962, England)

<http://andrewtoovey.co.uk/>

Years taught at IMD: 1990, 1992

Dr. Andrew Toovey (b London 1962) studied composition with Jonathan Harvey, Michael Finnissy and briefly with Morton Feldman. After completing his BMus degree at Surrey University he gained an MA and MPhil at the University of Sussex, specializing in composition and aesthetics. His PGCE studies in secondary school teaching were undertaken at the Institute of Education, University of London and his PhD in composition at the Royal Birmingham Conservatoire, having been awarded an M3C (Midland Three Cities) research grant for his studies.

Toovey's work embraces widely diverse influences, from music such as that by Feldman and Finnissy, or from the poetry of Artaud, Cummings and Rilke, and reflects his passion for 20th-century visual art, especially that by Bacon, Beuys, Davies, Hayter, Klee, Miro, Newman, Rauschenberg, Riley, Rothko and the Outsider Artists. It has been performed throughout the UK, Europe, Canada, Japan, Australia, New Zealand and the USA, and has featured at the Bergen, Brighton, Gaudeamus, Huddersfield and ISCM festivals and at the Darmstadt and Dartington International Summer Schools. It is also frequently broadcast, on BBC Radio 3 and by various European radio stations.

Toovey, who has been Artistic Director of the new music ensemble IXION since 1987, was associate composer with the Young Concert Artists Trust (YCAT) from 1993-5 and he was composer-in-residence at the Banff Centre, Canada for four years, writing two operas and other music theatre works in that time. His education work includes projects for Glyndebourne Opera, English National Opera, Huddersfield Festival, the South Bank Centre and the London Festival Orchestra, and he has been composer-in-residence at Opera Factory and the South Bank Summer School. He teaches composition regularly at Benslow Music, also taught secondary school music in a part-time capacity, now teaching composition (at Undergraduate, MMus and PhD level) at the Royal Birmingham Conservatoire.

His many awards include the Tippett Prize, Terra Nova Prize, the Bernard Shore Viola Composition Award and an RVW Trust Award. Largo released two portrait CDs of his music (Including the orchestral piece *Red Icon* and the opera *The Juniper Tree*) in 1998. Many other pieces appear individually on CD labels such as NMC, ABC Classics, Nova, BMIC, ABRSM, Sound Circus and Kairos Music. Some of his music is published by Boosey and Hawkes, while pieces can be heard on his own YouTube channel or on his website where scores can be viewed and downloaded at www.andrewtoovey.co.uk.

In a Tempo Magazine profile article Michael Finnissy wrote: "Toovey consciously places himself outside what he regards as useless or outmoded conventions, whilst reserving the right to draw on, allude to, shoplift from absolutely anywhere. Not only are Toovey's musical sympathies unusually diverse and deliberately unaligned to the ready-made categories of our recent past (minimalism, neo-Romanticism, new complexity), but the fundamental stylistic "gesture" can be as readily compared to the visual arts as to any

music - to the work of Robert Motherwell, Barnett Newman, Robert Rauschenberg or Stanley Hayter”

Since 1982 he has written over 100 pieces for orchestra, large ensemble, chamber groups and many solo instruments as well as opera. Recent works include *Verboten*, *Holding You* and *Euonia* (a self-contained group of ensemble pieces), *First Out*, *Preludes* and *Schrott*, all for solo piano, the sequence ‘The way it is now’ for voice and viola, *Contrecto* for harmonium and tabla (there is also a version for violin and harmonium) and *Pump Triptych* for solo clarinet. He has just completed a chamber opera based on James Purdy’s novel *Narrow Rooms* to a libretto by Michael Finnissy.¹³⁰

Broken Union (2020; premiered 4/2020, Hobart, Tasmania, UTAS Ensemble)

Londeix, N/A

Duration: 8’

Instrumentation: Clarinet, Soprano Saxophone, Percussion, Trombone

Publisher: Self-published

A variety of extended and contemporary techniques exist in this work, such as humming, multiphonics, and timbral trills. The humming exists by itself and while playing. Non-specific multiphonics and a lack of fingerings exist in the full score. The rhythmic and melodic material of this work is very simple, comprising many sustained pitches. As a result, this work is appropriate for an undergraduate level saxophonist. Toovey’s website contains a downloadable score.

Fall (1994)

Londeix, 425

Duration: 5’

Instrumentation: Sopranino Saxophone, Contrabass Saxophone

Dedication: Thomas K J Mejer

¹³⁰ Andrew Toovey, Accessed October 7, 2021, <http://andrewtoovey.co.uk/>.

Publisher: Self-published

The title page to the score says that this is for a multi-track performance, but two performers can easily perform this piece as long as they have access to these uncommon instruments. The contrabass part comprises ascending notes that are to be repeated throughout the Sopranino line. Many of these ascending melodic lines end with notes in the altissimo register. The sopranino part is consistently in the altissimo register. A graduate level saxophonist with technical control and intonation will find the sopranino part quite the challenge. *Fall* is available for download on the composer's website.

Jacob Ter Veldhuis (b. 1951, The Netherlands)

<https://www.jacobtv.net/>

Years taught at IMD: 1992

Dutch 'avant pop' composer JacobTV (Jacob ter Veldhuis, 1951) started as a rock musician and studied composition and electronic music with Luctor Ponse and Willem Frederik Bon at the Groningen Conservatoire. He received the Composition Prize of the Netherlands in 1980 and became a full time composer, who soon made a name for himself with melodious compositions, straight from the heart and with great effect.

The press called him the 'Jeff Koons of new music' and his 'coming-out' as a composer of ultra-tonal music reached a climax with the video Oratorio Paradiso based on Dante's Divina Commedia.

In the US they call him JacobTV. Sounds cool, just like his music, packed with slick sounds and quirky news samples. "I pepper my music with sugar," he says. You can not accuse him of complex music, but some of his pieces are so intense, that people get freaked out by it. Or simply blown away.

An anthology of his work on CD/DVD was released 2007 at a 3 day JacobTV festival at the Whitney Museum of American Art in NYC. JacobTV is considered an 'outlaw' in new music, whose work 'makes many a hip-hop artist look sedate' (Wall Street Journal).

The self-proclaimed 'avant-pop composer' won the first BUMA Classical Award in 2016 for the best selling classical export product from the Netherlands. With his continually updated reality opera THE NEWS he has been touring worldwide, his ballet music sounds from Moscow to Chicago.

JacobTV's so-called Boombox repertoire, for live instruments with a grooving sound track based on speech melody, became internationally popular. With around 1000 world wide performances a year, JacobTV is nowadays one of the most performed European composers.¹³¹

Other works of his that use saxophone include *Believer*, *Billie*, *Bodie of your Dreams*, *Buku*, *Garden of Love*, *Grab it!*, *Grab it! X12*, *XL*, *XXI*, *Heartbreakers*, *Jesus is Coming*, *Long before the sun came up*, *May this Bliss never end*, *Pale Moon in a very blue Sky*, *Parkietenkwartet*, *Pimpin*, *Pitch black*, *Resurrection Power*, *Shining City*, *Sho Myo*,

¹³¹ "Biography," JacobTV, Accessed October 22, 2021, <https://www.jacobtv.net/composer/#biography>.

Suppositions, Syracuse Blues, Take a Wild Guess, Tallahatchie Concerto, Tatatatata, The Waves, Ticking Time, Tipperary Concerto and White Flag.

POSTNUCLEAR WINTERSCENARIO No. 10 (1991, arr. 2001)

Londeix, 436

Duration: 10'30"

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Aurelia Saxophone Quartet)

Publisher: Boombox Holland

This quartet features only a few extended techniques such as altissimo and growling. The performers will also make note of the extreme dynamic ranges and shifts throughout. They will also find many sustained passages and a middle section of constant 16th note lines that pass between the four performers in various patterns. This quartet is appropriate for an undergraduate-level ensemble with exceptional communication and technical skills. *POSTNUCLEAR WINTERSCENARIO No. 10* is available for purchase through the composer's website.

Anatol Vieru (1926-1998, Romania)

Years taught at IMD: 1984, 1986, 1988, 1994

Born in 1926, Anatol Vieru was a music theoretician, influential pedagogue, and a leading Romanian composer of the 20th century. A pupil of Aram Khachaturian, he composed seven symphonies, eight string quartets, numerous concertos, plenty of chamber music and three operas.

The music of Anatol Vieru occupies a curious middle ground between the age-old and the ultra-new: his initial musical impulses were born of the Romanian folk song he heard around him as he grew up, though he soon evolved towards the mainstream of European modernism. Vieru's earliest songs draw heavily on traits typical of Romanian folk music, for which he harmonized popular melodies and texts.

Vieru was born in Iasi, in 1926, where, during the Second World War, he and his Jewish family were interned in the ghetto. Although they were beaten up, they were not shipped to the concentration camps. After the war, Vieru was able to continue his interrupted education and attended the Bucharest Conservatory between 1946 and 1951. His teachers from that time were amongst some of the most important names in Romanian music: he studied harmony with Paul Constantinescu, orchestration with Theodor Rogalski, composition with Leon Klepper and conducting with Constantin Silvestri.

Vieru said of himself: "I refuse to be called a *vanguard* composer (sometimes I am ahead of the vanguard and sometimes behind it)... Starting from the neo-modal example of the new generation of Romanian composers, I have developed and built out of it the microstructures of my own music...My ambition in my mature work is to generate complex musics with an ever-restricted vocabulary." Vieru's orchestration, mirroring his marriage of ancient modes and avant-gardism, often integrates traditional Romanian instruments, such as pan-pipes and dulcimer, into the modern symphony orchestra.

Anatol Vieru was also an important composer of film scores, making music for nine films throughout his career. Notable scores include those for movies such as "When Spring is Hot" made by M. Saucan in 1960, "Ciucurencu" (by E. Nussbaum) in 1964, "The White Trial" by I. Mihailescu in 1965, "Felix and Otilia" (by Mihailescu) in 1974 or "The Great Lonesome" in 1976.

Vieru's works include an avant-garde opera, vocal-symphonic works, chamber music that includes important string quartets, choral pieces, music for films, orchestral works, and art song. His compositions have been performed in Romania, Israel, Europe, and the United States. His concepts and transformation of modes appealed to mathematicians worldwide, and became the subject of Vieru's doctoral dissertation at the National

University of Music, which was later published as *Cartea modurilor* (The Book of Modes).¹³²

According to the Londeix text, Anatol Vieru also wrote *4Sax, Double duos, 7 etudes, Giusto, Metaksaks, Narration II, Pulsions en souffle continu, Siehe du bist Schoen* and *Trinta*. Wikipedia also lists *Multigen, Sax-Vier, Elegia I*, and *Centaurus*.

Doux Polyson (1984)

Londeix, 440

Duration: 7'

Instrumentation: Alto Saxophone

Dedication: Daniel Kientzy

Publisher: Éditions Salabert (1985)

Performance practice resources: Kientzy

A variety of extended and contemporary techniques exist in this solo piece, such as quarter tones, multiphonics, and altissimo. Vieru provides multiphonic fingerings and they are from Kientzy. He does not use a time signature or measures in this solo work, but the rhythmic notation is precise with many triplet figures back to back or placed within duplet figures. The performer will also discover many gigantic leaps between registers throughout this piece, and drastic dynamic shifts. An undergraduate-level saxophonist with contemporary music resources and technical proficiency. *Doux Polyson* is available for purchase through Music Shop Europe.

¹³² "Obituary: Anatol Vieru," The Independent, Independent Digital News and Media, October 23, 2011, <https://www.independent.co.uk/arts-entertainment/obituary-anatol-vieru-1181072.html>.

Years taught at IMD: 1986

Born in 1938 in Benningbroek, the Netherlands, Jan Vriend started to play the piano under his father's guidance at the age of five, soon followed by the clarinet, the violin and the organ. Throughout his childhood he was extensively involved in local amateur music making, working in particular with the choirs and bands his father conducted. Following grammar school he received further musical training at the Amsterdam Conservatoire where he studied piano, music theory and composition (with Ton de Leeuw). He also attended a percussion course at the Utrecht Conservatoire and a foundation course in electronic music at the Institute of Sonology in Utrecht.

In 1967 he concluded his composition studies with the Prize for Composition, followed by a government grant for studies in Paris where he attended classes by Xenakis at the Schola Cantorum, and workshops by the Groupe de Recherches Musicales at the ORTF (French Radio and TV Broadcasting Offices).

From 1970 he studied mathematics and related sciences, primarily in view of their application in musical composition.

In 1968/69 he taught music-theory and conducted ensembles for contemporary music at the Utrecht Conservatoire.

He was awarded the Schnittger Organ Prize for his composition HERFST in 1966, and first prize at the 1970 International Gaudeamus Competition for HUANTAN.

From 1961 until 1970 Jan conducted choirs, ensembles and orchestras in music ranging from the early 15th century to the 20th century avant-garde.

In 1965 he founded ASKO together with Peter de Buck. Initially a student-orchestra of the two universities of Amsterdam (ASKO stands for Amsterdam's Studenten Kamer Orkest) the ensemble soon specialized in the study and performance of contemporary music, with an emphasis on the music of Xenakis, Webern and Varèse. It has since developed into the ASKO Ensemble and merged with the Schoenberg Ensemble in 2008 into ASKO|Schoenberg. Until 1971 he was its conductor and artistic director. He played a major role in the 'Werkplaats' (workshop), which, among other interests and activities, developed an introduction to new music for children around *Octandre* by Varèse.

He lectured extensively on various topics relating to composition in the 1960s and 70s. In 1971 he presented a radio-series on 'different ways of listening to music' together with Jos Kunst, with whom he also engaged in improvising experimental background music to poetry readings and radio plays on Dutch radio.

Between 1989 and 1994 he was conductor of the New Stroud Orchestra in Gloucestershire, England, where he lives and works.

In 1995 he took up piano playing again and gave several performances of Albeniz's *Iberia Suite* at home and abroad, together with his own version of *Navarra*. Core composers in his repertoire are Bach, Beethoven, Schubert, Chopin and Debussy. He only occasionally gives public performances nowadays.

Jan's music is published by Donemus Publishing, The Netherlands.¹³³

Other works of his that use saxophone are *Elements of Logic* and *Peregrination*.

Calefactotum (2017)

Londeix, N/A

Duration: 20'

Instrumentation: Oboe, A Clarinet, Alto Saxophone, Bass Clarinet, Bassoon

Dedication: Commissioned by the Calefax ensemble with financial assistance from the Fonds Podiumkunsten (Performing Arts Fund) and Vrienden van Calefax

Publisher: Stichting Donemus Beheer (2017)

A variety of extended techniques exist in this piece, such as diaphragm pulsations, multiphonics, quarter tones, alternate fingerings, altissimo, and flutter tongue. The performer determines which multiphonics to play and they should be as complex as possible. The most difficult aspect of this piece is the rhythmic material, as there are many instances of polyrhythms, interweaving melodic lines and syncopation. Each ensemble member will need to spend many hours with their individual parts and a metronome before attempting to put the entire piece together. As a result, this is an appropriate piece for an undergraduate level ensemble with many hours available to devote to the practice and performance of this piece, as well as effective rhythmic and communication skills. *Calefactotum* is available for purchase through the publisher in both digital and physical formats.

¹³³ "Biography," Jan Vriend, Accessed October 31, 2021, <https://www.janvriend.co.uk/biography/>.

Years taught at IMD: 1990

Short biography of H. Johannes Wallmann: * 1952 in Leipzig as the son of Marianne and Heinrich Wallmann ; grew up in Dresden; Studied in Weimar (composition with G. Lampe); Apostrophized by the political university administration as "late bourgeois-decadent", he was expelled from studying composition at the age of 21 ; thereafter continued system-critical / oppositional engagement; personal Acquaintance, for example, with Reiner Kunze , Wolf Biermann, Jürgen Fuchs , Robert Havemann, Lutz Rathenow, but above all training in art philosophy with the painter / designer Kurt W. Streubel, who was ostracized in the GDR as a "formalist"; 1973-1979 orchestral musician in Meiningen and Weimar; 1976-81 (master craftsman) student of Friedrich Goldmann (composition); 1975-86 artistic director of the "gruppe neue musik weimar" ; 1977 Start of development of Integral-Art and Integrale Moderne; 1980 Hanns Eisler Prize, 1981 Hans Stiebler Prize; 1981 move to Berlin; 1983 composition "rivolto"; 1986 cultural policy. justified GDR exit application; 1988 GDR departure / emigration; 1990-1993 initiator and artistic director of the international Bauhütte Klangzeit of the city of Wuppertal - 1st international festival for sound art in urban and landscape areas (funded by the European Union's "Kaleidoscope" program, among others); 1995 Glocken Requiem Dresden (live broadcast by DeutschlandRadio, BBC London, Radio Washington DC) and back to Berlin; 1996-2000 member of the interdisciplinary Artist group KrypTonale ; 2003 "der -grün -klang.de", 2004 "der-blaue-klang.de" ; Realization of numerous other spatial and landscape sound compositions, Integral Art projects , music. Self-organization and combination games, integral-games.net , sound art; Chamber and orchestral music . Numerous live radio broadcasts, recordings and broadcasts. Teaching assignments in the field of architecture, eg "Acoustic Ecology", "The City as a Sound Space" . 2006 book publication "Integral Modern - Vision and Philosophy of the Future" (PFAU-Verlag, 2006); 2009 book publication "The Wende ged Wrong - or why biography is more than just a purely personal matter" (Kulturverlag Kadmos 2009). 2010 Solo-Univers - 5 new concerts for soloists and orchestra, funded by the Berlin Capital Cultural Fund; 2011 "25 theses ...", posted on the Dresden Kreuzkirche; 2012 liquid-orchestra.net; 2014-16 ich-schweige-nicht.de - Jürgen Fuchs cycle, sponsored by the Federal Cultural Foundation; 2016 Europe? Culture Reformation! ; 2017 book publication "Kunst - Eine Tochter der Freiheit" (Kulturverlag Kadmos 2017) ; 2018 Anthology "Integral-Art Festspiele> Gesamtkunstwerk? Wallmann instead of Wagner <".¹³⁴

Other works of his that use saxophone include *Im Funkeln der Sterne, gleich den Vögeln* - *Musik für Räume und im Freien* and *I Do Not Swear*.

¹³⁴ "Biografie," H. Johannes Wallmann, Accessed October 9, 2021, <https://www.integralart.de/content/biografie/biographie/kurzbiographie>.

antiphon im Solo (2006/2008)

Londeix, N/A

Instrumentation: Baritone Saxophone

Publisher: Self-published

This unique solo work features required staging and extended techniques such as bisbigliando, split sounds, over-blowing and key noise. The performer is to have 4 stands placed around the space. One in the front, back, left and right. They are to move between one or more of these stands while sustaining pitches. Many of the techniques happen during these sustained pitches. The musical material that exists when not moving between stands is very rhythmical and comprises enormous leaps between registers and dotted patterns. *antiphon im Solo* is an approachable piece for an undergraduate level performer. The unconventional score is available for download from the composer's website.

Jennifer Walshe (b. 1974, Ireland)

<https://milker.org/>

Years taught at IMD: 2002, 2012, 2014, 2016, 2018, 2021

“The most original compositional voice to emerge from Ireland in the past 20 years” (The Irish Times) and “Wild girl of Darmstadt” (Frankfurter Rundschau), composer and performer Jennifer Walshe was born in Dublin, Ireland. Her music has been commissioned, broadcast and performed all over the world. She has been the recipient of fellowships and prizes from the Foundation for Contemporary Arts, New York, the DAAD Berliner Künstlerprogramm, the Internationales Musikinstitut, Darmstadt and Akademie Schloss Solitude among others. Recent projects include *Time Time Time*, an opera written in collaboration with the philosopher Timothy Morton, and *The Site of an Investigation*, a 30-minute epic for Walshe’s voice and orchestra, commissioned by the National Symphony Orchestra of Ireland. *The Site* has been performed by Walshe and the NSO, the BBC Scottish Symphony Orchestra and also the Lithuanian State Symphony Orchestra. *A Late Anthology of Early Music Vol. 1: Ancient to Renaissance*, her third solo album, was released on Tetbind in 2020. The album uses AI to rework canonical works from early Western music history. *A Late Anthology* was chosen as an album of the year in The Irish Times, The Wire and The Quietus. Walshe is currently a professor at the Hochschule für Musik und Darstellende Kunst, Stuttgart. Her work was recently profiled by Alex Ross in The New Yorker.¹³⁵

Another piece of hers that uses saxophone is *a sensitive number for the laydeez*.

(five short pieces for saxophone quartet) (1998)

Londeix, N/A

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Publisher: Self-published

Many extended and contemporary techniques exist in this quartet, such as timbral fingerings, multiphonics, quarter tones, bisbigliando, aeolian sounds or air sounds, and key clicks. Walshe provides multiphonic fingerings and they are from Londeix’s *Hello! Mr. Sax*. These fingerings are merely suggestions, and the composer notes they might not work and that the performers should choose fingerings that do work for them. “Son eol” or aeolian sound is

¹³⁵ “Jennifer Walshe: Biography,” Milker Corporation, Accessed October 8, 2021, <https://milker.org/jenniferwalshebiography>.

also from Londeix's book and this essentially means air sounds from the performer loosening their embouchure, relaxing their lips, pulling their chin in and lowering their lower jaw. The performers will also discover many changing time signatures, with many of them being asymmetrical meters, but they will notice that the rhythmic and melodic material to be rather straightforward. This would be an appropriate piece for an undergraduate level ensemble that has access to contemporary music resources and coaches.

Gerhard E. Winkler (b. 1959, Austria)

www.gerhardewinkler.com

Years taught at IMD: 1992, 1994

1959 Born in Salzburg

1974–1980 Study of composition at Hochschule Mozarteum (Helmut Eder)

1979–1980 Study of Musicology, Philosophy and Psychology at Universities Salzburg and Vienna (Dissertation about Penderecki and Sound-composition in the 20th Century)

1993 Studies at IRCAM/Centre Pompidou, Paris.

Artist in residence at the Center for Arts and Media-Technologie, ZKM, Karlsruhe.
at the IRCAM/Centre Pompidou, Paris;

1999 Guest-Artist at the Music-Department of the UCSD, University of California, San Diego.

Several Collaborations with the Experimentalstudio of the SWR, Freiburg

Development of Real-Time-Score-pieces as well as interactive Computer-Environments for musicians.

Integration of these experiences also in fixed written scores.

Since 1999 freelance composer

His works are commissioned by and performed at many important Festivals.¹³⁶

Winkler has also written *Heptameron*, *Les chambres séparées*, *Um- / Mit / - Welten*, *Packeis-Istanpittas (Anamorph X)*, *Der Graue Block*, and *Hybrid I (SuperPoses)*.

Aussenhäute (1989)

Londeix, 455

Duration: 9'

Instrumentation: Eb Clarinet, Baritone Saxophone, Violin, Cello

¹³⁶ "Kurzvita Englisch," Gerhard E. Winkler, Accessed October 25, 2021, http://gerhardewinkler.com/?page_id=48.

Dedication: Commissioned by the "jeunesse musicale" on the occasion of its 40th anniversary

Publisher: Self-published

Many extended and contemporary techniques exist in this piece, such as flutter tongue, quarter tones, slap tongue, double trill, different oral cavity shapes, key clicks, overtones, and fast staccato repetition. Both graphic and standard notation exist in the score. There are sections that comprise two lines which represent the pitches in parentheses and the space between those two tones. The resulting microtonal distances between the outer edge must be as precise as possible. The handwritten score contains diverse material and a of explanation in German, which is a challenge to decipher. This is an appropriate piece for a graduate level ensemble with developed technical and communication skills. The microtonal score is available through the composer.

Giannozzo-Songs I (2007/2008)

Londeix, 455

Duration: 15'

Instrumentation: Singer, Baritone Saxophone, Electric Guitar, Piano

Publisher: Self-published

Many extended and contemporary techniques exist in this piece such as multiphonics, glissandi, slap tongue, over-blowing, overtones, altissimo, and flutter tongue. The performer is free to choose their multiphonics. The saxophonist will also encounter hard articulations, many enormous leaps between registers and polyrhythmic material. Although this work contains many techniques, it is easily approachable by an undergraduate level student with refined technical skills and control. The broad and precise score is available through the composer.

Nora Wjech (b. 1975, Norway)

<http://lphagen.no/>

Years taught at IMD: 2014 (Visiting), 2016 (Visiting), 2021

His music has been called an art of ‘resignation’, silent despair, and reduction, and he describes himself as a melancholic. But if all this suggests a man in retreat from society, Lars Petter Hagen’s career suggests quite the opposite. As a composer he has attracted international acclaim for his work which maintains a unique and questioning stance towards the great musical milestones of the past. The UK’s Gramophone magazine described him as ‘essentially swearing in church, at the same time as crafting the most heavenly sounds this side of the pearly gates’ and describing his 2014 album with symphonic music performed by the Oslo Philharmonic as ‘genuinely visionary... the most important new music disc to arrive for a long time’.

His works such as *Norwegian Archives*, *Tveitt-Fragments* and *The Artist’s Despair Before the Grandeur of Ancient Ruins* grapple with the heavy burden of history and the anxiety of influence for an artist in an age of retromania. He imports the dilemmas of dealing with and overcoming the past into the present tense of his music. Archive Fever – the title of a sound installation he produced for the International Music Institute at Darmstadt in 2016 – could be a neat summing-up of Hagen’s approach to his artistic practice.

Between 2011 and 2017, he was the Artistic Director of Ultima, not only Norway’s largest contemporary music festival but also one of the most important events of its kind in Europe. Under his leadership the festival achieved the highest audience ratings in its 25 year history. As curator of the Ultima festival (and previously other key organizations in Norway’s musical life), Hagen applied similar thinking – each event arranged around a theme or tapestry of concepts, each encompassing modernist masterworks, new commissions and wide representation of contrasting avant garde techniques.

Just as a festival can be a conversation about past, present and future, the same idea can be applied to composing a piece of music – that it can be a platform for discussion. Hagen has always kept a loose yet highly informed relationship with tradition, often questioning it by forcing it to have a conversation with a multiplicity of styles, musical languages and performance approaches. This extends across the broad range of his music, from notated and score-based work to his collaborations with electronica projects Pantha du Prince and The Bell Laboratory. Hagen’s focus – as both composer and curator – is often about finding the arbitrary lines drawn around cultures and traditions, and applying pressure until cracks begin to show.

From 2017 Hagen took on the role of curating the centenary celebrations of Norway’s leading orchestra, the Oslo Philharmonic.¹³⁷

¹³⁷ Rob Young, “About,” Lars Petter Hagen, Accessed May 1, 2021, <http://lphagen.no/about/#>.

This piece is written under the pseudonym Nora Wjech, whose real name is Lars Petter Hagen.

Lumière, Espace et Vertes (2000)

Londeix, N/A

Duration: 4'

Instrumentation: Any Saxophone, Accordion, Double Bass

Dedication: POING

Publisher: NB Noter

Performance practice resources: Weiss and Netti, Kientzy

Wjech uses a 3-line system rather than the standard 5-line system. Each of these lines represents a different register of the instrument. Therefore, exact pitches do not exist in the score. Ensemble members decide on the pitches that they perform, but not before a performance. The saxophonist will see extended and contemporary techniques such as smorzando, multiphonics, quarter tones, slap tongue, key clicks, flutter tongue, adjusting the embouchure, and playing as high or as low as possible. Wjech does not specify which multiphonics to use. *Lumière, Espace et Vertes* is an approachable piece for an advanced saxophonist with contemporary music and contemporary improvisation experience. The work is available for purchase through the publisher.

René Wohlhauser (b. 1954, Switzerland)

<https://www.renewohlhauser.com/>

Years taught at IMD: 1988, 1990, 1992, 1994

René Wohlhauser was born in 1954 and grew up in Brienz (Switzerland). Experiences as a rock and jazz musician, lied accompanist and improviser have accompanied and continue to accompany his principal activity as a composer of contemporary art music (including chamber, orchestral and stage works). He was educated at the Basel Academy of Music, studying with Robert Suter, Jacques Wildberger and Thomas Kessler, also attending composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün and Heinz Holliger. There followed studies in composition with Klaus Huber and Brian Ferneyhough, further piano studies with Stéphane Reymond and vocal studies with David Wornlich and Robert Koller. Numerous performances at home and abroad, including the Schauspielhaus Berlin, Notre-Dame de Paris, Tokyo, Rome, St. Petersburg and at festivals including those in Darmstadt, Odessa, Zurich, Sofia and Cardiff. Numerous international composition prizes, including Valentino Bucchi, Rome (1978), Cathedral Chapter Salzburg (1987), Kranichstein Stipend Prize of the International Summer Courses for New Music in Darmstadt (1988), Eastern Swiss Foundation for Music and Theatre (1990), Furthmayer Prize of Lucerne (1991), Society for Music-Pedagogical Research in Zürich (1992), Swiss Radio International (1996) and the Advancement Award of Basel-Landschaft (1998). In 2004 the world premiere of the opera *Gantenbein* was given at the Lucerne Theatre. In recent years Wohlhauser has repeatedly undertaken tours in Europe as pianist, singer and conductor with the Duo Simolka-Wohlhauser and his own Ensemble Polysono. In 2013 is the beginning of the CD series "Wohlhauser Edition" with the label NEOS in Munich. He was a guest lecturer for composition at the International Summer Courses in Darmstadt, at the Festival in Odessa and at the International Composers' Atelier in Lugano.

Publications include contributions to *MusikTexte* Köln, *Neue Zürcher Zeitung*, *Darmstädter Beiträge zur Neuen Musik*, *New Music and Aesthetics in the 21st Century* and the book *Aphorismen zur Musik*. He is active in cultural policy. He teaches composition, music theory and improvisation at the Basel Music Academy (and until 1991 at the Lucerne Academy) and as Professor at the Kalaidos Music University Switzerland.¹³⁸

Saró also includes saxophone but it is currently withdrawn from his catalogue as he plans on making a new version

¹³⁸ "Biographien," René Wohlhauser, Accessed October 9, 2021, <https://www.renewohlhauser.com/DisplayAction.php?page=2#A544>.

Die Auflösung der Zeit in Raum (2000/2001; premiered: 10/11/2002, Expo.02, Rathaussaal
Murten, Germany, Ensemble Oggimusica)

Londeix, N/A

Duration: 14'

Instrumentation: Alto + Baritone Saxophone, Percussion, Piano

Dedication: Ensemble Oggimusica

Publisher: Edition Wohlhauser (2001)

The extended and contemporary techniques that exist in this trio, include quarter tones, timbral trills, multiphonics, air sounds, slap tongue, key clicks, and overtones. The composer provides multiphonic fingerings. Air sounds happen when the performer is to move between tone and air. There are many changing meters, especially asymmetrical meters such as 6/4+1/8. The rhythmic material is precise and there are many melodic lines that interweave between the parts. As a result, this trio is quite challenging, from a rhythmic and melodic standpoint. This challenging work is appropriate for a graduate level ensemble that has many hours available to devote to their individual parts on top of their advanced rhythmic and technical skills. The highly rhythmic score is available through the composer.

Christian Wolff (b. 1934, USA/born in France)<http://eamusic.dartmouth.edu/~wolff/index.html>

Years taught at IMD: 1972, 1974, 1994

Born in 1934 in Nice, France, has lived in the U.S. since 1941. He studied piano with Grete Sultan and briefly [studied] composition with John Cage. Associated with Cage, Morton Feldman, David Tudor and Earle Brown, then with Frederic Rzewski and Cornelius Cardew. Since 1952 associated with Merce Cunningham and his dance company. Taught Classics at Harvard (1962-70) and Classics, Music and Comparative Literature at Dartmouth College (1971-1999). Published articles on Greek tragedy, in particular, Euripides. Writings on music (to 1998) collected in book *Cues* (published by MusikTexte) and in *Occasional Pieces* (Oxford University Press, in preparation). Active as performer, also improviser with, among others, Takehisa Kosugi, Keith Rowe, Steve Lacy, Christian Marclay, Larry Polansky, Kui Dong and AMM. All music published by C.F. Peters, New York. Much of it is recorded (Mode, New World, Neos, Capriccio, Wandelweiser, Wergo, Matchless, Tzadik, HatArt, etc.). Honors include DAAD Berlin fellowship, grants from the Asian Council, Mellon Foundation, Fromm Foundation, Meet the Composer, Foundation for Contemporary Performing Arts (the John Cage award); honorary degrees from California Institute of the Arts and from Huddersfield University (UK); membership in the Akademie der Künste (Berlin), the American Academy of Arts and Sciences, and the Széchenyi Academy of Letters and Arts (Budapest); lifetime achievement award from the state of Vermont.¹³⁹

Other works of his that use saxophone include *London*, *Basel*, *Grete*, *Ordinary Matter*, *Berlin Exercises*, *Isn't this a time*, and *Long Peace March*.

Trio IX (Accanto) (2017; premiered 11/3/2018, Konzerthaus, Vienna, Austria, Trio Accanto)

Londeix, N/A

Duration: 20'

Instrumentation: Tenor Saxophone, Percussion, Piano

Dedication: Trio Accanto

Publisher: Self-published

¹³⁹ "Bio," Christian Wolff, Accessed October 9, 2021, <http://eamusic.dartmouth.edu/~wolff/index.html>.

Trio IX (Accanto) features a variety of extended and contemporary techniques such as microtones, noise, over-blowing, and altissimo. The saxophonist will also come across the use of extreme dynamic ranges, register leaps, and many instances of polyrhythmic material. Altissimo happens extensively and consistently throughout this piece. An arrow notates over-blowing, and the composer asks to play the highest overblown note with the fingering for the provided note. On three occasions throughout the piece, the performers are to play the numbered items in any sequence independently of one another. There are other sections that comprise unmeasured and stemless notes that are relatively short and to be played in various fashions depending on the lines between the notes, as well as sections where all performers read from the same stave while playing in approximate rhythmic unison with a free tempo. All of this exists within the handwritten score and is difficult to follow. This is an appropriate piece for a graduate level ensemble because of the sheer amount of varied material and altissimo register found in it. Marcus Weiss provided the score.

Years taught at IMD: 1961, 1962

Unlike his immediate contemporaries Hanns Eisler, Ernst Krenek, Vladimir Vogel, and Kurt Weill, Wolpe did not gain recognition as a professional composer before he left Germany. Vladimir Vogel, who was a student of Busoni and later was also involved in the workers' music movement in Berlin, described Wolpe as "an outsider who belonged to none of the then fashionable schools." The critic Hans Heinz Stuckenschmidt, who came to know Wolpe in 1923 at the Bauhaus in Weimar, wrote of him in 1928, "Plunging from ecstasy to ecstasy, from extreme to extreme, passionately investigating the materials and ideology of his art, he has demonstrated in numerous works of all kinds a more than exceptional talent that awaits maturity." Stuckenschmidt then placed Wolpe ideologically between Antheil and Eisler and attributed decisive influences to Satie, Schoenberg, and Hauer. Forced to flee from Nazi Germany in 1933, Wolpe found refuge in Palestine, where he was the leading disciple of the Second Viennese School. He did much to encourage music among the settlers in the kibbutzim and wrote simple songs to Hebrew texts for amateur choirs, but in his concert music he was working with twelve-tone principles that were too radical for the conservative community of musicians and audiences.

Wolpe also differed from his fellow refugees from Germany, and in fact from most ranking composers of his generation, in the unique rapprochement he achieved between his avowed socialism and the modernist vision of the professional composer. His life-long vision of this engagement was formed at the Bauhaus at Weimar, where he learned from participation in the Preliminary Course of Johannes Itten and Paul Klee, from collaboration with Oskar Schlemmer, and from the lectures of other masters--Feininger, Walter Gropius, Vasily Kandinsky, Piet Mondrian, Theo van Doesburg, how to bring rigorous principles of design into relation to the aesthetic responses of ordinary people. Wolpe needed to find a way of overturning the hide-bound rules of academic composition he learned at the Berlin Conservatory, where he studied music from the age of fourteen, and the Berlin Hochschule für Musik, which he attended for one year between 1920-21. He acquired an excellent command of harmony, counterpoint, and the piano, but his basic anarchism led him to plunge into the atonal expressionism of Scriabin and the early Schoenberg. His early efforts were moderated by the counsel of Ferruccio Busoni, who instilled in him the desire to have regard for excellent form. Similarly, Wolpe's fascination for the Dadas and their program of outrageous mocking and trashing of bourgeois art and culture, was mediated by his friendship with the collageist and sound poet Kurt Schwitters, whose Dada poem *Anna Blume* Wolpe set to fully chromatic music as an hilarious theatrical scene.

Wolpe discovered how to speak the musical language of the people of Berlin between 1929 and 1933, when he gave his talents completely to the anti-fascist cause. He wrote dozens of songs for agitprop troupes, workers' unions, and Communist theater and dance companies. It took a great deal of discipline for a born atonalist to compose a simple tonal song, but he succeeded in doing so and, next to Hanns Eisler's, his songs became

some of the most popular of the time. During Wolpe's sojourn in Palestine from 1934-38 he turned his new-found ability to composing simple choral songs in Hebrew for the settlers. He also trained choirs on various kibbutzim, as the Jewish pioneers were unfamiliar with the new singing style required for so-called *Kampfmusik*, the music for the socialist struggle. While in Palestine Wolpe was discovering his own approach to the twelve-tone medium in his works of concert music. The rigorous construction and expressive power of *March and Variations for Two Pianos* (1933-4), *Four Studies on Basic Rows* (1935-6) for piano, *Suite im Hexachord* (1936) for oboe and clarinet, and the *Sonata for Oboe and Piano* (1937-41) confirmed Wolpe on his path toward creating autonomous artworks that are concerned with engaging the spirit and transforming the consciousness of the listener. Wolpe's colleagues at the Palestine Conservatoire, where he taught composition and led the choir from the fall of 1935 to the spring of 1938, were aghast at his twelve-tone music and at the extraordinary devotion he aroused among his pupils for his musical and political views. His contract was not renewed for the fall of 1938, and, deeply hurt at how his efforts to encourage the musical life of the people and teach his students the most rigorous principles of composition were treated, he decided to leave Palestine.

Arriving in the United States in December of 1938, Wolpe had again to start anew. Among the established American composers, who espoused a nationalist tradition that held to neoclassical principles, Wolpe, like his fellow refugee Ernst Krenek, was still the radical modernist. Theodor W. Adorno recognized this and, over the municipal radio station in 1940, described him as "an outsider in the best sense of the word. It is impossible to subsume him." Commenting on Wolpe's Oboe Sonata, which was being broadcast, he noted that Wolpe's *espressivo* had nothing to do with post-Romanticism and little to do with Expressionism, but represented an incursion from the East:

The motive force of his music is a reconstruction of the *espressivo*. Wolpe's music has nothing to do with the usual Romantic ideal of expression, nor by and large with musical Expressionism. Here a tone or a chord does not uncover an abyss of the soul. However the musical language as a whole is so passionately spoken that it produces the impression of extremes: just as Oriental, in this case Arabic, music, which has nothing at all to do with our tradition of expression, produces its whole diction through the most ardent passion (1940).

Indeed, in the works of the ensuing decade Wolpe demonstrated that diatonicism and dodecaphony were not mutually exclusive modes of musical thought, but that between the poles lie a rich spectrum of resources, one of which was the octatonic scale of successive whole tones and semitones, which he derived from an Arabic mode, the *maqam saba*. The seventeen numbers of the ballet, *The Man From Midian* (1942), are variously based in diatonic, octatonic, and twelve-tone frameworks. Coherence is accomplished at a deep level of design through the vigorous, angular shapes, widely spaced textures, and intricate metrics. Wolpe continued to employ the octatonic scale as an intermediate stage between diatonic and fully chromatic scales as well as for its Oriental coloring. Although Wolpe was reputed to be a twelve-toner, he refused to be drawn to one or the other side of the ongoing debate. For Wolpe, the rate of circulation of

the total chromatic is part of the compositional strategy. He worked with a principle of compensation, whereby when only a few tones are present they take on greater power than when many tones are in circulation. "To the very nucleus of this dynamic approach to a chromatic circulation belongs any number and any sequence of tones, because through an even tiniest number of two tones flows the huge pulsation of the many other non-released tones" (1950). For Wolpe twelve-tone music did not require a different mode of musical cognition

Despite his known credentials as a master of the *métier* and an inspiring teacher, Wolpe failed to find a permanent position at a university or music school until in his late fifties. Even then, he had to supplement his salary with considerable part-time teaching. Nevertheless, he continued to produce an extraordinary series of works that continued to intermix music for amateurs and professionals. His works of concert music continued to challenge the virtuosity of the most brilliant artists, while his music for college theater productions could be performed by amateurs.

During the 1950s, while Wolpe was more or less ignored by the musical establishment, he was welcomed by the New York abstract expressionist painters and attended meetings of the Eighth Street Club. Esteban Vicente (b. 1903), a member of the Club, saw clearly the impact of cubism on Wolpe's musical thinking. The impact on Wolpe's music of spatial conceptions was as strong as ever, and he began to work out a system of spatial proportions that informed his music from 1950 through the sixties. At the same time Wolpe was seeking a way through classical twelve-tone and developing variation into a new constellatory form. While director of music at Black Mountain College (1952-6), Wolpe had the time and the seclusion to compose a series of scores that mark the high point of abstract expressionism: *Enactments for Three Pianos* (1953), *Piece for Oboe, Cello, Percussion, and Piano* (1955), and his *Symphony* (1956). In these works he said that he aimed for "a very mobile polyphony in which the partials of the sound behave like river currents and a greater orbit-spreadout is guaranteed to the sound, a greater circulatory agility (a greater momentum too)." Rather than a single center of attention, he sought to create multiple centers, "to give the sound a wealth of focal points with numerous different directory tendencies." To obtain a more open sound he further fragmented and superimposed derivatives of the shapes: "To keep the sound open, that openness which leads me to think in layers (like the cubists), often I use canonic (or double canonic) foldings to keep the sound as porous as possible. I use then all possible techniques of inversions, retrogrades, like attacking an object from all sides, or moving out from all sides of an object."

At this time Wolpe developed the notion of organic modes in order to extend the concept of the row beyond numerical permutations and combinations to include expressive associations. Perhaps recalling the notion of maqam, he defined organic modes as "musical-matter-making shapes, events, and a course of action." To get beyond serial operations that organize numerically only the physical parameters of sound, he assigned each portion of the set a particular shape, texture, and mode of behavior, that is, "specific organic tasks or organic habits." His notion of organic modes was a vitalistic response to the constraints of integral serialism. Of his *Enactments* he wrote, "What intrigues me so

thoroughly is to integrate a vast number of different organic modes, existing simultaneously under different conditions of age, time, function and substance. The continuity of a piece is the expression (or manifestation) or a number of purposeful reproductions of these modes." Each movement of Enactments is the unfolding of an action: "Chant," "In a state of flight," "Held in," "Inception," "Fugal motions." The score for the three pianists is of an exuberant intricacy comparable to that of the contemporaneous *Structures, Book I*, for two pianos (1952) by Pierre Boulez. Both works achieve a radical departure from familiar conceptions of melody, harmony, and counterpoint, but while Boulez constructed his sounds from discrete elements shorn of all associations, Wolpe abstracted his from the pulsing physicality of expressive actions.

In the works of the sixties Wolpe engaged the conjunction of opposites and moment form with integral serialism. He prepared charts for many aspects of his pieces but applied them with great latitude so that the unforeseen possibilities of the material would reveal themselves during the act of composing: "The charts one sets are the little candles one carries in front of one's own imagination, which then very often are not bright enough for what one discovers." Thus Wolpe introduced another level of dialectic, namely, between strict and free adherence to the pre-compositional design: "The protocol can exist under conditions of a great latitude, from the most stringent to the most improvisatory situation." While certain elements were pre-compositionally determined, the music was open to the influx of unforeseen sounds: "Virtually everything is admitted, provided it is included in an asymmetrical sequence of events that no hierarchic order either precedes or controls." Both John Cage and Wolpe had deep respect for the meaningful happenstance, but where Cage reduced authorial control to a minimum, Wolpe insisted that his "intuitive form sense" should be free to choose from among the myriad possibilities that the material offered. For Wolpe the composer must exercise his creative imagination in order to prevent "the possibility of a false choice that the mechanics of arbitrariness [namely, chance] could cause."

During the sixties Wolpe was discovered by a new generation of composers and performers. They found in him a vigorous and masterly carrier of radical traditions from the Bauhaus and the Second Viennese School who was thoroughly acculturated to American musical life and who continued to be open to new developments. His music was championed by such New York ensembles as Continuum, founded by Joel Sachs and Cheryl Seltzer, the Group for Contemporary Music, founded by Harvey Sollberger and Charles Wuorinen, Parnassus, and Speculum Musicae. Wolpe at last received many honors, including two Guggenheim fellowships and membership in the National Institute of Arts and Letters. The last ten years of recognition, in which he was no longer the outsider, were clouded by parkinsonism, which hampered his ability to notate music, and by a fire which damaged all his papers and destroyed his fine collection of paintings. Despite these adversities he continued to compose, completing his last piece a few months before he died.

From faith in the taoist interplay of opposites and from commitment to the Bauhaus philosophy of material and craftsmanship Wolpe composed scores that are radically open in form and that inform the everyday with high abstraction. Wolpe composed in many

genres and styles, but whatever the medium his music is characterized by spontaneous vitality and physical presence. He reconciled an utopian populism with a profound faith in the prophetic power of the individual imagination, and so he advised against too much rational control that would inhibit creative portents:

Don't get backed too much into a reality that has fashioned your senses with too many realistic claims. When art promises you this sort of reliability, this sort of prognostic security, drop it. It is good to know how not to know how much one is knowing. One should know about all the structures of fantasy and all the fantasies of structures, and mix surprise and enigma, magic and shock, intelligence and abandon, form and antiform.

- Stefan Wolpe¹⁴⁰

Other works of his that use saxophone include *Piece in Three Parts for Piano & 16 Instruments*, *Suite from the Twenties*, *Blues*, *Schöne Geschichten*, op. 5b, and *Zeus und Elida*, op. 5a. Marcus Weiss has transcribed *Conquest of Melody*.

Quartet (1950, rev. 1954)

Londeix, 457

Duration: 13'

Instrumentation: Trumpet, Tenor Saxophone, Percussion, Piano

Publisher: Peer Music Classical (1966)

Wolpe's *Quartet* is one of the most important pieces in the saxophone chamber music repertoire. It does not use any extended techniques. The ensemble will experience many quickly changing asymmetrical meters and many instances of polyrhythms and interweaving melodic lines in this piece. As a result, this would be an appropriate piece for an ensemble with exceptional technical and communication skills. Sheet Music Plus and Music Shop Europe both sell the score and parts.

¹⁴⁰ "Biography," Wolpe.org, Stefan Wolpe Society, Accessed October 10, 2021, <http://www.wolpe.org/page1/page1.html>.

Years taught at IMD: 1972, 1974, 1990

Iannis Xenakis, (born May 29, 1922, Brăila, Romania—died February 4, 2001, Paris, France), Romanian-born French composer, architect, and mathematician who originated *musique stochastique*, music composed with the aid of electronic computers and based upon mathematical probability systems.

Xenakis was born to a wealthy family of Greek ancestry, and he moved to Greece in 1932. He fought in the Greek resistance movement during World War II, losing an eye. After graduation in 1947 from the Athens institute of technology, Xenakis was exiled from Greece owing to his political activities. He moved to Paris, where he was for 12 years associated with the architect Le Corbusier. During this time he designed the Philips Pavilion for the Brussels International Exhibition of 1958. During his 30s he turned seriously to musical composition, receiving training with Darius Milhaud and studying composition under Olivier Messiaen at the Paris Conservatory from 1950 to 1962. Following Messiaen's suggestion, he began to use mathematical models in composing his musical pieces. His formal approach was rare among European composers, who had largely embraced serialism. In 1954 he began his experiments in stochastic music with the composition *Métastasis*. Xenakis's article "La Crise de la musique sérielle" (1955; "The Crisis of Serial Music") elucidated his rigorously logical techniques, wherein the performers—mostly on standard instruments—are directed by a specially devised notation to produce sounds specified by a computer programmed by the composer.

His work *Achorripsis* (1958) for 21 instruments, led Xenakis to formulate his minimal rules of composition. These rules were expanded in the program for *ST/10-1,080262* (1956–62); the symbols of the title indicate that this is a stochastic work, his first for 10 instruments, computed on February 8, 1962. Several other compositions, including *ST/4-1,080262* for string quartet, *Atrées (Hommage à Blaise Pascal)* for 10 instruments, and *Morisma-Amorisma* for 4 instruments, were based on the same program. For this series of works, he used an IBM 7090 computer to control note sequence, instrumentation, pitch, duration, and dynamics. The performers have no freedom to improvise, but the resulting sound is fluid, homogeneous, and natural.

Xenakis's long and fruitful association with the Paris Instrumental Ensemble for Contemporary Music led to frequent performances and recordings of his works for chamber ensemble. He established the School of Mathematical and Automatic Music in 1966. Other works by Xenakis include *Polla ta dhina* for children's chorus and orchestra (1962), *Akrata* (1964–65) for 16 wind instruments, and *Cendrées* (1974) for chorus and orchestra. He also composed works solely for electronic reproduction, such as *Polytope of Cluny* (1972), sound and light space with 7-channel electronic tape, and *Mycenae A* (1978), stereo tape realized with a UPIC computer, as well as works with both human and electronic components, such as *Pour les Paix* (1982), for mixed chorus, electronic tape, and narrators. *O-mega* (1997) for percussion and ensemble was his final composition. His published books include *Formalized Music: Thought and Mathematics in Composition* (1971; partially published in French as *Musiques formelles*, 1963) and a transcript of his

1976 thesis defense, *Arts-Sciences, Alloys* (1985; originally published in French, 1979).¹⁴¹

Dmaathen has frequently been arranged for saxophone.

XAS (1987; premiered 11/17/1987, Lille, France, Rascher Quartet)

Londeix, 460

Duration: 9'

Instrumentation: Saxophone Quartet (Soprano, Alto, Tenor, Baritone)

Dedication: Rascher Quartet

Publisher: Éditions Salabert (1990)

Performance practice resources: Weiss and Netti, Kientzy

XAS features a variety of extended and contemporary techniques such as quarter tones, multiphonics, altissimo and overtones. These techniques happen extensively throughout the work. The composer provides multiphonic fingerings, which are from the Rascher Quartet. Xenakis also includes what the pitches of the multiphonic are; taken from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. Ensemble members will also discover many instances of polyrhythmic material, extreme dynamic changes and aleatoric sections. Every part of this quartet has their own difficulties and challenges. This challenging work is appropriate for an undergraduate level ensemble in which each member has evolved technical skills and control. The handwritten microtonal score and parts are available for purchase through Sheet Music plus and Music Shop Europe.

¹⁴¹ "Iannis Xenakis," Encyclopædia Britannica, Accessed October 10, 2021, <https://www.britannica.com/biography/Iannis-Xenakis>.

Du Yun (b. 1977, China)

<https://channelduyun.com/>

Years taught at IMD: 2021

Du Yun, born and raised in Shanghai, China, and currently based in New York City, works at the intersection of opera, orchestral, theatre, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise. Her body of work is championed by some of today's finest performing groups and organizations around the world.

Known for her “relentless originality and unflinching social conscience” (*The New Yorker*), Du Yun's second opera, *Angel's Bone* (libretto by Royce Vavrek), won the 2017 Pulitzer Prize; in 2018 she was named a Guggenheim Fellow; and in 2019, she was nominated for a Grammy Award in the Best Classical Composition category for her work *Air Glow*. As an avid performer and bandleader (Ok Miss), her onstage persona has been described by the *New York Times* as “an indie pop diva with an avant-garde edge.”

Du Yun is Professor of Composition at the Peabody Institute, and Distinguished Visiting Professor at the Shanghai Conservatory of Music.

A community champion, Du Yun was a founding member of the International Contemporary Ensemble; served as the Artistic Director of MATA Festival (2014-2018); conceived the Pan Asia Sounding Festival (National Sawdust); and founded *FutureTradition*, a global initiative that illuminates the provenance lineages of folk art and uses these structures to build cross-regional collaborations from the ground up. Du Yun was named one of 38 Great Immigrants by the Carnegie Foundation (2018), “Artist of the Year” by the Beijing Music Festival (2019) and American Academy Berlin Prize (2021).¹⁴²

Another work that uses saxophone is *Vicissitudes No. 1*.

Dinosaur Scar (1997/1999; premiered 11/1999, Ann Arbor, Michigan, USA, Dave Reminick)

Londeix, N/A

Duration: 9'

Instrumentation: Alto Saxophone

Publisher: G. Schirmer Inc.

¹⁴² “Short Bio,” Du Yun • 杜韵 • 杜韻, Accessed October 11, 2021, <https://channelduyun.com/bio/>.

Yun's unique solo piece features many extended and contemporary techniques such as slap tongue, quarter tones, altissimo, key clicks, timbral trills, overtones, air sounds and singing while playing. The composer provides fingerings for the quarter tones and the timbral trills and many of the key clicks that are acting as timbral changes. These techniques often happen simultaneously throughout the piece, especially singing while playing in the altissimo register. Many of the overtone instances can be free and wild. As a result, this is an appropriate piece for a graduate student with extensive contemporary music experience. *Dinosaur Scar* is available through Wise Music Classical.

Walter Zimmermann (b. 1949, Germany)

<http://beginner-press.de/>

Years taught at IMD: 1982, 1984, 1988, 1992

German composer of stage, orchestral, chamber, choral, vocal, piano, and electro-acoustic works that have been successfully performed and recorded across Europe.

Prof. Zimmermann learned piano, violin and oboe at an early age and began composing at age twelve. He attended the Fürth Gymnasium, where he studied piano with Ernst Gröschel. From 1968-70, he was pianist in the Ars Nova ensemble in Nuremberg and studied composition with Werner Heider. From 1970-73, he studied with Mauricio Kagel (at the Kölner Kurse für Neue Musik) and at the Institute of Sonology in Utrecht (with O.E. Laske) and the Jaap Kunst Center of Ethnology in Amsterdam.

In 1974, Zimmermann began his stay in the USA, first in Hamilton, New York to study computer music, and then around the States to have conversations with 23 American composers (which were published in the book *Desert Plants*). In 1976, he recorded folk music in the Siva Oasis, in a ghetto in Pittsburgh, an Indian reservation in Montana, and in the Fürth hinterlands. In 1977, he opened his Beginner Studios in Cologne and gave regular concerts of new music until 1984. In 1992, he and Stefan Schädler organized the Anarchic Harmony Festival in Frankfurt to honor John Cage on his 80th birthday.

He has received numerous awards, including the Förderpreis from the city of Cologne (1980), First Prize at Ensemblia in Mönchengladbach (1981), a scholarship to stay at the Villa Massimo in Rome (1987), the distinguished Prix Italia for his *Die Blinden* (1988), and the Schneider-Schott Preis (1989).

He has taught composition at the Liège Conservatoire (1980-84) and in Karlsruhe (1990-92) and has been Professor für Komposition at the Hochschule der Künste in Berlin since 1993; he has also lectured at Darmstadt (1982, 1984) and at the Royal Conservatory in Den Haag (1988). He has written the books *Desert Plants* (1976), *Insel Musik* (1981) and *Morton Feldman Essays* (1985).

He is married to the visual artist Nanne Meyer.¹⁴³

Other works of Zimmermann's that include saxophone are *Einer ist keiner*, *Spielwerk*, *Ländler Topographien*, *Seiltänze*, *Saitenspiel*, *Über die Dörfer*, *Ataraxia*, and *Clinamen I-VI*.

¹⁴³ "Portrait," Walter Zimmermann – Komponist, Accessed October 17, 2021, <http://beginner-press.de/biographie/>.

As I was walking I came upon chance (2008; premiered 2016, Zurich, Switzerland)

Londeix, 466

Duration: 20'

Instrumentation: Tenor Saxophone, Percussion, Piano

Publisher: Self-published

Performance practice resources: Kientzy

Many extended and contemporary techniques exist in this piece including multiphonics, altissimo, overtones, bisbigliando, subtone, and air sounds. Zimmermann provides multiphonic fingerings, which are from Daniel Kientzy's book *Les Sons Multiples aux Saxophones*. Timbral fingerings do not exist in the score, but the composer provides numbers as he wants multiple different fingerings to be used. The performers will also notice changing meters, polyrhythmic material, and the use of a wide dynamic range in the extreme registers of their instruments. Each instrument part comprises challenging material. Because of this, it is an appropriate piece for a graduate level ensemble that has exceptional communication skills. *As I was walking I came upon chance* is available for download from the composer's website.

Aus der bibliothek des Meeres (2013; premiered 2008, Munich, Germany) **Londeix, N/A**

Duration: 5'

Instrumentation: Soprano, Soprano Saxophone

Dedication: Nanne Meyer

Publisher: Self-published

Aus der bibliothek des Meeres features only a few extended and contemporary techniques such as bisbigliando, quarter tones and overtones. The voice line also includes quarter tones. Although this piece is relatively short, the material is very precise and complex. The saxophone part is simple, but the voice part is challenging and is appropriate for a singer with an advanced ear and contemporary music experience.

Fragmente der Liebe (1987; premiered 1988, Darmstadt, Germany)

Londeix, 466

Duration: 21'30"

Instrumentation: Tenor + Baritone + Soprano Saxophone, String Quartet (2 Violins, Viola, Cello)

Publisher: Self-published

Although this piece is quite long, it only uses a few extended and contemporary techniques such as subtones and air sounds. The saxophonist will come across a wide variety of rhythmic and melodic material in this piece and many changing asymmetrical meters. Because of the sheer amount of material located in this piece, it is appropriate for a graduate level ensemble that has effective communication and technical skills. Zimmermann's website contains a downloadable score.

The Paradoxes of Love (1986; premiered 1988, Basel, Switzerland)

Londeix, 466

Duration: 7'

Instrumentation: Soprano, Soprano Saxophone

Publisher: Self-published

The only extended technique encountered in the saxophone part of this duet is flutter tongue, which has limited use. There are many changing asymmetrical meters found throughout this entire piece, which makes it rhythmically challenging for both performers. This is the most difficult aspect of this piece, as there are very few pauses or breaks for the performers. An undergraduate level ensemble with rhythmic and technical control and communication skills will find this piece a rewarding challenge. *The Paradoxes of Love* is available for download from the composer's website.

Vertont (2007)

Londeix, N/A

Instrumentation: Soprano, Alto Saxophone

Publisher: Self-published

Overtones happen frequently in *Vertont* and are the only extended technique exist in the saxophone part. Although there are no changing or asymmetrical meters, the rhythmic material is precise and features a variety of polyrhythms. The rhythmical material of this piece is the most difficult aspect, and is appropriate for an ensemble with developed technical and rhythmic skills.

Appendix 1

Alphabetical list of all composers that have taught at the Darmstadt International Summer Courses for New Music: 1946-2021

Peter Ablinger	Costin Cazaban	Pozzi Escot
Theodor W. Adorno	Raphaël Cendo	Karlheinz Essl
Mark Andre	Marko Ciciliani	Julio Estrada
Georges Aperghis	Sebastien Claren	Mariano Etkin
Milton Babbitt	James Clark	Jose Evangelista
Joanna Bailie	Enrico Cocco	Dror Feiler
Vykintas Baltakas	Robert Cogan	David Felder
Alain Bancquart	Douglas Cohen	Morton Feldman
Malin Bång	Sylvano Cohen-Levinas	Brian Ferneyhough
Ramón Barce	Franklin Cox	Francesco Filidei
Clarence Barlow	Alvin Curran	Michael Finnissy
Richard Barrett	Curtis Curtis-Smith	Ernst Helmuth Flammer
Jean-Baptiste Barrière	Chaya Czernowin	Wolfgang Fortner
Gunther Becker	Hans-Christian von	Lukas Foss
Luciano Berio	Dadelsen	Christopher Fox
Mario Bertoncini	Paul Davies	Luca Francesconi
Pierluigi Billone	Krzyszimir Debski	Jean-Charles Francois
Boris Blacher	Chris Dench	Patrick Frank
Konrad Boehmer	Frank Denyer	Daniel Franke
Joël Bons	Rocco di Pietro	Stefan Fricke
James Boros	Yann Diederichs	Johannes Fritsch
Pierre Boulez	James Dillon	Takashi Fujii
Denys Bouliane	Violeta Dinescu	Tomoko Fukui
Theo Brandmüller	Paul-Heinz Dittrich	Ashley Fure
Nikolaus Brass	Milica Djordjević	Beat Furrer
Todd Brief	Antonio Doro	Clemens Gadenstätter
Aldo Brizzi	Gordon Downie	Peter Garland
Gerard Brophy	William Duckworth	Mario Garuti
Earle Brown	Hugues Dufourt	Allain Gaussin
Herbert Brün	Joel-Francois Durand	Gerda Geertens
Dario Buccino	Gerald Eckert	Peter Gena
Boudewijn Buckinx	Paul Elwood	Stefano Gervasoni
Sylvano Bussotti	Richard Emsley	Suzanne Giraud
John Cage	Hans Ulrich Engelmann	Giuseppe Giuliano
José Luis Campana	Peter Eötvös	Vinko Globokar
Fabrizio Casti	James Erber	Karel Goeyvaerts

Grard Grisey
Erhard Grosskopf
Georg Friedrich Haas
Alois Haba
Lars Petter Hagen
Cristobal Halffter
Hans Peter Haller
Peter Michael Hamel
Hermann Hei
David Helbich
Hans Werner Henze
Jrg Herchet
Franz Jochen Herfert
Hans-Joachim Hespos
Volker Heyn
Manuel Hidalgo
Jorn Peter Hiekel
Lejaren A. Hiller
Wieland Hoban
Juliana Hodgkinson
Adriana Hlszky
Toshio Hosokawa
Klaus Huber
Nicolaus A. Huber
Klaus K. Hbler
Clara Iannotta
Martin Iddon
Steve Ingham
Clin Ioachimescu
Luis Iturrizaga
Hanns Jelinek
Sandor Jemnitz
Tom Johnson
Elsa Justel
Mauricio Kagel
Erhard Karkoschka
Georg Katzer
Tatsuya Kawasoi
Carson Kievman
Wilhelm Killmayer

Giselher Klebe
Alexander Knaifel
Lothar Knessl
Gottfried Michael Koenig
Wdzimierz Kotoski
Joachim Krebs
Johannes Kreidler
Ernst Krenek
Christina Kubisch
Mayako Kubo
Gerd Khr
Ladislav Kupkovic
Martin Krschner
Gyrgy Kurtg
Karl W. Kurz
Hanspeter Kyburz
Helmut Lachenmann
Carlo A. Landini
Bernhard Lang
Klaus Lang
Ana Lara
Ton de Leeuw
Rene Leibowitz
Claude Lenners
Michal Lvinas
Fabien Levy
Edward Levy
Adnrs Lewin-Richter
George E. Lewis
Gyrgy Ligeti
Liza Lim
Magnus Lindberg
Werner Linden
Ignacio Baca Lobera
Theo Loevendie
Luca Lombardi
Dieter Mack
Bruno Maderna
Pamela Madsen
Dario Maggi

Claus-Steffen Mahnkopf
Michael Maierhof
Marcella Mandanici
Mark Mantel
Myriam Marbe
Bunita Marcus
Jean-Etienne Marie
Eugen-Mihai Marton
Benedict Mason
Ivo Medek
Cord Meijering
Alessandro Melchiorre
Olivier Messiaen
Juro Mtsk
Jan Meyerowitz
Costin Mioreanu
Cathy Milliken
Diego Minciacchi
Wolfgang Mitterer
Noriko Miura
Misato Mochizuki
Barbara Monk Feldman
Wolfgang Motz
Gerhard Mller-Hornbach
Isabel Mundry
Brigitta Muntendorf
Tristan Murail
Hitoshi Nakamura
Christoph Neidhfer
Sarah Nemtsov
Olga Neuwirth
Chris Newman
Sergej Newski
Stefan Niculescu
Ichiro Nodaira
Luigi Nono
Emmanuel Nunes
Adolfo Nez
Michael Nyman
Christian Offenbauer

Will Ogdon
Franz Martin Olbrisch
Pauline Oliveros
Franco Oppo
Gabriela Ortiz
Mark Randall Osborn
Hans Otte
Younghi Pagh-Paan
Hilda Paredes
Alois Piños
Robert HP Platz
Larry Polansky
Enno Poppe
Henri Pousseir
Stefan Prins
Bernfried E.G. Prüve
Horatiu Radulescu
Alexander Radvilovich
Roger Redgate
Kirsten Reese
Rainer Riehn
Michael Reudenbach
Roger Reynolds
André Richard
Josef Anton Riedl
Wolfgang Rihm
Richard Rijnvos
Lucia Ronchetti
Valerie Ross
Doina Rotaru
Michel Roth
Daniel Rothman
Anna Rubin
Joel Ryan
Kaija Saariaho
Jorge Sanchez-Chiong

Valerio Sannicandro
François Sarhan
Rebecca Saunders
Alessandro Sbordon
Giacinto Scelsi
Peter Schat
Annette Schlünz
Mia Schmidt
Dieter Schnebel
Oliver Schneller
Alexander Schubert
Wolfram Schurig
Martin Schüttler
Salvatore Sciarrino
Hannes Seidl
Yuval Shaked
Rodney Sharman
Johannes S. Sistermanns
Stuart Saunders Smith
Giuseppe Soccio
Harvey Sollberger
Mathias Spahlinger
Bojidar Spassov
Bernadette Speech
Gerhard Stäbler
Jeffery Stadelman
Klaus Hinrich Stahmer
Simon Steen-Andersen
Rand Steiger
Carolyn Steinberg
Karlheinz Stockhausen
Aurel Stroe
Steven Kazuo Takasugi
Terumichi Tanaka
Éric Tanguy
Vladimir Tarnopolski

Giorgio Tedde
James Tenney
Hans Thomalla
Olav Anton Thommessen
Camillo Togni
Andrew Toovey
Manos Tsangaris
Jakob Ullmann
Erk Ulman
Edgard Varese
Jacob Ter Veldhuis
Anataol Vieru
Kevin Volans
Jan Vriend
Michel Waisvisz
H.Johannes Wallmann
Jennifer Walshe
Richard Wentzl
Michael Whiticker
Tadeusz Wielecki
Phil Williams
Gerhard E. Winkler
Trevor Wishart
René Wohlhauser
Christian Wolff
Amon Wolman
Stefan Wolpe
Iannis Xenakis
Oleg Yanchenko
Jay Alan Yim
Rolv Yttrehus
Joji Yuasa
Du Yun
Helmut Zapf
Walter Zimmermann

Appendix II

Composers who wrote for saxophone however all of their pieces with saxophone are outside the scope of this project or they were unable to be obtained

Joanna Bailie	Peter Michael Hamel	Benedict Mason
Alain Bancquart	Hermann Hei	Cord Meijering
Ramn Barce	Hans Werner Henze	Alessandro Melchiorre
Mario Bertoncini	Jrg Herchet	Juro Mtk
Konrad Boehmer	Manuel Hidalgo	Cathy Milliken
Pierre Boulez	Lejaren A. Hiller	Diego Minciacchi
Aldo Brizzi	Juliana Hodgkinson	Isabel Mundry
Earle Brown	Adriana Hlszky	Brigitta Muntendorf
Dario Buccino	Klaus Huber	Hitoshi Nakamura
Sylvano Bussoti	Clara Iannotta	Stefan Niculescu
Costin Cazaban	Steve Ingham	Luigi Nono
Marko Ciciliani	Clin Ioachimescu	Emmanuel Nunes
James Clark	Hanns Jelinek	Adolfo Nez
Enrico Cocco	Sandor Jemnitz	Franco Oppo
Robert Cogan	Elsa Justel	Alois Pios
Franklin Cox	Carson Kievman	Horatiu Radulescu
Alvin Curran	Wilhelm Killmayer	Kirsten Reese
Hans-Christian von Dadelsen	Alexander Knaifel	Roger Reynolds
Krzysimer Debski	Gottfried Michael Koenig	Richard Rijnvos
Yann Diederichs	Wodzimierz Kotoski	Lucia Ronchetti
James Dillon	Johannes Kreidler	Valerie Ross
Paul-Heinz Dittrich	Ernst Krenek	Kaija Saariaho
Antonio Doro	Gerd Khr	Jorge Sanchez-Chiong
Pozzi Escot	Ladislav Kupkovic	Valerio Sannicandro
Julio Estrada	Gyrgy Kurtag	Rebecca Saunders
Jose Evangelista	Hanspeter Kyburz	Peter Schat
Dror Feiler	Carlo A. Landini	Annette Schlnz
David Felder	Klaus Lang	Oliver Schneller
Wolfgang Fortner	Ana Lara	Alexander Schubert
Jean-Charles Francois	Ton de Leeuw	Martin Schttler
Patrick Frank	Michal Lvinas	Johannes S. Sistermanns
Ashley Fure	George E. Lewis	Harvey Sollberger
Clemens Gadensttter	Liza Lim	Mathias Spahlinger
Allain Gaussin	Theo Loevendie	Bernadette Speach
Alois Haba	Myriam Marbe	Steven Kazuo Takasugi
	Bunita Marcus	James Tenney

Olav Anton Thommessen
Manos Tsangaris
Kevin Volans

Tadeusz Wielecki
Amon Wolman
Jay Alan Yim

Joji Yuasa
Helmut Zapf

Appendix III

Composers who did not write for saxophone

Theodor W. Adorno	Luis Iturrizaga	Hans Otte
Jean-Baptiste Barrière	Lothar Knessl	Alexander Radvilovich
Joël Bons	Joachim Krebs	Rainer Riehn
Denys Bouliane	Christina Kubisch	Michael Reudenbach
Todd Brief	Martin Kürschner	André Richard
Herbert Brün	Karl W. Kurz	Josef Anton Riedl
Fabrizio Casti	Edward Levy	Joel Ryan
Douglas Cohen	György Ligeti	François Sarhan
Sylvano Cohen-Levinas	Werner Linden	Johannes S. Sistermanns
Paul Davies	Luca Lombardi	Giuseppe Soccio
Milica Djordjević	Bruno Maderna	Bojidar Spassov
Richard Emsley	Pamela Madsen	Jeffrey Stadelman
Mariano Etkin	Dario Maggi	Carolyn Steinberg
Morton Feldman	Jean-Etienne Marie	Camillo Togni
Brian Ferneyhough	Eugen-Mihai Marton	Jakob Ullman
Ernst Helmuth Flammer	Ivo Medek	Erik Ulman
Daniel Franke	Olivier Messiaen	Edgard Varese
Takashi Fujii	Jan Meyerowitz	Kevin Volans
Tomoko Fukui	Noriko Miura	Michel Waisvisz
Peter Garland	Barbara Monk Feldman	Richard Wentzl
Peter Gena	Tristan Murail	Phil Williams
Suzanne Giraud	Christoph Neidhöfer	Trevor Wishart
Karel Goeyvaerts	Chris Newman	Oleg Yanchenko
Hans Peter Haller	Christian Offenbauer	Rolv Yttrehus
Hermann HeiB	Will Ogdon	
David Helbich	Mark Randall Osborn	