

Concerto for Alto Saxophone and Orchestra (1987)

I. Afflito, Ansioso, Andante cantabile

II. Adagio

III. Allegro Insistente

The three movements are played without pause.

Donald Martino's *Concerto for Alto Saxophone and Orchestra* was completed in April 1987 and presented for the first time a few months later at the Monadnock Music Festival in Peterborough, New Hampshire. The piece was supported by a National Endowment for the Arts Consortium Commission and is dedicated to the saxophonists John Sampen, James Forger, and Kenneth Radnofsky, who played the premiere performance.

Striking features of many of Martino's other scores can also be found in his saxophone concerto--structural complexity, contrapuntal and harmonic density, and the notion of "notated rubato" that goes over or perhaps "through" the barline, creating the impression of meterless flow. The melodic lines are often disjunct, full of leaps, and colored by note-to-note dynamic changes. Yet there is always a strong sense of direction and evolution. The complexity of the music always serves an expressive purpose.

There are three movements played without pause. At the beginning of each, a new dodecaphonic melody is introduced. The first movement (in moderate tempo) begins with a short and dark orchestral introduction after which the saxophone enters, quickly scanning its registral gamut in a sequence of ascending, accelerating phrases. The formal layout of this movement is an extended sonata form in which the development section appears in the form of a virtuoso saxophone cadenza.

A brief interlude, reminiscent of the first theme but at the same time anticipating what follows, introduces the second movement (Adagio). Here the orchestra provides an atmospheric background consisting of sustained notes and repeated, often percussive figures.

A series of variations on a lyrical theme gradually gains in motion and intensity, and eventually yields to a more improvisational saxophone part leading over to the third movement (Allegro Insistente). Somewhat pointillistic but also discursive in nature, this movement recapitulates the opening material of the concerto.

The instrumentation is especially rich in the woodwinds and brass: Second oboe doubles on English horn, second bassoon on contrabassoon, trumpet doubles on fluegelhorn. The percussion section includes bongos, tom-toms, marimba, and vibraphone. The iridescent orchestration creates a multitude of colorful accompanying devices that enhance and carry the musical drama and lyricism, occasionally creating the setting for a kind of "instrumental opera." Although the focus of the musical activity is for the most part on the saxophone, there is much subtle interplay between soloist and orchestra--solo and tutti react to each other, blend, and separate again, and are often brought together in brief unison passages.

Martino is himself an accomplished clarinet player and his writing for the saxophone is idiomatic and in some parts indicative of jazz influences. Some passages make use of the altissimo range. However, frequently (over)used contemporary idioms such as multiphonics or microtones are refreshingly excluded. The *Concerto for Alto Saxophone and Orchestra* is Martino's first composition for this instrument—one hopes it won't be his last.

—*Oliver Schneller, 1996*

PARADISO CHORUSES (1974)

from the musical drama *Dante*

Soloists (in order of appearance):

The Seven Virgins of the Rose

Elizabeth Parcells, *soprano*
Ellen McLain, *soprano*
Anne van Etten, *soprano*
Beverly Morgan, *mezzo soprano*
Ellen Williams, *mezzo soprano*
Judith Steinberg, *mezzo soprano*
Janice Meyerson, *mezzo soprano*

Matilda

Joyce Fields

The Apostle Luke

Frederick Capodilupo

The Apostle Paul

David Davenport

The Apostle John

Ed Cooke

Pope Adrian

James Maddalena

Sapia

Judith Steinberg

The Devil

Eric Grunin (tape)

Beatrice

Elizabeth Parcells

Dante

Scott MacAllister

Paradiso Choruses was commissioned by the Paderewski Fund for Composers in 1972 to honor the distinguished choral conductor Lorna Cooke deVaron on the occasion of her twenty-fifth year as Director of the New England Conservatory Chorus. The work was completed on May 23, 1974.

This work was conceived not only as an independent concert oratorio but also as the *Paradiso* section (Act III) of Martino's projected musical drama *Dante*, based on the *Divina Commedia*. Its “tonal” quality results from the following plan: a consonant, tonal (more properly, twelve-tonal) Heaven; a symmetrically dissonant twelve-tone Hell; and a transitional Purgatory.

The Italian texts were selected from Dante's *Paradiso* in the Sansoni edition, Florence, 1954. The use of the Latin texts of the Mass was inspired by Dante's references to them in *Purgatorio*. A brief story outline follows.

Synopsis

Dante, guided by Virgil through the dreadful punishments of the pit of Inferno and the sorrowful expiations of Purgatory, has reached the summit of the penitential mountain. Here, in the Garden of

Eden, Dante is reunited with his childhood love, Beatrice, who has been sent from above to lead him on the next and final phase of his great spiritual journey.

Dante the author conceives Paradise to be divided into ten heavens, the last of which, the Empyrean, houses the Blessed Virgin Mary, the Angels and the Saints, and the Holy Trinity. The Spirits of Heaven are not human in form--rather they are formations of light. And the Trinity, Dante's final and Beatific Vision, appears in the form of a Triune Light, at once three and one.

Prelude, The Celestial Ascent from the Mount of Purgatory Beatrice directs Dante through stellar space on their journey to the Ten Heavens. As they approach the sphere of Paradise, the Angels of the Ten Heavens are joined by the Spirits of the Rose in announcement.

Scene 1, The Sphere of Paradise Dante and Beatrice arrive at the first heaven. Beatrice transforms into her spiritual essence: the Seven Virgins of the Rose. In this form, she and the Spirits of the Rose pray to the Blessed Virgin Mary that Dante might be granted the Beatific Vision as the Ten Heavens are traversed one by one. When Beatrice and Dante arrive at the Empyrean, the climax of the prayer is reached and the Vision is granted.

Scene 2, The Beatific Vision, part 1 Beatitudes are heard from the Angels, the Triune Light begins to appear, and Dante fixes his gaze upon it. Now the Living Ray of God fills the stellar space and one by one begins to illuminate the terraces of Purgatory in descending order. As each terrace comes into view, its souls are heard in song with Latin text as they work out their penances. First the Gloria is sung, then the Agnus Dei and Sanctus are added to it in counterpoint.

part 2 All of Purgatory has been washed in the Light of God. In response, the Penitents profess their faith through the words of Dante's Italian paraphrase of the Credo.

part 3 Beatitudes from the Angels free the Penitents, who begin their ascent into the heavens. Gradually, a dim red flow emanates from the Inferno. The Devil--rising to about one-third of his height, but filling the entire Inferno--and the souls of Hell--seen through and behind him--chant the Kyrie, their futile prayer for mercy as the Penitents continue their ascent into the heavens. The Angels reject the supplications of the Devil and his followers. The Infernal Spirits fade into the ever-dimming glow of the Inferno, the Souls Ascended join Dante in Paradise, and the Virgins reshape into the physical form of Beatrice.

Scene 3, Dante's Affirmation of Faith Inspired by this profound experience, Dante sings in awe and wonder as Beatrice and all of Paradise and Purgatory echo his words.

—Donald Martino, 1975

Paradiso Choruses: Libretto

(00:00) *Prelude, The Celestial Ascent from the Mount of Purgatory:
The Angels of the Ten Heavens and the Spirits of the Rose.*

La gloria di colui che tutto move
per l'universo penetra, e risplende
in una parte più, e meno altrove.

(1:34) *Scene One, The Sphere of the Ten Heavens and the prayer to the Blessed Virgin Mary asking for her intercession with God so that Dante might be granted Beatific Vision: The Seven Virgins (Beatrice transformed) of the Rose and the Spirits of the Rose.*

“Vergine madre, figlia del tuo figlio,
umile e alta più che creatura,
termine fisso d’eterno consiglio,
tu sè colei che l’umana natura
nobiltasti sì, che ’l suo fattore
non disdegnò di farsi sua fattura.
Nel ventre tuo si raccese l’amore
per lo cui caldo ne l’eterna pace
così è germinato questo fiore.
Qui sè a noi meridiana face
di caritate, e giuso, intra i mortali,
se’ di speranza fontana vivace.
Donna, sè tanto grande e tanto vali,
che qual vuol grazia ed a te non ricorre,
sua disianza vuol volar sanz’ ali.
La tua benignità non pur soccorre
a chi domanda, ma molte fiato
liberamente al dimandar precorre.
In te misericordia, in te pietate,
in te magnificenza, in te s’aduna
quantunque in creatura è di bontate.
Or questi, che da l’infima lacuna
de l’univero infin qui ha vedute
le vite spiritali ad una ad una,
supplica a te, per grazia, di virtute
tanto, che possa con li occhi levarsi
più alto verso l’ultima salute.
E io, che mai per mio veder non arsi
più ch’ i’ fo per lo suo, tutti miei prieghi
ti porgo, e priego che non sieno scarsi,
perchè tu ogni nube li dislegghi
di sua mortalità co’ prieghi tuoi,
sì che ’l sommo piacer li si dispieghi.
Ancor ti priego, regina, che puoi
ciò che tu vuoi, che conservi sani,
dopo tanto veder, li affetti suoi.
Vinca tua guardia i movimenti umani:
vedi Beatrice con quanti beati
per li miei prieghi ti chiudon le mani!”

(15:04) *Scene Two, Part One, The Angelic Beatitudes and Purgatory Revisited: The Angels of the Ten Heavens. The Souls of Purgatory, Paul, Matilda, John, Luke, Pope Adrian, and Sapia.*

Beati quorum remissae sunt iniquitates,

quoniam ipsi Deum videbunt.
Beati quorum tecta sunt peccata,
quoniam ipsorum est regnum caelorum.

(15:58) Gloria in excelsis Deo. Et in terra pax
hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater
omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris, miserere
nobis

Quoniam tu solus sanctus, tu solus
Dominus. Tu solus Altissimus, Jesu
Christe. Cum sancto Spiritu, in gloria
Dei Patris. Amen.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Sanctus, Sanctus, Sanctus. Dominus Deus
Sabaoth. Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

(19:36) *Scene Two, Part Two, The Souls of Purgatory sing the Credo: The Souls of Purgatory.*

[E io rispondo:] “Io credo in uno Dio
solo ed eterno, che tutto il ciel move,
non moto, con amore e con disio.

E credo in tre persone eterne, e queste
credo una essenza sí una e sí trina,
che soffera congiunto ‘sono’ ed ‘este.’

De la profonda condizion divina
ch’io tocco, nella mente mi sigilla
più volte l’evangelica dottrina.

Quest' è il principio, quest' è la favilla
che si dilata in fiamma poi vivace,
e come stella in cielo in me scintilla.”

(22:00) *Scene Two, Part Three, Angelic Beatitudes, The Ascension of the Beatified Souls of Purgatory followed by the futile prayer of the Devil and the Souls of Hell for mercy: The Angels of the Ten Heavens and the Souls of Purgatory later accompanied by the Infernal Chorus.*

Beati . . . Beati . . . Beati . . .
Io credo . . . Io credo . . . Io credo . . .

(22:59) Kyrie eleison. Kyrie eleison.
Kyrie eleison.
Christe eleison. Christe eleison. Christe
eleison.
Kyrie eleison. Kyrie eleison.
Kyrie eleison.

(23:47) *Scene Three, Finale. Dante sings in wonderment and rapture at his profound experience: Dante and all others except the Infernal Chorus.*

Oh abbondante grazia ond' io presunsi
ficcar lo viso per la luce eterna,
tanto che la veduta vi consunsi!
Nel suo profondo vidi che s'interna,
legato con amore in un volume,
ciò che per l'universo si squaderna;
sustanze e accidenti e lor costume,
quasi conflati insieme, per tal modo
che ciò ch'ì' dico è un semplice lume.
La forma universal di questo nodo
credo ch'ì' vidi, perchè più di largo,
dicendo questo, mi sento ch'ì' godo.
Così la mente mia, tutta sospesa,
mirava fissa, immobile e attenta
e sempre di mirar faciese accesa.
A quella luce cotal si diventa,
che volgersi da lei per altro aspetto
è impossibil che mai si consenta.
O luce eterna che sola in te sidi,
sola t'intendi, e da te intelletta
e intendente te ami e arridi!
A l'alta fantasia qui mancò possa;
ma già volgeva il mio disio e il velle,
sì come rota ch'igualmente è mossa,
l'amor che move il sole e l'altre stelle.

(00:00) *Prelude, The Celestial Ascent from the Mount of Purgatory: The Angels of the Ten Heavens and the Spirits of the Rose.*

The glory of him who moveth everything
doth penetrate the universe, and shine
in one part more and in another less.

(1:34) *Scene One, The Sphere of the Ten Heavens and the prayer to the Blessed Virgin Mary asking for her intercession with God so that Dante might be granted the Beatific Vision: The Seven Virgins (Beatrice transformed) of the Rose and the Spirits of the Rose.*

“Virgin mother, daughter of thy son, lowly and
uplifted more than any creature, fixed goal
of the eternal counsel.
Thou art she who didst human nature so ennoble
that its own maker scorned not to become
its making.
In thy womb was lit again the love under whose
warmth in the eternal peace this flower hath
thus unfolded.
Here art thou unto us the meridian torch of love,
and there below with mortals art a living
spring of hope.
Lady, thou art so great and hast such worth, that if
there be any who would have grace yet betaketh not
himself to thee, his longing seeketh to fly without wings.
Thy kindness not only succoureth who so
requesteth but doth oftentimes freely
forerun request.
In thee is tenderness, in thee is pity, in thee
munificence, in thee united whatever in created
being is of excellence.
Now he who from the deepest pool of the
universe even to here hath seen the spirit lives,
one by one,
Emploreth thee, of grace, for so much power as
to be able to uplift his eyes more high towards
the final bliss
And I, who never burned for my own vision more
than I do for his, proffer thee all my prayers,
and pray that they not be scant,
That thou so scatter for him every cloud of his
mortality with prayers of thine, so that the
joy supreme may be unfolded to him.
And further do I pray thee, queen who canst do
all that thou wilt, that thou keep sound for
him, after so great a vision, his affections.
Let thy protection vanquish human ferments: See

Beatrice, with how many saints, for my
prayers folding hands.”

(15:04) *Scene Two, Part One, The Angelic Beatitudes and Purgatory Revisited: The Angels of the Ten Heavens. The Souls of Purgatory, Paul, Matilda, John, Luke, Pope Adrian, and Sapia.*

Blessed are they whose iniquities are forgiven,
for they shall see God.
Blessed are they whose sins are covered,
for theirs is the kingdom of heaven.

(15:58) Glory to God in the highest. And on earth peace
to men of good will.
We praise you. We bless you. We worship you.
We glorify you.
We give thanks for your
great glory.
Lord God, heavenly King, God the Father
almighty.
Lord Jesus Christ, the only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You, who take away the sins of the world,
have mercy on us.
You, who take away the sins of the world, receive
our prayer.
You, who sit at the right hand of the Father,
have mercy on us.
For you alone are holy. You alone are Lord. You
alone, O Jesus Christ, are most high.
With the Holy Spirit, in the glory of God
the Father. Amen.

Lamb of God, who taketh away the sins of the world,
have mercy on us.
Lamb of God, who taketh away the sins of the world,
have mercy on us.
Lamb of God, who taketh away the sins of the world,
grant us peace.

Holy, Holy, Holy, Lord God of hosts. Heaven and
earth are filled with your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hossanna in the highest.

(19:36) *Scene Two, Part Two, The Souls of Purgatory sing the Credo: The Souls of Purgatory.*

[Whereto I answer:] “I believe in one God, sole and

eternal, who moveth all the heaven, himself
unmoved, with love and with desire.
And I believe in three eternal persons, and I believe
them one essence, so one and so trine as
to comport at once with *are* and *is*.
With the profound divine state whereof I speak,
my mind is stamped more times than once by
evangelic teaching.
This the beginning is; this is the spark which
then dilates into a living flame, and like a
star in heaven, shineth in me.”

(22:00) Scene Two, Part Three, Angelic Beatitudes, The Ascension of the Beatified Souls of Purgatory followed by the futile prayer of the Devil and the Souls of Hell for mercy: The Angels of the Ten Heavens and the Souls of Purgatory later accompanied by the Infernal Chorus.

Blessed . . . Blessed . . . Blessed. . . .
I believe . . . I believe . . . I believe. . . .

(22:59) Lord, have mercy. Lord, have mercy. Lord,
have mercy.
Christ, have mercy. Christ, have mercy. Christ,
have mercy.
Lord, have mercy. Lord, have mercy. Lord,
have mercy.

(23:47) Scene Three, Finale. Dante sings in wonderment and rapture at his profound experience: Dante and all others except the Infernal Chorus.

Oh grace abounding, wherein I presumed to fix
my look on the eternal light so long that I
wearied my sight thereon!
Within its depths I saw ingathered, bound by love
in one volume, the scattered leaves of all
the universe;
substance and accidents and their relations, as
though together fused, after such fashion that
what I tell of is one simple flame.
The universal form of this complex I think that
I beheld, because more largely, as I say this,
I feel that I rejoice.
Thus all suspended did my mind gaze fixed,
immovable, intent, ever enkindled by its
gazing.
Such at that light doth man become that to
turn any other sight could not by
possibility be ever yielded.
O light eternal who only in thyself abidest, only

thyself dost understand, and self-understood, self-
understanding, turnest love on and smilest at thyself!
To the high fantasy here power failed; but already
my desire and will were rolled--even as a wheel
that moveth equally--'by the love that moves
the sun and the other stars.'

DONALD MARTINO, born in Plainfield, New Jersey on May 16, 1931, began music lessons at nine--learning to play the clarinet, saxophone, and oboe--and started composing at 15. He attended Syracuse and Princeton universities. A member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, his many awards include two Fulbright scholarships, three Guggenheim awards, grants from the Massachusetts Arts Council and the National Endowment for the Arts, the 1974 Pulitzer Prize in music for his chamber work *Notturmo*, First Prize in the 1985 Kennedy Center Friedheim Competition for his String Quartet (1983), and most recently the Boston Symphony's Mark M. Horblit Award (1987). He has taught at the Third Street Music School Settlement in New York City, and at Princeton University, Yale University, the Yale Summer School of Music and Art, and Tanglewood, where he was composer-in-residence; the New England Conservatory of Music, where he was chairman of the composition department from 1969 through 1979; Brandeis University, where he was Irving Fine Professor of Music; and at Harvard University, where he is the Walter Bigelow Rosen Professor of Music, Emeritus. Commissions for new works have come from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky, and Coolidge Foundations; the Chicago, Boston, and San Francisco symphonies; and a number of musical societies and organizations.

Saxophonist **Kenneth Radnofsky** has appeared as a soloist with leading orchestras and ensembles throughout the world, including the Leipzig Gewandhaus orchestra under the direction of Maestro Kurt Masur, the Dresden Staatskapelle Orchestra, Boston Pops, Taiwan Symphony, New World Symphony, BBC Concert Orchestra, and the Oregon Symphony, the Portland String Quartet, and at the Marlboro Festival and Moscow Autumn, a Russian new music festival.

Mr. Radnofsky made his New York Philharmonic debut in 1996, also under the direction of Maestro Masur, having made his Carnegie Hall debut some years earlier with the New York premiere of Gunther Schuller's Saxophone Concerto with the National Orchestral Association. The world premiere of the Schuller was also given by Radnofsky with the Pittsburgh Symphony. David Amram's Concerto, 'Ode to Lord Buckley,' is also dedicated to Radnofsky, who premiered the work with the Portland Symphony. Donald Martino's Saxophone Concerto was premiered by Radnofsky at Monadnock Music.

Radnofsky has commissioned works from Christopher Theofanidis, Larry Bell, Morton Subotnick, Milton Babbitt, Ezra Sims, and Roger Bourland, among others. A commission of Pulitzer Prize-winner John Harbison for a Sonata, was premiered December 3, 1995, by 43 saxophonists in different locations around the globe in an effort organized by Radnofsky, entitled World-Wide Concurrent Premieres, Inc. (WWCP). Australian composer Vincent Plush and Russian composer Georgy Dmitriev have also written for Radnofsky.

Mr. Radnofsky has recorded for the Teldec, Albany, and Philips labels. Ongoing projects include concerts in Israel, touring with his own recital, "Music Under Siege (works by composers banned by

the Nazis),” and “Blue Light Trio,” performing original works for saxophone/clarinet (Radnofsky is also an accomplished clarinetist), cello, and piano.

A native of Texas, Kenneth Radnofsky makes his home in Boston. He is professor of saxophone at New England Conservatory of Music and associate director of the Community Music Center of Boston. His early teachers were Joseph Allard, Jeffrey Lerner, Terry Anderson, and Duncan Hale. Mr. Radnofsky's summer teaching included for many years Great Woods and Tanglewood, the summer homes for the Pittsburgh and Boston symphonies, respectively. Mr. Radnofsky still performs as occasional guest saxophonist for the Boston Symphony, as he has done for the past 20 years. He has also taught at Matan, an international summer music camp in Israel.

Mr. Radnofsky's editions of the music commissioned by Elise Hall (who commissioned the Debussy *Rhapsody* and countless other works) are being prepared by Southern Music Company. Kenneth Radnofsky performs exclusively on Selmer Instruments.

Ever since his 1983 debut at the Hollywood Bowl, Canadian **Richard Hoenich** has been one of his country's most sought-after conductors. While he was principal bassoon with the Montreal Symphony Orchestra (MSO), his conducting caught the attention of Charles Dutoit. In 1985, after being named finalist at the Geneva International Conducting Competition, Mr. Hoenich became assistant conductor of the MSO.

Richard Hoenich guest-conducts every major Canadian orchestra, and makes frequent appearances in the United States, frequently as a guest of the New World Symphony Orchestra in Miami. In September 1996 he was the first guest in the orchestra's history to be invited to conduct a foreign tour (to Costa Rica). Overseas, he has conducted at the Salle Pleyel and Chatelet Theater in Paris, and recently made his debut with the Madrid Symphony Orchestra at the historic Zarzuela Theater in Madrid. In 1990, he began a regular association with several South American orchestras, including the National Orchestra of Argentina.

Mr. Hoenich's energies extend to education, with his series of school/youth concerts in the U.S. and Canada, and a pre-concert lecture series he helped found at the MSO in 1989. Since 1992 he has been Director of Orchestras at New England Conservatory in Boston, and is deeply committed to molding the next generation of orchestral musicians. He frequently appears as a speaker on musical topics for radio, TV, and at fund-raising events.

From 1982 to 1986, Mr. Hoenich was conductor and artistic director of the McGill University Symphony Orchestra. During his tenure the orchestra produced a critically acclaimed recording featuring Canadian contralto Maureen Forrester as soloist. This recording received a Special Mention for “Best Orchestral Recording,” as well as for “Best Recording of Canadian Music” by the Canadian Music Council.

A native of Montreal, Mr. Hoenich began his music studies with the piano at age eight and made his concerto debut with the Montreal Symphony Orchestra at the age of fourteen. He took up bassoon at age eleven, eventually leading to studies at the Curtis Institute of Music. He joined the Montreal Symphony as principal bassoon in 1979, after serving in the same capacity in the Jerusalem Symphony.

Richard Hoenich studied conducting with Charles Dutoit, Gustav Meier, and Charles Bruck, and has held conducting fellowships at the Tanglewood Music Center and the Los Angeles Philharmonic Institute, where he worked with such musicians as Leonard Bernstein, Kurt Masur, Seiji Ozawa, André Previn, and Michael Tilson Thomas.

Lorna Cooke deVaron received her musical training at Wellesley College and Radcliffe College, where she was assistant conductor of the Radcliffe Choral Society. She then became conductor of the Bryn Mawr College choir. In 1953 she was appointed to the Tanglewood faculty, where for many years she trained the Tanglewood Festival Chorus. As chair of the Choral Department at New England Conservatory, she collaborated for 41 years with many of the world's most famous conductors in training the Conservatory choruses for performances and recordings with the Boston Symphony Orchestra. Six recordings won the Grand Prix du Disque, and several were given awards by the National Academy of the Recording Arts. In 1967 Mrs. deVaron received the Boston Medal for Distinguished Achievement for the Conservatory Chorus's concert tour of the Soviet Union as part of the Cultural Exchange program. During the 1980s she was guest conductor of the Cameron Singers in Israel and of the Broadcasting Chorus of Beijing. Long a champion of contemporary music, Mrs. deVaron recently conducted the world premiere of Robert Kyr's *Unseen Rain* and the American premiere of Rodion Shchedrin's *The Sealed Angel*. Mrs. deVaron holds an Honorary Doctorate in Music from New England Conservatory.

New England Conservatory (NEC), the only music school in America to be designated a National Historic Landmark, was founded in 1867. The College program provides instruction for more than 800 undergraduate, graduate, and doctoral music students from around the world and has a faculty of 250 artist-teachers. Through its Preparatory School, School of Continuing Education, and Community Services programs, NEC each year offers a complete music curriculum to more than 1,300 children and adults. NEC presents more than 450 free concerts annually in its magnificent Jordan Hall and throughout New England.

SELECTED DISCOGRAPHY

A Jazz Set. The CORE Ensemble. New World 80518-2.

A Set for Marimba. The CORE Ensemble. New World 80518-2.

Canzone e Tarantella sul nome Petrassi. Ian Greitzer, clarinet; Andrew Mark, cello. New World 80518-2.

Concerto for Wind Quintet. Rutgers University Contemporary Chamber Ensemble, Arthur Weisberg, conductor. CRI CD 693.

Divertimento from the Other Side. Group for Contemporary Music. Koch International Classics CD 7245.

Fantasies & Impromptus. David Holzman piano. Albany TROY 169.

Parisonatina Al'Dodecafonía. Andrew Mark, cello. New World 80518-2.

Pianississimo. David Holzman piano. Albany TROY 168.

Seven Pious Pieces. John Oliver Chorale. New World 80210-2.

String Quartet. Juilliard String Quartet. CRI CD 551.

Twelve Preludes. Hugh Hinton, piano. New World 80518-2.

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Concerto for Alto Saxophone and Orchestra

NEW ENGLAND CONSERVATORY SYMPHONY ORCHESTRA (1996)

Violin I

Haldan Martinson
 Jason Horowitz
 Se-Yun Lee
 Christina Day
 Atsuko Ishii
 Jacqueline Galluzzo

Violin II

Anastasia DeGruttola
 Kwoon Yang
 Giselle Hillyer
 Ako Yamaguchi

Viola

Chung-Hoon Peter Chun
 Liza Scriggins
 Dae-Jin Whang

Cello

Audrey Mei
 Jan Pfeiffer
 Daniel Lockwood

Bass

Christopher Burns
 Joshua Davis

Flute

Stephanie Mortimore

Oboe

Kyoko Hida

English Horn

Kathy Lord

Clarinet

Kai-Yun Lu

Bassoon

Chris Marshall
Robert McGrath

Horn

Mollie Pate
Ken Bilderback

Trumpet

Heinz Karl Schwebel

Trombone

Allen Meek
Joseph Branco

Percussion

Edward Atkatz
Scott Vincent

Piano

Rachel Jimenez

Paradiso Choruses

Soloists prepared with assistance from **NEW ENGLAND CONSERVATORY OPERA DEPARTMENT (1975)**

David Bartholomew, Chairman
Terry Decima, Music Director
Shann Jacobsen, Principal Coach
James Winn, Coach

Tape preparation and operation by Carl Roskott, Robert Rachdorf, Robert Wilson, and David Crowe. The tapes used in this performance were recorded and edited by the 1975 New England Conservatory Audio-Visual Department, Robert A. Rachdorf, director and Robert Wilson, assistant director. Special appreciation to Richard Pittman for preparation of the orchestra, and to Doris V. Solomon and Dana Wood for initial preparation of the children's choir.

New England Conservatory Chorus And Repertory Chorus (1975)

Lorna Cooke deVaron, conductor

John Schechter, associate conductor
Janet McGhee, John Schuster, and Marietta Cheng, student conductors

Soprano

Dawn Alexander
Alexis Alrich
Lyndal Andrews+*
Patty Baker
Debra Berlink
Anne Bouvier
Barbara Buffa*
Susan Byers
Nancy Carle
Paris Chaloge
Marsha Gilette
Rosemarie Grout
Brigette Hartzell
Wendy Heller
Ladybird Hersey
Roosilamati Hidajet
Constance Higham
Susan Hill+
Lise Jervis+*
Maria Laria
Katherine LaTorraca
Debra Leary
Karen McBride
Mary Ann Martini
Susan Mello
Cheryl Murphy
Lynn O'Neal
Suzanne Pelto*
Deanna Pennington
Rhonda Roberts
Sarah Rowe
Jeannine St. Laurent
Kristin Samuelson+*
Laura Scolnick
MaryEllen Short
Ilya Speranza
Kristine Strong
Suzanne Tarasuk
Kimberly Utke+*
Victoria Vieira
Michele White

Alto

Janis Adkins+*

Gayna Akillian
Clare Albert
Leslie Amper
Virginia Austin
Jean Batista
Maggie Belle Berry
Sophia Bilides
Betsy Buchman
Rosemary Donnis
Lee Downing
Claire Fischer
Jenny Fitz
Mimmi Fulmer
Terri Gemberling
Melanie Johnson
Gail Kaiser
Anne Keaney*
Ofelia Laria
Luba Lischynski
Hilary Matzinger
Betty Miller
Barbara Morash
Sachiko Nagatoishi
Janina O'Brien
Jennifer Paul
Joyce Porter
Mary Katherine Reidy
Joyce Rosen
Laila Salins*
Debbie Schwartz
Kim Scire
Jacqueline Simpson
Clarise Snyder
Victoria Sylvanowiz
Karla Torkildsen
Inge Verhoaf
Jane Whitney
Ellen Williams

Tenor

Stephen Barczay
Peter Cody
Raymond Egan
Richard Eisenstein
Garth Fletcher

Paul Forrest*
Murray Gross
Raymond Hardin
Geoffrey Hicks
William Hirtz
Walter Lucyshyn
Thomas Malley*
Ronald Maltais
William Monnen
Gilbert Mott
Thomas Nenchek*
Christopher O'Riley
Paul Picerno
Fred Raffensperger
Charles Rhodes+*
John von Rohr
John West
Marek Zebrowski

Bass

William Bickford
Jeffrey Blane
Richard Boulanger
David Carle+*
Stephen Chrzan
Peter Clark
Dennis Dombrowski
James Early*
Juan Fermin
Matthew From
Bill Gray
Eric Grunin
Thomas Hanson
Matthew Harris
Fred Hoffman
Peter Homans
Gerald Johnston
Michael Joseph
Kevin Langan*
Scott Leatherman
Scott McSween
Philip Maki
Scott Moe*
Nathaniel Moon
David Morrow

Robert Ponte
John Russell
Albert Sarko
Larry Simon
Joe Valent
John Ward
Doug Whitaker
James Wright
Albin Zak

* Souls ascending
+Soloists

**New England
Conservatory Boys'
CHORUS (1975)**
Dana Wood, *conductor*

Jeff Ashur
Phillip Eure
David Feurzeig
Malcolm Forbes
Leon Greunbaum
Peter Greunbaum
Calvin Harris
Charles Heskett+
David Rapier
Michael Schmitt
Saul Weiner
Eric Zinam

+ Soloist

**New England
Conservatory Youth
Singers (1975)**

Doris Solomon,
conductor
Alexandra Bacon
Marcia Berger
Adrienne Brenner
Auta Mascharenhas
Roselle O'Brien
Beth Lamont
Juliet Lamont
Mary Walsh
Lisa Zilberstein

**New England
Conservatory Repertory
Orchestra (1975)**
Richard Pittman,
conductor
David Crowe,
assistant conductor

Violin I
Fred Gerling
Benedict Goodfriend
Yiu-Dick Mo
Mary Ann Busch
Joyce Alpern
Marjorie Weinert
Andrew Jones
Lynn Serafin
Diane Wheeler
Deborah Timbers

Violin II
Kypros Markou
Jeffrey Williams
Craig Burkett

Kathleen Shepard
Theresa Innis
Eun-Hwa Chu
Stephan Peisch
Bettina Sarch
Beth Scott
Rebecca Rice

Viola
Linda Kirkwood
Virginia Izzo
Janet Casey
Judith Burgstahler
Jayne Goldstein
Ellen Greenblatt
Wesley Horner

Cello
Shannon Snapp
Samuel Magill
Sato Knudsen
Leslie Svikos
Phoebe Carrai
Susan Blank
Susan Rosner
Steven Gates

Bass
Michael Falker
Morton Cahn
Norman Lotz
Richard Sarpola
Mark Leonard
Christopher Rathbun

Note: The following is a complete list of wind instrumentalists who performed at the concerts in Jordan Hall on May 7 and 16, 1975. The instrumentation for *Paradiso Choruses* requires a fewer number of players.

Flute
Margie Cameron
Marie Herseith
Abbe Shillabeer
Terry Stuhl
Gail Gillespie

Trygve Peterson
Alto Flute
Leslie Bell

Piccolo

Susan Thomas
Wendy Gardner
Andrea Mason

Oboe
John Gustafson

Robert Kindler
Norman Middleton
Blake Duncan
Richard Earle
Helen Boy

English Horn
Blake Duncan

Clarinet
Dennis Williams
Steven Colby

Clarinet
Dennis Giokas
Robert Cohen
Roy White
Linda Poland

Bass Clarinet
John Breda

Bassoon
Marie Postlewate
Bryce Troy
James Garner
Masahito Tanaka
Timothy Johnson

Contrabassoon
James Garner
Bryce Troy

Horn

David Hall
David Kratz
Stephan Quint
Jane Steinmetz
Beth Mazur
Peter Dressler
Donna Resue

Trumpet
Paul Jackson
Edward Harney
Cheryl Edwards
Daniel Coyne
Douglas Morton
Donald Mills
Warren Maas
Philip Mell

Bass Trumpet
Donald Appert

Trombone
Jeffrey Haigh
Donald Appert
Donald Huey
Charles Brown
Ben Alarcon
George Marvin
Daniel Walker
William Borden
Paul Medearis

Tuba
David Winer
Emmett McDonald

Timpani
Thomas Koch
Matthew Gordy
Neil Grover

Percussion
Neil Grover
Steven Ferrara
Matthew Gordy
Steven Grimo
George Durkin
Sarah Tenney
Thomas Koch

Piano
Robert Conway

Celeste
Robert Conway

Harp
Mary Etters

Tape Operators
David Archibald
Charles Ellis

Concerto for Alto Saxophone and Orchestra was recorded at New England Conservatory's Jordan Hall, Boston in March 1996 by John Newton, Soundmirror, Inc. Editing and mastering by Joel Gordon.

Paradiso Choruses was recorded by Clark Galehouse from the semi-staged premiere performances in New England Conservatory's Jordan Hall on May 7 and 16, 1975. Re-editing by Joel Gordon.

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DONALD MARTINO (b. 1931) 80529-2

CONCERTO FOR ALTO SAXOPHONE AND ORCHESTRA (1987) (publ. by Dantalian, Inc.)
23:08

Kenneth Radnofsky, alto saxophone; New England Conservatory Symphony Orchestra; Richard
Hoenich, conductor

PARADISO CHORUSES (1974) (publ. by Dantalian, Inc.) 27:54
from the musical drama *Dante*

New England Conservatory Opera Department; New England Conservatory Chorus; New England
Conservatory Repertory Orchestra; New England Conservatory Boys' Choir; New England
Conservatory Youth Singers; Lorna Cooke deVaron, conductor

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