

CHANNEL CROSSINGS



Interplay

Joseph Lulloff
Saxophones

Philip Hosford
Piano



Interplay

Joseph Lulloff soprano & alto saxophones Philip Hosford piano

- Sonata for Oboe and Piano (1962)**
Francis Poulenc (transcribed by Joseph Lulloff)
- 1 Élégie 5:10
 - 2 Scherzo 4:18
 - 3 Déploration 4:31

- Four Impromptus (1983)**
Paul Cooper
- 4 In Nomine Igor Stravinsky 3:09
 - 5 In Nomine Benjamin Britten 3:21
 - 6 In Nomine Roberto Gerhard 1:56
 - 7 In Nomine Nadia Boulanger 4:14

- 8 **Prélude, Cadence et Finale (1956)** 11:22
Alfred Desenclos

- Six Studies in English Folksong (1926)**
Ralph Vaughan Williams (arranged by Joseph Lulloff)
- 9 Lovely on the Water 1:43
 - 10 Spurn Point 1:20
 - 11 She Borrowed Some of Her Mother's Gold 1:50
 - 12 The Lady and the Dragoon 1:47
 - 13 Van Diemen's Land 1:14
 - 14 As I Walked Over London Bridge 0:44

- Interplay (1988)**
Charles Ruggiero
- 15 Octaves 6:24
 - 16 Night Song 5:03
 - 17 Departures 7:45

Total time: 66:21



CCS 10497

CHANNEL CLASSICS

© & © 1997
Production & Distribution

**CHANNEL CLASSICS
RECORDS BV**

Waaldijk 76
4171 CG Herwijnen
The Netherlands
Phone (+31.418) 58 18 00
Fax (+31.418) 58 17 82
E-mail channel@euronet.nl

P.O. Box 5642
Englewood New Jersey 07631
U.S.A.

Phone (+1.201) 568 1544
Fax (+1.201) 568 6146

More information about
our releases can be found
on the WWW:
[http://www.euro.net/
Channel_Classics/](http://www.euro.net/Channel_Classics/)

All Channel Classics
productions are recorded and
edited in the digital domain.

Made in Germany

Interplay

Joseph Lulloff *soprano & alto saxophones*

Philip Hosford *piano*

Recording engineer/ digital editing	Jon Schoenoff
Cover artwork	Maria Fiorenza Ruggiero (<i>'Duo'</i> watercolor, 1996)
Photography	Harry Mattison
Design and layout	Jan van Waarden, Asperen, The Netherlands
Producer	Joseph Lulloff
Liner notes	Karen Roll Gardener
Recording location	Foellinger Great Hall Krannert Center for the Performing Arts Urbana, Illinois
Recording dates	March 9 - 11, 1994 May 23 - 25, 1994

Technical information

Microphones	Neumann M249, Neumann KM83
Console	Studer 189
Recorder	Marantz CDR610
Saxophone technician	Carl Knox

Piano	Hamburg Steinway Model D SN#457790
Saxophones	soprano: Selmer S80 Series III alto: Selmer Mark VII

Joseph Lulloff is a clinician for the Selmer Company, and plays Selmer Saxophones Exclusively

*This recording is partially funded by grants from:
Michigan State University College of Arts and Letters
Michigan State University School of Music
The Selmer Company*

In the late 1830s Adolphe Sax created an instrument which could complement the sonorities of brasses, woodwinds, and strings in an orchestral ensemble. Besides providing a unique timbre, the instrument was strong enough to sound with a chorus of brasses and soft enough to blend with a group of strings and woodwinds. Soon many musicians began to praise the capabilities of Sax's instrument, the saxophone. Its sound could easily swell and diminish, and its tone could mimic a variety of other instruments from a sonorous pipe organ to a plaintive human voice. Despite such flexibility, this first saxophone, the bass saxophone, was thought best suited for slow lyrical passages in orchestral music either as a solo voice or as harmonic support. Initially, musicians and composers considered the saxophone 'inappropriate for the energetic and brilliant effects of military music'. However, with the introduction of new members of the saxophone family, the instrument became a standard part of military bands and jazz bands, as well as contemporary ensembles and orchestras. For over a century the saxophone has lent its voice well to the musical artistry of many styles and periods.

'Artistry lies in the attention to detail,' says Joseph Lulloff. In the turn of a phrase, the stroke of a brush, the sounding of a note, the fine details of execution give rise to a spectrum of human expression. In the art of Maria Ruggiero one sees distinctive shapes and blended lines. She captures in color the energy of sound. In the performances of Joseph Lulloff and Philip Hosford one hears a full range of emotion, from intense passion to quiet reflection. These recordings bring to life the music of composers who infused fine details of content and form into their work. In all the details of these interpretations, enjoy the artistry!



The compositions of **Francis Poulenc** (1899-1963) were influenced by various types of music and musicians. By his early teens he was familiar with music of the Paris theater, as well as works by Stravinsky and Schoenberg. In 1915 Poulenc began studying with Spanish pianist Ricardo Viñes, and he applied his teacher's unique pedaling techniques not only to his playing but also to his composing. The simplicity and clarity of Poulenc's music was partly influenced by his association with Satie and the other members of *Les Six* (Auric, Durey, Tailleferre, Honegger, and Milhaud). Whether writing for large or small ensembles, vocal or instrumental media, Poulenc strove for simple, expressive, and pleasing melodies. Although he thought his music was not particularly innovative harmonically, he did use chord structures and progressions from other composers to complement the beauty of his melodies.

The Sonata for oboe and piano (1962), dedicated to the memory of Serge Prokofiev, is the last composition Poulenc completed before his death. He intended to write a cycle of sonatas for wind instruments, and he had already finished ones for flute and clarinet. Poulenc structured the Oboe Sonata on a slow-fast-slow pattern of movements in contrast to the more traditional fast-slow-fast pattern. The first movement, 'Élégie', juxtaposes a child-like theme with a more passionate aria-like melody and shifts between major and minor tonalities. 'Scherzo' begins as a lively jig whose motives pass quickly between saxophone and piano. A lyrical passage featuring the piano interrupts the momentum, but the jig returns to finish the movement in a flurry. Poulenc described 'Déploration' as 'a sort of liturgical chant', and the writing in this movement recalls some of his religious compositions. The melodies here are plaintive and pensive in character, although there is brief reference to the child-like tune of the first movement. The piece in its entirety seems to capture the moods and passions of a human life from birth to death.

American composer and teacher **Paul Cooper** (b. 1926) studied at the University of Southern California under the guidance of Ingolf Dahl, Ernest Kanitz, Roger Sessions, and Halsey Stevens. In 1953 he earned a Fulbright Fellowship that allowed him to study at the Paris Conservatory with Nadia Boulanger. After receiving a Doctor of Musical Arts degree in 1955, he taught at the University of Michigan and later at the University of Cincinnati. In 1974 he was appointed professor of music and composer-in residence at the newly established Shepherd School of Music at Rice University. Cooper has won awards and grants from the National Endowment for the Arts, the National Academy and Institute of Arts and Letters, and the Ford, Rockefeller, and Rackham foundations.

Four Impromptus (1983) is the second of three pieces Cooper has written for solo saxophone with orchestra or piano. It was commissioned by Louisa Sarofim for saxophonist Laura Hunter and pianist Brian Connelly. Each movement demands lyrical and technical artistry as the saxophone and piano timbres alternately blend and contrast in non-tonal harmonies. Cooper dedicates each impromptu to a different composer whose initials appear at the end of each movement. The first impromptu bears the inscription 'I.N.I.S.' ('In Nomine Igor Stravinsky'). The following impromptus are dedicated to Benjamin Britten, Roberto Gerhard, and Nadia Boulanger. Cooper added these inscriptions after the music was composed to indicate sources of his inspiration rather than to describe the stylistic aspects of each movement.

Alfred Desenclos (1912-1971) began his studies at the Roubaix Conservatory and continued them at the Paris Conservatory where he received the Premier Grand Prix de Rome in 1942. Consequently, he served as director of the Roubaix Conservatory from 1943 until 1950. Desenclos did not try to emulate a particular style or school of composition but rather searched for a personal voice which reflected his sensibility and intelligence. He wrote several chamber and orchestral works, as well as a requiem mass. His music for saxophone

includes *Prélude, Cadence, et Finale* and *Quatour de saxophones*. In the year that it was written, *Prélude, Cadence, et Finale* (1956) served as a challenging examination piece for saxophonists at the Paris Conservatory. The three movements are performed without break and demand virtuosic solo and ensemble playing from both saxophonist and pianist. Desenclos begins the 'Prélude' with an arpeggio motive which he develops in various ways before eliding it with a lyrical theme introduced by the piano. This romantic theme, sometimes plaintive and sometimes passionate, recurs throughout the piece. The 'Cadence' displays the lyricism and agility of the saxophone as Desenclos expands and blends the preceding motives. The final note of the saxophone cadenza elides with the rhythmic theme of the 'Finale' which explodes from the piano. The third and final movement features the piano in an extended solo which combines aspects of the three main motives. The saxophone and piano voices become intertwined as well, and although the pace sometimes relaxes, both instruments maintain the musical intensity and virtuosity through the culminating unison statement.

Ralph Vaughan Williams (1872-1958) earned acclaim in England and the world for his activities as performer, composer, scholar, and conductor. As a child he studied piano, violin, organ, and viola. However, composition became an important means of expression despite comments that 'he was so hopelessly bad at it' in his early years of development. In struggling to find his creative voice, Vaughan Williams turned to native resources of the English folksong and music of the Elizabethan and Jacobean periods. Their influence can be heard in the purity of his melodic writing and the simplicity of his harmonic language. Vaughan Williams believed that music was for all people, and he was eager to write for occasions great and small. Throughout his life he participated in numerous festivals and music societies while also maintaining a busy schedule as composer, lecturer, and teacher.

movements. In the first and second movements of *Interplay*, two essentially distinct sets of musical materials are presented; in the third movement these two sets of materials are synthesized and transformed. The use, in the first two movements, of certain stylistic models and materials borrowed from modern jazz is confirmed in the final movement as it departs from its opening style and moves toward a blatantly boppish idiom.

Organized into seven main sections, 'Octaves' begins and ends with a juxtaposition of perfect and augmented octaves. In the second and the sixth sections, perfect octaves are used prominently in the eighteenth-century derived accompaniment figures of the piano part. The classical keyboard style of these two sections serves as a foil to the volatile jazz 'comping' that dominates the middle of the movement. 'Night Song' is an atmospheric 'after-hours tune' in a harmonic style that is more explicitly tonal than that of 'Octaves'. Jazz-like pitch and timbre inflections, which for the most part are absent from the first movement, are introduced in 'Night Song' and then are used more prominently in 'Departures'. The form of 'Departures' is the result of a process in which tempos, textures, repetitive figurations, and harmonic progressions are established and then negated in ways so as to set up arrival points at new musical territories. 'Departures' might be thought of as a voyage that ultimately takes the listener back to the two primary musical environments out of which were generated the materials of the first two movements: namely, the milieu of modern jazz and that of the neoclassic music of Igor Stravinsky.

(The notes for *Interplay* were adapted from those of the composer. Ruggiero participated in the recording session of the work at the Krannert Center for the Performing Arts.)



The honors and praises bestowed on **Joseph Luloff** are many. Audiences and students throughout the world recognize his accomplishments in both classical and jazz idioms. Each year he gives numerous solo performances with student and faculty ensembles, as well as with professional orchestras and artists. His teaching extends beyond his university duties to music camps and clinics for students of all ages.

Luloff received his B.M. and M.M. degrees in saxophone performance from Michigan State University where he studied with James Forger. After serving as assistant Professor of Saxophone at the University of Illinois, he returned to Michigan State to assume the position of Professor of Saxophone and Jazz Studies. His dedication to teaching earned him the prestigious Teacher/Scholar Award from MSU, and many of his students have received teaching and performing positions throughout the United States.

Energy, intensity, and artistry characterize all of Luloff's performances, from jam sessions to classical concerts. Early in his career he presented his New York debut at Carnegie Hall as a winner of the Concert Artists Guild International Competition. Success at the Pro Musicis International Music Competition took him to New York again, in addition to Boston, Washington, D.C., and Los Angeles, for solo recitals and master classes. Luloff performs frequently as saxophonist with the St. Louis Symphony Orchestra, the Grand Rapids Symphony Orchestra, the Flint (MI) Symphony Orchestra, and the Michigan Ragtime Orchestra. These and numerous other groups have showcased his talents in many cities. Luloff's music has reached international audiences as well. He presented solo recitals at World Saxophone Congresses in Tokyo and Nuremberg, and he also performed in Japan with jazz pianist Phil Strange. As a guest artist with the Prism Saxophone Quartet, he performed soprano saxophone during their 1995 South American tour.

Philip Hosford has won acclaim around the world for his exciting and innovative performances. His interests in 'off-the-beaten-track' programming ideas are appreciated by many people. A reviewer for the *Washington Post* recently wrote, 'The piano repertoire can always do with a few more musical chestnuts, and Hosford appeared to have unearthed a couple that have all the right ingredients...He lavished more than sufficient technique and intelligence to make this program a memorable one.'

Hosford received his undergraduate degree from the University of Maryland where he studied with Thomas Schumacher. He earned his M.M. in piano performance at the Peabody Institute under the guidance of Ellen Mack. His other teachers have included Stewart L. Gordon, Roy Hamlin Johnson, and Audrey Bart Brown. Hosford served on the piano faculties of Michigan State University and the Peabody Institute of the Johns Hopkins University, as well as the Eastern Music Festival in Greensboro, NC, during summer sessions. He is currently director of the Hosford School of Music in Washington, D.C.

Hosford's dynamic performing style has won international recognition. He received first prizes in the Terence Judd Award Competition (London), the Joanna Hodges International Piano Competition, The Musicians' Club of America Annual Auditions, and the East and West Artists Fourteenth Annual Auditions for New York Debut. Hosford was awarded a Beethoven Foundation Fellowship which sponsored him in recitals throughout the United States for three years, and he was also selected as an Artistic Ambassador by the United States Information Agency's Auditions. Hosford has performed in major musical centers in Italy, France, Brazil, Argentina, Chile, China, Hong Kong, Japan, and the former Yugoslavia. During spring of 1990 he completed a tour of England and Italy which included performances with the Halle Orchestra of Manchester.

Notes by Karen Roll Gardener