

AN EXAMINATION OF WILLIAM ALBRIGHT'S *PIT BAND* IN COMPARISON TO
HIS OTHER COMPOSITIONS FOR SAXOPHONE

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

MASTER OF MUSIC

BY

BRIAN BOSLEY

DR. GEORGE WOLFE – ADVISOR

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2013

Introduction

William Albright's piece *Pit Band* (1993) is a compilation of thematic material that demonstrates how his compositional peers, his mentors, and his everyday life experiences influenced him. A look at some of Albright's other compositions, as well as an understanding of his musical training, helps shed light on his contribution to 20th - century music. In order to fully understand his compositions one must ask, why is *Pit Band* a significant piece of literature? To answer this question one would need knowledge of the composer's background, an understanding of the time period he was writing in, an idea of the composers and occurrences that influenced Albright, and an understanding of the individual aspects of this piece. With these components brought to the performer's attention, a better interpretation of the piece *Pit Band* can be realized.

Background and Interests

William Albright (1944-1998) was an American composer, organist, and pianist. His early music education included attending the Juilliard Preparatory Department from 1959-1962. Later he studied composition at the University of Michigan beginning in 1963, and continued his education at the Paris Conservatory in 1968. The composers Albright studied with include Ross Lee Finney, George Rochberg, and Olivier Messiaen. While enrolled at the University of Michigan, Albright also studied organ with Marilyn Mason.

Once he had completed his education he joined the composition department of the University of Michigan in 1970 and was the associate director of the electronic music studio. He had an interest in electronic modification of acoustic instruments. Another interest of his included ragtime and he was known for his modern rag compositions.

Albright was also known for his performances of classical ragtime, stride piano, and boogie-woogie as represented by his recording of the complete works of Scott Joplin.

Not only did he have an interest in ragtime, he also performed many organ and piano works by American and European composers. His earlier organ works reflect his studies with Olivier Messiaen and contain “colourful registration and chromaticism.”¹ His later works include a variety of compositions that utilize complex rhythms, atonality, American popular music, and non-western music. In summarizing an explanation of his compositions, it is claimed that his writing “stresses the value of music as communication and the supremacy of intuition, humor, and a fresh improvisatory spirit.”² His most famous compositions include *Organbook III* and *The King of Instruments*.³ This paper is an effort to raise awareness of his saxophone compositions.

The time period when Albright was studying composition and the events that helped mold his compositional style are of great importance. American composer George Cacioppo (1926-1984) was an influential mentor and friend to William Albright. He was a visiting composition lecturer at the University of Michigan between the years of 1961-1968 while Albright was a student. When Albright joined the University of Michigan composition staff in 1970, Cacioppo was once again a visiting composition lecturer from 1979-1980.

As an undergraduate Cacioppo studied chemistry and composition at the University of Michigan and earned a master’s degree in composition in 1952. He was one of the original members of the avant-garde ONCE festivals that began in 1961 and ended

¹ Don Gillespie, *Albright, William (Hugh)*, In *Grove Music Online*, accessed January 3, 2013, <http://www.grovemusic.com>.

² Ibid.

³ Ibid.

in 1968. One of his most noted compositions was *Advance of the Fungi*.⁴ The performances that took place at the ONCE festivals were thought of as an art form that could only occur once because of the chance-like nature involved in the compositions. When these festivals took place a variety of musical styles were incorporated, such as jazz and popular music, which were looked upon unfavorably by the conservatory music world at the time. ONCE consisted of a group of American avant-garde composers and artists and was considered:

The most significant focus for avant-garde mixed-media activity in the Midwest during the 1960s. ONCE sponsored performances of works from the entire range of Cageian and post-Cageian experimental American music.⁵

George Cacioppo is the inspiration in two compositions by William Albright. The first piece is the second movement of Albright's *Sonata* for alto saxophone and piano entitled "La follia nuova: a lament for George Cacioppo." In the score Albright writes,

Of all the movements, the second perhaps most deserves comment. This movement is dedicated to the memory of the composer George Cacioppo who died unexpectedly on April 8, 1984. Co-founder of the ONCE group and mentor to two generations of composers, Cacioppo and his music and personality rest at the foundation of my thinking. He would have very much appreciated the use of the traditional title 'La follia' (the madness) in my reincarnation as 'La follia nuova.'⁶

The second composition by Albright that reflects on Cacioppo, entitled *in Memoriam* for organ, was written after Cacioppo's death. This composition includes a theme from a Wagner opera. This Wagnerian theme was incorporated because the score for the opera

⁴ Leta Miller, *Cacioppo, George*, In *Grove Music Online*, accessed January 3, 2013, <http://www.grovemusic.com>.

⁵ John Rochwell, *ONCE*, In *Grove Music Online*, accessed January 3, 2013, <http://www.grovemusic.com>.

⁶ William Albright, *Sonata* (New York: Edition Peters, 1990).

was found open on Cacioppo's piano at the time of his death.⁷ This information demonstrates the connection that William Albright had with Cacioppo and his work.

William Albright's studies at the University of Michigan took place from 1959-1962, which was during the beginning stages of the ONCE concept. Even though Albright was not a participant in the group, his compositions reflect some of the core ideals within the organization. Douglas Reed, professor of organ at the University of Evansville and graduate of the University of Michigan, and an expert on Albright's works, had this to say about the ONCE festival:

I think the idea was to get out of a certain type of academic mold of composition and music making. Especially in a time when in a music conservatory everything is very strictly delineated, you know as to what is art music and indeed what is excellence. That's very strictly defined. In music theory, in those days, you learn common practice voice leading and that's it. You learn to analyze music but you don't learn about improvisation. You don't learn about jazz. Jazz and popular music is in a whole other category. It isn't serious music. The spirit of this was to break down these really rigid notions of what constitutes music.

What constitutes excellence in music? What is worthy of even listening to, and what indeed constitutes appropriate stuff for composition? And a lot of that, at Michigan, at least by Albright's time, there was a great interest in Charles Ives' music as a grandfather of all of this. Because Charles Ives 75 years before that had incorporated all kinds of music into his symphonies, all kinds of experimental types of things. It was not just a straight-laced strict kind of approach. It was a very broad pallet and a very broad imagination. A couple of the symphonies have brass bands marching through, and all kinds of music going on at the same time. Those kinds of ideas came together and I think they had something to do with some of the inspiration in the ONCE group. Of course they went way beyond Charles Ives, but maybe you understand the notion of getting away from this very narrowly focused idea of what is serious music? What is good music?⁸

In William Albright's *Pit Band*, it is clear that there are all kinds of styles from popular American music that are introduced in unexpected ways.

⁷ Douglas Reed, Conversation with Author, February 23, 2013.

⁸ Ibid.

With an understanding of the ONCE festivals one can think of Albright's music as a combination of avoiding total serial control and mixing many styles of music. Albright's compositions reflected the idea that total serialism had lost touch with beauty and feeling. Therefore he made an effort to bring beauty, feeling, and expression back to the music. He did this by incorporating music the general audience could relate to. Before 1960, incorporating jazz and popular music into serious art music often was not looked upon favorably in the conservatory or academic setting. Albright's compositions mix all different kinds of music and compositional techniques in order to create his own idea of art music. With that being said, Schoenberg's concept of Klangfarbenmelodie (sound-color-melody) was something that Albright held onto. Albright was very attached to the idea of using tone color and, in this sense, he did not totally disregard the works of Arnold Schoenberg's.⁹

Various Influences Found in the Composition *Pit Band*

Albright makes use of a slow, repetitive, descending chord progression that resembles a technique by Fredric Chopin. This concept is most evident in Chopin's Prelude in E minor Op. 28, No. 4.

⁹ Douglas Reed, Conversation with Author, February 23, 2013.

Example 1: Frederic Chopin, Prelude in E Minor Op. 28, No. 4, mm. 1-11.

Albright incorporates this in his aesthetic definition of beauty. His *Pit Band, Sonata*, and *Fantasy Etudes* all contain this compositional technique.¹⁰ These three pieces, in comparison with Chopin's Prelude in E minor, demonstrate Albright's use of this descending chord progression.

Example 2: William Albright, *Pit Band*, Opening Number mm. 82-91.

¹⁰Douglas Reed, Conversation with Author, February 23, 2013.

Example 3: William Albright, *Sonata*, Movement I: “Two Part Invention,” mm.

1-8 of section J.

Example 3 shows a musical score for William Albright's *Sonata*, Movement I, section J. The score is in 3/4 time and consists of two systems. The first system is marked "Placido, legato, sempre a tempo" and includes dynamics like *mp* and *mf*. The second system features a triplet of eighth notes.

Example 4: William Albright, *Fantasy Etudes*, Etude V: “Harmonium” mm. 13-

20.

Example 4 shows a musical score for William Albright's *Fantasy Etudes*, Etude V, mm. 13-20. The score is in 3/4 time and consists of two systems. The first system includes a rubato instruction: "1st Rubato; hesitant at first, gradually pick up speed". Dynamics include *p*, *sempre*, and *pp*.

Of the above examples, the one that bears the most resemblance to Chopin's descending chord progression is the first movement of the Albright sonata.

One of Albright's earliest complete works for organ is almost entirely serial. However, he wrote the tone row in such a way that he was able to end the piece in G minor.¹¹ This is significant because it demonstrates Albright's ability to appeal to the general listener while adhering to the concept of atonality. In the piece *Pit Band* there is a mixture of pitch-class sets as well as tonal thematic material. His use of pitch-class sets demonstrates his knowledge of set theory, while the tonal popular music material can be associated with the composer's program notes for the piece stating:

This work, with its unusual ensemble of three haphazard instruments – a pick-up band – attempts to digest an evening-long musical comedy in a few minutes. The program is as follows: Tune-up and Introduction, Overture, Opening Number, Vamps and Screams (“Nessun dorma”), Love Song, Waltz, alla Marcia, Fox-trot and Shimmeys, and Finale.¹²

All of these sections demonstrate Albright's ties to tonality in popular music, his ability to relate to the listener, his interest in ragtime and jazz, and his ability to mix several different compositional styles. The juxtaposition of these styles was one of the ideas behind the ONCE concept, especially styles not considered by some to be favorable in an art music setting.

Another ONCE/ “Cagean” concept seen in Albright's music is the use of aleatoric, or chance music. Albright's *Sonata* has three sections of aleatoric music in the first movement, and *Pit Band* begins with a measure of aleatoric music in the Tune-up. *Pit Band* also contains abrupt and unexpected tempo changes, harsh transitions between styles, and ideas borrowed from popular music. All of these elements are features that were present in the ONCE festivals.

¹¹ Douglas Reed, Conversation with Author, February 23, 2013.

¹² William Albright, *Pit Band* (New York: Edition Peters, 1996).

Instrumentation

Another important feature of Albright's music is the way he utilizes the instruments involved in his orchestration. *Pit Band* is a trio for alto saxophone, bass clarinet, and fixed piano (prepared piano), and each instrument is pushed to technical extremes. It is important that both the alto saxophone and bass clarinet player are able to play well into their harmonic registers. The range required for the alto saxophone is from concert pitch C#3 to F#6 and the bass clarinet from concert pitch D1 to A5. Both wind players also need to be able to growl through the instrument, slap tongue, and create a loud wind sound without producing a pitch. The pianist is required to place two rubber tuning mutes between the lowest three strings on the piano. This is similar to the prepared piano techniques used by John Cage. Another contributing factor to the difficulty level of the piece involves large separations of the hands for the piano player as well as large leaps. These are all challenges for the performers that undoubtedly help explain the limited amount of performances of this piece. Douglas Reed made this statement regarding Albright's use of the instrumentation:

There's another basic element of understanding his music. It's that his musical ideas grow out of capabilities of the instrument. That was his starting point a lot of the time. The question is, what is basic about this instrument? What makes this instrument tick? How is the instrument's sound produced? What can it do?

The saxophone is a wind instrument. Breath is fundamental and what's also possible is making sounds by clicking the keys. Just like on the organ you can hold a note forever. So, on the organ, there are points where a held chord goes on for a very long period of time. That's an important part of his thinking. Also, what kind of music is associated with the instrument? That's why, as I listened to it, I thought of the little riffs of jazz as part of the language of the saxophone. So that finds a place and it stokes his thinking as a composer.¹³

¹³ Douglas Reed, Conversation with Author, February 23, 2013.

It is clear that jazz is involved in the piece *Pit Band*. In the score Albright provides the descriptions “funky,” “jazz phrasing,” “animal-like,” “plaintive and hyper-expressive: alternately swooning and playful; very free!,” “walk”, “shimmy,” and “expressive, sly, and sexy.”¹⁴ These are all characteristics that one might associate with the saxophone.

The concept of utilizing an instrument to its maximum potential in order to create an effect is present throughout most of Albright’s compositions. This is particularly evident in Albright’s *Fantasy Etudes* for saxophone quartet. In the second movement, entitled “Pypes,” he uses the ensemble to create the sounds of different kinds of pipes that eventually result in the portrayal of a bagpipe, with the tenor and baritone saxophones acting as drones, and the soprano and alto saxophones acting as the chanter “like oboes.”

Example 5: William Albright, *Fantasy Etudes*, Etude II: “Pypes,” mm. 43-45.

In the fifth movement of this piece, *Harmonium (Heiliger Dankgesang)*, the saxophone quartet portrays the sounds of a harmonium. A harmonium is a keyboard instrument that utilizes an air pump in order to create a sound. This air pump can be maneuvered by either the feet or hands, depending on the instrument, and would often create a delayed sound that swells due to the flow of air. Example 6 demonstrates the

¹⁴ William Albright, *Pit Band* (New York: Edition Peters, 1996).

saxophone quartet imitating this late response and swelling of air moving through the instrument. This was Albright's way of using the sounds of a saxophone quartet in order to imitate the sound of a harmonium.

Example 6: William Albright, *Fantasy Etudes*, Etude V: "Harmonium," m. 26.

The image shows a musical score for four staves. At the top left, there is a box containing the letter 'D'. To its right, the text reads 'Largo; Unstable; Exaggerate swells'. The music consists of four staves, each with a treble clef. The notes are widely spaced, and there are large, sweeping lines underneath the staves indicating dynamic swells. The word 'rit.' is written above the music on each staff. The overall style is slow and expressive, with a focus on the texture of the sound.

In the piece *Pit Band*, Albright uses the wind players to create the sound of applause by having both instruments blow through the horn and click the keys at the same time.

Example 7: William Albright, *Pit Band*, Vamps and Screams, m. 94.

The image shows a musical score for two systems. The first system has two staves. The top staff has a treble clef and a 2/4 time signature. It starts with a dynamic marking of *ff* and a performance instruction '(w/ breath only)'. The music consists of a series of notes with a long, horizontal line underneath indicating a sustained sound. The word 'applause' is written above the staff. The bottom staff has a bass clef and a 2/4 time signature. It starts with a dynamic marking of *ff* and a performance instruction '(w/ key chatter)'. The music consists of a series of notes with a long, horizontal line underneath indicating a sustained sound. The second system has two staves. The top staff has a treble clef and a 2/4 time signature. It starts with a dynamic marking of *ff* and a performance instruction 'P'. The music consists of a series of notes with a long, horizontal line underneath indicating a sustained sound. The bottom staff has a bass clef and a 2/4 time signature. It starts with a dynamic marking of *f* and a performance instruction 'f'. The music consists of a series of notes with a long, horizontal line underneath indicating a sustained sound.

And lastly, in order to portray tolling bells, the *Sonata* for alto saxophone and piano requires the piano player to make several dissonant, loud chords preceded by grace notes.

Example 8: William Albright, *Sonata*, Movement II: “La Follia Nuova; A Lament for George Cacioppo,” mm. 1-9 of section K.

The image shows a musical score for Example 8, which is section K of William Albright's Sonata, Movement II. The score is in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, and then a half note G4. The piano accompaniment starts with a half note G2, followed by a quarter rest, and then a half note G2. The piano part has dynamic markings: *mp* (mezzo-piano) for the vocal line, and *f* (forte) for the piano part. The piano part also has a *cresc.* (crescendo) marking and a *sfz* (sforzando) marking. The second system includes a piano accompaniment with a *molto intenso* (very intense) marking and a *fff* (fortissimo) marking. The score includes a repeat sign and the instruction "repeat any number of times".

Organization and Structure of *Pit Band*

William Ross Gillespie’s “A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder,” provides insight on the individual sections of Albright’s *Pit Band*. The program notes for *Pit Band* lists the ten sections that Albright presents: Tune-up and Introduction, Overture, Opening Number, Vamps and Screams (“Nessun dorma”), Love Song, Waltz, alla Marcia, Fox-trot and Shimmeys, and Finale. The entire piece is through composed in the order of the sections listed above. However there are pitch sets that reoccur throughout. Gillespie also points out that this composition makes use of tonal and atonal sections.¹⁵ Each section is worthy of its own description.

¹⁵ William Gillespie, “A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder” (Master’s thesis, Indiana University of Pennsylvania, 2012), 17, ProQuest (1508987).

Pit Band opens with a tune-up and introduction that is supposed to seem “unsure, as if the band is fighting for time and pitch.”¹⁶ The Tune-up begins with a single measure that allows the performers 8-10 seconds to complete the “ad lib” aleatoric section. In this measure the performers are supposed to imitate a pick-up band tuning and warming up before an off-Broadway show. Measure two is the start of the actual Tune-up. This section begins with unsure entrances and harsh articulations. The difficulty of this section is the fact that there is no pulse in the opening few measures, which is why it is important to practice with a metronome in order to become familiar with the tempo. The piano produces three chord clusters in the Tune-up that are labeled “three bells.” These clusters of notes end in the pitch set [01346]. Gillespie also points out that this pitch-class set reoccurs in the Opening Number and Fox-trot.¹⁷ This is important because it demonstrates Albright’s use of set theory in his transitions between sections as a means of cohesion.

Example 9: William Albright, *Pit Band*, Tune-up and Introduction, mm. 6-8.

In mm. 9-10 staggered entrances occur in the following order: piano, bass clarinet, and saxophone. Entrances occur in this order throughout the piece.

¹⁶ William Gillespie, “A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder” (Master’s thesis, Indiana University of Pennsylvania, 2012), 18-23, ProQuest (1508987).

¹⁷ Ibid.

Example 10: William Albright, *Pit Band*, Tune-up and Intro, mm. 9-10.

The next section, beginning in m. 22, is the Overture and this theme is given the description “funky.” This section has several syncopated rhythms and the instruction “jazz phrasing” is provided. To create this jazz phrasing the performers should use off-beat articulation in order to create a light swing feeling without actually swinging the rhythms. Once again, the entrances are staggered piano, bass clarinet, and saxophone in m. 22. Measures 23-24 are repeated three times with the piano playing all three times, the bass clarinet playing the last two times, and the saxophone only playing the third repetition. Example 11 demonstrates these staggered entrances occurring within a repeat.

Example 11: William Albright, *Pit Band*, Overture, mm. 22-24.

The Opening Number, m.45, starts with a tempo change from 96 = quarter note to 108 = quarter note and then back to 96 in m. 47. This section is one of the few times the instrument's entrances occur in a different order, this being: piano, saxophone, and bass clarinet. This section is more rhythmically structured and atonal than the Introduction. This Opening number segues into the Vamps and Screams "Nessun dorma" section. *Nessun Dorma* in Italian means "None Shall Sleep." Gillespie points out that, "Albright uses this as a play on the famous Puccini aria by the same name. Puccini's aria ends happily, with protagonist singing of winning the love of a princess."¹⁸ It appears as though the statement "None Shall Sleep" has a double meaning in regards to not being able to sleep because of the Vamps and Screams and the transition into the next section, which is the Love Song. Throughout this section the alto saxophone and bass clarinet have to put air through the instruments and click the keys at the same time. Albright gives this effect the description of "applause."

Example 12: William Albright, *Pit Band*, Vamps and Screams, m 94.

The image shows a musical score for two instruments: saxophone and bass clarinet. The score is in 2/4 time. The saxophone part starts with a dynamic of *ff* and includes the instruction "(w/ breath only)". The bass clarinet part starts with a dynamic of *ff* and includes the instruction "(w/ key clicker)". The score features several measures of music with dynamics ranging from *ff* to *p*. There are also markings for "applause" and "8th" notes.

¹⁸ William Gillespie, "A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder" (Master's thesis, Indiana University of Pennsylvania, 2012), 20, ProQuest (1508987).

The word play from Puccini's aria relates back to Albright's humor. In this section he also gives the description "Cry of the Damned" at m. 125. This "Cry of the Damned" is one of the many tempo transitions that occur throughout the piece.

Perhaps the most difficult section to rehearse is mm. 113-129. The difficulty is created in the numerous change of tempos, in order, with all numbers equaling the quarter note: 80, 144, 104, 88, 76, 60, 104, 60, 52, and finally settling at 44 with the Love Song. This display of changing tempos occurs within a seventeen-measure span. Within this time frame none of the instruments sustain a pulse, therefore making the transitions difficult. This segues into the next section, the Love Song mentioned earlier, which is an imitative duet between the saxophone and bass clarinet.

Example 13: William Albright, *Pit Band*, Love Song, mm. 129-132.

Love Song 16
Largo e rubato (♩ = 44)
Plaintive and hyper-expressive; alternately swooning and playful; very free!

mf *p* *poco* *mp* *pp* *mf*

gently, quasi cimbalom colla parte

sbr. *(silence)*

The Love Song segues directly into the Waltz. The Waltz serves as a metric transition between the Love Song and the alla Marcia. The events that take place after the Waltz occur in rapid succession with an accelerating tempo. This faster section starts with the Fox-trot, and in this section "clangorous, wild bells" are written much like the bells at

the beginning. This section also contains a “shimmey” and “walking bass” that transitions into the Finale. Right before the Finale the music comes to a dramatic pause and a very abrupt “Maestoso ‘grunge’” occurs in the music. This “Maestoso ‘grunge’” is an example of using the instrument’s technique. The “dirty growl,” played by the saxophone in mm. 262-264, is one way Albright’s relates to the listener, capturing a familiar sound of a jazz saxophonist, and incorporating it in his music.

Example 14: William Albright, *Pit Band*, Maestoso “grunge,” mm. 262-265.

The image shows a musical score for measures 262-265 of William Albright's *Pit Band*. The score is in 2/4 time and features a 'dirty growl' section marked 'ff' and 'sfz'. The notation includes various dynamics, articulation marks like 'crush', and fingerings.

The grunge section leads directly into the Finale that begins with a section marked “espressivo, sly, and sexy” and transitions to a final presto section back in the original tempo of the Fox-trot.

An examination of *Pit Band* reveals how several musical concepts are borrowed from different styles of music. Douglas Reed explains that the juxtaposition of several ideas should resemble a constant flow of thoughts through the subconscious.¹⁹ The ten different musical ideas in *Pit Band* only give brief hints of a musical style before moving onto the next idea. This juxtaposition is much like something that would be experienced at a ONCE festival and gives the entire composition a dreamlike quality. In the *Fantasy*

¹⁹ Douglas Reed, Conversation with Author, February 23, 2013.

Etudes for saxophone quartet one can come to the conclusion that several thematic motives are expressed while weaving in and out of different ideas. In the fourth movement, *Phantom Gallop*, Albright playfully uses the word gallop in reference to the sound of a horse's hooves and as a type of dance. Throughout this movement several ideas occur such as goose calls (example 15) and train sounds (example 16).

Example 15: William Albright, *Fantasy Etudes*, Etude IV: "Phantom Gallop," m. 131.

Musical score for Example 15, showing three staves of music. The top staff is marked 'S' and 'no attacks'. The middle staff is marked 'p' and 'honk'. The bottom staff is marked 'p'.

Example 16: William Albright, *Fantasy Etudes*, Etude IV: "Phantom Gallop," mm. 24-27.

Musical score for Example 16, titled "Diesel Horn approaching a crossing", showing four staves of music. The first staff is marked *f* and *p*. The second staff is marked *f* and *p*. The third and fourth staves are marked *fff* and *p < f*. The score includes dynamic markings and the instruction "approaching a crossing".

Albright also uses a technique similar to that of Steve Reich's *Different Trains*, where he combines rhythmic patterns of speech syllables to musical rhythms.

Example 17: William Albright, *Fantasy Etudes*, Etude IV: “Phantom Gallop,” mm. 70-72.

Parlando-style (*delicato*)

The musical score consists of three staves. The first two staves are marked with a piano (*p*) dynamic and feature a melodic line with eighth notes and rests. The third staff is marked with a fortissimo (*sfz*) dynamic and features a triplet of eighth notes. The score includes various articulation marks and a '3' indicating a triplet. The piece is titled 'Phantom Gallop' and is in mm. 70-72.

This use of short fragments of ideas shows how imaginative Albright was.

Conclusion

William Albright’s *Pit Band* should be cited as a substantial piece of literature for many reasons: it displays a vast amount of material from a variety of different backgrounds, it shares the ideals that took place during the ONCE festivals, and its technical challenges require virtuosity from the performers. Albright allows the performers to demonstrate growling, an extensive harmonic range, slap tonguing, and rhythmic abilities. The depth presented in this piece displays Albright’s skillful use of set theory and a vast knowledge of jazz styles, according to William Gillespie.²⁰ *Pit Band* demonstrates an eight-minute musical pit band experience that can be both interesting and entertaining for the listener. William Albright’s *Pit Band* should be viewed as a significant addition to the saxophone repertoire.

²⁰ William Gillespie, “A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder” (Master’s thesis, Indiana University of Pennsylvania, 2012), 20, ProQuest (1508987).

Bibliography

Albright, William. *Pit Band*. New York: Edition Peters, 1996.

Albright, William. *Sonata*. New York: Edition Peters, 1990.

Gillespie, Don. *Albright, William (Hugh)*. In *Grove Music Online*. Accessed January 3, 2013. <http://www.grovemusic.com>.

Gillespie, William. "A Performance Analysis of Saxophone Trios by William Albright and Daniel Schnyder." MA thesis, Indiana University of Pennsylvania, 2012. ProQuest (1508987)

Miller, Leta. *Cacioppo, George*. In *Grove Music Online*. Accessed January 3, 2013. <http://www.grovemusic.com>.

Reed, Douglas. Conversation with Author, February 23, 2013.

Rochwell, John. *ONCE*. *Grove Music Online*. Accessed January 3, 2013. <http://www.grovemusic.com>.