AUTHOR: Stein, Leon (1910- )

CAPTION TITLE: Sextet for Saxophone and Wind Quintet/
Written for Cecil Leeson/ Leon Stein/.

PHYSICAL DESCRIPTION:
clarinet part
14 pages
31\(\frac{1}{2}\) X 23\(\frac{1}{2}\) cm
[Ozalid] by Independent Music Publishers of Maestro
staff paper
12 staves per page
in brown cover, gamble hinged
copy of [Stein's holograph]

UNUSUAL FEATURES:
edges trimmed
1st page blank
I Allegro Moderato:
II Adagio-Andante:
III Allegro:
last page blank
AUTHOR: Stein, Leon (1910- )

CAPTION TITLE: Sextet for Alto Saxophone and Wind Quintet / Written for Cecil Leeson / Leon Stein /.

PHYSICAL DESCRIPTION:
horn part
12 pages
31\(\frac{1}{2}\) X 23\(\frac{1}{2}\) cm
[Ozalid] by Independent Music Publishers of Maestro
staff paper
12 staves per page
in brown cover, gamble hinged
copy of [Stein's holograph]

UNUSUAL FEATURES:
edges trimmed
1st page blank
I Allegro Moderato:
II Adagio-Andante:
III Allegro:
last page blank
AUTHOR: Stein, Leon (1910- )

CAPTION TITLE: Sextet for Alto Saxophone and Wind Quintet/
Written for Cecil Leeson/ Leon Stein/.

PHYSICAL DESCRIPTION:
bassoon part
12 pages
31 1/2 X 24 cm
[Ozalid] by Independent Music Publishers of Maestro
staff paper
12 staves per page
in brown cover, gamble hinged
copy of [Stein's holograph]

UNUSUAL FEATURES:
edges trimmed
1st page blank
I Allegro Moderato:
II Adagio Andante:
III Allegro:
last page blank
AUTHOR: Stein, Leon (1910-)

TITLE PAGE: SONATA FOR TENOR/ SAXOPHONE AND PIANO/ BY/ LEON STEIN/.

CAPTION TITLE: Commissioned by Cecil Leeson/ Sonata for Tenor Saxophone and Piano/ Leon Stein/.

PHYSICAL DESCRIPTION:
piano part, saxophone line in written pitch
24 pages
33½ x 29 cm
[Ozalid] of Les Fulle Music Papers staff paper
12 staves, 4 systems, per page
gamble hinged
copy of Stein’s holograph
dated: August 17, 1967 (p. 23, at end)

UNUSUAL FEATURES:
Title Page, typed up and glued to cover
editorial marks in pencil and blue ink
Allegro Moderato:
II Adagio:
Allegro:
metronome marking in pencil
AUTHOR: Stein, Leon (1910-)

TITLE PAGE: SONATA FOR TENOR/ SAXOPHONE AND PIANO/ BY/ LEON STEIN/.

CAPTION TITLE: Bb Tenor Saxophone/ Commissioned by Cecil Leeson/ Sonata for Tenor Saxophone and Piano/ Leon Stein/.

PHYSICAL DESCRIPTION:
Bb tenor saxophone part
8 pages
30½ x 25½ cm
[Ozalid] of Transrite staff paper
12 staves per page
gable hinged
copy of [Stein's holograph]

UNUSUAL FEATURES:
Title Page, typed up and glued to cover poor quality reproduction
Allegro Moderato:
metronome marking penciled in by Leeson
editorial mark in pencil (p. 1, low B)
II Adagio:
III Allegro:
editorial mark in ink (p. 6, low Bb)
AUTHOR: Stein, Leon (1910-)

TITLE PAGE: Commissioned by Cecil Leeson/ Suite for Saxophone Quartet/ by/ Leon Stein/ Sonatine/ Recitative—/ Scherzo/ Rondo/.

CAPTION TITLE: Commissioned by Cecil Leeson/ Suite for Saxophone Quartet/ Leon Stein/.

PHYSICAL DESCRIPTION:
score
28 pages
32½ X 28 cm
[Ozalid] by Independent Music Publishers of Maestro staff paper
16 staves per page
pages folded
copy of [Stein's holograph]
dated: September 1, 1962 (p. 24, at end)

UNUSUAL FEATURES:
Caption Title, "Commissioned by Cecil Leeson" in ink (Stein's hand)
editorial marks in pencil
rehearsal numbers in red ink
Sonatine:
   p. 3, 3rd system, 5th measure X-ed out in original
   p. 9, timing at end (6 min 7 sec)
Recitative:
Scherzo:
Rondo:
last 2 pages blank
AUTHOR: Stein, Leon (1910-)

TITLE PAGE: 1st Alto.

CAPTION TITLE: Suite for Saxophone Quartet/Commissioned by Cecil Leeson/Leon Stein/.

PHYSICAL DESCRIPTION:
1st alto saxophone part
12 pages
32½ X 28 cm
[Ozalid] by Independent Music Publishers of Maestro staff paper
12 staves per page
pages folded and taped
copy of [Stein's holograph]
dated: September 1, 1962 (p. 10, at end)

UNUSUAL FEATURES:
Title Page in blue ink
editorial marks in blue ink
I Sonatine:
Recitative:
Scherzo:
Rondo:
AUTHOR: Stein, Leon (1910- )

TITLE PAGE: 2nd Alto/.

CAPTION TITLE: Suite for Saxophone Quartet/ Commissioned by Cecil Leeson/ Leon Stein/.

PHYSICAL DESCRIPTION:
2nd alto saxophone part
12 pages
32 1/2 X 28 cm
[Ozalid] by Independent Music Publishers of Maestro
staff paper
12 staves per page
pages folded and taped
copy of [Stein's holograph]
dated: September 1, 1962 (p. 10, at end)

UNUSUAL FEATURES:
Title Page in blue ink
editorial marks in blue ink and pencil
J Sonatine:
Recitative:
Scherzo:
Rondo:
AUTHOR: Stein, Leon (1910- )

CAPTION TITLE: Suite for Saxophone Quartet/ Commissioned by Cecil Leeson/ Eb Tenor/ Leon Stein/.

PHYSICAL DESCRIPTION:
- tenor saxophone part
- 12 pages
- 32½ X 28 cm
- Ozalid by Independent Music Publishers of Maestro staff paper
- 12 staves per page
- pages folded and taped
- copy of Stein's holograph
- dated: September 1, 1962 (p. 10, at end)

UNUSUAL FEATURES:
- editorial marks in blue ink
- Sonatine:
- Recitative:
- Scherzo:
- Rondo:
AUTHOR: Stein, Leon (1910-)

CAPTION TITLE: Suite for Saxophone Quartet/Commissioned by Cecil Leeson/ Eb Baritone/ Leon Stein./

PHYSICAL DESCRIPTION:
baritone saxophone part
12 pages
32.5 x 28 cm
[Ozalid] by Independent Music Publishers of Maestro staff paper
12 staves per page
pages folded and taped
copy of [Stein's holograph]
dated: September 1, 1962 (p. 10, at end)

UNUSUAL FEATURES:
I Sonatine:
Recitative:
Scherzo:
Rondo:
AUTHOR: Tuthill, Burnet (1888-1966)

TITLE PAGE: Saxophone Quartet/ (2 altos, tenor and baritone [sic])/ by BURNET TUTHILL/ Op. 52, 1966/.


PHYSICAL DESCRIPTION:
- score
- 28 pages
- 38 1/2 x 29 1/2 cm
- [Ozalid] by Al Doss
- 12 staves, 3 systems, per page
- in a black cardboard cover with a white plastic spiral copy of [Tuthill's holograph]

UNUSUAL FEATURES:
- Title Page, typed on a white card and taped to the cover
- I Andante-Allegro:
  - p. 7, 2nd system, 1st measure marked out with straight vertical lines
- II Andante (theme and variations):
- III Finale:
  - pp. 19 and 21, lower right corners torn
- last page blank
AUTHOR: Tuthill, Burnet (1888- )

TITLE PAGE: Saxophone Quartet/1st A. Sax./ B. Tuthill Op. 52/

CAPTION TITLE: 1st Alto/ Saxophone Quartet/ Burnet Tuthill Op. 52/.

PHYSICAL DESCRIPTION:
1st alto saxophone part
10 pages
31½ X 2½ cm
Ozalid by Al. Boss
12 staves per page
pages folded
copy of [Tuthill's holograph]

UNUSUAL FEATURES:
Title Page in pencil
editorial marks in pencil
Andante-Allegro:
II Andante:
    p. 4, started to write variation V at end of page,
    slashed it out and wrote it on p. 5
III Finale:
AUTHOR: Tuthill, Burnet (1888- )

CAPTION TITLE: 2nd Alto Saxophone Quartet Burnet Tuthill Op. 52/.

PHYSICAL DESCRIPTION:
2nd alto saxophone part
8 pages
31 1/2 x 24 cm
12 staves per page
pages folded
copy of [Tuthill's holograph]

UNUSUAL FEATURES:
Andante-Allegro:
p. 1:
  editorial marks in pencil
  measure numbers in pencil (one in green felt
  tip pen)

II Andante:
III Finale:
AUTHOR: Tuthill, Burnet (1888-  )


CAPTION TITLE: Tenor Saxophone Quartet Burnet Tuthill Op. 52/.

PHYSICAL DESCRIPTION:
- tenor saxophone part
- 10 pages
- 31\(\frac{1}{2}\) x 24 cm
- [Ozalid] by Al. Boss
- 12 staves per page
- pages folded
- copy of [Tuthill's holograph]

UNUSUAL FEATURES:
- Title Page in pencil
- editorial marks and measure numbers in pencil
- Andante-Allegro:
- II Andante:
- III Finale:
AUTHOR: Tuthill, Burnet (1888-)


CAPTION TITLE: Baritone Saxophone Quartet Burnet Tuthill Op. 52/.

PHYSICAL DESCRIPTION: 
baritone saxophone part  
10 pages  
31 1/2 x 24 cm  
[Ozalid] by Al. Boss  
12 staves per page  
pages folded  
copy of [Tuthill's holograph]

UNUSUAL FEATURES:  
Title Page in pencil  
Andante Allegro:  

p. 1, measure numbers in pencil and an ink editorial mark  
II Andante:  
III Finale:
AUTHOR: Tuthill, Burnet (1888- )

TITLE PAGE: Sonata for Saxophone and Piano by Burnet Tuthill, op. 20. Dedicated to Cecil Leeson. 1939.

CAPTION TITLE: Sonata for Saxophone and Piano / To Cecil Leeson / Burnet Tuthill, Op. 20./

PHYSICAL DESCRIPTION:
- Piano part, saxophone line in written pitch
- 24 pages
- 30 1/2 x 23 1/2 cm
- [Ozalid]
- 12 staves per page
- Accordian fold, taped on left side
- Copy of [Tuthill's holograph]
- Dated:
  7/31/39. (p. 8, end of movt. I (on original))
  Aug. 11, 1939. Interlochen (p. 22, end of 3rd movt. (in pencil))

UNUSUAL FEATURES:
- Measure numbers added by Leeson so they come every 5 measures (in ink)
- Tempo markings for each movement put in by Leeson (in ink)
- Title Page, in pencil
- Caption Title, "To Cecil Leeson" added by Leeson (ink)
- Allegro giocoso:
  a couple measure numbers scratched out, remaining white where scratched while copied surfaces have yellowed
  p. 8, at bottom (end of movt.), "end" (in pencil)
- II. Andante, un poco adagio:
  light editorial marks in pencil
- III. Presto molto vivace:
  editorial marks in pencil
AUTHOR: Tuthill, Burnet (1888- )

TITLE PAGE: for Cecil Leeson. / SONATA/ for/ Alto Saxophone and Piano/ by/ Burnet Tuthill/ Op. 20/ (1939)/.

CAPTION TITLE: Saxophone in Eb/ Sonata for Saxophone and Piano/ To Cecil Leeson/ Burnet Tuthill/ Op. 20/.

PHYSICAL DESCRIPTION:
Eb alto saxophone part
10 pages
31½ X 24 cm
Parchment Brand staff paper
12 staves per page
gamut hinged and taped
[holograph], in blue ink

UNUSUAL FEATURES:
all of Leeson's marks are in black ink unless otherwise noted
Title Page:
"Alto" in Leeson's hand
musical notation on line above "by," in pencil
Caption Title, "To Cecil Leeson" in Leeson's hand
measure numbers added by Leeson so they appear every five measures
rests broken up when necessary, by Leeson, to accommodate numbering
metronome markings for each movement added by Leeson
I. Allegro giocoso:
timing in pencil (Leeson's) at end of movt.
(3.40-45)
p. left blank
II. Andante un poco adagio:
timing in pencil (Leeson's) at end of movt.
(3:45)
III. Presto molto vivace:
p. 5, notation on every line through the 9th stave, every other line afterwards
timing in pencil (Leeson's) at end of movt.
(3.20)
last 2 pages blank
AUTHOR: Weinberger, Jaromir (1896-1967)

TITLE PAGE: To Cecil Leeson/ Jaromir Weinberger/ Concerto/ for Saxophone and Orchestra/ Orchestra Score/ A.D. 1946./

PHYSICAL DESCRIPTION:
orchestra score
108 pages
34 x 27 1/2 cm
Parchment Brand staff paper
16 staves per page
pages folded
[holograph], in ink
dated: Soli Deo Gloria, Fleischmanns, N.Y., October 14, 1946. (p. 107)

UNUSUAL FEATURES:
editorial marks in pencil, red pencil, and blue pencil rehearsal numbers in purple crayon
[notes and/or measures taped over, glued over, X-ed out, and struck out are Weinberger's doing]
measures taped over (pp. 30, 45, 55, 57, 74, 85) to strike out notes [at Leeson's request (Weinberger decided which notes) to facilitate breathing for the saxophonist]
I. Andante Rubato:
p. 78, three measures X-ed out (full length of score)
II. Scherzo:
measures glued over (pp. 46, 69)
pp. 40-78, incorrect pagination marked out and corrected
pp. 42 43, score paper taped in between pages (they are opposing pages)
III. Finale:
AUTHOR: Weinberger, Jaromir (1896-1967)

TITLE PAGE: To Cecil Leeson/ Jaromir Weinberger/ Concerto/ for Saxophone and Orchestra/ A.D. 1940/.

PHYSICAL DESCRIPTION:
- piano reduction score
- 38 pages
- 31 1/2 x 24 cm
- Parchment Brand staff paper
- 14 staves per page
- pages loose, were taped
  [holograph], in ink

UNUSUAL FEATURES:
- editorial marks in pencil and red pencil
- rehearsal numbers in blue pencil
- measures taped over (on pp. 27, 30, 31, 36) and revised
  [according to Weinberger's revisions of the
  orchestra score, in Leeson's hand]
- tempo markings for movements I and II put in by Leeson
  (in pencil)

I. Andante Rubato:
II. Scherzo:
  p. 19, 13th-17th measures, glued over

III. Finale:
  p. 38, last measure (of the piece) taped over
  (eliminated) by Leeson [so the piano reduction score would agree with the orchestra score]
AUTHOR: Weinberger, Jaromir (1896-1967)

TITLE PAGE: To Cecil Leeson/ Jaromir Weinberger/ Concerto/ for Saxophone and Orchestra/ A.D. 1940/.

CAPTION TITLE: To Cecil Leeson/ Concerto/ for/ Eb Alto Saxophone/ Jaromir Weinberger/ (1940)/.

PHYSICAL DESCRIPTION:
- Eb alto saxophone part
- 18 pages
- 31 1/2 x 24 cm
- Parchment Brand staff paper
- 14 staves per page
- Pages loose, were taped
- [holograph], in ink

UNUSUAL FEATURES:
- Caption Title, in Leeson's hand, taped over original rehearsal numbers in red pencil have been erased
- Measures taped over (on pp. 3, 14) and revised [according to Weinberger's revisions of the orchestra score, in Leeson's hand]
- [phrasing and tempos are Leeson's, requested by the composer]
- I Andante Rubato:
  - p. 5, bottom of page, a clearer version of measure 82
- II Scherzo-Allegro:
- Finale:
ABOUT THE COMPOSERS AND THEIR PIECES

NOTE: INFORMATION IN BRACKETS ([ ]) WAS OBTAINED FROM CECIL LESSON
CRESTON, PAUL
(b. New York, October 10, 1906)

[The name "Paul Creston" came from a role which he
acted in a high school play.] He is of Italian decent,
his original name being Giuseppe Guttovaggio. 1 Besides
being a self-taught composer, he is a teacher, accompanist,
organist, and has done some literary work. 2 "His music
is characterized by engaging spontaneity, with strong
melodic lines and full-bodied harmonies; his instrumental
writing is highly advantageous for virtuoso performance." 3

"My first meeting with Mr. Creston occurred shortly after my coming to New York City early
in 1934 when I suddenly found myself in need
of an accompanist. After our initial rehearsal
which took place in one of the Steinway Hall
studios, we repaired to a nearby tavern, and
while relaxing there I asked him to tell me
something about himself. He replied that while
officially he was a pianist and organist what
he really wanted to be was a composer. "Fine,"
I replied, "why don't you write something for
the saxophone?" And thus the Suite was born." 4

[But before Creston wrote the Suite he made the ar-
rangement of Satie's "Gymnopedie, just because he liked
it.] Leeson could not remember performing it although
he, too, is fond of the piece.

1 Baker's
2 Thompson
3 Baker's
4 Leeson, Art of Cecil Leeson, Vol. IV (album)
[The Suite (1935) resulted from the first of just
two times in Leeson's career that he asked a composer
for a work when he knew nothing about the composer's
abilities. Leeson performed two movements of the Suite
at his Town Hall recital.]

The next two pieces Creston wrote for Leeson, the
Sonata (1939) and the Concerto (1941), have become classics
of the saxophone repertoire. The Sonata's

"first public performance took place at Heidelberg
College in Tiffin, Ohio, on January 9, 1940,
with Josef Wagner at the piano. This concert
was one of a series comprising a ten day tour
of eastern Ohio and Indiana, and the Sonata was
likewise a feature of most of the additional
appearances. The date of the New York premiere
was February 15, 1940; the composer was at the
piano, and the Third Concert of the New Music
Group in Carnegie Chamber Music Hall provided
the setting."5

[Leeson got the Concerto in the fall of 1941 and learned
it after he got to Navy Pier in Chicago.] The Creston
Concerto,

"unlike the piano reductions of many concerti, ...
is most effective, although it requires a truly
magnificent pianist to do it justice."7

[On his word alone, Leeson got a group of instrument
manufacturers (C.G. Conn, Buescher, and Martin), who had
a fund to help underwrite concert tours, to advance the
as-yet-unknown Creston $100 for writing this Concerto.]

5 Leeson, Art of Cecil Leeson, Vol. IV (album)
6 Leeson, Art of Cecil Leeson, Vol. V (album)
7 Leeson, Art of Cecil Leeson, Vol. IV (album)
GROFE, FERDE

(b. New York, March 27, 1892; d. Santa Monica, California, April 3, 1972)

In 1920 Grofe joined Paul Whiteman's band as pianist and arranger and in 1924 won fame for his scoring of Gershwin's *Rhapsody in Blue*. In his own compositions, Grofe successfully utilized jazz rhythms, interwoven with simple ballad-like tunes. His *Grand Canyon Suite* is probably the work he is best known for.¹

¹ Baker's
These are only fragments of the saxophone Concerto that Ferde Grofé was going to write. [The themes were originally intended for use in a piano concerto and, eventually, were used for one, which now exists in a recorded version.]
GRAINGER, PERCY ALDRIDGE


Concert pianist, composer, and collector of folk songs, Grainger strove to recreate in art music the free flow of this traditional folk music: he experimented with "gliding" intervals within the traditional scales and with polyrhythms.¹

He first earned a reputation as a pianist, a reputation that equalled his later reputation for composition.

"At the age of six, Grainger began studying the piano with his mother, who devotedly sat beside him at the keyboard for two hours daily while he practiced. Percy's unusual intellect and consuming curiosity raced him along at great speed toward the days of his travels in pursuit of contact with the great people and places of his time. Formal studies in Germany led to his debut in London in 1901, his meetings with Grieg, Delius, and other important men of that era. These contacts, particularly that with Grieg, led him to his search for, and his finite notation of, folk songs in England, Denmark, the South Seas, and North America.²"

"His impressionable associations with Edvard Grieg awoke in him a desire to know all he could about the English folk song and its singer. Like his contemporary, Béla Bartók (they were born a year apart), he pursued the folk song with a passion for its accurate notation. At first he wrote them in sketch books as fast as he could scrawl while the singer performed, but he soon replaced this method.

¹ Baker's
² Frederick Fennell, Percy Grainger: Country Gardens and other favorites (album)
with the phonograph for the accurate on-the-spot preservation of the tunes and their elusive meters as well as the appropriate vocal inflections and peculiar tonal qualities of the folk-singer. Among the first musicians to use the phonograph for these purposes, he lugged his own version of a "portable" mechanism and a supply of wax cylinders with him wherever he went.  

In 1914, Grainger left Europe to make the United States his home, because of his conscientious objection to World War I, then raging in Europe. Nevertheless, when the United States entered the war he enlisted in the Army as a bandsman, where he was allowed to play saxophone and oboe in relative obscurity, as was his desire. But when the band was sent on bond-selling tours he was back at the piano, by public demand. Then, in 1919, he became a naturalized citizen.

[Grainger and Leeson met in 1937 at Interlocken.] They joined forces to arrange the version of Molly on the Shore found in this collection. [Grainger wrote the piano part and collaborated with Leeson to write the saxophone line. On the manuscript, Grainger wrote out the piano part and bits of their saxophone line. Leeson then copied the rest of the saxophone line from the original (now lost), making it match Grainger's hand as well as he could. The two joined forces again to perform the work.]

3 Frederick Fennell, Eastman Wind Ensemble (album)
4 Fennell, "Instrumentalist," May, 1980, p. 42
5 Denis Condon, The Historic Percy Grainger Piano Roll (album)
Nolly on the Shore is based on two Cork reel tunes, Temple Hill and Nolly on the Shore, found in "The Complete Petrie Collection of Ancient Irish Music," edited by Sir Charles Villiers Stanford. It was originally arranged for string quartet in 1907, and has since been arranged for symphony orchestra, theater orchestra, violin and piano, solo piano, in addition to this arrangement for saxophone and piano. Grainger wrote, for album cover notes for the orchestral version, that

"In setting NOLLY ON THE SHORE I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts."

6 Denis Condon, The Historic Percy Grainger Piano Roll (album)
7 Percy Grainger: Country Gardens and other favorites (album)
LEESON, CECIL
(b. Cando, North Dakota, December 16, 1902)

"... As the principal American pioneer of Concert saxophone playing, he has had so large a part"¹ [in gaining acceptance of the saxophone as a concert instrument.]

"Cecil Leeson ... has devoted his career to the presentation of the saxophone as an instrument capable of the highest degree of artistic expression. He has been soloist with the New York Philharmonic, the Montreal and Florida Symphonies and many others, and has had innumerable solo and chamber music performances including the first Town Hall (N.Y.) Saxophone Recital. He has had more than fifty major works written for him by composers such as Creston, Stein, Weinberger, Moritz, Sherman and Knight to mention a few, and has himself written extensively for his instrument. He is a recording artist (Decca, Enchanté) and is Editor of the Contemporary Saxophone Series for Southern Music Company. He has three academic degrees, a D. Mus. (Saxophone and Theory), a M. Mus. (Composition) and a D.F.A. (Musicology Major, Art History Minor). He initiated saxophone teaching at Interlochen's N.M.C., and later at Northwestern University, and was engaged in conducting saxophone clinics long before they were known by that name.

In 1961 he was invited to join the Ball State University School of Music faculty where he shortly built the saxophone instruction there into a full-time position. In 1977 the year of his voluntary retirement at age 74, he established in conjunction with the Bracken Library, The Cecil Leeson Archival Saxophone Collection, which includes among its treasures five original Adolphe Sax saxophones, and he now holds the title of Lecturer Emeritus in Saxophone Performance."²

¹ John Faynter, 125 ans de Musique pour Saxophone, p. 155
² Cecil Leeson, Art of Cecil Leeson, Vol. III (album)
Rudy Wiedoeft's saxophone playing inspired Leeson to play the instrument. The saxophone was the craze of the day, advertised as an instrument that anybody could play, but Leeson wanted to play the saxophone for the same sort of audiences that would go to hear a fine concert violinist (he had an admiration for the string, but not the wind, literature).

Before the composition of works with the saxophone's "individual qualities, capabilities and tonal and other resources in mind, became available and performance-ready." 3

[Leeson's repertoire consisted principally of transcriptions such as the Beethoven Sonata in this collection.]

In an article about Leeson's Concertino, John Paynter said:

"From a man who has devoted most of his lifetime to the improvement of playing, standards, literature, and acceptance of the saxophone, comes this extremely idiomatic work for the alto saxophone. It is written not just to flatter the solo, but through flattery, to express in absolute music a message for which the saxophone is best suited as narrator." 4

[Leeson has revised much of his work. The Concertino is represented here in both an early version and as it went to the publisher. He has revised his Sonata since he made the copy dealt with here. His Saxophone Concerto served as his Master's thesis (in the hardback cover) and in 1974, after he revised it, won the Rudolph Ganz Memorial

3 Cecil Leeson, Art of Cecil Leeson, Vol. V (album)
4 John Paynter, "Instrumentalist," March, 1958, p. 62
Prize of the Zoltan Kodaly Institute. He is presently working on other compositions, in various stages.]

[He grew up in McNeal, Arizona, went to Tempe Normal School and the University of Arizona, then to Dana's Music Institute in Warren, Ohio (now part of Youngstown State University) before he started performing as a professional saxophonist. He lived in Los Angeles, New York City, and then Chicago. He made numerous concert tours before he was interrupted by World War II. Pearl Harbor was attacked the day he gave a recital in Chicago. The audience was small, which puzzled him. It was not until after the recital that he heard about the attack. He then served in the U.S. Navy Band at Navy Pier (Chicago) from 1942 to 1945. After the war he resumed his career. He opened his own music store in Cary, Illinois and, after a time, also taught at Northwestern University. From there he came to Muncie, Indiana, where he currently resides.]
MORITZ, EDWARD

(b. Hamburg, Germany, February 23, 1891; d.

German composer, violinist, and conductor,¹ Moritz studied with Debussy.²

"Shortly after Edvard Moritz ... became a resident of this country, Novelist Ludwig Lewisohn wrote: "... in an article in the New Republic, Bruce Bliven thanked Hitler for the eminent men he had given us, and so, among other, for the musicians Arnold Schoenberg and Edvard Moritz. Now Edvard Moritz is a composer and conductor of the highest type. He has several of the marks of that type, immense fertility, an immense wealth of melodic inspiration. He is not dry or unduly cerebral, as the greatest composers have not been. His orchestral works are many. His songs reach the number of 150. It is not too much to say that in the best of those songs the tradition of the German Lied reaches its culmination.""³

[Leeson met Moritz through Maxwell Weiner, an autographer (calligrapher) who wished to build a library of saxophone music.]

[After Moritz had written the Quintet, Leeson and a string quartet read through it with Moritz present. Leeson did not think any more of it until later, when Dr. and Mrs. Leeson were leaving for a visit with Moritz and he handed the Quintet to Mrs. Leeson and said "I've got

¹ Nilsson
² 125 ans de Musique pour Saxophone, p. 186
³ Cecil Leeson, Cecil Leeson and the Lyric Arts String Quartet (album)
no use for it—here."]

The Moritz Sonata is the first piece written for Leeson in sonata form. 4

"Written in 1938, it was officially presented for the first time on November 7, 1939, in Akron, Ohio, at a Forum Concert sponsored by the Akron Jewish Center. Josef Wagner was the pianist, and the program, which opened with the Sonata was repeated two days later at Ohio State University. Its New York premiere was given in Carnegie Chamber Music Hall on January 30, 1940, just two weeks previous to that of the Creston Opus 19. Josef Wagner was again the pianist, the occasion being the Second Concert of the New Music Group. . . .

In October of 1940, I, together with Josef Wagner, recorded the Sonata for Decca, and it was released in May, 1941, as Album No. 187 in their Personality Series. This album, which was briefly reissued after World War II just prior to the advent of the modern L.P. record, has since become a collectors' item. 5

[Wagner continued to use the piano part in this collection even after the published version came out. He seemed to prefer it for some reason.]

[The score and parts to the Concerto are in the Fleisher Collection, now housed in the Philadelphia Public Library.]

4 Cecil Leeson, Art of Cecil Leeson, Vol. V (album)
5 Ibid.
SIEGMEISTER, ELIE

(b. New York, January 15, 1909)

Siegmeister, a significant American composer,

"felt strongly that music should express the social values of the people ... . From the outset, he adapted an extremely dissonant harmonic idiom and a quasi-atonal melos, with the intervallic stress on minor seconds, major sevenths, and minor ninths. In his symphonies and chamber music he organized this dissonant idiom in self-consistent modern formulations, without, however, espousing any of the fashionable doctrines of composition, such as dodecaphony. ... He did not ignore the homely vernacular: his clarinet concerto is a brilliant realization of jazz, blues, and swing in a classically formal idiom."¹

Around New York is the overall title for [two whimsical pieces], Spring Fever on a Ferry Boat and Floor Walker's Day Off. [They were written to be performed at the World's Fair of 1939 and were played by Leeson with the composer at the piano.] Siegmeister also wrote Down River for alto saxophone and piano (1939).²

¹ Baker's
² Baker's
STEIN, LEON

(b. Chicago, September 18, 1910)

"Dr. Stein ... was the Chairman of the Department of Theory and Composition of DePaul University's School of Music and later Director of the Graduate Division. He has been a prolific composer in various forms with numerous publications and performances by prestigious orchestras, chamber groups and solo artists to his credit, and is presently Dean Emeritus of the University's School of Music."

"He studied composition with Leo Sowerby, Eric Delamarter, Arthur C. Becker and Wesley La Violette, violin with Herbert Butler, and was awarded a fellowship in conducting with Frederick Stock and Hans Lange under the auspices of the Chicago Symphony Orchestra (1937-40). During 1944-45, while serving in the U.S. Navy, he directed the Concert Orchestra and Concert Band at the U.S. Naval Training Station, Great Lakes, Ill., where he also composed and arranged music for nationally broadcast programs. In the Chicago area he has been conductor of the City, Skokie Valley and Community Symphony orchestras and musical director of the Niles Township Jewish Congregation.

Dr. Stein's compositions, including twenty-one works for orchestra (among which are three symphonies), two one-act operas, numerous chamber music, choral and solo works have won important awards and have been performed internationally. In the United States alone, more than sixty different orchestras have performed his orchestral works.

Reviewing his "Second Symphony" the composer-critic Peggy Glanville Hicks wrote in the New York Herald Tribune,

"His music impresses as being that of a real composer, enterprising rather than eccentric, leaning at no point upon the ready-made idioms or 'schools of thought.' The orchestration is expert and original.

1 Cecil Leeson, Art of Cecil Leeson, Vol. III (album)
and the themes are developed naturally from
the feeling and imagination rather than
from mechanical procedures."

Leeson has used this quote from Hicks to describe Stein's
Quintet. Although these two compositions may not lean
upon any "schools of thought," he has written at least one
piece of serial music (12-tone), his tenor saxophone sonata.

"In addition to his works as a composer,
Leon Stein has also been active as a writer.
His considerable contribution to the critical
and analytical literature of music includes the
widely adopted text-book, "Structure and Style," and articles in leading music journals and
encyclopedias."\(^3\)

"It was through Sam Raphling that I first
met Dr. Stein, who at the time was also in the
naval service at the Great Lakes Training Sta-
tion ... . Like myself he lived as a civilian
in Chicago, and at Mr. Raphling's request, we
went out to his home there one evening to play
the new work [Raphling's Sonata (1945)]. That
occasion marked the beginning of my long associa-
tion and friendship with Dr. Stein, although it
was not until 1956 that he wrote his first piece
for me, the Quintet for Saxophone and String
Quartet."

\(^2\) Leon Stein (album)
\(^3\) Ibid.
TUTHILL, BURNET CORWIN

(b. New York, November 16, 1888)

"Burnet Tuthill ... has, in addition to his contributions as a composer, been influential in other activities associated with music. He was instrumental in founding the Society for the Publication of American Music and was one of the organizers and a long-time officer in the National Association of Schools of Music. He was for some years manager of the Cincinnati Conservatory, and after a period of study culminating in the master of music degree he became director of the Memphis College of Music and, subsequently, conductor of the Memphis Symphony."

Tuthill began to compose rather late in life, but compensated for this by continuous productivity until he reached the age of 90. Speaking of his own music, Tuthill says that it

"is on the whole conservative. ... For atonality I have no use, nor for harmony that is merely distortion. My own work tries to seek expression through rhythms that are not ordinary, and to create an atmosphere through the modern use of church modes and the newer harmonic juxtapositions which adherence to these scales creates."

[Leeson and Tuthill met while both were on the faculty of Interlochen National Music Camp. Tuthill happened to be present when Leeson was talking with Howard Hanson, hoping Hanson would write him a piece. Two or three weeks later Tuthill showed up with the saxophone part for a sonata. Leeson did not give much thought to this unsolic-

1 Cecil Leeson, Art of Cecil Leeson, Vol. I (album)
2 Baker's
3 Burnet Tuthill, 125 ans de Musique pour Saxophone, p. 243
ited work because the professional musicians on the faculty (Leeson, Hanson and others), tended to look down on the "mere" educators, the group to which Tuthill belonged. It was not until twenty-four years later that Leeson played it. He came across the piece while he was searching for some music that a particular student could handle for a recital. He had the student try the second and third movements of the piece; and, when he heard it, he was pleasantly surprised with the work.

[Tuthill had probably written the sonata with viola in mind (his wife was a violist) before he wrote the saxophone part for Leeson. He had originally wanted to publish his Sonata as being for "saxophone or viola" (Leeson insisted it be just for saxophone). In addition, the solo line had too many notes in it for a saxophonist to tongue (Tuthill remedied that). Leeson commissioned some other works by Tuthill, but they did not compare in quality with the alto saxophone sonata.]
WEINBERGER, JAROMIR

(b. Prague, Czechoslovakia, January 8, 1896; d. Saint Petersburg, Florida, August 8, 1967)

A notable Czech composer, Weinberger achieved sudden fame with the production of his opera Svanda dudák (Schwanda, the Bagpiper), written in a popular Bohemian style, at the Czech Opera in Prague in 1927.¹

Weinberger

"had but recently taken up residence in New York [1939], where he had become, as befitted his international stature, the recipient of a quite considerable number of major orchestral performances as well as composing commissions. One result of this rather sudden widespread popular exposure was the opportunity it gave me to become acquainted with his musical qualities, which I found to be most appealing, and this, together with the fact that he was now close at hand, made him the most logical choice for a solicitation, on my part, of a major work, preferably a concerto, for saxophone and orchestra.

My opportunity to ascertain whether or not he would be interested in doing such a piece for me, came about through a chance meeting, in the office of Roosy Hawkes-Belwin, with Dr. Hans Heinsheimer, formerly head of the opera department of Universal Editions, and like Mr. Weinberger, whom he knew very well, uprooted and newly arrived. Dr. Heinsheimer, who lent a sympathetic ear to my proposal, subsequently arranged an audition for me with Mr. Weinberger, at the conclusion of which he (Mr. Weinberger) expressed his willingness to write a saxophone concerto for me as soon as his previous commitments would permit him to do so. He then made (and I happily concurred with), what I felt to be a most sensible procedural suggestion, namely, that in view of the time element involved, which was important in different

¹ Baker's
ways to both of us, he should first furnish me with the solo part plus piano accompaniment, with the instrumental score to be completed subsequently, and dependent on the arrangement of a suitable date for the premiere performance with orchestra.

The score for saxophone and piano was delivered to me on December 30, 1940, ... I did not anticipate any difficulty with the orchestral premiere: I studied and memorized the piece as was my custom in those days, and played it a number of times with piano, in order to have it thoroughly ready for what I looked forward to as the big moment. But I reckoned without our sudden and violent precipitation into World War II, and it was not until nearly six years later, on December 11, 1946, that the long-hoped-for world premiere came about. This event took place in Chicago, on the fifth program of the Temple Sholom Concert Forum Series, with the Chicago Metropolitan Symphony conducted by Max Sinzheimer, former assistant to Sir Thomas Beecham, later, permanent (until c. 1938-9) conductor of the Mannheim (Germany) opera, and of course, I was the soloist.

The Concerto itself departs quite noticeably from the conventional format for this genre. For example, the opening movement is not the familiar allegro, but is instead, marked Andante Rubato. Beginning in a rather free, recitative-like style, it settles down as it goes along, however, continuing in a distinctly rhapsodic vein with innumerable florid and lace-like passages which serve to rescue it to a considerable extent from any feeling that it is really a slow movement, although it is the only one in the piece that might be so considered. Likewise, the second movement consists of a sparkling Scherzo which is substituted for the usual andante. It features two contrasting sections, a short cadenza, and a coda fashioned from second section material. The third movement is made up of a set of more or less consecutive variations on a march theme, which, interrupted for a time by an impressionistic interlude, resumes briefly, and ends with a short cadenza, leading to a coda constructed from new material.

It might be of interest to note here that when Mr. Weinberger delivered this piece to me, it was completely devoid of phrase marks and dynamic indications; these he told me, I should
myself add as I saw fit. He also told me that he had used some American themes in the course of the composition, and of this fact, for one reason or another, he seemed to be inordinately proud."

2 Cecil Leeson, Art of Cecil Leeson, Vol. VI (album)
BIBLIOGRAPHY
BOOKS

Baker, Theodore. Baker's Biographical Dictionary of Musicians. (see Slonimsky, Nicolas.)


Thompson, Oscar (editor in chief), and Bohle, Bruce (editor, tenth ed.). The International Cyclopedia of Music and Musicians. New York: Dodd, Mead & Company, 1975.


MAGAZINE ARTICLES


RECORD ALBUM COVERS


Fennell, Frederick. Eastman Wind Ensemble. Mercury. label # SRI 70593, n.d.


A LIST OF OTHER
WORKS WRITTEN FOR, WRITTEN BY, AND ARRANGED BY LEESON"
WORKS WRITTEN FOR LEESON:

CONCERTOS

* Despaj, Pavle: Concerto for Alto Saxophone and Strings (c. 1966)

Knight, Morris: Concerto for Alto Saxophone and String Orchestra (1962)

Laphan, Claudio: Concerto for Alto Saxophone and Orchestra (1937)

Presser, William: Concerto for Tenor Saxophone and Orchestra (1965)

* Tuthill, Burnet: Concerto for Tenor Saxophone and Orchestra (1965)

CHAMBER MUSIC

Anderson, Garland: Quartet for Two Altos, Tenor, and Baritone Saxophones (1968)

Dawson, Carl: Quartet for Two Altos, Tenor and Baritone Saxophones (1968)

DeGastynce, Serge: Quartet for Two Altos, Tenor, and Baritone Saxophones (1968)

Knight, Morris: Quartet for One Alto, Two Tenors, and Baritone Saxophones (1964)

Knight, Morris: Quartet for Two Altos, Tenor, and Baritone Saxophones (1968)

Lunde, Lawson: Quartet for Two Altos, Tenor, and Baritone Saxophones (1939)

Presser, William: Quartet for Two Altos, Tenor, and Baritone Saxophones (1969)

1 From a pamphlet Leeson prepared for the dedication of The Cecil Leeson Archival Saxophone Collection, in altered form

* work has been published
Moritz, Edvard: Trio Sonata for Alto Saxophone, Violin, and Piano (1963)

Sherman, Robert: Variations for Alto Saxophone, French Horn, and Piano (1961)

Sherman, Robert: Trio Sonata for Alto Saxophone, Violin, and Piano (1963)

Stein, Leon: Trio Sonata for Alto Saxophone, Violin, and Piano (1963)

Weinhorst, Richard: Trio Sonata for Alto Saxophone, Violin, and Piano (1963)

DeGastyn, Serge: Suite Rhetaise for Saxophone and String Quartet (1961)

SONATAS

* Anderson, Garland: Sonata for Alto Saxophone and Piano (1967)

Anderson, Garland: Sonata for Tenor Saxophone and Piano (1968)

* Anderson, Garland: Sonata for Baritone Saxophone and Piano (1975)

* Bilotti, Anton: Sonata for Alto Saxophone and Piano (1939)

Knight, Morris: Sonata for Alto Saxophone and Piano (1964)

Kuhn, Charles: Sonata for Alto Saxophone and Piano (1969-70)

* Lunde, Lawson: Sonata for Alto Saxophone and Piano (1959)

Lunde, Lawson: Sonata No. 2 for Alto Saxophone and Piano (1972)

Lunde, Lawson: Sonata for Tenor Saxophone and Piano (1968)

* Moritz, Edvard: Sonata No. 2 for Alto Saxophone and Piano (1940)
* Moritz, Edvard: Sonata No. 2 for Tenor Saxophone and Piano (1963)

Raphaeling, Sam: Sonata for Alto Saxophone and Piano (1945)

Raphaeling, Sam: Sonata for Tenor Saxophone and Piano (1969)

Sherman, Robert: Sonata for Tenor Saxophone and Piano (1966)

* Tuthill, Burnet: Sonata for Tenor Saxophone and Piano (1968)

MISCELLANEOUS

* Brindel, Bernard: Suite for Alto Saxophone and Piano (1938)

Lunde, Lawson: Duet for Alto and Tenor Saxophones (1967)

Bagliocco, Francesco: Concert Waltz, Op. 109—Alto Saxophone and Orchestra (c. 1929-30)


Schweiger, Rudolph: Concert Suite (5 movmmts.) (c. 1932-3)

Van Vactor, David: Andante and Allegro for Alto Saxophone and Strings (1972)

WORKS WRITTEN BY CECIL LIEBSON:

Concerto No. 2 (1 movmnt.) (1948)

Concerto No. 3 for Alto Saxophone and Orchestra (1952)

Concerto for Tenor Saxophone (c. 1960)

Sonata No. 2 for Alto Saxophone and Piano (1966)

Sonata for Tenor Saxophone and Piano (c. 1971)

* The Basis of Saxophone Tone Production: A Critical and Analytic Study (1955)
WORKS ARRANGED BY CECIL LEISON:

* Bach, Johann Sebastian: Air (from Suite in D)—Alto Saxophone and Piano

* Glazounov, Alexandre Konstantinovitch: Sérénade Espagnole—Alto Saxophone and Piano

* Kreisler, Fritz: Rondino—Alto Saxophone and Piano

* Rimsky-Korsakov, Nicolas: Flight of the Bumble Bee—Alto Saxophone and Piano

* Schubert, Franz: The Bee—Alto Saxophone and Piano
GUIDE TO UNDERSTANDING CATALOGING OF PHOTOGRAPHS
Each entry tells whether the photograph is black and white or color, its size (height first) in inches, if it is framed, and who or what appears in the photograph. Two or more people are listed left to right. Explanations are given of who some of the people are. The place the photograph was taken, and the date are given when possible.

The photographs are divided into two groups: the first group is comprised of photographs which include Cecil Leeson, the other does not. The photographs in each group have been arranged chronologically, as well as they could be.

NOTE: INFORMATION IN BRACKETS ([ ]) WAS OBTAINED FROM CECIL LEESON.

THE NUMBERING SYSTEM

When I went through the photographs with Dr. Leeson I penciled numbers lightly on the back of each photograph as it came off the pile. I put the same numbers by the notes I wrote down for each photo. This original numbering can be found on the photographs, and is in parentheses in the cataloging.

When I then split the photographs into two groups and arranged each group chronologically, I assigned a new set of numbers. This new set of numbers follows the order of the following list, and appears only on the list.
CATALOGING OF PHOTOGRAPHS
PHOTOGRAPHS WITH CECIL LEESON:

photo #1 (3): black and white, 9 1/2 x 6 1/2 in folio, [Cecil Leeson, (with C Melody saxophone with gold keys and bell, in Tuscon, Arizona, 1920] (2 copies of this)

photo #2 (23): black and white, 8 x 10, [saxophone band, organized by Steve Carroll (clarinetist with a Sousa band before opening a music store in Youngstown, Ohio) in Youngstown, Cecil Leeson is in the 2nd row, 3rd from the right, 1921-22]

photo #3 (34): black and white, 15 x 12 framed, [Cecil Leeson, taken his first year at Dana's Music Institute with his Buescher C Melody saxophone which he later traded in as a down payment on a car, Warren, Ohio, 1922]

photo #4 (8): black and white, 8 1/2 x 6 in folio, [Cecil Leeson, graduation picture from Dana's Institute, 1925]

photo #5 (20): black and white, 8 x 10, 1st row: [Cecil Leeson, John Pruis (President of Ball State University), Robert Margreaves (Director of the School of Music), Robert Marsh (Dept. Head, Applied Studies in Music); 2nd row: [Charles Smith (Director of Office of Research)], Richard Burkhardt (Vice President for Instructional Affairs and Dean of Faculty), [Lloyd Nelson] (Dean of the College of Fine and Applied Arts), [taken after the Adolphe Sax saxophones were restored, c. 1975-76]

photo #6 (19): black and white, 11 1/2 x 8 1/2 in folio, [Cecil Leeson, 24 years old, 1926]

photo #7 (22): black and white, 10 x 8, [Cecil Leeson, at the Paramount Studios in Los Angeles where he played over KDKK radio, 1930]

photo #8 (31): black and white, 15 x 12 framed, [Cecil Leeson, 34 years old, in New York City, holding Martin Imperial saxophone, c. 1936]

photo #9 (11 1): black and white, 5 1/2 x 3 1/2, [Fercy Grainger and Cecil Leeson outside Leeson's studio at Interlocken National Music Camp in Michigan, 1937]
photo #10 (11^2): black and white, 5½ X 3½, [Percy Grainger and Cecil Leeson outside Leeson's studio at Interlochen, 1937]

photo #11 (11^3): black and white, 6 X 4, [Percy Grainger and Cecil Leeson outside Leeson's studio at Interlochen, 1937]

photo #12 (12): black and white, 7 X 11, [Jean Naddy, Elizabeth Black, Oppenheim, Cecil Leeson at Interlochen, 1937]

photo #13 (13): black and white, 8 X 10, [Cecil Leeson conducting Saxophone Ensemble at Interlochen, c. 1938]

photo #14 (24): black and white, 8 X 10, [Cecil Leeson and José Iturbi, 1938]

photo #15 (25^1): black and white, 8 X 10, [Percy Grainger and Cecil Leeson in Detroit at MECA (or some such convention)], autographed by Grainger to Leeson on February 24, 1938

photo #16 (25^2): black and white, 8 X 10, [Percy Grainger and Cecil Leeson in Detroit at MECA (or some such convention), February, 1938]

photo #17 (6): black and white, 10 X 8, [Jaromir Weinberger and Cecil Leeson in the New York studios of Decca Records, December 31, 1940, the day after Weinberger delivered the score of his Concerto to Leeson]

photo #18 (35): black and white, 15 X 12 framed, [Cecil Leeson, spring of 1941]

photo #19 (15): black and white, 8 X 10, [Cecil Leeson, right after entering the U.S. Navy as a member of the Navy Pier (Chicago) band, October or November 1942]

photo #20 (17): black and white, 8 X 10, [Cecil Leeson, at Navy Pier playing for a bond show, 1944 or 1945]

photo #21 (16): black and white, 4 X 5, [Navy Pier Band, Cecil Leeson in 2nd row on outside, right side, 1945]

photo #22 (30): black and white, 8½ X 10½ framed, [Louise and Cecil Leeson touring, c. 1949-50]

photo #23 (6): black and white, 10 X 8, [Cecil Leeson, with Leblanc saxophone, 1956]
photo #24 (32): black and white, 8 X 10, [Cecil Leeson and Leon Stein, with score for Stein's Quintet, and Conn Connstellation saxophone, 1956]

photo #25 (7): black and white, 7 X 5, Cecil Leeson with his Concertino and his Leblanc saxophone, [1964]

photo #26 (42): black and white, 10 X 8, Cecil Leeson with Selmer saxophone, [1964]

photo #27 (49): color, 8 X 10, prominent American concert saxophonists Frederick Hemke, Donald Sinta, Eugene Rousseau, Sigurd Rascher, and Cecil Leeson (in front) at the World Saxophone Congress, c. 1969

photo #28 (50): color, 10 X 8, [of a painting by Tom Leeson, artist son of Cecil and Louise, which hangs in the Leeson home, it was commissioned by his mother as a Christmas gift to his dad and is entitled "Cecil:" entered in the San Bernadino, California Art Association's Inland Art Exhibition VII at the National Orange Show's fine Arts Gallery as one of over 100 entries, it was awarded the first prize on October 28, 1970 by Juror James Fuller who was the Show's judge on this occasion]

photo #29 (51): color, 8 X 10, of four 3 1/2 X 4 1/2 photographs [1) Rudy Vallee and Cecil Leeson, 2) Cecil Leeson interviewing Mrs. Erica Roll, Rudy Wiedoeft's sister (for whom Valse Erica was named), 3) Dr. Waggener and Cecil Leeson with some of the historic saxophones before restoration, 4) Cecil Leeson holding Rudy Wiedoeft's personal saxophone which he used during the last years of his career, (all taken in the summer of 1970)]

photo #30 (52): color, 3 1/2 X 4 1/2, [Dr. Waggener and Cecil Leeson with some of the historic saxophones before their restoration, summer of 1970]

photo #31 (48): color, 4 1/2 X 3 1/2, [Dr. Waggener and Cecil Leeson with bass saxophone, summer of 1970]

photo #32 (14): color, 3 1/2 X 4 1/2, [Cecil Leeson and Nellie Mae Debnbostel, Leeson's Dana Institute theory teacher and the person to whom he dedicated his Concertino, Warren, Ohio, August 1971]

photo #33 (33): black and white, 8 X 10, [François D'Albert, concert violinist, Jean Kohler, concert pianist and Ball State professor, and Cecil Leeson, summer 1974]
PHOTO #34 (21): black and white, 10 X 8, Cecil Leeson [with Dana Institute Distinguished Alumnus plaque, the first ever to be given by Dana's, 1975]

OTHER PHOTOS:

PHOTO #35 (2): black and white, 10½ X 8½ framed, [Adolphe Sax, taken from a post-card in the Hewitt-Waggener Collection]

PHOTO #36 (28): black and white, 15 X 12 framed, [Adolphe Sax, taken from an etching for the cover of Sax and His Saxophone]

PHOTO #37 (1): black and white, 10½ X 8½ framed, [Cecil Leeson, taken from a French publication]

PHOTO #38 (47): black and white, 11½ X 9½ matted, [C.G. Conn Band Instrument Factory's testing room: the young man standing is B. Benne Benton, the first American saxophonist to achieve fame as a soloist, March, 1913]

PHOTO #39 (4): black and white, 10 X 8, [Rudy Wiedoeft in the Marines during WW I, given to Cecil Leeson by Wiedoeft's sister, Mrs. Erica Noll]

PHOTO #40 (29): black and white, 10½ X 8½ framed, [Rudy Wiedoeft, taken from a Selmer brochure]

PHOTO #41 (10): black and white, 10 X 8, [Clyde Doerr, with a Buescher saxophone]

PHOTO #42 (45): black and white, 10 X 8, Tom Brown, autographed to Cecil Leeson

PHOTO #43 (44): black and white, 15½ X 9½, Tom Brown with an Adolphe Sax soprano saxophone, note written and signed on the back by H.A. Waggener, August 29, 1953

PHOTO #44 (39): black and white, 15 X 12 framed, [Tom Brown, with soprano saxophone, in black face]

PHOTO #45 (36): black and white, 15 X 9½ framed, [Tom Brown, with alto saxophone, in black face]

PHOTO #46 (43): black and white, 7 X 9, [The Six Brown Brothers, in costumes, autographed to Cecil Leeson]
photo #47 (38): black and white, 12 x 15 framed, [The Six Brown Brothers, in costumes]

photo #48 (43): black and white, 10 x 8, [Tom Brown and Dr. H.A. Waggener at the Buescher Band Instrument Factory in Elkhart, Indiana, c. 1923]

photo #49 (53): black and white, 11 x 20 framed, [Dr. H.A. Waggener, an enthusiastic amateur saxophonist, and one of his groups, which he patterned after The Six Brown Brothers, together with some of the double octave key saxophones he used]

photo #50 (37): black and white, 13 1/2 x 10 1/2 framed, wind instruments and time measurers, from an engraving, photo from the Waggener Collection

photo #51 (26): black and white, 12 x 9 1/2, [Rudy Vallee, demonstrating recording horns (two 5 1/2 x 3 1/2 photos), a Columbia advertisement, and a baritone saxophone-shaped bookmark; all reproduced from a page in Vallee's scrapbook]

photo #52 (41): black and white, 8 1/2 x 10 1/2 framed, [Dana Institute, as it appeared on a post card sent to Leeson before he enrolled there, Warren, Ohio]

photo #53 (27): color, 4 1/4 x 3 1/4, [building that housed the Dana Institute as it appeared sometime in the '60's or early '70's, Warren, Ohio]

photo #54 (5): black and white, 10 x 8, [Paul Creston, autographed to Cecil Leeson], 1930's?

photo #55 (18): black and white, 8 x 10, Leeson's name on the marquee [where the New York Philharmonic Orchestra performs, in Rochester, New York]

photo #56 (40): black and white, 5 1/2 x 3 1/2 post card, [Mana-Zucca, sent to Leeson by Mana-Zucca c. 1951]