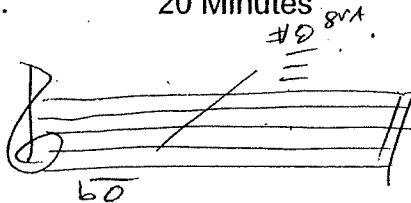


REPERTOIRE REPOSITORY

**VIRGINIA TECH SAXOPHONE STUDIO
DR. KYLE HUTCHINS**

Eric M. Nestler
MUAG 6360/6370
Summer II, July 2002

Title: Sonata for Alto Saxophone and Piano
Composer: William Albright (1944-1998)
Date of Composition: 1984
Publisher: Editions Peters, Henmar Press Inc., 1990
Duration: 20 Minutes
Range:



Comments from the program notes (taken from *New Music Festival/virtuosi*, Bowling Green State University-Capstone Records CPS-8603):
Performers—John Sampen, saxophone; Marilyn Schrude, piano.

The sonata opens with a *two-part invention* emphasizing rapid interchange of material between the two instruments. Concerning the second movement, composer writes: "The piece is dedicated to the memory of *George Cacioppo* who died unexpectedly on April 8, 1984... Like its Baroque antecedents, the piece is in a chaconne-variation form, though sometimes the sections are curiously jumbled together, or intersect. The fact that the key is in F-sharp minor may be important." The third movement is a rapid scherzo which only rises above the level of pianissimo. A lengthy recitative for saxophone alone introduces the final *Mad Dance*, which contains intimations of American popular styles.

Albright has studied with Ross Lee Finney, Olivier Messiaen, and George Rochberg. Albright was Professor of Music Composition at the University of Michigan.

The Sonata for Alto and Piano was written in 1984 for a consortium of three saxophone/piano duos: Laura Hunter/Brian Connelly, Donald Sinta/Ellen Weckler, and Joseph Wytko/Walter Cosand, with a grant from the National Endowment for the Arts.

Comments from the music:

Two-Part Invention

La follia nuova: a lament for George Cacioppo

Scherzo "Will o' the wisp"

Recitative and Dance

Characteristics of each movement:

I. *Two Part Invention*

Vivo (♩ = 126), molto intenso, all fanfara

1. dynamic changes are given on every note
2. there are three cadenza sections-both instruments play simultaneously: the saxophone and piano are independent, but the piano follows the saxophone
3. there are many unison passages: pitch and rhythm are integral factors in the ensemble of this movement
4. the piano is given sections of improvisation
5. there are two quasi-minimalistic sections
6. there is use of unmeasured passages

II. *La follia nuova: a lament for George Cacioppo*

(♩ = 44)

1. the movement begins and ends with a piano solo
2. dynamic variations
3. **folia**
 - a. a dance, probably of Portuguese origin of the late 15th-c. It was a "fool's dance."
 - b. a repeated harmonic and melodic pattern related to the Romanesca and used by composers of the 17th-c. and the 18th-c. as the skeletal structure for continuous variations.
4. at [A], there is a canon between piano and saxophone at the interval of a beat above a four bar bass line.
5. unison writing is common.


III. *Scherzo "Will o' the Wisp"*

(♩ = 138)

1. key tremolos
2. subtle dynamic variations
3. ppp altissimo A's
4. repeated sixteenth note patterns

IV. *Recitative and Dance*

(♩ = 168 at *Mad Dance*)

1. the movement begins with an unmeasured section: 
2. thirty-second note quintuplets
3. use of "violent slap tongue"
4. trill on an altissimo F#

This is a virtuosic piece.

*Eric Nestler
Jan. '91*

WILLIAM ALBRIGHT

SONATA

Alto Saxophone

HENMAR PRESS INC.
Sole Selling Agents:

C. F. PETERS CORPORATION
NEW YORK LONDON FRANKFURT

31 *out* *3* *LSK2+c* *IN* *3* *reg.* **(F)** *5* *LSK2+c* *IN* *#*

35 *Pop RH* *out* *p* *f* *> p* *out* *p* *NV* *mf* *>* *f* *IN* *3*

38 **(G) Più agitato** *IN* *6* *fp* *5* *p* *3* *out*

41 *IN* *p* *< f* *3* *p* *< f* *IN* *5* *f* *6*

44 **(H) Cadenza, ad libitum** *rests approx.* *reg.* *poco lirico* *mf* *p* *< mp* *mp*

45 **(I)** *molto rapido* *non rit.* *energico* *mf* *mp* *f* *dim. poco a poco - n. sub. f*

47 *furioso* *sffz* *6* *ff* *3* *3* *sffz*

50 **(J) Placido, legato, sempre a tempo** *sim.* *out* *LSK3* *RSK4, C*

3"

(K) *come sopra*
 58 *f* *lirico - dream-like* *mf* *f* *pp*
 Pop LHI (echo) - add c - add c

61 *mf* *p* *poco rit.* *N.B.*
 <> side

(L) *a tempo, sub. appassionato*
 64 *sub. f* *mf* *sub. p* *f* *sub. f* *p*
 A D^b lever side IN

67 *senza misura* *p* *f* *pp* *p* *sub. mf* *molto espr.*

(M) *Cadenza ad lib.*
 68 *p* *pp* *f* *sfz* *sfz* *sfz* *sfz*
 (stressed) D^b lever

(N) *pleading*
 69 *ff* *p* *f* *f* *ff*

*Placido, legato, sempre a tempo**
 71 *niente. ppp* *poco a poco cresc.* *sim.* *p* *dim.*

(O) *pp sempre*
 75 *cue* *IN*

OUT *OUT* *LSK3* *LSK3* *RSK4* *poco*

83 *poco* **P** *pp* *LSK 3+G+C* *OUT LSK 2+C* *RSK 2* *OUT*

87 *OUT* *>n* *poco* *pp sempre* *sim.* *IN*

91 *IN* *secco* *IN* *mf*

Cadenza
 Più lento (♩ = 112), eroico ma con rubato*

95 **Q** *soaring* *OUT* *IN* *NB* *f sempre* *p < f*

R *IN* *OUT*

S *IN* *OUT* *ffz*

T *LSK 2* *LSK 3* *LSK 4* *reg.* *OUT* *IN* *pp* *f sempre*

U *3"* *poco rit.* *4"* *a tempo* *f* *mf* *pp*

II. La follia nuova: a lament for George Cacioppo

Largo ♩ = 44 (Chaconne)

5

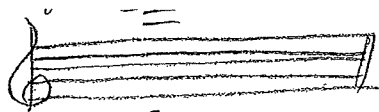
9 **A** *LsK3+C bis* *LsK2* *OUT side* *IN* *OUT* *1 2 3 4 5* *OUT* *very soft echo* *p semplice, espr.* *7''* *3*

13 *reg. LsK3+ LH2K3* *OUT IN* *OUT* *sim.* *v - NV* *PP* *PP* *NV* *PP* *PP*

17 **B** *OUT IN* *OUT* *IN* *OUT* *NV* *IN NV* *IN NV* *pp* *pp sotto voce*

22 *sim.* *NV* *NV* *NV* *NV* *NV* *NV* *NV* *NV* *IN* *mf* **C** *add C* *reset* *sweetly singing*

26 *add C* *LsK3 Rsk3* *LsK3 Rsk3* *OUT* *LsK3* *LsK3 Rsk3* *add C* *Rsk3* *side* *LsK3* *delicato, cantando* *IN* *IN* *dim.* *p* *pp (ma intenso)* *open* *7*



LSK
3

RSK
2,4
E♭

OK
LSK3
RSK3,4

OK
LSK3
RSK3

63

1 2 3 4 1 2 3 4 5

OUT IN OUT IN

(H)

add C

mp

67

cresc.

OUT

RHS

f

71

add low B♭

B♭

IN

bis Lever

B♭

(I)

LSK3 LH2+3

OUT

pp

E♭

E♭

75

OUT

add RSK2

p

dignified

remote

G.P.

p p p p p

J Più lento (♩ = 40) alla corrente, nobile, molto lontano.

82

add low B♭

pppp (very muted) — turn away from audience...
"a private performance," perhaps looking into the piano

(3+4) 5

add B♭

85

add low B♭

add C

RHS

sempre pppp

88

add B♭

add B♭

add D♭

(K)

poco

mp

92

repeat any number of times

III. Scherzo "Will o' the wisp"

$\text{♩} = 126$

Sotto voce, "Will o' the wisp" ($\text{♩} = 138$)

1-4 OUT
1-4 = IN
1 2 3 4
OUT - IN

The musical score consists of ten staves of music in 4/4 time, marked *sempre pp*. The piece is annotated with numerous performance instructions and technical markings:

- Staff 1:** Starts with *IN* and *OUT* markings. Includes *sempre pp*.
- Staff 2:** Features *OUT*, *Lsk2*, *bis*, *Pop LH1*, *LH1*, and *OUT* markings.
- Staff 3:** Includes *Lsk3+Rsk4*, *Lsk3*, **A**, *RHS*, *OUT, IN*, and *Lsk3+2* markings.
- Staff 4:** Contains *PP*, *Lsk2*, *Lsk3+2*, *OUT 2*, *IN Pop LH1*, and *OUT* markings.
- Staff 5:** Starts with *IN Pop LH1*, *RHS*, *PP*, **B**, *OK*, *reg*, *OUT*, and *bis* markings.
- Staff 6:** Includes *IN*, *Side*, and *bis* markings.
- Staff 7:** Features *sub. f*, *PP*, *Lsk2*, *Lsk3+2*, *Lsk3*, *Rsk4*, *IN, B*, *IN, b*, *(key tremolo)*, and *sim.* markings.
- Staff 8:** Contains **C**, *OUT*, *bis*, *OUT - IN*, and *mp* markings.
- Staff 9:** Includes **D**, *Rsk1*, *sim*, and *ET* markings.
- Staff 10:** Ends with *OUT* markings.

Additional annotations include *uol Dblever till claud* and *poco* dynamics.

33 **E** Lsk 3 & c Lsk 2 Lsk 2 IN
 pp poco

35 Lsk 2 Lsk 3, Rsk 4 1/2 side IN bis

38 (ossia 8va) IN out **F** side side out Lsk 3, Rsk 4 Lsk 2
 p i Pop LH1 RH3 poco sfz PP 7 9 11

41 IN 7 4 pp sempre mf f

44 **G** IN OUT mp p mp

48 Pop LH1, RH3 Lsk 2 (echo) Lsk 3, Rsk 4 Pop LH1 RH3 IN OUT IN Pop LH1
 pp mp pp mp sub. ff p mf

52 **H** OUT side wild! IN sub. ff sempre ff

55 **I** IN FOR LH1 sub. pp pp

58 OUT IN OUT mf dim. quasi niente

62 **J** IN OUT 2 set

o o
 o o
 Rsk R.
 1,2 1,

IV. Recitative and Dance

OUT - 3
IN - 3

Semplice ma con rubato (♩ = 56)

Low Bb + Eb
Lsk3 + c
Lsk3
Lsk3
addl RHS
N.V.
OUT
IN
pp
mp
pp
pp

graceful
b-A-N
A#
bis lever
A# RHS
NV
addl RHS
NV
NV
NV
mf
poco
mp

Es, Eb, G, Bb, Lsk3, Rsk3 + "c"
OUT - IN
A
Lsk3 + c
NV
dolce, espr.
poco movendo
mf
p
ppp
pp
poco a poco cresc.

addl "c"
leg
Lsk3
Rsk3
addl "c"
lirico
Reg
NV
addl "c"
sfz p
f
pp
p
pp
echo
mp

(B)
(b)
pp

sempre p

OK
Rsk
1,2

elegante, con rubato *a tempo* *presto poss.*

sempre p possibile

dolce *ad lib.*

repeat *ad lib.*

Rsk
1,4

Mad Dance
♩ = 168 **Presto**

(A)

ff *sim.* *ff sempre*

(B)

ff *p*

RH3 - Blever - slam plinky

(C)

ff *Sempre a tempo*

out in

Pop LH1 RH3
IN bop (swing it!) LSK2
OUT IN Pop LH1
OUT LH1
OUT IN

16
19
f sub. dim.

20
ff

23

24
p f ff p

26

27
ff ff sempre

30

31
p pp sfz sub. pp ff

34

35
sim. IN dolce IN IN

38

39
mp bop! p ff f p p

42

43
mf sfz f p f

46

46
LH1/RH3 OUT IN LH1/RH3 OUT IN

49

50
BxC Levers IN angrier

53

51 *side* *bis*

(H) *IN* *OUT* **Sempre a tempo** husky, quasi pizz.

53 *Pop LHI* *RHS* *pp* "sotto voce"

57 *sim.* *reg' Db* *OUT Pop* *OUT*

60 *ghost* *IN* *OUT* *Lsk2*

(J) *whispering* *Lsk3* *Lsk4* *poco sfz > p* *mf* *pp* *as before.*

64 *ppp non cresc.* *OUT IN* *mp* *pp*

67 *"monotonous"* *sempre pp*

(K) *sub. ff* *p* *ff* *violent*

71

76 *secco* *p* *molto* *mf* *ff* *(ff)* *sub. p*

(L) *strident, honky*

81 *ff* *f*

84 *ff*

(M)

87

90 *f* *OUT*

92 *IN*

94 *sfz* *sfz* *ad lib.*

96 *ff* *with abandon* *p* *ff* *5*

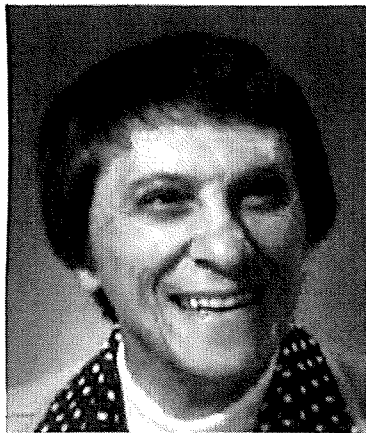
99 *mf cresc.* *fff*

*"violent": slap tongue

Frank Bencriscutto

Born- 1928

Died- August 28, 1997



Frank Bencriscutto was born in Racine, Wisconsin, where he began his career in music. At ten years of age he began playing the saxophone, and at twelve he was playing professionally with jazz combos and big bands. This was his means for paying for college. Dr. Bencriscutto attended the University of Wisconsin-Madison for two degrees, joined the army band from 1951 to 1954, and attended the Eastman School of Music to receive his doctorate in composition and performance. At Eastman he was the principal alto saxophone in the Eastman Wind Ensemble under the direction of Frederick Fennell, and he studied composition under Dr. Howard Hanson.

In 1960 Frank Bencriscutto was hired by the University of Minnesota, where he worked for 32 years as director of bands. "Dr. Ben" built the band program which still exists today. When he began work at the University of Minnesota, there was only one concert band and a marching band. In 1979 Dr. Ben created a jazz department, and by the time he retired in 1992 he had built the band program up to five concert bands and a marching program.

Dr. Bencriscutto's primary goal was to spread the value of music to all other people, and improve music education systems. Here is what Dr. Ben said about music in an interview he had in November 1987:

On the value of music:

Music is more universal than religion; it transcends all differences of creed, race, and politics. When I took the University of Minnesota band to the Soviet Union to represent the United States, I came to realize that music is a great force for peace. In our afternoon visits to conservatories in the major cities, my students and the Soviet students performed for each other and had a chance to talk. It struck me then that though the political and religious differences were enormous, the hearts of the individuals were the same. Music transcended all those differences and brought individuals together. We would end our performances embracing and feeling a great sense of warmth – a kind of tie, people with people, standing above all the conflicts of politics.

I see music as one of our most effective vehicles to help our society, and that's why I'm so anxious to find out why our music programs are not at the center of the curriculum and why music education isn't more highly respected. These problems have consumed me over the years. How can state and school administrators demand languages in the high school as a criteria for entering college but not respect music as a language when it is, in fact, the most universal language? One of our problems may be that we've been feeding students the candy, the dessert portion, without supplying them with the main part of the meal.

Frank Bencriscutto also composed and arranged a variety of works throughout his life. He had a special love for the band; most of his compositions are for band, or solo instrument with band accompaniment.

Works for Saxophone:

- Serenade for Solo Alto Saxophone and Band (or piano accompaniment)
- Concerto Grosso for Saxophones and Band (or piano accompaniment)
Two versions: 1980 (no cadenza) and 1997 cadenza version

Other Solo/Chamber Works:

- Concertino for Clarinet and Band
- Concertino for Tuba and Band (or piano accompaniment)
- Dialogue for Solo Clarinet and Band (or piano)
- Elegy for Clarinet
- Escapade for Trombones
- Presidents Trio (for Trumpet trio with band)
- Rondo for Percussion
- Valse Rondo (clarinet solo with piano)

Other Works (all for band unless otherwise noted):

- Centennial Festival Overture
- Jubilee
- Kaleidoscope
- Let the Light Shine
- Lindberg Jubilee
- Lindberg Jubilee (full orchestra)
- Lyric Dance
- Pacific Scene
- Sing a New Song
- Sing a New Song (chorus SATB)
- Summer in Central Park
- Symphonic Jazz Suite
- TM Blues

SERENADE

F. BENCISOTTO

(MEAS. 128)

Handwritten musical notation for measures 128-132. The notation includes various notes, rests, and accidentals (sharps and flats). There are dynamic markings 'rit.' and 'RIT.' with dashed lines indicating a deceleration. The piece ends with a double bar line.

Handwritten musical notation for a cadenza. The notation features many notes with accents (>) and slurs. There are also some markings like 'L 3' and '3' below the notes. The piece ends with a double bar line.

S.P. Cadenza

N.B. I never play the same cadenza so feel free to change or omit notes!

Concerto Grosso- 1997 version
Frank Bencriscutto

I. Serenity: "Clear and free of storms or unpleasant change"

- Dr. Bencriscutto requested movement I to begin at m. 37 (bari solo)
- Use of imitation in opening and in each entrance of a motive or theme
- Must know cues for when sax quartet theme ends and piano begins, and when next entrance is
- INTONATION! Dr. Bencriscutto made use of octaves and unisons
i.e. downbeat of m. 50 between tenor and bari sax, and beat 4 of m. 50 with open fifths

II. Revelry: "lively enjoyment or celebration"

- Know where entrances are, and on what part of the beat
i.e. mm. 57-73, triplets offset by first eighth note triplet, articulation still ties together in three-note patterns
- mm. 57-73 are in octaves (INTONATION)
- Counting in measures 54-73, 101-111, etc. can be confusing
Easier to think as one bar 6/8, one bar 9/8 instead of counting as 2 bars 6/8 with one bar 3/8
- Rhythms- don't rush 16ths
- Cadenza- can do a lot with this musically, but must first be able to play together
Themes switch between duets with soprano/alto and tenor/bari
At v, must know when Alto 1 ends phrases and when Alto 2, Tenor, and Bari enter
ff reflects back to first movement; slower, tempo memory must be used for transition from ee to ff
- High tones in first alto; should they be used? If they sound good
- End of mvmt. II in this version is different from 1980 version; can't just add cadenza

Bolcom Concert Suite

M. 3

8va - - - - -

front E to A may or may not be a problem

reg risky reg G

G less stable but E, A transition is easier

M. 42

8va - - - - -

front reg

(RH) opt

reg or front

reg front

Because the Ab is long/strong use reg, although you have to rock back and forth on the front f key

you could use the same fingerings as before, or use front Ab to minimize motion as it is faster

M51

simple or opt, LH/RH combinations

M56

front reg

front f

f 0 0 0 rsk 1 2

This C# fingering works well for this fast passage, but may not be a good fingering for longer notes otherwise

M21 D

8va

RH or LH

Lift RH 3 lift

RH

rsk 3

etc

Leaving down RH may cause the D to be flat. measure - this ~~measure~~ can be played without the left but it is good to at least start off with it for solidity and for the next measure which includes G's and G#.

M12

8va

front not accented

reg accented

front

M15

8va

front or finger F

M14

8va

finger Eb, E, F (F#, D, F#)

8va

reg

front

lift front f key + add rsk 1

ROGER BOUTRY

composer, pianist and conductor

Roger Boutry (b. 1932) studied at the Paris Conservatoire winning eight first prizes, notably in composition, piano and conducting, as well as the prix de Rome in 1954. He returned to the Paris Conservatoire as professor of Harmony from 1962 until 1997 and was musical director of the Garde Républicaine from 1973 to 1997. He has won several major prizes for his work, among them the Music Prize of the City of Paris, The Symphony awarded by the SACEM (the French Performing Right Society) and the Georges Bizet Prize of the Académie des Beaux-Arts. He has around 100 published works to his credit and twenty discs. As an accomplished composer and unparalleled pianist (Prizewinner of the Tchaikovsky competition in Moscow), and a conductor with a vast and eclectic repertoire, Roger Boutry successfully unites numerous and diverse musical styles in his work.

He is perhaps best known for his two stunning works for saxophone, his Sérénade (1957) and his Divertimento (1964). His Divertimento is cast in three movements. The first movement is a tribute to jazz music. It is highly rhythmic, syncopated and virtuosic. The second movement is a moody blues ballad with a cadenza at the end which segues into a light presto finale.

Roger Boutry is still very much active today and is in great demand as a juror, pianist and composer. He was named Music Personality of the Year in 1989 for his artistic achievements, and has been decorated by the French Government.



WORKS FOR SAXOPHONE

Concerto

-for soprano and alto saxophones, one player

-arranged for piano, orchestra and band

Divertimento

-arranged from piano to orchestra and band

Sérénade

Azar

Improvisations

Alternances

Sketch

Works for Quartet:

Étincelles

Éclat d'Azur

-concerto for saxophone quartet

Mvt 1

SOP

m 41

1 2 X 2 RSK1 RSK1

X 4 RSK1

LSK 1,2 LSK 1,2

RSK3 4 RSK 1,2

4 X 2 RSK 1,2 RSK 1

SOP

m 260

no RSK3

LSK 1,3

SOP

m 242

LSK 2,3 RSK3

1 3 4 RSK2

SOP

m 284

no 5

X 2 RSK1

1 3 4 RSK2

2 4 RSK1,2

(3) 4 RSK1,2

Mvt 3

aHo

m 53

X 2 3 RSK1

X 4 RSK1,2

Rousseau

breathing suggestions

1. Marcel MULE

ARIA

pour Saxophone alto Mib et Piano

SAXOPHONE ALTO MIB

EUGÈNE BOZZA

Andante ma non troppo

1

2

3

4

5

6

7

En animant un peu

En animant un peu

cresc. -

ff

Tempo!

cédez un peu

mf

cédez un peu

ppp

pp

Védez -

cresc. -

f

p

PASTORALE
for ORGAN

BASIS for BOZZA

ARFA

for alto saxophone and piano

J.S. BACH

5-590...

This image shows a handwritten musical score for three instruments: organ, alto saxophone, and piano. The score is written on ten systems of staves. The organ part is on the top staff of each system, the alto saxophone on the middle, and the piano on the bottom. The music is a transcription of J.S. Bach's 'Pastorale' (BWV 516). The organ part features various ornaments and fingerings. The alto saxophone part includes articulation marks like 'Y' and 'V', and dynamic markings like 'mp'. The piano part includes fingerings and dynamic markings like 'p'. The score is written in a clear, legible hand.

Practice Strategies for Listening, Learning, and Performing Luciano Berio's, *Sequenza IXb* for solo alto saxophone

I. Background Information

A. The composer (1925-2003), Italian

B. *Sequenzas* (I, for flute written in 1958; the last, for cello, written in 2002)

Sequenza IXa for clarinet (1980) – premiered in Paris by Michel Arrignon;

IXb for alto saxophone (1981); *IXc* for bass clarinet (1998)

- According to Berio, the ***Sequenza IX*** is a long melody which, like almost every melody, includes redundancy, symmetries, transformations and recurrence.

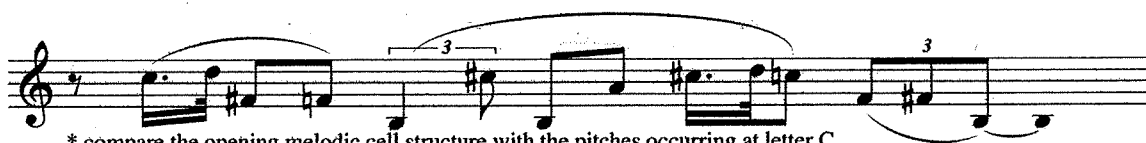
- Isorhythm

- *Static versus Active Music*

C. Artistic Appreciation through the Understanding of Music

II. Repeated Pitch Materials: Cells of Notes

A-1. page 1, phrase 1: C, B, F#



* compare the opening melodic cell structure with the pitches occurring at letter C

A-2. rehearsal letter C

The image shows four staves of music in treble clef, representing rehearsal letter C. The notes are: C4, B3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The notes are connected by a long slur. Dynamics include *f*, *p*, *mf*, and *f*. There are slurs and accents over some notes. The staves are labeled with various performance instructions: 'S', 'D', 'LSK2+C', 'LSK2 Reg+B', 'No B', 'Low C', 'Eb, no D', and 'Reg'.

B. page 1, letter A: C#, D, D#, E, F, G, G#, A, A# (missing notes: B, C, F# from phrase 1)



III. Repeated Rhythmic Patterns (rehearsal letter A)

IV. Repeated Dynamic Patterns

- 18 different and repeated dynamic patterns
- page 7, line 4 and page 7, line 5 (also, same rhythmic pattern)

V. Interval studies: Tritones, Minor sevenths, Major ninths

page 9, line 2, end:

VI. Practicing the Grace Notes: think/count sextuplets/triplets

VII. Timbre Manipulations and multiphonics

IXB. Large Interval Practice
Page 5, line 3

The musical score consists of ten staves of music, each containing a single melodic line. The notation includes various intervals, slurs, and dynamic markings. The first staff begins with a long slur over a series of notes. The second and third staves continue this melodic line. The fourth staff introduces dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, and *p* again towards the end. The fifth staff continues the melodic line with slurs. The sixth staff features a series of slurs over individual notes. The seventh staff includes a double bar line and a crescendo leading to a slur. The eighth staff has a slur over a group of notes. The ninth and tenth staves continue the melodic line with slurs and various note values.

Example XA.

Musical notation for Example XA. It consists of a single staff in treble clef. The first measure contains a half note G4 with a sharp sign. The second measure contains a half note F4 with a flat sign. The third measure contains a half note E4 with a sharp sign. The fourth measure contains a quarter note D4 with a sharp sign, followed by a quarter note C4 with a sharp sign, both beamed together. The fifth measure contains a half note B3 with a sharp sign. The sixth measure contains a half note A3 with a flat sign. The seventh measure contains a half note G3 with a sharp sign. The eighth measure contains a half note F3 with a sharp sign. The piece begins with a *ppp* dynamic marking and ends with another *ppp* dynamic marking.

Example XB.

Musical notation for Example XB. It consists of a single staff in treble clef. The first measure contains a half note G4 with a sharp sign. The second measure contains a half note F4 with a flat sign. The third measure contains a half note E4 with a sharp sign. The fourth measure contains a quarter note D4 with a sharp sign, followed by a quarter note C4 with a sharp sign, both beamed together. The fifth measure contains a half note B3 with a sharp sign. The sixth measure contains a half note A3 with a flat sign. The seventh measure contains a half note G3 with a sharp sign. The eighth measure contains a half note F3 with a sharp sign. The piece begins with a *sfmf sfmf* dynamic marking, followed by a *f* dynamic marking, and ends with a *p ppp* dynamic marking.

Example XC.

Musical notation for Example XC. It consists of a single staff in treble clef. The first measure contains a half note G4 with a sharp sign. The second measure contains a half note F4 with a flat sign. The piece ends with a *p* dynamic marking.

Example XD.

Musical notation for Example XD. It consists of a single staff in treble clef. The first measure contains a half note G4 with a sharp sign. The second measure contains a half note F4 with a flat sign. The third measure contains a half note E4 with a sharp sign. The fourth measure contains a quarter note D4 with a sharp sign, followed by a quarter note C4 with a sharp sign, both beamed together. The fifth measure contains a half note B3 with a sharp sign. The sixth measure contains a half note A3 with a flat sign. The seventh measure contains a half note G3 with a sharp sign. The eighth measure contains a half note F3 with a sharp sign. The piece begins with a *ppp* dynamic marking and ends with a *f* dynamic marking.

Paul Creston (1906-1985)

Presentation by David Kahn

- Born October 10, 1906 in NYC as Giuseppe Guttovoggio
- Parents were immigrants from Palermo, Sicily
- Forced to quit schooling at the age of 15, proceeded to teach himself
- Learned composition by reading texts and studying scores
- Married at the age of 20, changed his name to Paul Creston
- Music career:
 - Church organist (1934-)
 - Composition teacher (1940-)
- In 1943, Creston won:
 - Award of the New York Music Critic's Circle for his Symphony no. 1
 - \$1K. grant from the American Academy of Arts and Letters
 - Title of outstanding American composer of the year by the National Association of Composers and Conductors
- Works for Saxophone:
 - Suite for Alto Saxophone or Clarinet and Piano (1935)
 - Sonata for Alto Saxophone and Piano (1939)
 - Concerto for Alto Saxophone and Orchestra or Band (1941)
 - Rhapsodie for Alto Saxophone and Organ (1976)
 - Suite for Saxophone Quartet (1979)



*The Fan
play in
high school
nickname
"Cress"*

- Paul Creston and Cecil Leeson
 - Leeson took Creston on a tour through the Central and Southwestern US, giving performances of his *Suite*
- Work at Universities
 - Was invited to be a guest composer at many universities between 1960 and 1980
 - Taught at the New York College of Music from 1964-1968
 - Taught at Central Washington State College from 1967-1975
- Creston died of illness in Poway, California on August 24, 1985
- Philosophy of Composition:
 - Music as a spiritual endeavor
 - Something all children should experience
 - Honesty and integrity
 - “I make no especial effort to be American: I conscientiously work to be my true self, which is Italian by parentage, American by birth, and cosmopolitan by choice.”
 - “[Music’s] intrinsic worth depends on the integration of musical elements toward a unified whole.”
- Integration toward a unified whole
 - Creston does not use much contrast
 - Instead, Creston creates interest through constantly shifting tonalities and rhythms
 - All music is derived from song or dance
- Theoretical books
 - *Principles of Rhythm* (1964)
 - *Rational Metric Notation* (1979)
 - *Creative Harmony*

Walt Whitman
Major influence

diatonic,
but atonal

Principles of Rhythm

- Rhythm is composed of meter, pace, accent, and pattern
- Meter is composed of:
 - Pulse: the notated meter (metronome)
 - Beat: rhythmic beat (what is most audible)
 - Units: subdivision of a pulse or beat into smaller fractions of duration (e.g. 8th notes, 16th notes)
- Pace (Tempo), which is governed by:
 - Length of meter (5/4 feels slower than 2/4)
 - Units (16th notes feel faster than whole notes)
- Accent comes in eight types:
 1. Dynamic - notated accents (-, >, ^, etc.)
 2. Agogic - longer notes are emphasized
 3. Metric - uniform grouping of pulses with one harmony to each measure
 4. Harmonic - using dissonance for emphasis
 5. Weight - emphasis through texture or volume (mass, not loudness)
 6. Pitch - accenting the highest or lowest note of a group
 7. Pattern - emphasis of a repeated pattern
 8. Embellishment - notes with grace notes, mordents, trills, etc.
- Pattern is how a pulse, beat, or measure is divided
 - Can be two-note patterns, three-note patterns, or any-note patterns
- Rhythmic Structures:
 - Regular subdivision - one measure contains beats of equal length
 - Irregular subdivision - one measure contains beats of unequal length
 - Overlapping - the rhythm is carried across the barline
 - Regular subdivision overlapping
 - Irregular subdivision overlapping

*Hyphens of
the barline*

Sonata, Op. 19

(1939) (13')

for

Alto Saxophone and Piano

by

Paul Creston (1906-1985)

Shawnee Press

The *Sonata for Alto Saxophone and Piano*, Op. 19 by Paul Creston was written in the summer of 1939 at the request of American saxophonist Cecil Leeson.³¹⁵ The work is dedicated to Mr. Leeson, and he premiered it shortly thereafter, on January 9, 1940, in Tiffin (Ohio) accompanied by pianist Josef Wagner.

This work is one of the most frequently performed saxophone works written in the neo-Romantic style. It is also the most frequently recorded work in the saxophone repertoire. At least thirty commercial recordings were made between 1950 and 1997, including about fifteen between 1975 and 1985 alone. It is composed of three movements.

First Movement: With Vigor

The construction of the first movement, based upon two themes, is a modern look at the traditional sonata-allegro form. The first theme is vigorous, eleven bars in length and all played at a *forte* dynamic. It is characterized by binary rhythms that are often marked by accents, which, when accurately played, help convey the desired musical style that should characterize much of the first movement, that is of playing *with vigor*. The melodic line encompasses a range of two octaves. Note that the indication *calming* at bar number 10 does not call for a dynamic change, but rather, for a change in character. Indeed, this first theme is entirely *forte*.

The second theme, in a contrasting tender and sensitive style, immediately follows and continues for nine measures. It is characterized by subtle inflections within a context of a *piano* dynamic, and ternary rhythm. The melodic line is more restrained than in the first theme, as the melody encompasses only a range of a twelfth.

As the composer's repeated indications illustrate (bars 13, 56, 65, and 86 in the piano score) the tempo of the entire first movement *must be the same for both themes*, whose elements are sometimes superimposed. This is why the composer frequently notes a return to the initial tempo (quarter note = 120).³¹⁶

In the following development section (bar 34), elements from both themes are expanded, overlapped, superimposed, and interconnected. Long fragments from one theme reappear in the dynamic of the other, thus serving to vary and invert the characters of both themes, that is vigorous versus tender.

³¹⁵ Cecil Leeson (1902-1989) began playing saxophone after World War One. He performed chamber and symphonic music, primarily the lighter music of the 1930s. A musician with serious training, he helped promote the classical saxophone in orchestral settings. He also played as a soloist and wrote for his instrument. He initiated many premieres in the U. S. including: *Suite*, Op.5 (1936), *Sonata*, Op. 19 (January 9, 1940), and *Concerto*, Op.26 (1941) composed by his friend Paul Creston. Also, the alto and tenor saxophone sonatas, and the concerto by Edvard Moritz, the sonatas and concerto for tenor saxophone by Burnett Tuthill; the concerto by Jaromir Weinberger, etc. In 1937 he performed the U. S. premiere of the *Concerto* by Glazounov with Creston on the piano (and with orchestra a year later). Cecil Leeson was also an outstanding saxophone teacher. (The material contained in this informational footnote is from the research of Harry R. Gee, as published in *Saxophone Soloists and their Music, 1844-1985*, Bloomington: Indiana University Press, 1986).

³¹⁶ See important note at the end of this essay.

In general, *avoid breathing after the first note of a phrase*. This destroys the musical impetus and inhibits its intrinsic expression. Here, phrases are long, which is typical of composers who are organists. The long phrases are sometimes difficult to successfully achieve. One must have the ability to sustain fifteen- to twenty-second passages without running out of air.³¹⁷

At bar 86, the composer restates the motive played earlier at bar 44, but this time at a very soft dynamic. Here I play on the soft side of *p*. In order to respect the melody's punctuation and emphasize the contrasting dynamics, finger the D's and Eb's (eighth notes) between bars 86 and 92 with the side keys of the saxophone (C2 and C4). These side-key fingerings allow *pp* dynamics, while maintaining the lively character achieved by the use of clear and precise attacks. Playing at the indicated soft dynamic level masks the timbre discrepancies that sometimes accompany the use of these fingerings.

Handle these figures with care. Be sure not to clip the last note. Simply play it lighter.³¹⁸



Continue this same idea while playing this rhythm:



Below bar 107, the composer writes, "*less loud*." This doesn't mean *piano*, but only less sound. In other words, less *fortissimo*, a little below *ff*, but not *p*, which would be illogical in this context. The crescendo at bar 111 logically brings back the initial *ff* one bar later (not to the *f* as erroneously printed on the part).

Because this is a sonata with piano, the saxophonist must exercise careful precision with regard to articulation, especially concerning the attacks. The saxophonist's concepts of dynamics and style must match those of the pianist. Similarly, the pianist must strive to arrive at a *legato* playing style, especially in the second theme. The *legato* achieved here must be as smooth as that presented by the saxophone. The two players must balance

³¹⁷ For example, instead of taking a breath at bar 13 after the note F, breathe at the end of bar 14. Instead of breathing at 34 after the C's, breathe at 37. Instead of 36, at 37. Instead of 47, breathe at 49 and/or 50. Instead of 86, at 87. Instead of 89, at 90. Instead of 92, at 94 after the C. Instead of 112, at 113. Instead of 116, at 118, etc.

³¹⁸ The dot lightens the note, the long dot (in the shape of a straight comma) shortens it. Here Beethoven makes the distinction between the two forms, telling his copyist Karl Holz, "It is not the same thing." Moreover, the dot placed at the end of the *legato* marking means that the last note must be lightened, and surely not attacked.

About those written dots, one may cite Igor Markevitch's four excellent definitions on the notation and interpretation of *staccato*: 1) No sign nor tie over the note. This is *non legato*. It corresponds to a *tenuto staccato* and could be designated as *expressive détaché*. 2) A group of notes with dots tied with a slur, is *louré* (strings generally play this as several notes on one bow, each separated slightly). 3) The *semi-staccato*, indicated by dots. 4) The *dry staccato*, indicated by elongated dots. (*Encyclopedia Edition of Beethoven's Nine Symphonies*, Paris: Van de Velde, 1982).

I might add that short notes played on stringed instruments or on the piano maintain a natural resonance produced by the instrument's body, which is not the case with wind instruments, where very short notes easily sound too dry and aggressive.

their respective parts, keeping in mind that this is a sonata, an intimate chamber music piece.

Second Movement: With Tranquillity

The form is similar to the single-theme *Lied* in three parts. Although it is notated in 5/4, the phrase is almost entirely in 3/4, with the first Bb as a downbeat (3+3+3+3+4+3+5+4+3+4 beats). The melody smoothly adheres to this natural meter.

After the second part, where the climax of the movement occurs at bar 27, the gentleness of the opening returns (bar 35) before concluding at the coda, signaled in the score by the terms *gradually fading away*. Here, let the sound die away in a gradual *morendo*.

Note: add the indications that appear on the piano part to the saxophone part; at bar 24, "increase and accel." At the end of bar 26 "retard," and "in time" at bar 35, where the theme is restated. Paul Creston, who was interviewed on the subject, also requested that a breath mark be added between the two F's at bar 40.

Third Movement: With Gaiety

With Gaiety is a rondo in seven sections and four episodes (A-B-A-C-A-D-A). The refrain (A) is lively, crisp, full of energy, witty, spirited; the attacks are very crisp, clear, and articulate, and the notes are light. This refrain is often in irregular meter, 5/8, 7/8... (5+5+5+7+7+8+5+5+6 beats). The meter of these cellular groupings includes groups of 3/8 and 2/8, and, as is often the case in American music, it is heard as alternatively ternary (6/8) and binary (3/4). An example of this kind of rhythmic writing is found in the song *America* by Leonard Bernstein. During the course of the movement, the composer varies this refrain, especially with regard to dynamics (*ff* at bar 94, *pp* at bar 164). He also divides the refrain equally between both parts (bars 76 and following, then 245-261). The recurring episodes, each in contrasting styles, are calm, expressive, and sweet for the first two episodes (bars 45-75, and 110-159), aggressive and *forte* for the third (bars 205-245).

As in bars 78, 79 and 80 in the first movement, the finale's mordant notated on the first three strong beats of the refrain must be played on the beat. These are not grace notes, which would be played ahead of the beat.

In section B (bars 46-75) the composer juxtaposes the piano's 3/8 bars with the saxophone's 4/4 bars, thus creating a beautiful polyrhythm that is rewarding to render clearly.

To play the third exposition of the refrain really *pp* (bar 163 and on), I suggest playing the Eb with the side key (C4). This enables advanced players to have clean and lively attacks in the very soft dynamic, and to maintain the theme's crisp, articulate, and light character.

Note that the notated crescendos, or hairpins, (for example, measures 59, 61, 63, and 64; 112-113, 114-115, etc.) don't really modify the dynamic *per se*, unless otherwise noted (bars 81, 188, 214, and 234). These hairpins only subtly "shade" the general dynamic (*p* in both episodes B and C). At the last refrain's re-exposition, be aware that the *fortissimo* (found eight bars before the long crescendo at bar 251) progressively evolves during 24 bars, from *pp* (bar 245) to *ff* (bar 269).

Do not shorten the arrival note found in bars 39, 74, 88, 188, 192, 197, 206, 210, 220, 224, 226, and 230, nor the last eighth note in the following type of motive:



Important Note

When I was a jury member at the International Saxophone Competition in Gap (France) in 1978, Paul Creston publicly asked the many saxophonists who were there to change the tempos of his *Sonata for Saxophone*. He requested that the first movement be played at a *maximum* of 120 to the quarter note, the second movement at 60, and the third at 144. He reiterated this in a letter addressed to me on February 24, 1975, "The tempo in the first and third movements is a little too fast. It's my fault, I wrote 126 for the first movement, and 160 for the third. Forgive me!"

These changes are musically judicious. They allow a more clearly defined "chamber music" character to emerge, as well as a sense of balance between the three movements by creating a more pleasing temporal relationship between them.

STOP... mut. Creston Sonata

With Vigor

Handwritten musical notation on a staff, starting with a treble clef and a 7/8 time signature. It includes notes, rests, and dynamic markings such as *f*.

Handwritten musical notation on a staff, continuing the piece with notes and rests. Dynamic markings include *sf*.

10 calming

ritard. slight

Handwritten musical notation on a staff, featuring a series of notes with a *ritard. slight* instruction.

Handwritten musical notation on a staff, showing notes with slurs and dynamic markings like *in time*.

Handwritten musical notation on a staff, with notes and slurs. Includes the instruction *increase slightly*.

Handwritten musical notation on a staff, continuing the melodic line with notes and slurs. Includes the instruction *increase*.

Handwritten musical notation on a staff, featuring a section with notes and slurs. Includes the instruction *Sax* with an arrow pointing to a specific note.

30

Handwritten musical notation on a staff, starting with notes and rests. Includes the instruction *dim*.

Handwritten musical notation on a staff, with notes and rests. Includes the instruction *p* and *increase*.

40

Handwritten musical notation on a staff, showing notes and rests. Includes the instruction *ff*.

Handwritten musical notation on a staff, featuring notes and rests. Includes the instruction *increase*.

Handwritten musical notation on a staff, with notes and rests. Includes the instruction *ff*.

50

70

80

90

100

(2)

reston: sonata 1/2

with vigor

.....,

p is time

increase slightly

dim.

p

ff

END SECTION

Creston: summary +
new section

E. H. Rosten, UNV 1175

Handwritten musical score system 1. It consists of three staves. The top staff has a treble clef and contains a melodic line with accents (>) and slurs. The middle staff has a treble clef and contains a harmonic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs. The first measure is marked "less loud". The final measure of the system is marked "ff".

Handwritten musical score system 2. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. A box containing the number "50" is written over the top staff in the third measure. The middle staff has a treble clef and contains a harmonic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs and accents.

Handwritten musical score system 3. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a harmonic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs and accents.

Handwritten musical score system 4. It consists of three staves. The top staff has a treble clef and contains a melodic line with slurs and accents. The middle staff has a treble clef and contains a harmonic line with slurs and accents. The bottom staff has a bass clef and contains a bass line with slurs and accents. The first measure is marked "retard. slightly". The second measure is marked "ff in time". The system ends with a double bar line and the text "END SECTION" written vertically. Above the double bar line is the text "II Mt." and a 5/4 time signature. The final measure of the system is marked with a 5/4 time signature.

Handwritten musical score for the first system. The top staff is a treble clef staff with a circled '10' above it. The bottom two staves are a grand staff (bass and tenor clefs). The music consists of a melodic line in the treble clef and a supporting line in the grand staff. The key signature has one flat (B-flat).

END

Mvt III With Gaiety

Handwritten musical score for the second system. It begins with the tempo marking "Allegro" and a 2/4 time signature. The notation includes a treble clef staff and a grand staff. The music features a lively melody with slurs and accents. The key signature has two sharps (F# and C#).

Handwritten musical score for the third system. It continues the piece with various rhythmic markings such as slurs, accents, and fermatas. The notation includes a treble clef staff and a grand staff. A circled '10' is present above the treble staff. The key signature remains two sharps.

Handwritten musical score for the fourth system, concluding the piece. It features a final cadence with a fermata. The notation includes a treble clef staff and a grand staff. The key signature remains two sharps.

END

COCK CROFT BLACK & BLUE

HUTCHINS
SEPT 2013

MULTIPHONIC HANDOUT

M. 33

Handwritten musical notation for measures 33-36. The notation is on a single staff with a treble clef. Measure 33 starts with a whole rest. Measure 34 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. Measure 35 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. Measure 36 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. There are also some scribbles and a double bar line in measure 35.

Handwritten guitar chord diagrams for measures 34 and 35. Measure 34 shows a chord with notes G, B, D, F, A, C on strings 1-6, with a flat sign under the B note. Measure 35 shows a chord with notes G, B, D, F, A, C on strings 1-6, with a flat sign under the B note.

37

Handwritten musical notation for measures 37-41. The notation is on a single staff with a treble clef. Measure 37 starts with a whole rest. Measure 38 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. Measure 39 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. Measure 40 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. Measure 41 contains a quarter note with a sharp sign and an accent (^), followed by a quarter rest. There are also some scribbles and a double bar line in measure 40.

Handwritten guitar chord diagram for measure 41. It shows a chord with notes G, B, D, F, A, C on strings 1-6, with a flat sign under the B note.

He studied medicine at the University of Amsterdam, where he was born, but - being Jewish - was forced to interrupt his studies during World War II. As a composer he was self-taught. In 1947 he was appointed music editor of the daily paper "Het Parool" and since published numerous articles in Dutch and foreign periodicals.

Throughout his career he held several administrative posts in Dutch musical life, including the presidency of the Society of Dutch Composers (Geneco) and the chairmanship of the Office for Music Copyright (BUMA). He was also a member of the Dutch Committee of the International Music Council (Unesco).

He made his debut in 1939 with the song cycle *L'amour* (for soprano, flute, clarinet and string trio), but the first of his works to attract wide attention was *Rubáiyát* (for soprano, tenor, chorus, 2 pianos and percussion), awarded the Music Prize of the City of Amsterdam in 1948. His *Harp Concerto* and *Impromptu* for solo harp were awarded a prize by the Northern Californian Harpists' Association, and many of his pieces were commissioned (by the Dutch government, the City of Amsterdam, Dutch radio and others). He furthermore received the Royal Order of Orange-Nassau, as well as the Freedom of the City of Amsterdam.

Most of van Delden's works are tonal and based on conventional forms. He often builds a work from one fairly concise idea, and the tenacity to this starting-point generates a conflict which provides the impetus for the music. The resolution takes the initial idea through a mosaic of shifting variations.

Many of his compositions form an expression of van Delden's deeply felt social concern, such as *In Memoriam* (for orchestra), which was written in the aftermath of the great flood disaster of 1953, the radiophonic oratorio *Icarus*, which questions the usefulness of space travel, or *Canto Della Guerra* (after Erasmus, for chorus and orchestra), which is a strong condemnation of war.

His comprehensive output extends over all spheres of music, i.a. *Piccolo Concerto* (for 12 wind instruments, piano and percussion), *Musica Sinfonica*, *Trittico*, 8 symphonies (No. I: *The River - May 1940*, for soprano, chorus and orchestra, No. II: *Sinfonia Giocosa*, No. III: *Facets*, No. VII: *Sinfonia Concertante*, for 11 wind instruments); concerti for flute, harp, percussion, piano, trumpet, violin, 2 oboes, 2 soprano saxophones, 3 trombones (*Piccola Musica Concertata*), 2 string orchestras, electronic organ and for violin, viola and double-bass; 3 oratorios (i.a. *Anthropolis*) and many other choral pieces (i.a. *Partita Piccola* and *Adonijah's Death*); chamber music, including 3 string quartets, a string quintet, a string sextet, 2 piano trios, a saxophone quartet (*Tomba*), a brass quintet, a nonet, several works for harp (solo or in various combinations: i.a. *Catena di Miniature*, for flute and harp, and *Musica Notturna a Cinque*, for 4 violoncellos and harp); songs (i.a. *Three Sonnets by Shakespeare*); music for ballet (i.a. *Time and Tide*) and the theatre (i.a. *Macbeth* and *Lucifer*).

Saxophone Clinic

Dr. Eric M. Nestler
University of North Texas

Baylor University
November 17, 1994

Edison Denisov's *Sonata* (1970)

The following excerpts are taken from the program notes written by Georges Van Gucht from the Compact Disk (© 1990 Pierre Verany) of music by Edison V. Denisov:

Edison Denisov (born 1929) is among the most widely known of contemporary Soviet composers. He studied physics and mathematics at the University of Tomsk in Siberia before entering the Moscow Conservatoire as a student of piano and composition. He quickly acquired an international reputation, and his works began to be widely played abroad. Much inspired by French culture (Debussy and Boulez are his mentors), his music is notable for its controlled lyricism and for the conceptual strength of its textural sonority, often built around small intervals - from which it derives a mysterious and "nocturnal" charm typical of its composer.

Dodecaphony, aleatory music, the use of instruments provided by modern technology, amplification, experimental techniques: these are the various stages which, for Denisov, have acted as signposts on the way to a progressive enrichment of the creative possibilities.

Denisov's work encompasses all musical genres: he has written numerous concertos for solo instrument and orchestra, much chamber and vocal music, ballets and opera.

Edison Denisov teaches orchestration and composition at the Moscow Conservatoire.

Denisov described his *Sonata* (1970) for alto saxophone and piano as ". . . a very virtuoso piece. The first movement hints at a reference to jazz; the second, for saxophone solo (the piano intervenes only at the end), is an explosion of colour and timbre; the third uncovers the allusions of the first in a straightforwardly jazzy style."

Denisov also wrote the *Concerto Piccolo* (1979) one player playing four saxophones and six percussionists. The title was deliberately chosen to contrast with that of *Concerto Grosso*. Both this work and the *Sonata* were commissioned by Jean-Marie Londiex.

Edison V. Denisov was named after Thomas Alva Edison by his father, an electrical engineer; another aspect in so naming him was

that the surname Denisov is anagrammatic with Edison (his middle initial is V.).

Topics

First Movement:

Allegro

Meter and strategies for counting

Formal Structure

Canon

Special Techniques

Fluttertongue

Glissandi

Dealing with proportions (for instance, playing five 32ds
in the duration of four 32ds)

Ensemble: Putting the Saxophone part with the Piano part

Second Movement:

Lento

Multiphonics

Quarter Steps

Tremolos

Use of Vibrato versus senza Vibrato

Third Movement:

Allegro moderato

Bass Line Movement: Left hand of the piano

Slap Tonguing (mm. 24, 26, and 28)

The Importance of Knowing the Piano Part . . .

put the piano cues into your part

Quarter Steps in mm. 69, 82, and 83

FLUTTER TONGUE EXERCISES

Mvt. I

Musical notation for Mvt. I, measures 1-16. Includes treble clef, 4/4 time signature, key signature of one sharp (F#), and dynamic markings like *ff* and *f*. Features various note values and slurs.

Mvt. III

Musical notation for Mvt. III, measures 17-24. Includes treble clef, 5/4 and 4/4 time signatures, key signature of one sharp (F#), and dynamic markings like *ff*. Features slurs and a 5:6 ratio marking.

Mvt. II

Musical notation for Mvt. II, measures 25-32. Includes treble clef, 3/4 and 4/4 time signatures, key signature of one sharp (F#), and dynamic markings like *ff*. Features various note values and slurs.

Mvt. III

Musical notation for Mvt. III, measures 33-40. Includes treble clef, 3/4 and 4/4 time signatures, key signature of one sharp (F#), and dynamic markings like *ff*. Features various note values and slurs.

♭ - 3/4 tone flat; ♭ - 1/4 tone flat; # 3/4 tone sharp; ♯ - 1/4 tone sharp

Alto Saxophone

"Re-barred" by Casey Rafn
Rev. 2, 11/20/2016

SONATE

pour Saxophone Alto et Piano

Edison DENISOV

Allegro (♩ = 104)

mf p mf p mp pp p mf

f f ff sf

f p pp mf f ff

f sf mf f sf

f mp f p f p mf pp pp

mf f

ff p ppp

V.S.

Alto Saxophone

24 *mf* *pp* *ppp*

27 *f* *p* *fp* *ff*

29 **B** *pp*

32 *p* *pp* *f*

34 *pp* *p*

37 *mp* *mf* *mf*

39 *f* *ff* *espressivo*

42 *f* *ff*

44 **C**

mf mf f f

Musical staff 44-45 in 4/4 time. Staff 44 starts with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with slurs and accents. Dynamic markings are *mf*, *mf*, *f*, and *f*. Staff 45 continues the melodic line.

46

f

Musical staff 46-47 in 2/4 time. Staff 46 continues the melodic line with slurs and accents. Dynamic marking is *f*. Staff 47 continues the melodic line.

48 **D**

ff molto espressivo f veloce

Musical staff 48-50 in 3/4 time. Staff 48 starts with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with slurs and accents. Dynamic markings are *ff molto espressivo* and *f veloce*. Staff 49 and 50 continue the melodic line.

51

7 6 tr(b) 5 3

Musical staff 51-52 in 5/4 time. Staff 51 contains a series of eighth and sixteenth notes with slurs and accents. Dynamic marking is *f*. Staff 52 continues the melodic line.

52

3 tr(b) 7 3 tr(b) 3 5

Musical staff 52-54 in 2/4 time. Staff 52 contains a series of eighth and sixteenth notes with slurs and accents. Dynamic marking is *f*. Staff 53 and 54 continue the melodic line.

55

5 5 5 6 ff

Musical staff 55-56 in 4/4 time. Staff 55 contains a series of eighth and sixteenth notes with slurs and accents. Dynamic marking is *ff*. Staff 56 continues the melodic line.

57 **E**

f fz f gliss. lento

Musical staff 57-59 in 3/4 time. Staff 57 contains a series of eighth and sixteenth notes with slurs and accents. Dynamic markings are *f*, *fz*, and *f gliss. lento*. Staff 58 and 59 continue the melodic line.

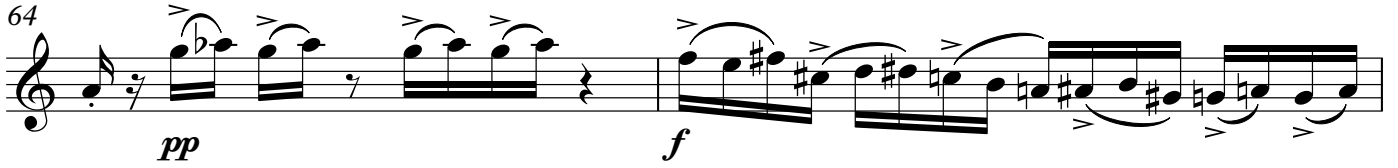
60

f p sub. mp V.S.

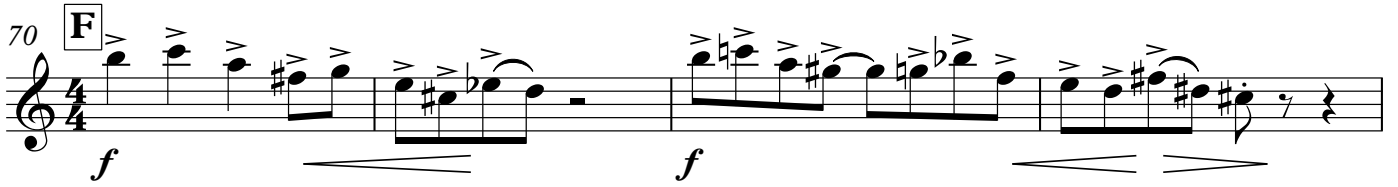
Musical staff 60-61 in 4/4 time. Staff 60 contains a series of eighth and sixteenth notes with slurs and accents. Dynamic markings are *f*, *p sub.*, and *mp*. Staff 61 continues the melodic line.

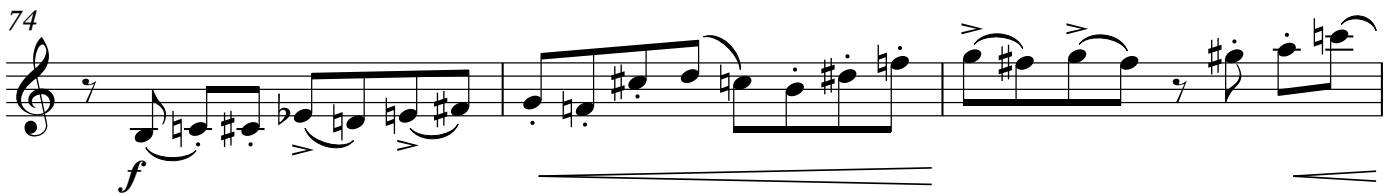
Alto Saxophone

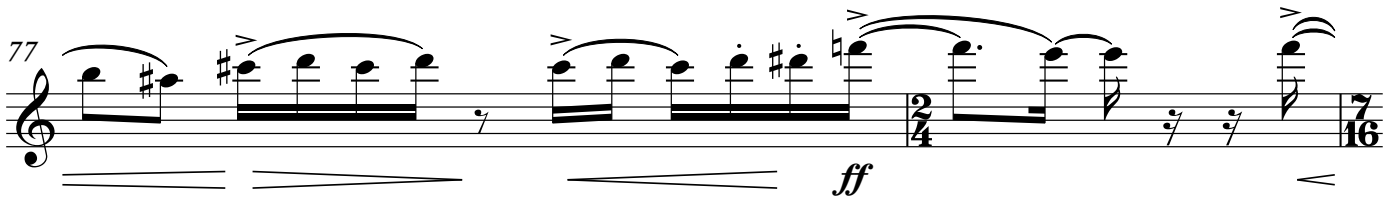
62 

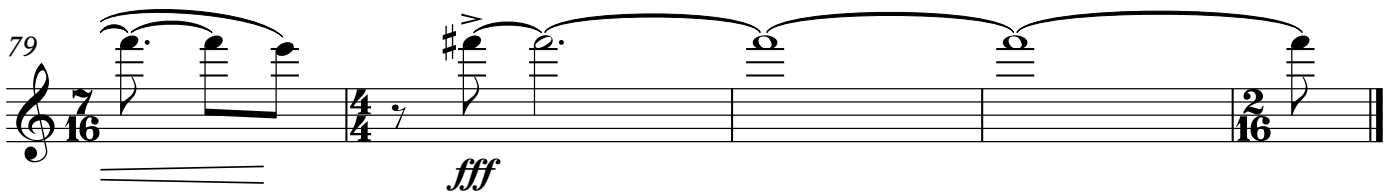
64 

66 

70 **F** 

74 

77 

79 

DENISOV SONATA (II)

① $\#10$ $\#P$ E_b
② \flat $LSK 2$ $RSK 3$ $RSK 2$
③ $\#$ $RSK 2$
④ \flat $RSK 1$

⑤ \flat $RSK 1$
⑥ $\#$ $\#$ $(BLOW \frac{1}{4} STEP \downarrow)$
⑦ \flat e $o.k.$
⑧ \flat
⑨ $\#$

⑩ \flat
⑪ $\#$
⑫ \flat
⑬ \flat $PLUS$ $o.k.$
⑭ $\#$ $\#$ $RSK 1$
⑮ $\#$ $RSK 2$

⑯ $\#$ $\#$ $RSK 4$
⑰ $\#$ $\#$ $RSK 3$
⑱ $\#$
⑳ $\#$ $LSK 3$
㉑ \flat $LSK 3$
㉒ $\#$ $RSK 3$

Lyne Rousseau
SALZBURG MOZARTEUM
10. VIII. 1993

III

Declar

Handwritten musical score for a piece titled "Declar" (Section III). The score is written on 12 staves, numbered 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, and 24. The music is in 6/8 time and features a complex melodic line with many accidentals (sharps and naturals). The score includes various performance markings such as dynamics (pp, mp, mf, f), articulation (accents, slurs), and phrasing (brackets). Specific markings include "2" above the first staff, "> S" above several notes, "ka" and "Bas" above notes on staves 6 and 8, "LIFT" above a measure on staff 12, "L" above a measure on staff 14, "mf" in a circle on staff 20, "slp." above notes on staves 20, 22, and 24, and "5:6" above notes on staves 22, 24, and 27. The piece concludes with a double bar line and a fermata on the final note of the 27th staff.

DENISOV III p. 2

This page contains handwritten musical notation for Denisov III, page 2, covering measures 29 through 58. The score is written on ten staves, each beginning with a measure number. The notation includes complex rhythmic patterns, often with triplets and sixteenth notes, and various dynamic markings such as *mf*, *mp*, *pp*, *f*, *ppp*, *f esp.*, and *quasi gl.*. There are also performance instructions like *4 Tempo* and *tr.* (trills). The key signature is consistently three sharps (F#, C#, G#). The handwriting is dense and includes many annotations, such as slurs, accents, and fingerings, indicating a detailed and expressive performance style.

DENISOV III P. 3

Handwritten musical score for Denisov III, Part 3, measures 60-83. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings.

Measures 60-61: *espr.*, *P*, *7:8*

Measure 62: *pp*

Measure 64: *espr.*, *f*, *molto espr.*

Measure 66: *mf*

Measure 68: *cresc.*, *espr.*, *voce rubato*, *7:8*

Measure 70: *f*, *espr.*, *7:8 R*, *5:6*

Measure 72: *5:6*, *miss. tanta*

Measure 74: *f*, *7:8*, *2*, *3*, *7:8*, *8:4*, *7:6*, *espr.*, *rall.*

Measure 76: *pp*

Measure 77: *mf*

Measure 78: *mf*, *espr.*, *P*, *5:6*, *mf espr.*

Measure 80: *f*, *espr.*, *mf*

Measure 82: *espr.*, *7:6*, *5:4*

Measure 83: *mf*

Alfrèd Desenclos, *Prélude, Cadence et Finale*

Warm Up Routine

prepared by Eric Nestler
9/18/02

Arpeggio Practice

Begin with a chromatic scale, full range

- | | | | |
|-----|--|---|------------|
| 1. | D# half-diminished seventh chord | — | d#-f#-a-c# |
| 2. | A half-diminished seventh chord | — | a-c-eb-g |
| 3. | C half-diminished seventh chord | — | c |
| | F7 (dominant seventh chord) | — | f |
| 4. | Bb half-diminished seventh chord | — | bb |
| | Eb7 (dominant seventh chord) | — | eb |
| 5. | G# half-diminished seventh chord | — | g# |
| | C#7 (dominant seventh chord) | — | c# |
| 6. | A# half-diminished seventh chord | — | a# |
| 7. | G half-diminished seventh chord | — | g |
| 8. | C# half-diminished seventh chord | — | c# |
| 9. | F# diminished seventh chord | — | f# |
| 10. | B diminished seventh chord | — | b |
| 11. | A# diminished seventh chord | — | a# |
| 12. | E pentatonic | — | e |
| 13. | G# pentatonic | — | g# |
| 14. | Bb pentatonic | — | bb |
| 15. | Diminished Scales (whole step-half step) | | |
| | Bb, B, and C | | |

spell the arpeggio:

Alfréd Desenclos: *Prélude, Cadence et Finale*

Saxophone part: measure numbers, left margin of each line:

page 1, line 2: 4, 7, 10, 13, 18, 22, 26, 29

page 2: 40

page 3, line 4: 4, 13, 23, 25, 28, 31, 33, 35, 37

page 4: 41, 45, 49, 52, 57, 61, 64, 71

page 5: 73, 75, 77, 79, 81, 90, 95, 97, 99

page 6: 102, 104, 106, 108, 110; line 7: 113, 116, 118, 120

Piano part: measure numbers, left margin of each line

page 1, stave 2: 4, 8, 12

page 2: 16, 19, 22, 25, 28

page 3: 31, 34, 37, 40

page 4, last stave: 1

page 5: 3, 6, 9, 11, 13, 16

page 6: 19, 21, 23, 25, 27

page 7: 29, 30, 32, 33, 35

page 8: 37, 39, 41, 44, 47

page 9: 49, 51, 54, 56, 59

page 10: 61, 63, 65, 67, 69

page 11: 71, 73, 75, 77, 79

page 12: 82, 84, 86, 87, 90, 92

page 13: 94, 96, 98, 100, 102

page 14: 105, 107, 109, 111

page 15: 112, 115, 117, 118, 121

Jindřich Feld

(1925 – 2007)

There is perhaps no composer whose range of interests in artistic and historical matters was greater than that of Jindřich Feld. Born in 1925, he grew up in a musical family, as both his mother and father were violinists, the latter being a renowned professor at the Prague Conservatory. After studying violin and viola, he performed much chamber music, graduated from the Prague Conservatory, then went on to earn the Ph.D. degree from Charles University with majors in musicology, aesthetics, and philosophy. His compositional output has been enormous, covering a broad spectrum of media. His interests as a listener were as extensive as his keen intellectual curiosity, and it was not surprising to learn that he was fluent in six languages: Czech, Latin, German, French, English, and Italian. He also possessed a substantive comprehension of Russian and Greek. Nor was it unusual to those who had the opportunity of knowing him, that he had written for the accordion, percussion, and the saxophone, as well as for the traditional established instruments, e.g., violin, cello, piano. Most notable, perhaps, are his many works for flute, as they have become standard repertory for flutists and are performed throughout the world. Feld had a special relationship with Jean Pierre Rampal and James Galway both of whom recorded and programmed his works countless times. His affinity for new sound combinations and unusual tonal qualities is readily apparent, but this aspect of Feld's musical output did not become an end in itself. He had the unique ability of assessing the maximum use of an instrument's idiomatic capabilities: tonal, technical, lyrical, dynamic – plus the adroitness to expand these characteristics, thus pushing the instrument's performance standards to new heights. A remarkable example of this skill can be heard in his first work for saxophone – the *Concerto*.

Jindřich Feld composed four substantive works dedicated to Eugene Rousseau: *Concerto for Saxophone and Orchestra*, *Sonata for Soprano Saxophone and Piano*, *Sonata for Alto Saxophone and Piano*, and *Quintet for Saxophone (AS/SS) and String Quartet*. The *Concerto* was given its first performance in 1982 at World Saxophone Congress IX in Nuremberg with the Bavarian Radio Orchestra. The composer was present for this première. He also wrote two other major saxophone works: *Quatuor pour Saxophones*, for the Daniel Deffayet Quartet, and first performed by that group in Paris on May 4,

1983. It was in July, 2003, that Feld's *American Concerto* was premièred in Minneapolis during World Saxophone Congress XIII. The soloist was Kenneth Fischer, for whom it was written. This work provides an outstanding example of the voice and capabilities of the soprano saxophone in combination with chamber orchestra. Feld was present for the initial performances of these two important works.

To elaborate on just one of Feld's compositions, the *Sonata for Alto Saxophone and Piano* was composed during 1989-90 and given its première in Tokyo on February 1, 1991 by Eugene Rousseau and pianist, Mariko Hattori, with the composer in the audience. The first movement opens with chords that clearly establish tempo and a rhythmic drive that is characteristic of Feld's music. A marvelously economical use of thematic material is woven skillfully throughout all four movements so that, in a sense, the entire work could be interpreted as a set of variations. It should be noted that it was during the autumn of 1989, while Feld was working on the second movement, the government of Czechoslovakia changed profoundly, thus providing the inspiration for this movement and hence its title: *Bells of Liberty*.

The 75th birthday of Jindřich Feld was celebrated with a concert of his works in Prague by his friends. Included in the program was the première of *Quintet for Saxophone and String Quartet*. It was written for and dedicated to Eugene Rousseau and the Pražak String Quartet, who were the performers for this auspicious occasion.

My wife and I had the privilege of being with Jindřich Feld for several days in May, just six weeks before his death on July 8. His numerous trips to America -- especially those when he was a guest at Indiana University, the University of Minnesota, and the Shell Lake Arts Center -- remain indelibly in our memories. Jindřich Feld will be remembered for his countless positive contributions as an extraordinary composer. With his brilliant and inquiring mind, he was an inspirational teacher and will remain always in the hearts and minds of all whose lives he touched.

- Eugene Rousseau

2/23/03

Rousseau fingerings
for Feld, Suite Rhapsodie

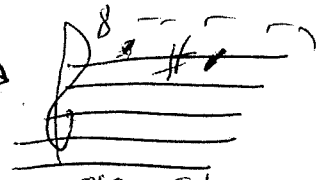
DATE

PAGE #

Feb 22, 2003

Feld SUITE RASODICA

- first 4 notes - clarity
- high G# pp
- 14 keep rhythm / crisp
- 21 high Bb
- 22 high tons
- 23 " "



ok	ok
o	o
o	o
RSK	RSK
4	4

(over)

Felaf SR

Meas. 6

high A#

o.k.
LSK 1

precede w/c#

o.k.
0000

meas. 17

high B

LSK 1
B Key

2. on < >

Don't make decreas. too soon

E-G trends

o.k.
m m
G#
RSK 3

o.k.
F
m m
m m

Feld - SR

DATE

PAGE #

3. 15 high D

O.K.

0000

00

RSK

1, 2

16. low B staccato

38. high C#

7 high Bb

0

0

0

0

0

RSK 1

8. front F#

high A:

O.K. 0

0

RSK 1

Feld Quarter Tone Fingerings

HUTCHINS
APRIL 2010

b = 1/4 tone sharp # = 3/4 tone sharp d = 1/4 tone flat b = 3/4 tone flat

Handwritten musical notation on a five-line staff. The notes are: b, #, b, b, b, d, b, #, b, b, b, #. Below the staff are fingering diagrams for each note, consisting of circles on a horizontal line representing strings. Fingerings include: b (RSK5), # (B), b (B), b (B), b (RSK5), d (BIS, Lt, RSK1, RSK2, LSK1), # (B), b (B), b (B), b (B), # (B), b (RSK1, RSK2, LSK1, LSK2).

bra

Handwritten musical notation on a five-line staff. The notes are: d, #, d, b, b, d, b, #, d, b. Below the staff are fingering diagrams for each note: d (RSK5), # (B), d (B), b (RSK2), b (RSK2), d (LSK1, BIS, RSK2), b (LSK1, RSK2), # (RSK1, LSK3), d (LSK1, 2, BIS), b (LSK3, BIS).

bra- d, #

Fingering diagrams for notes d and #. For d: RSK1, 4. For #: RSK1.

FELD SONATA (ALTO)

QUARTER TONE HANDBOUT

HUTCHINS
SEPT 2013

$\flat = 1/4$ tone sharp $\sharp = 3/4$ tone sharp $\flat = 1/4$ tone flat $\sharp = 3/4$ tone flat

MVT IV.

m. 23

24

25

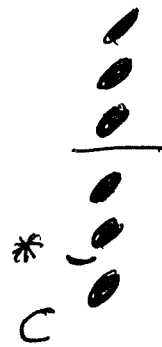
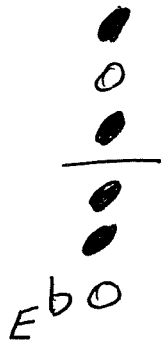
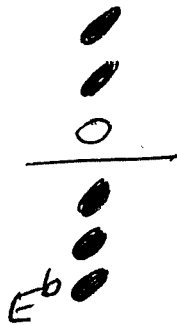
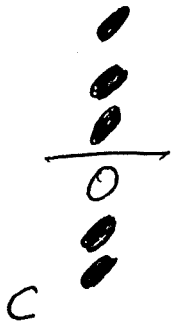
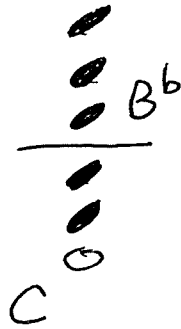
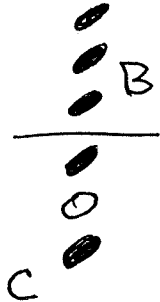
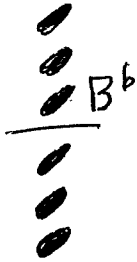
Handwritten musical notation for measures 23-25. Measure 23 has a chord diagram with notes E, G, C. Measure 24 has a chord diagram with notes B, C, D. Measure 25 has a chord diagram with notes B, C, D.

Handwritten musical notation for measures 26-27. Measure 26 has a chord diagram with notes R, S, K, S. Measure 27 has a chord diagram with notes B, C, D.

Handwritten musical notation for measures 28-30. Measure 28 has a chord diagram with notes B, C, D. Measure 29 has a chord diagram with notes B, C, D. Measure 30 has a chord diagram with notes R, K, I, S.

BASIC MULTIPHONIC FINGERINGS for ALTO SAXOPHONE

(all appear in Field Sonata, Mov. III)



* open chromatic F# key
with thumb.

Eyue Fousseau

April 8, 1991

FELD: SONATA EXERCISES

QUARTER TONES

E. Nestler
Aug. 2000

Mvt. IV

Musical staff 1: Treble clef, quarter notes. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chord diagrams below: Eb (E-flat), B (B natural), C (C natural).

Musical staff 2: Treble clef, quarter notes. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chord diagram below: LOW Bb (B-flat).

Musical staff 3: Treble clef, quarter notes. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chord diagrams below: Bb (B-flat), Bb (B-flat), RSK (Right Hand Key), Eb (E-flat), Db (D-flat).

Musical staff 4: Treble clef, quarter notes. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chord diagrams below: RSK 2 (Right Hand Key 2), Db (D-flat), LOW B (B natural), Bb (B-flat).

Musical staff 5: Treble clef, quarter notes. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Chord diagrams below: OK B (B natural), RSK 1 (Right Hand Key 1), OK B (B natural), RSK Eb (E-flat), Db (D-flat).

FELD: SONATA EXERCISES

QUARTER TONES

E. NESTLER

Aug. 2000

Mvt. IV

Musical staff with notes and fingerings. Notes include sharps and naturals. Fingerings are indicated by numbers 1-4. A double bar line is present. Below the staff are two empty staves.

OK
RSK
Eb

Fingering diagram for Eb: 1st finger on Eb, 2nd on E, 3rd on F, 4th on F#.

RSK

Fingering diagram for RSK: 1st finger on R, 2nd on S, 3rd on K.

Musical staff with notes and fingerings. Notes include naturals and flats. Fingerings are indicated by numbers 1-4. A double bar line is present. Below the staff are two empty staves.

Fingering diagram for RSK: 1st finger on R, 2nd on S, 3rd on K.

Musical staff with notes and fingerings. Notes include sharps and naturals. Fingerings are indicated by numbers 1-4. A double bar line is present. Below the staff are two empty staves.

RSK 2
LSK 2
+ C+G

RSK 2

Musical staff with notes and fingerings. Notes include sharps and naturals. Fingerings are indicated by numbers 1-4. A double bar line is present. Below the staff are two empty staves.

Fingering diagram for B: 1st finger on B, 2nd on C, 3rd on C#, 4th on D.

Low B

Musical staff with notes and fingerings. Notes include naturals and flats. Fingerings are indicated by numbers 1-4. A double bar line is present. Below the staff are two empty staves.

OK

Fingering diagram for B: 1st finger on B, 2nd on C, 3rd on C#, 4th on D.

RSK

Fingering diagram for RSK: 1st finger on R, 2nd on S, 3rd on K.

FELD: SONATA EXERCISES

P. 3

QUARTER TONES E. NEESTLER

Aug. 2000

MVT. IV

Handwritten musical notation on a treble clef staff. It consists of a sequence of quarter notes, some with slurs and accents. The key signature changes from one sharp (F#) to one flat (Bb) in the middle of the staff.

OK
RSK
1
0

↓

↑

0
0
0

LSK
1
RSK
3
4
C

Handwritten musical notation on a treble clef staff. It consists of a sequence of quarter notes, some with slurs and accents. The key signature changes from one flat (Bb) to two flats (Bbb) in the middle of the staff.

OK LSK
2
+
C

OK BIS
+
RSK
2

OK
0
0
0
RSK
2

↓

Add
RHK
2

RHS
↓

Handwritten musical notation on a treble clef staff. It consists of a sequence of quarter notes, some with slurs and accents. The key signature changes from two flats (Bbb) to two sharps (D#) in the middle of the staff.

OK
0
0
0
RSK
2

OK
0
0
0
RSK
1
4
E#

OK
0
0
0
E#

OK
0
0
0
B

Handwritten musical notation on a treble clef staff. It consists of a sequence of quarter notes, some with slurs and accents. The key signature changes from two sharps (D#) to three sharps (F#) in the middle of the staff.

OK
0
0
0
RSK
1
4
Eb

OK
0
0
0
RSK
1
4
E#

OK
0
0
0
RSK
1

Handwritten musical notation on a treble clef staff. It consists of a sequence of quarter notes, some with slurs and accents. The key signature changes from three sharps (F#) to three flats (Bbb) in the middle of the staff.

OK
0
0
0
RSK
1
4
Eb

OK
0
0
0
C#
B

M-781
10 Staves

THE BOSTON MUSIC COMPANY

FELD: SONATA EXERCISES

P.4

QUARTER TONES

E. NESTLER

Aug. 2000

Mvt. IV

Handwritten musical notation on a single staff. It features a sequence of quarter notes with slurs and accents. Below the staff, there are three chord diagrams: the first is a triad with a downward arrow and the text 'add Eb?'; the second is a triad with a downward arrow and 'Bb'; the third is a triad with a downward arrow and 'RSK'.

Handwritten musical notation on a single staff. It features a sequence of quarter notes with slurs and accents. Below the staff, there are four chord diagrams: the first is a triad with a downward arrow and 'RSK Db'; the second is a triad with a downward arrow and 'RSK 2'; the third is a triad with an upward arrow and 'Low B'; the fourth is a triad with an upward arrow and 'RSK Bb'.

Handwritten musical notation on a single staff. It features a sequence of quarter notes with slurs and accents. Below the staff, there are two chord diagrams: the first is a triad with a downward arrow and 'OK B'; the second is a triad with a downward arrow and 'RSK B'.

Handwritten musical notation on a single staff. It features a sequence of quarter notes with slurs and accents. Below the staff, there are two chord diagrams: the first is a triad with a downward arrow and 'RSK Db'; the second is a triad with a downward arrow and 'RSK 2'.

Handwritten musical notation on a single staff. It features a sequence of quarter notes with slurs and accents. Below the staff, there is one chord diagram: a triad with a downward arrow and 'RSK 2'. The text 'RH3' is written to the right of the staff.

Feld, Sonata IV QUARTER TONES

Musical notation for the first system. The staff shows a melodic line in 4/4 time with quarter tones. Below the staff are fingerings and technical markings:

- RSK 1
- LSK 1
- RSK 2
- Bis
- RSK 2
- RSK 2
- RHS 2
- RSK 2

Musical notation for the second system. The staff shows a melodic line in 4/4 time with quarter tones. Below the staff are fingerings and technical markings:

- side
- Low
- RSK
- Eb
- RSK

Musical notation for the third system. The staff shows a melodic line in 4/4 time with quarter tones. Below the staff are fingerings and technical markings:

- 1,4
- Eb
- RSK

Four empty musical staves for practice or additional notation.

- Staff 1: Empty
- Staff 2: Empty
- Staff 3: Empty
- Staff 4: Empty

Feld: Sonata for Alto Saxophone and Piano Quarter Tone Fingerings - IV Mut. E. Nestler

Staff 1: Musical notation with notes and accidentals. Fingerings: Add C* (down), Add C* (up), E, Add Low C+B (down), add Eb? (down), #0 (up).

Staff 2: Musical notation with notes and accidentals. Fingerings: RSK 1 (down), add RSK (up), RSK (up), RSK (up), RSK 2 (down).

Staff 3: Musical notation with notes and accidentals. Fingerings: OK (up), Add Low B (down), OK (up), OK (down).

Staff 4: Musical notation with notes and accidentals. Fingerings: RSK 1 (down), RSK 1 (down), LSK 1 (up), LSK 2 (up), Bis (down), RSK 2 (down), RSK 2 (down).

Staff 5: Musical notation with notes and accidentals. Fingerings: add RSK 2 (up), RSK 2 (down), add RSK 3 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down), RSK 1 (down).

From Dr. Liley

Prologue 1-29 ! = 88-100, c. 66
I 29-121 ! = 116-126
II 122-156 ! = c. 72
Cadenza 157-180 ! = 88-96
III 181-260 ! = 88-96
Epilogue 261-288 ! = 66-72

or

Prologue 1-4 ! = 88-100
I 5-29 ! = 66
II 29-121 ! = 116-126
III 122-156 ! = c. 72
Cadenza 157-180 ! = 88-96
IV 181-260 ! = 88-96
Epilogue 261-288 ! = 66-72

Dr. Fox has said that
both of these analyses
of Thunder are good

When the Thunder Speaks

By Frederick Fox

Presented by Curtis Bamford

May 2, 2005

Biographical Information

Fox's early training in Detroit included lessons in saxophone with Larry Teal and in theory and arranging with Ray McConnell. He first studied composition with Ruth Shaw Wylie at Wayne State University and, following his graduation from that institution, with Ross Lee Finney at the University of Michigan. He studied later with Bernhard Heiden at the Indiana University School of Music, where he earned his master's and doctoral degrees. Following a 15-year period in which he held various faculty and foundation posts, he joined the music faculty of Indiana University where he has taught since 1974. He was also founding and first director of the New Music Ensemble at Indiana University.

Among Dr. Fox's compositions are a ballet, several orchestral and concerted works, a good deal of chamber music for various instrumental combinations, and several choral works. He has received a number of awards for his music and three grants from the National Endowment for the Arts. His works have been performed in Europe, Latin America, and Japan, as well as throughout the United States, and several have been recorded.

Like many young American composers in the Fifties and Sixties, Fox had some experience as a jazz performer and arranger before he took up composing, and he experimented with serial writing. He found serialism to be essentially at odds with his creative outlook, but his jazz background was to find its echo in several of his most characteristic works.

When the Thunder Speaks

Composed in 1998, *When the Thunder Speaks* was commissioned by and is dedicated to Thomas Liley. It received its world premiere at the 12th World Saxophone Congress in Montréal, Québec in July of 2000. The composer offers the following notes on the work:

“The title comes from a northwest American Indian tribe. While the title is suggestive, the composition is non-programmatic.

When the Thunder Speaks is comprised of several sections of contrasting moods, motion, and textures which are based on the opening motive played by the saxophone. The motive is drawn from the octatonic scale.”

The work can be divided into six or seven basic sections:

Prologue	m. 1-28	= 88-100, c.66
I	m. 29-121	= 116-126
II	m. 122-156	= c. 72
Cadenza	m. 157-180	= 88-96
III	m. 181-260	= 88-96
Epilogue	m. 261-288	= 66-72

or

Prologue	m. 1-4	= 88-100
I	m. 5-28	= c. 66
II	m. 29-121	= 116-126
III	m. 122-156	= c. 72
Cadenza	m. 157-180	= 88-96
IV	m. 181-260	= 88-96
Epilogue	m. 261-288	= 66-72

Challenges

Fox makes heavy use of dodecaphonic scales throughout the work. These are especially challenging because of frequent changes in direction.

Ensemble with piano is challenging in several sections. From measure 29-81 the pianos constant accompaniment switches rhythms constantly, making the beat ambiguous. From measure 203-221 there is constant sixteenth notes passing between the saxophone and the piano.

The work also utilizes many extended techniques for both instruments. There are finger stops and sweeps on the strings for the piano, while there are timbral trills, fingered glissandi, growling, slap tongue, bending and altissimo for the saxophone.

LETTERS FROM GLAZUNOV

Sixty years ago, in the spring of 1936 at the age of 54, Russian composer Alexander Konstantinovich Glazunov died in his apartment near Paris. In Russia, at that time it was the Soviet Union, life continued in rapidly changing keys. Stalin's "Great Terror" kept spreading its wings. In 1936 the newspaper "Pravda", the mouthpiece of the Communist Party, for the first time attacked Shostakovich and his music, using it as a lesson to other artists whose works did not support Communist dogma. New types of music loyal to the regime cultivated the "right mood." Names such as Symphony "Airmotor" by Miaskovsky and Symphony "Red Cavalry" by Knipper appeared together with eternal themes like "Romeo and Juliet" by Prokofiev and the innocent "Peter and the Wolf."

The Soviet authorities dictated the composition of art for artists who were inside USSR as well as for those who emigrated. Glazunov who for the last eight years lived in France, kept the Soviet government in a difficult position. Because Alexander Konstantinovich distanced himself from any political stance, the authorities were sure that the composer would return to his homeland. The composer of Russian national music was perfectly suited for the category of the "Fathers" with the likes of Rimsky-Korsakov, Tchaikovsky, and Glinka. Also, it is well known that when the government organized a balalaika competition in the Hall of Petrograd Conservatory, Glazunov the professor of composition and instrumentation provided full support and agreed to be a judge.

So over all those years Alexander Konstantinovich's music continued to sound in the hall of Leningrad Conservatory named in his honor "Glazunov Concert Hall". The music was played by the members of the Glazunov String Quartet.

Glazunov's emigrant life started on June 15, 1928, when he accepted an invitation to be a judge at the Schubert competition in Vienna. He left Russia permanently. He traveled around Europe and finally settled in Paris. In that period, the city was a mecca for the arts and home to many Russians. The composer's series of illnesses, bronchitis, infection of the inner ear and others, followed immediately. Alexander Konstantinovich wrote petitions, one after another, to the Communist musical authorities citing these illnesses and asking them to extend his absence. Henceforth, conservatory-level textbooks in the Soviet Union stated that the last period of Alexander Konstantinovich's life was very unproductive because of his illnesses and the due to the fact that he was under the influence of Western Bourgeois culture. This influence was evidenced by the creation of compositions for bourgeois instruments such as the saxophone. In May of 1930, the Soviets officially closed the "Iron Curtain," which meant the end to the trips abroad for citizens. Glazunov probably understood that he would not be an exception. In the spring of 1929, the newspaper "Leningradskaya Pravda" printed a notice by the musical council of Leningrad Conservatory stating that they were reconsidering Glazunov's continuation in the post of director. The officials carefully thought about Glazunov's musical contribution and decided to hold the current position until the composer's return. Glazunov was removed from the post much later.

Glazunov, in spite of his imputed "musical unproductiveness," was a very active correspondent. A review of the complete publication of the composer's documents from

the Soviet archives reveals records of original correspondence from Glazunov. Particularly intriguing are the contents of the letters related to his saxophone compositions. Apparently, Glazunov tried to share his new projects with many of his colleagues. Some of the letters were addressed to Maximilian Oseevich Shteinberg who was a professor of composition at St.Petersburg/Leningrad Conservatory. Shteinberg (Rimsky-Korsakov's son-in-law) was taking special instrumentation courses under the professorship of Glazunov. Many of the letters were written by the composer to A.N. Rimski-Korsakov (son of the famous composer) and to L.V. Nikolaiev with whom Shostakovich and Sofronitsky had been studying piano. A small part of the correspondence was recalled from memory by Nadezhda Nikolayevna Shteinberg and is presented in condensed form.

Besides piano, Alexander Konstantinovich was very familiar with many woodwind and brass instruments. In his childhood he studied clarinet, and later he learned to play trombone, trumpet, cello, viola, and French horn. Thirty two years after composing his "Leaf from an Album" (trumpet, French horn, two trombones), Glazunov again began to write music for wind instruments. He started composing a quartet for four saxophones.

Postcard to *Maximilian Oseevich Shteinberg*

[Paris], 21 March 1932

....I have an idea to write a quartet for saxophones. These instruments are distinctively audible; in the orchestra they even cover regular woodwinds by their sound. There are great saxophone soloists in the band of the National Guard. Movement I is coming to an end, I have an idea for II - Canzona...

To *I. A. Wolfman*

[Paris], 9, rue Lemoine,
Boulogne sur Seine
11 May 1932

Dear Ian Ansovich!

Thank you for your kind holiday greetings. I am sorry I have not written for so long. I was busy composing, and I have almost completed a quartet for (?) four saxophones. The novelty of this work really thrills me, because I was formerly writing only string quartets. I don't know how it will sound...

To *Shteinberg*

2 June 1932

Dear Maximilian Oseevich!

I received a letter from your sister who is worried about my health. I am guilty of being quite behind on my correspondence - too much composing. My health continues to be poor... My swelling on the right foot does not leave me; the skin splits; sometimes it hurts. I walk most of the time wearing light shoes because I cannot wear boots. In damp weather, my gout pain increases.

I completed a composition for four saxophones (2 movements already scored, and the third is in sketches). Movement I - Allegro B-dur in 3/4 with rhythm:

a bit of American!

Movement II—Canzona Variee. The theme is built only on harmony; the first two variations are strict classical medieval style. Next follows a variation with trills á la Schumann (akin to his symphonic etudes), variation á la Chopin and Scherzo. The Finale is in a fairly playful style. I am afraid that this composition will fatigue performers due to its length. I talked to one of them, and he assured me...

To I. A. Wolfman

[Paris] 9, rue Lemoine, Boulogne s [ur] S [eine]
21 June 1932

... Pain became unbearable; I am starting to lose my strength. I do not go anywhere, and I do not even put on clothes. I cannot even think to leave Paris in such a condition as early as July. I have not touched the piano for a long time. Thank God I sent the score [for printing] of the saxophone quartet before my condition became worse, but when will I hear my creation?..

To Shteinberg

9 December 1932

...It seems I shall finally hear my quartet next week. I still worry about how matters will stand with "breathing," because the number of rests are few, and I wish to achieve full consonance. Although one of the variation has three voices that are built on organ point.

To A.N. Rimsky—Korsakov

9 January 1933

...If more gentle instruments like the clarinet family with its bassets and bass clarinets were substituted for saxophones, it "just would not sound right" as Stasov used to say.

To L. V. Nikolayev

[Paris] 32, Avenue J. B. Clément,
escalier 14, Boulogne s [ur] S [eine],
8 March 1933

I heard my quartet of saxophones finally with real sound. The separated parts sound good. I am afraid the [musical] color will be monotone; I can't do anything about that - the whole range is:

and you cannot get more than four notes at the same time.

To M. O. Shteinberg

32 Avenue, J. B. Clément, escalier 14,
Boulogne s/S. France
15 March 1933

... One day a Frenchman-- meloman asked me, whether Mussorgsky himself orchestrated "Night on Bald Mountain," or whether it was done by Rimsky-Korsakov? All that made me write short memoirs about Nikolai Andreevich, in which I especially devoted attention to the question of my French friend... About Tushmalov [s orchestration], you have to be a little cautious. "Pictures at an Exhibition" orchestrated by Tushmalov and premiered on November 30 of 1891 at the Russian symphonic concert society under the direction of Rimsky-Korsakov. The score printed by "Bessel" (A.S.). After the first rehearsal, Rimsky-Korsakov reorchestrated "Limoges," the middle section of "Baba-Yaga" (e-moll) and the bells in "Gates." Twice I heard Ravel's orchestration which I consider a masterwork, but I do not share your excitement - perhaps because I am not satisfied with this music at all. On the contrary, I did not like at all the "mumbling" of the muted trumpet in "Two Jews." That reminded me of the chicken cackle. Nor did I like the tense tuba solo in "Bydlo." About the saxophone solo, thanks to a wonderful performer (he played the first saxophone in my quartet), I liked it from the second time I heard it. The instrument, with its rich timbre, stood out brightly from the accompaniment of the strings. Can the clumsy "Promenade" be made to sound good with brass? The bells did not work - I do not see any innovation here. The "Pictures" may be performed here in Paris for location [for rent, French] approximately 400 Francs for one use. How did it go with you?

To I. A. Wolfman,

14, rue de la France Mutualiste,
Boulogne s/S.
11 April 1933

The quartet of saxophones was played for me in rehearsal at Salle Paveau. They played excellently, and it sounded full and original. I am glad that I heard this work.

To M. O. Shteinberg

10 December 1933

... The performers are such virtuosi that it is impossible to imagine that they play the same instruments as we hear in jazzes [Glazunov's misspelling]. What really strikes me is their breathing and indefatigability, light sound and clear intonation.

To Shteinberg

26 December 1933

... The whole composition with stops takes approximately 35 min.

From this moment the chronological link of the letters is interrupted. The following information is based on Shteinberg's sketches of the missing letters. The words in quotation marks are the exact words of Glazunov.

1934 began with Glazunov's illness, flu and bronchitis. In March the composer started work on his concerto "under the influences of attacks rather than requests from the Danish saxophonist Sigurd Rascher." Glazunov mentioned this situation in a letter dated March 17th. The work went very fast and successfully, and in a letter dated April 4th, the work was completed.

To Shteinberg

4 June 1934

... I completed the Concerto for saxophone - both the score and clavier, and most likely I will hear performances within days by the Frenchman Mule and the Danish saxophonist Rascher. The concerto is written in Es-dur and goes non-stop. First goes exposition - Allegro Moderato, 4/4 and ends in g—moll. After a short development followed by singing Andante in Ces-dur (sometimes H-dur), $\frac{3}{4}$ is the transitory into a little cadenza. The conclusion begins after the cadenza with a condensed Fugato 12/8 in c-moll. All the previous elements appear again which bring this to Coda in Es-dur. The form is very condensed, and the total time is no more than 18 min. The accompaniment is built on strings with much divisi, which, in some point, will substitute missing wind section. I use this technique very often - strings in octave divisi and an upper voice in unison with two cellos. In forte, I use double notes a lot. I did show my Concerto to Metner, brothers Konus [George, Yuli, Leo] and Tcherepnin [Nilolai Nikolaievich], and they approved of my work. I am afraid of the double notes effect. I will ask Yuli Konus

who was working with my violin concerto. He is a big expert on such subtleties, and he prescribed the articulation to Tchaikovsky.

To Shteinberg

13 July 1934

...Saxophone Concerto completed - the score and the clavier as well. I am just waiting for the moment I hear it in concert,; that is why I registered it for the concert season with my Symphonic Poem [Poème Epique].

To Shteinberg

21 November 1934

...Saxophone Concerto will be a part of the season concerts in England and Scandinavia. The Danish saxophonist Rascher, very good and tremendous technique, will perform it. In Paris, M-r Mule, first class saxophonist and best soloist of "Garde Republicaine" wants to play my Concerto.

To Shteinberg

5 December 1934

The Saxophone Concerto was premiered twice by Sigurd Rascher in the two largest cities of Sweden. Next year I will hear it in Paris.

On March 21 of 1936 Glazunov died. Unfortunately there is no further information indicating if the composer ever heard his work performed.

The perfection of the Saxophone Concerto and other compositions always took precedence over his ego. He readily requested ideas and integrated the musical conceptions of colleagues and actual performers.

The letter to A. Y. Shtrimer: *"Dear Alexander Yakovlevich, I 'm mailing you my latest correction of [cello] concerto. I do not know when the clavier will be ready in print. Pablo Casals is coming to Paris today, and I will have a rendezvous with him. He wrote me about his concerns regarding the articulations, and he wants to suggest some small changes. If I find them reasonable, I will be happy. Casals assures me that he plays the Concerto already from memory."*

Some additional facts regarding the Concerto for Saxophone and String Orchestra deserve note. During the Soviet Era, this composition was not a standard part of the repertoire of Russian orchestras. The most famous orchestra, the USSR State Symphony under E. Svetlanov, which had a mission to play mostly Russian and Soviet music, made a series of recordings called "Anthology of Russian Symphonic Music." Sadly, Glazunov's saxophone concerto was omitted. In 1936, the French publisher Alphonse Leduc made a most unusual addition to the piano reduction. The publisher printed the name of A. Petiot as a second composer. Interestingly enough, in all the archival letters

recorded, Alexander Konstantiovich Glazunov never mentioned that fact he worked with a companion!

Thirty-six years after Glazunov's death, on October 14, 1972, the Soviet authorities decided to officially acknowledge him as a Great Russian composer of the Soviet period. Glazunov's ashes were return to the Motherland. They were reburied at the Necropolis for Masters of Art in Alexander Nevsky Lavra, Leningrad. In the mid '70^s the Ministry of Culture made the decision to offer saxophone classes for the first time to students of higher education. The first conservatory-level saxophone class in the USSR was opened at the Gnessin Institute of Music in Moscow. One of the dominant factors in this decision was simply to perpetuate and honor the music written by a Russian composer.

The letters presented are derived from two Soviet publications: "*Glazunov. Issledovaniya. Materialy. Publikatsii. Pis'ma. V dvuh tomah. Leningrad, 1960*" and "*Glazunov. Pis'ma, stat'i, vospominaniya. Izbrannoye. Moskva, 1958,*" and the translations from the Russian originals are my own.

© *Andrei Sobchenko*

1

Handwritten musical score system 1, marked with a circled '1'. It consists of three staves. The top staff is in treble clef with a 4/4 time signature and contains a complex melodic line with many beamed notes and slurs. The middle and bottom staves are in bass clef and contain a simple harmonic accompaniment of quarter notes.

Handwritten musical score system 2, consisting of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the harmonic accompaniment.

2

Handwritten musical score system 3, marked with a circled '2'. It consists of three staves. The top staff features a more active melodic line with slurs and accents. The middle and bottom staves continue the accompaniment. A dynamic marking 'f' is present in the top staff.

3

Handwritten musical score system 4, marked with a circled '3'. It consists of three staves. The top staff has a melodic line with some chromaticism. The middle and bottom staves continue the accompaniment. The system ends with a double bar line and repeat signs.

4

2

Handwritten notes at the top left of the page.

Handwritten notes at the top right of the page.

First system of handwritten musical notation, consisting of three staves (treble, alto, and bass clefs) with various notes, rests, and dynamic markings.

Second system of handwritten musical notation, including a measure marked with a boxed '7' and dynamic markings like 'mp'.

Third system of handwritten musical notation, featuring the word 'staccato' and 'p cresc.' as performance instructions.

Fourth system of handwritten musical notation, starting with a boxed '8' and ending with the text 'END SECTION'.

Glazunov: Concerto

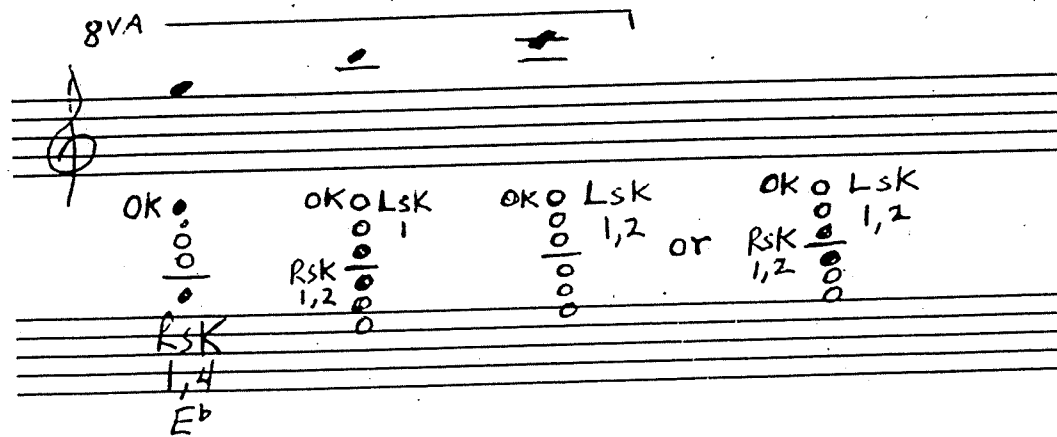
- alternate ending -

(E. Nestler, UNT 11/97)

55



8VA



OK 0 0 0 0
Rsk 1,2 0 0 0 0

OK 0 Lsk 1
Rsk 1,2 0 0 0 0

OK 0 Lsk 1,2
Rsk 1,2 0 0 0 0

OK 0 Lsk 1,2
Rsk 1,2 0 0 0 0

1,4
Eb

GLAZUNOV CONCERTO

E. Rousseau

CADENZA

160

VIVO

Rall

accel

VIVO

8va

GLAZUNOV CADENZA P. 2

Handwritten musical notation for the first system of the cadenza, consisting of two staves with complex rhythmic patterns and accidentals.

AS PRINTED, then ---

SLOW

Handwritten musical notation for the second system, featuring a series of sixteenth notes with a "SLOW" marking and "ACCEL poco A poco" and "RALL" markings below.

Handwritten musical notation for the third system, showing a continuation of the sixteenth-note pattern with a "RALL" marking below.

CAPRICCIOSO

Handwritten musical notation for the fourth system, marked "CAPRICCIOSO", with "RIT" markings and a fermata over the final notes.

Handwritten musical notation for the fifth system, starting with a "3va" marking and "SLOW then ACCEL poco A poco" markings.

Handwritten musical notation for the sixth system, ending with a "RALL" marking and a fermata.

SONATA NO. 5

E♭ Alto Saxophone

Nestler annotations

Adagio ♩ = 108

Annotations and markings in the score include:
- Dynamics: *p*, *mf*, *mp*, *f*, *pp*, *cresc. mf*, *f*
- Performance instructions: *Add Low B*, *vib*, *rit.*, *tr*, *1st & 2nd*, *1st & 2nd c*, ** NB*, ** NV*, ** OUT*, ** IN*
- Section markers: **(A)**, **(B)**, **(C)**, **(D)**, **(E) vib**
- Other markings: *v*, *1*, *2*, *3*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*

negro *mf*
♩ = 96

p *mf* → *p* → *mf* → *p*

↑ Add low C

mf *mp* *f* *p*

mp

mf *mf* *f* *mp*

bis

(A)

mf *p* *mf* *p*

f *f* *v* *p*

f

(B)

mf *f* *mp* *f* *mp* *f* *mp*

f *p* *mp* *pp* *mp* *pp* etc

f *mp* *f* *mp* *p*

f *f*
p (*minor*) *p*
mp *p* *mp* *p* *poco allarg.*
f *mp* *f a tempo* *f* *mp* *etc.*
mp *pp* *mp* *pp* *etc.*
f *mp* *mp* *poco rit.* *f* *mp* *f*

Largo
p
p *p*
poco cresc.
f *poco rit.*

HANDEL/Roscher, Sonata No. 3/III

Giac. M. Nestler

Largo (in 3)

minor: i i^b ii^o V i^b

vii^b vii^o V⁶ i V⁷/iv ii^o/iv vii^o/iv V⁷/iv

iv V VI ii^o V⁶/V V

V V⁶ V⁴ i

11
Musical notation for measures 11-12. Chords: V^6/III , III , ii° , V/IV , $ii^{\circ 6}/iv$.

13
Musical notation for measures 13-14. Chords: V^7/iv , iv^6 , V°/iv , iv , iv .

15
Musical notation for measures 15-16. Chords: V^7/III , III , V°/III , III .

17
Musical notation for measures 17-18. Chords: N^6 , iv^6 , $vii^{\circ 6}$, iv^6 , vii° , i , $vii^{\circ 6}$, ic , V^6/iv . *poco cresc.*

19
Musical notation for measures 19-20. Chords: iv , $vii^{\circ 6}$, ic , $V^6/3$, i , V .

21
Musical notation for measures 21-22. Chords: i , V^4 , 3 , i . *f*, *poco rit.*, *tr.*

(Gigue) $\text{♩} = 126-132$

Allegro

The musical score consists of ten staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a metronome marking of 126-132. The score includes various dynamics such as *f*, *p*, *mf*, and *ff*, as well as articulations like slurs, accents, and slurs. Section markers A, B, C, and D are placed at the beginning of their respective staves. The final staff concludes with the instruction 'poco rit.'.

DIVERSION

B. HEIDEN

CADENZA

by

F. ROUSSEAU

Shell Lake

8/12/10

Handwritten musical notation on a staff. It features a series of notes with various accidentals (sharps, flats, naturals) and a slur above the notes. The notation is somewhat sketchy and appears to be a first draft.

Handwritten musical notation on a staff. It shows a sequence of notes with accidentals, continuing the piece. The notation is consistent with the previous staff.

Handwritten musical notation on a staff. It continues the musical piece with notes and accidentals. The notation is consistent with the previous staves.

Handwritten musical notation on a staff. It continues the musical piece with notes and accidentals. The notation is consistent with the previous staves.

Two empty musical staff lines, indicating a section where the music was not written or is to be filled in.

Handwritten musical notation on a staff. It includes notes with accidentals and the word "LOCO" written above the staff, indicating a change in tempo or style.

Handwritten musical notation on a staff. It continues the musical piece with notes and accidentals.

Handwritten musical notation on a staff. It continues the musical piece with notes and accidentals.

Handwritten musical notation on a staff. It continues the musical piece with notes and accidentals.



B. HEIDEN DIVERSION
 CADENZA OF EUGENE ROUSSEAU

emb.
 b
 8va
 RIT - - - - ff
 Loco
 pp
 * (go to insert)
 THIS TRILL BECOMES
 THE TRILL AT
 LETTER O

ENDING: RIT. MOLTO TO FINAL FIVE NOTES -

SLOWLY
 A-tourd
 Band should let this note sound before entering

INSTR.



ENDING:

At letter (P), play high A THEN Band enters. Hold to Then BAND STOPS. SOLOIST Plays altissimo D for several seconds, then BAND plays final note

Errata for Heiden's *Fantasia Concertante*

Saxophone

<u>Measure Number</u>	<u>Beat</u>	<u>Error/Correction</u>
3	Beat 1	Should be A-A-C-Ab
13	Beat 2	A natural is redundant
23	Beat 3	A-G natural
23	Beat 4	C natural-Bb
27	Beat 3	Db-Cb-Bb-C natural
204	Beat 2	G-Eb
222	Beat 4	A-B-D-G natural
228	Beat 4	E-D-Bb-F
235		Half note tied to eighth, eighth rest, add quarter rest
242	Beat 1	D natural-Bb
242	Beat 2	C natural-Ab-Gb
263 (cadenza)	Line 1, Beat 8	F-E-D-C natural
263 (cadenza)	Line 2, Beat 12	C natural-Eb
363		Measure numbered as 263

Piano

<u>Measure Number</u>	<u>Beat</u>	<u>Error/Correction</u>
117	1	ff missing
150		Ab-E natural-Eb-Db

Disregard discrepancies between the printed saxophone part and the saxophone part as it is written in the piano score.

CONCERTO FOR SAXOPHONE AND CONCERT BAND

KAREL HUSA

Erratas:

Reduction for saxophone and piano:

Piano: page 8, 3rd measure: A natural in right hand



p. 32, 2nd measure after (24) saxophone part should have octave sign on last F sharp, (not on grace-note G).

p. 34, 1st measure on the last staff:
F sharp instead of F natural



Saxophone part:

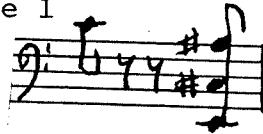
p. 11, 2nd measure after (24), last beat should have the octave sign only above the last D sharp, not on the grace note E

p. 12, 4th measure after (26) second half of the fourth beat should be rhythmically



Full score and parts:

p. 35, String Bass measure 1



and meas. 4



p. 54, measure 4, second beat: Horns and Bar. should be mf not

Solo part

2 measures before

2



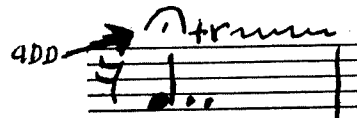
(Score=full score

Saxo solo-piano=
separate edition)

Slur not in score

4 after

4



(NOT IN SCORE)

HUSA CONCERTO (continued)

5 before [8]



8 after [8]

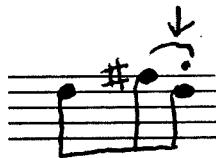


8 after [15]

Saxo solo (Piano reduct.) is correct
Score is wrong



1 before [17]



(Score is wrong)

2 before [24]



(Score has a wrong G instead E^b)

2 after [24]



(Score wrong)

[27]

Add in solo saxo part: vibrato
score

ELEGIE ET RONDEAU FOR SAXOPHONE AND ORCHESTRA or PIANO
by Karel Husa

Erratas in the Saxophone-piano version:

Saxophone part: p.2, 4th measure after (A), tr above C sharp (Csharp-D) continuing into 5th meas., first beat.
One meas. before (C) play high octave, omit low notes in parenthesis.
Last staff (6th meas. from the end), first and second beat should be E flat, not E natural

Second and third meas. ^{after (B)} slur both D's

p.4 Last staff, third meas., first note D should be an eight-note (not quarter)

p.7 Six measures before (O) play octave (take out ad lib)

Piano part: ✓ p.2 Letter (A), last beat, B should be sixteenth and C dotted eighth

✓ p.10 One measure before (H), first ~~sixteenth~~ in left hand should be F sharp, not G sharp

✓ p.11 Sixth meas. after (I) right hand, second beat C sharp

✓ p.12 Third meas. ^(last staff) right hand C sharp

~~last staff~~ Fifth meas., left hand, last low E should have flat

✓ p.13 First meas., left hand, first note is G sharp

✓ p.14 Second staff, first meas., left hand, first note is B flat

Sixth meas., before (N), last note in left hand is an A natural

p.15 Fifth meas., before (O) saxophone staff, second beat should have C sharp

(also, correct saxophone staff p.4, six meas. from the end, first and second beat should have G flat;
p.15, eight measure, take out ad lib. next to 8va;
p.3, fourth measure, slurr F to next measure.

✓ p.9 2nd staff, last meas. right hand D natural (against D flat in 1.)

✓ p.9 7 after (F) left hand C[#], not E[#]

✓ p.10 3rd staff, 1. and 3. measure: quarter notes should have - (not

CONCERTINO DA CAMERA

pour Saxophone Alto et Onze instruments

SAXOPHONE ALTO SOLO

JACQUES IBERT

(1935)

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle (loi du 11-03-1957) constituerait contrefaçon (code pénal art. 425)

I

Allegro con moto (♩ = 126)

The musical score is annotated with various analytical notes:

- Staff 1:** "hidden melodic line" with an arrow pointing to a circled note; "A major" with a circled 'A'; "p sub." below the staff.
- Staff 2:** "A major" above the staff; "Diminished scale" below the staff; "A melodic minor" at the end of the staff.
- Staff 3:** "A descending melodic minor" below the staff; "L G^b Major" below the staff.
- Staff 4:** "L Diminished Scale" below the staff; "L A Major Scale" below the staff.
- Staff 5:** "f[#] Diminished Scale w/ c[#] N.T." below the staff; "L A minor" below the staff.
- Staff 6:** "Chromatic scale broken 3rds" below the staff; "B^b triad" below the staff.
- Staff 7:** "hidden melodic line" below the staff; "D major" below the staff; "S^{ra} ad lib....." at the end of the staff.
- Staff 8:** "Chromatic Scale" below the staff; "L Dim. scale" below the staff.

O.P.: c[#] harmonic minor w/ D^b Neapolitan

Linear analysis-Nestler

SAXOPHONE ALTO SOLO

The image shows a handwritten musical score for saxophone alto solo, featuring linear analysis annotations. The score is written on ten staves of music. The key signature is one flat (Bb), and the time signature is 2/4. The piece begins with a *rall. molto* marking and a **6** Tempo change. The first staff includes the annotation $F\#B\Delta$ and *mp*. The second staff has *p* and *sost.* markings, with **7** and *B Minor* annotations. The third staff has *f* and *Dim. Scale* annotations. The fourth staff has **8**, *D dom. 7th*, and *F# harmonic minor* annotations. The fifth staff has **9**, *F# harmonic minor*, *GA*, and *ABΔ* annotations. The sixth staff has **10**, *GA*, *AbΔ*, *g#*, *EΔ*, *E2*, *CA*, *BΔ*, *c#*, *CA*, *DΔ*, *BΔ*, *b*, and *8va ad lib.* annotations. The seventh staff has *G4 is missing*, *(Diminished scale)*, *e*, *c#*, *g#*, *b*, *c#*, and *Diminished scale* annotations. The eighth staff has **11**, *c#*, and *p* annotations. The ninth staff has **12**, *c#*, and *DA* annotations. The tenth staff has **13**, *B*, *F#*, and *DA* annotations. The eleventh staff has **14**, *A*, *Fmaj*, *Bb/A7*, *Bb*, and *E0 or C7* annotations. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Linear analysis - Nestler

SAXOPHONE ALTO SOLO

C7

B♭07

f

15

G0

A0

Chromatic Scale E♭ to D

L Tritone Diminished scale plus D♭

16

8 4 1

pp

F Diminished Scale

rall.

18

Tempo

mf

19

20

21

pp

22

7

23

f

A Major

B-7

trk

ff

ti - do - re - mi - fa
1/2 1 1 1/2

SAXOPHONE ALTO SOLO

II

Linear analysis - Nestler
Diminished scale
B-C#-D-E-F-G-A# (A)

Larghetto (♩ = 60)

p (quasi recitativo)

Handwritten musical score for Saxophone Alto Solo, featuring various musical notations, dynamics, and harmonic annotations. The score is divided into measures 24 through 30. Measure 24 includes a Diminished scale (B-C#-D-E-F-G-A#) and a trill (c#-D-e) marked with a sharp sign. Measure 25 is marked *pp* *dolciss.* and includes a trill (G#-A-B) and a *seu ad lib.* section. Measure 26 is marked *mf* and includes a *D Major* chord (F#-G-A). Measure 27 is marked *pp* and includes a *Db Major dominant* chord. Measure 28 is marked *pppp* and includes a *Db Major dominant* chord. Measure 29 is marked *mf* and includes a *G# Major tonic* chord. Measure 30 is marked *f* and includes a *F# minor* chord. The score also includes various other chords and scales such as A#07, F#07, C#07, G+, G#0, G#+, E-D-C#, Gb4, Bb Major, Eb Major, G Harmonic minor, D7, F#07, and B07. The score is written in treble clef with a key signature of one sharp (F#).

E to D = N

Linear analysis - Nestler

SAXOPHONE ALTO SOLO

31

Handwritten annotations for measures 31-33:
 - Measure 31: *p* Eb Δ, D Minor, *mf*, C#07, LA7
 - Measure 32: 10 (whole rest)
 - Measure 33: Chromatic scale

32

10

33

Handwritten annotations for measures 34-35:
 - Measure 34: *f*, A0, rall.
 - Measure 35: *pp dolciss.*, G# minor, 1 3 1

34

Tempo

Handwritten annotations for measures 36-37:
 - Measure 36: D0 Major, D0Δ, H, E07
 - Measure 37: AA, f07, AA, D07, DA, f# minor, f07

36

E07 scale

Handwritten annotations for measures 38-39:
 - Measure 38: 3, 38, 11, 39, 4
 - Measure 39: *pp*, A, C#, F, A, C#

37

B07

Handwritten annotations for measures 40-41:
 - Measure 40: B07
 - Measure 41: *pp*, A, C#, F, A, C#

Linear analysis - Nestler

SAXOPHONE ALTO SOLO

Handwritten musical score for Saxophone Alto Solo, featuring linear analysis annotations. The score is divided into measures 40 through 46, with various musical notations and annotations.

Measure 40: Cadenza. Annotations include *Chromatic* and *Ascāle*. Chords: $A\flat\Delta$, $D7$.

Measure 41: *ad lib.* Annotations include *tribone*, *Tempo*, and $G\flat$ Major ($F\sharp = V$). Chords: $B07$, $E\frac{11}{3}$.

Measure 42: Annotations include *tritone N to F* and *tritone*. Chords: D , E , $F\sharp$, G , A , B , C , $C\sharp$, $F\sharp$, $L B$ Major ($= I$), $G\sharp\Delta7$, $E\frac{11}{3}$.

Measure 43: Annotations include *F# Major*, *Bb minor*, and *Bb minor*. Chords: $F\sharp$, G , A , B , C , $C\sharp$, $F\sharp$, $L B$ Major ($= I$), $G\sharp\Delta7$, $E\frac{11}{3}$.

Measure 44: Annotations include *F# minor*, $E7$, F minor, and $L7$. Chords: $F\sharp$, G , A , B , C , $C\sharp$, $F\sharp$, $L B$ Major ($= I$), $G\sharp\Delta7$, $E\frac{11}{3}$.

Measure 45: Annotations include *F minor*. Chords: $F\sharp$, G , A , B , C , $C\sharp$, $F\sharp$, $L B$ Major ($= I$), $G\sharp\Delta7$, $E\frac{11}{3}$.

Measure 46: Annotations include *C - C# - C*, F , $A\flat - A9 - A\flat$, $D\flat$, D , $E\flat$, E , F , $G\flat$, G , $L F\sharp 7$, *L chromatic*, $D7\flat9$, $F\sharp\Delta$, $L\sharp A$.

Jacques Ibert: *Concertino da camera*
Warm Up Routine
prepared by Eric Nestler
10/26/02

Arpeggio and Scale Practice

Movement I

1. Begin with a chromatic scale, full range
2. Chromatic Scale in broken thirds, full range, slur two-slur two
3. A Major Scale, full range, slur two-slur two
4. Diminished Arpeggios
 - a. B \flat diminished arpeggio, full range, all slurred
 - b. B diminished arpeggio, full range, all slurred
 - c. C diminished arpeggio, full range, all slurred
5. Diminished Scales
 - a. B \flat diminished arpeggio, full range, all slurred
 - b. B diminished arpeggio, full range, all slurred
 - c. C diminished arpeggio, full range, all slurred
6. A Natural Minor Scale
7. G \flat major Scale
8. B Ascending Melodic Minor (play ascending form, both up and down)
9. F \sharp Diminished scale with a C \sharp
10. B \flat major scale
11. E Minor Scale
12. B Minor Scale
13. D Dominant Arpeggio
14. F \sharp Harmonic Minor Scale
15. Major Arpeggios
 - a. G major
 - b. A \flat major
 - c. E \flat major
 - d. E major
 - e. C major
 - f. D \flat major
 - g. B major
16. C \sharp half diminished Arpeggio

Movement II (Larghetto)

1. C \sharp diminished Scale in broken fourths
2. C \sharp half diminished arpeggio
3. G augmented triad
4. A diminished seventh arpeggio
5. C \sharp diminished seventh arpeggio
6. D major scale

Movement II (Larghetto)

7. Db Major Scale
8. Major Thirds

C#-F
 D-F#
 E-G#
 F-A
 G-B
 Ab-C

F#-A#
 G-B
 A-C#
 Bb-D
 C-E
 C#-E#
 Eb-G

9. Eb Major
10. G Harmonic Minor
11. D Harmonic Minor
12. G# Harmonic Minor
13. Bb Diminished Scale
14. A Major Arpeggio
15. F diminished seventh arpeggio
16. B diminished seventh arpeggio
17. Ab Major Arpeggio
18. D Major Arpeggio
19. Gb Major Scale
20. B Major Scale
21. F# Major Scale
22. Bb Harmonic Minor
23. F Harmonic Minor
24. Major Arpeggios
 - a. Db Major
 - b. D Major
 - c. Eb Major
 - d. E Major
 - e. F Major
 - f. Gb Major
 - g. G Major
25. D7b9
26. F# diminished seventh arpeggio
27. F# Major arpeggio

Eric Nestley

Ibert: Concertino - Exercises

WAT '02

Develop melodic sense of First Theme

Third Movement, m. 144 Uneven Rhythmic Approach

M-781
10 Staves

THE BOSTON MUSIC COMPANY

Eric Nestle

Hbert: Concertino Exercise #2

UNIT '02

Third Mot; m. 144 - Uneven Rhythm Approach - Continued

(C) *LSK2*
f mp f mp f mp f mp

(D) *LSK2*
f mp f mp

(E) *LSK2*
f mp f mp

(F) *LSK2*
f mp f mp

(G) *LSK2*

(H) *LSK2*

(I) *LSK2* *LSK2*

(J) *LSK2*

Hbert: Concertino Exercises p. 3

Emil Nestle
LANT '02

(P)

(D)

(M) PLAY AS NOTATED

Boston Symphony Orchestra

(Seventy-seventh Season, 1957-1958)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

P E R S O N N E L

Violins

Richard Burgin
Concert-master

Alfred Krups

George Zazofsky

Rolland Tapley

Norbert Lauga

Vladimir Resnikoff

Harry Dickson

Gottfried Willinger

Einar Hansen

Joseph Leibovici

Emil Korman

Roger Sherman

Mihol Beale

Herman Silberman

Stanley Benson

Leo Passawich

Sheldon Rothenberg

Fredy Ostrovsky

Clarence Knudson

Pierre Mayer

Mannel Zung

Samuel Diamond

Victor Mannusvich

James Nagy

Melvin Bryant

Lloyd Stonestreet

Saverio Messina

William Waterhouse

William Marshall

Leonard Moss

Jesse Cecil

Noah Bielski

Alfred Schneider

Joseph Silverstein

BASSES

Georges Moleux

Henry Freeman

Irving Frankel

Henry Portnoi

Henri Girard

John Barwicki

Violas

Joseph de Pasquale

Jean Cauhaye

Eugen Lehner

Albert Bernard

George Humphrey

Jerome Lipson

Robert Karol

Reuben Green

Bernard Kadloff

Vincent Maurici

John Flassa

Earl Hedberg

Violoncellos

Samuel Mayes

Alfred Zighera

Jacobus Langendoen

Mitscha Nieland

Karl Zeise

Josef Zimblor

Bernard Parronchi

Martin Hohlerman

Louis Berger

Richard Kapuscinski

Robert Ripley

Winifred Winograd

Flutes

Doriot Anthony Dwyer

James Pappoutsakis

Phillip Kaplan

Piccoco

George Madsen

ONIONS

Ralph Gomberg

Jean Devergie

John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Clouff

Mannal Valerio

Pasquale Cardillo

Ep Clarinet

Bassoons

Sherman Wall

Ernst Panenka

Theodore Brewster

CONTRA-BASSOON

Richard Pfister

HORNS

James Singliano

Charles Yancich

Harry Shapiro

Harold Meck

Paul Keaney

Osbourne McConathy

TRUMPETS

Roger Voisin

Andre Come

Armando Chitalla

Gerard Goguen

THROMBONES

William Gibson

William Moyer

Kanako Kahila

Josef Ovoz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera

Olivia Luecke

TRUMPET

Everett Firth

Harold Farberman

PERCUSSION

Charles Smith

Harold Thompson

Arthur Press

Piano

Bernard Zighera

LIBRARY

Victor Alpert

Rosario Mazzeo

Leslie Martin

Rosario Mazzeo

SEVENTY-SEVENTH SEASON, 1957-1958

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

THE TRUSTEES OF THE

BOSTON SYMPHONY ORCHESTRA, INC.

HENRY B. CABOT

JACOB J. KAPLAN

RICHARD C. PAINE

President

Vice-President

Treasurer

TALCOTT M. BANKS

THEODORE P. FERRIS

ALVAN T. FULLER

FRANCIS W. HAYCH

HAROLD D. HODGKINSON

C. D. JACKSON

E. MORTON JENNINGS, JR.

MICHAEL T. KELLEHER

HENRY A. LAUGHLIN

JOHN T. NOONAN

PALFREY PERKINS

CHARLES H. STOCKTON

RAYMOND S. WILKINS

OLIVER WOLCOTT

TRUSTEES EMERITUS

PHILIP R. ALLEN

* N. PENROSE HALLOWELL

EDWARD A. TAFT

M. A. DEWOLFE HOWE

LEWIS PERRY

THOMAS D. PERRY, JR., *Manager*

NORMAN S. SHURK

Assistant Manager

LEONARD BURKAT

Music Administrator

JAMES J. BROSNATHAN

Business Administrator

ROSARIO MAZZEO

Personnel Manager

S Y M P H O N Y H A L L

B O S T O N 1 5

dictionary, "despite a much credited claim to the contrary, is of that issued by J. Pote of Charing Cross, 31 March, 1729, 'translated by Mr. Samber.' It is very possible that this is the earliest known use in the English language of the term 'Mother Goose.'" From the second half of the eighteenth century, "Mother Goose" collections have appeared in great numbers, repeating with many variants game and counting-out songs, lullabies, ballads and various bits of doggerel, mostly of English origin, some of which can be traced as far back as Elizabethan days.

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimi and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante*, at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtails and pinafores.

[COPYRIGHTED]

CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE
AND ELEVEN INSTRUMENTS

By JACQUES IBERT

Born in Paris, April 15, 1890

The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of "*Le Triton*" in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concert, on October 20-21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

CAMBRIDGE TRUST COMPANY

HARVARD SQUARE

Our Trust Department would

welcome your inquiry.

Member Federal Deposit Insurance Corporation

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto*, thematically allied with the opening section. The finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome*, which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His "*Escapes*," composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

[COPYRIGHTED]

MARCEL MULE

Marcel Mule was born in Aubes (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the *Conservatoire* under his direction. His present visit to this country is his first.

Jacques Ibert Concertino da Camera for Saxophone and Orchestra

Jacques Ibert is a contemporary French composer who deserves to be better known in America. The complete ease and naturalness with which he handles the modern idiom is proof positive, if any be needed at this late date, that modern music has completely come of age. His early musical training came from his mother, from whom he learned piano and the elements of musical theory. Before the boy could even read, he had already developed the rare ability to reproduce with commendable approximation what he heard, and even to add something of his own childish invention. After his graduation from secondary school, he had to contend with parental plans for a business career in which he was not the least interested. He decided he wanted to be an actor and entered Paul Mounet's class at the conservatoire. Later, however, his obvious musical ability prompted him to undertake serious study under Gédalge in counterpoint and fugue. Gédalge invited him to a special Saturday afternoon class given for a select group and here Ibert met two men who today stand at the head of contemporary French composers: Arthur Honegger and Darius Milhaud. Characteristically enough, while Ibert and Honegger were content to appear with a modest prelude or sonata movement as a result of the week's work, Milhaud invariably torted along a little volume. In 1913 Ibert supplemented his musical training with a course under Pierre Vidal from whom he acquired a knowledge of orchestration.

The outbreak of the war interrupted his studies. He bade farewell to impressionism, enlisted as a sailor, and subsequently became an officer in the Naval Reserve.

After the war he resumed his studies with Vidal, and entered the competition for the *Prix de Rome* which was once again offered after its suspension in 1915. This he did against advice from his master, for it was not usual for a young student to compete without several years of conservatory training behind him. The subject was an allegorical imbroglione entitled *La Poëte et la Fée*. The chorus and orchestra were treated by Ibert more on the basis of instinct than experience, for this was his first attempt at scoring. Needless to say, he won the *Prix de Rome*.

Marcel Mule

Alto Saxophonist

with

Celesta, Harp and Orchestra

Philippe Gaubert

Conductor

A list of his compositions includes among other things a work based on Oscar Wilde's *The Ballad of Reading Gaol*; *Les Escaliers*, an orchestral work based on three popular tunes heard during a Mediterranean cruise; a *Dirigissement*, recorded for Victor by Arthur Fiedler and the Boston "Pops" Orchestra. Victor Musical Masterpiece Album 324; a dramatic act in two scenes, *Perle et Andromède*, based on one of Jules Laforgue's wonderful *Moral Tales*; a *Le Chant de Foïlie* (*Song of Madness*) for chorus and orchestra inspired by his vivid recollection of a company of soldiers during the war, blinded by gas, advancing with outstretched arms, haggard, reeling, and stark mad with the horror of their misfortune; also a cello concerto and a flute concerto.

Concertino da Camera for Saxophone and Orchestra

The title is quite appropriate since this is not a full-length concerto, but a succinctly condensed little work. The phrase "*da camera*" carries us back to seventeenth-century Italy where it was used to designate compositions small in scale, and intimate in approach, to be performed in a room (*camera*), in distinction to works designed for church use (*da chiesa*). The scoring bears out this designation, for Ibert has designed this work for solo alto saxophone

and eleven instruments: flute, oboe, clarinet, bassoon, horn, trumpet, two violins, viola, cello, and double bass. However, when the string section is filled out to orchestral size, this work ceases to be chamber music and becomes a full concert-hall concerto.

This work is too straightforward, unpretentious, and honestly simple to require detailed analysis. Thematic citation, however, is in order, for this work is unfamiliar to us in America, and scores of the music are not readily available. The first movement opens with a fast stepping introduction: an upward sweep of the violins, followed by a hard, sharp trumpet melody. The main theme is stated immediately thereafter by the alto saxophone. It is immediately repeated by the saxophone and in the ensuing discussion of the main theme two other brief motives appear, also in the solo instrument.

The transition from the first to the second section of the movement is effected by a motive given first to the trumpet, then repeated by the horn, and then taken by the saxophone as a lead-up to a slow graceful theme which dominates the first part of the middle section. The rapid passage work of the first theme is resumed and the recapitulation comes as a literal repetition of the first section. An eight-measure coda completes the movement.

The second movement is divided into two parts, the first *larghetto* (Side 2), the second, *animato molto* (Side 3). The effect is of two distinct movements, for the *larghetto* is too long and too complete within itself to warrant considering it merely as the customary slow introduction to a fast movement. The *larghetto* opens with a long solo introduction by the saxophone which moves into the first theme of the movement as the strings take up a soft accompaniment. A second motive follows and occupies the center of the movement. The *larghetto* closes with the first theme slightly altered.

The *animato* (Side 3) requires little analysis beyond the mention of the opening which is in the style of the old *concerto grosso*. One must also note the truly charming and skillful counterpoint that Ibert shows himself capable of writing.

On the last record side is the interesting *Rhapsody for Alto Saxophone* by Pierre Vellones.

BERG CONCERTINO DA CAMERA

CADENZA

Ibert / I

Eric M. Nestler, UNT, 1972

A musical staff containing a sequence of notes with sharps. The notes are: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. A circled '5' is written above the final note (C#6). The staff ends with a double bar line and a fermata.

regular

0	0	0	0
0	0	0	0
0	RSK	RSK	RSK 1
0	4	1,2	
	E↓		

A musical staff with notes and slurs. The notes are: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. There are slurs over the first four notes and the last four notes. The staff ends with a double bar line.

PP LSK 2 RSK 1,4 LSK 3 Same

A musical staff with notes and a dashed line. The notes are: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. A dashed line labeled 'EVA' is above the first four notes. The staff ends with a double bar line.

regular

0	0 LSK 1	0
0	0	0
RSK 1,2	RSK 1,2	0
		E↓ (opt.)

A musical staff with notes and a circled '4'. The notes are: G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. A circled '4' is written above the first four notes. The staff ends with a double bar line.

2 after [4]

LSK 2	LSK 2
0	RSK
0	1,4
0	
0	

Ibert: Concertino Da Camera, Mvt. I

Eric Nestler, 194

Handwritten musical score for Ibert's Concertino Da Camera, Mvt. I. The score consists of ten staves, each beginning with a circled letter (A through J) and the dynamic marking '8VA'. The staves are written in treble clef and contain various rhythmic patterns and melodic lines. The time signatures vary across the staves: 4/4 (A, B, C, D, E, G, H, I, J), 3/8 (F), 7/8 (K), 4/4 (L), 4/4 (M), 4/4 (N), 2/4 (O), and 2/4 (P). The notation includes eighth notes, quarter notes, and rests, with some staves featuring repeated rhythmic figures. The score concludes with a double bar line and repeat dots on the final staff (P).



Ibert: Concertino, piano part transposed

CMC110507, UNCL 11

7

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

8

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

9

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

10

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

11

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

12

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

13

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

15

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring various notes, rests, and accidentals.

ENI

17

Musical staff 17: Treble clef, 7/8 time signature. The staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals). A triplet of eighth notes is marked with a '3' above it. The staff ends with a double bar line and a sharp sign.

Musical staff 18: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish.

18

Musical staff 18: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish.

19

Musical staff 19: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish.

Musical staff 20: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. The word "END" is written in a box above the staff.

III

29

Musical staff 29: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. The word "III" is written above the staff and "29" is in a box above the staff.

Musical staff 30: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. A dynamic marking 'f' is present below the staff.

Musical staff 31: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. The word "END" is written in a box above the staff.

Musical staff 32: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish.

Musical staff 33: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish.

39

Musical staff 39: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. The number "39" is in a box above the staff.

Musical staff 40: Treble clef, 7/8 time signature. Continuation of the melodic line from staff 17, featuring a series of eighth notes and a final sixteenth-note flourish. The word "END" is written above the staff.

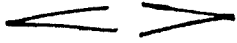
Ibert Concertino da Camera
Full and Miniature Scores*

- 5 after 4 -- second violin decrescendo
9 after 4 -- horn tenuto on E
7 before 6 -- cello staccato on C
6 before 6 -- cello staccato on C, F, C, G
5 before 6 -- first & second violins and violas tenuto on halfnotes
9 -- cello sf on halfnote
1 before 10 -- trumpet staccato on Bb, B^b
5 after 10 -- first violin C#, not C^b
3 before 11 -- first & second violins and violas tenuto on halfnotes
15 -- cello and bass tenuto on halfnotes
6 after 15 -- bassoon staccato on F
16 -- articulation in woodwinds (?)
3 before 17 -- cello staccato on G
7 before 22 -- first & second violins sf on first eighthnote
1 before 29 -- flute staccato on eighthnotes of third beat
6 after 32 -- oboe tenuto on Bb
33 -- clarinet Cb/C^b, Eb/E^b (?)
6 after 35 -- viola staccato on B
36 -- horn tenuto on E
7 after 37 -- trumpet continue decrescendo to eighthnote
39 --bassoon and horn f
6 after 41 -- bassoon staccato on D
14 and 16 after 41 -- articulation in clarinet (?)
9 before 42 -- clarinet staccato on F#
43 -- flute A, not F
5 after 43 -- clarinet slur to G# on second beat
The fifth and sixth measures before 44 should be reversed in the bass part
1 before 46 -- first violins tenuto on A
4 before 46 -- violas tenuto on G

* Both the miniature and the full scores bear the same publisher's engraving number (A.L. 19,203), indicating that the same engraving plates were used for both scores.

Ibert Concertino da Camera
Orchestral Parts

- Flute**
- 6 after 3 -- staccato on F
 - 2 after 8 -- staccato on B
 - 43 -- A, not F, not last eighth note
 - 44 -- accent, not tenuto, on Eb
- Oboe**
- 2 -- staccato on C
 - 2 before 3 -- staccato on D#
 - 6 after 3 -- staccato on D
 - 2 before 4 -- staccato on D
 - 6 after 4 -- slur to D
 - 9 after 5 -- tenuto on E
 - 1 after 20 -- staccato on C
 - 1 before 22 -- tenuto on D
 - 5 after 27 -- half note should be dotted (three counts)
 - 32 -- tenuto Ab, tenuto Bb ending staccato 4 after 32
 - 2 before 33 -- staccato on C
 - 4 after 44 -- staccato on Db
 - 3 before 46 -- tenuto on A
 - 1 before 46 -- tenuto on A
- Clarinet**
- 4 after 3 -- add beam to make three eighth notes
 - 6 after 3 -- staccato on B
 - 3 after 8 -- staccato on C#
 - 3 before 10 -- A^b, not Ab
 - 19 --staccato on A
 - 3 before 20 -- tenuto on F#
 - 1 before 20 -- staccato on B
 - 2 after 20 -- staccato on D
 - 2 ~~after~~ ^{before} 21 -- staccato on B
 - 33 -- staccato on F#
 - 5 before 39 -- staccato on Db
 - 3 after 46 -- staccato on D

Bassoon 5 before 5 -- tenuto on Ab
 1 after 6 -- 
 3 after 8 -- staccato on G#
18 -- staccato on C
 1 before 20 -- staccato on F#
21 -- V (martelé?) added to the staccato D
 10 after 21 -- tenutos on Eb, D
 3 before 27 -- decrescendo
 9 after 31 -- staccato on C
 6 after 42 -- staccato on C#
 7 after 42 -- staccato on C
 3 after 44 -- staccatos on Bb, Eb

Horn 1 -- staccato on B
 2 before 2 -- staccato on G
 1 before 10 -- notes should be beamed
 1 before 15 -- staccato on Bb
 3 before 18 -- tenuto on C
 2 before 19 -- staccato on G (note that the winds' articulation is different from 2 before 2)
 1 before 20 -- staccato on F#
 9 after 21 -- quarter note should be dotted (1½ counts)
 7 after 32 -- tenuto on Db
 4 before 36 -- tenuto on E
39 -- f

Trumpet 3 before 20 -- tenuto on G#
 3 before 26 -- begin decrescendo
 5 after 39 -- staccato on A
 3 before 46 -- tenuto on C#
 1 before 46 -- tenuto on C#
 Last measure -- ^ (martelé) added to staccato C#

First Violins 9 -- sf on B
 5 after 10 -- C#, not C⁹
 9 after 21 -- quarter note is not dotted (unclear in part)

**First
Violins
(cont.)**

7 before 22 -- sf
31 -- staccato on Db, pp
 6 before 32 -- staccato on G
 1 before 33 -- staccato on E

**Second
Violins**

5 after 4 -- decrescendo
 4 after 5 -- first ledger line missing on C (second sixteenth)
 5 before 6 -- tenuto on Ab
 4 before 19 -- staccato on C
 5 after 21 -- staccato on F
 2 before 25 -- begin decrescendo on third quarter note
 3 before 26 -- begin decrescendo on third quarter note
 4 after 26 -- tenuto on Bb
 4 before 29 -- staccato on E
 6 before 36 -- sf
 3 after 42 -- mf
 3 before 46 -- tenuto on A
 1 before 46 -- tenuto on A

Violas

5 -- rehearsal number missing
 9 after 5 -- tenuto on dotted half note
 1 before 10 -- staccato on eighth note E
 4 after 19 -- D#, not D^b
 3 after 32 -- staccato on Bb
 14 after 41 -- staccato on C
 2 before 45 -- staccato on A
 4 before 46 -- tenuto on G
 3 after 46 -- staccato on C

Cellos

9 after 4 -- tenuto on F
 10 after 4 -- tenuto on D
 7 before 6 -- staccato on C
 6 before 6 -- staccato on C, F, C, G

Cellos
(cont.)

3 before 11 -- tenuto on D
15 -- tenuto on Eb
 8 before 22 -- tenuto on D
 4 before 37 -- slur to B
 14 ~~before~~ ^{after} 41 -- staccato on Bb
 1 before 46 -- tenuto on eighth note

Basses

11 -- rehearsal number missing
 Last measure of first movement -- fff, not ff
 7 before 44 should be:

$\frac{1}{\underline{\quad}}$	Eb 7 7 Db	$\frac{5}{\underline{\quad}}$	<u>44</u>
-------------------------------	-----------	-------------------------------	-----------

Concertino da Camera

Jacques Ibert

Trumpet in C

Handwritten musical score for Trumpet in C, measures 25-26. The score consists of two staves. The top staff begins with a circled measure number '25' and contains a melodic line with a dynamic marking 'p'. The bottom staff begins with a circled measure number '26' and contains a supporting line with a dynamic marking 'pp'. Both staves feature slurs and various note values.

GLAZUNOV

CONCERTO

Handwritten musical score for Glazunov Concerto. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many slurs and dynamic markings.

Concertino da Camera

Jacques Ibert

Trumpet in C

Handwritten musical score for Trumpet in C, measures 25-26. The score consists of two staves. The top staff begins with a circled measure number '25' and contains a melodic line with a dynamic marking 'p'. The bottom staff begins with a circled measure number '26' and contains a supporting line with a dynamic marking 'pp'. Both staves feature slurs and various note values.

GLAZUNOV

CONCERTO

Handwritten musical score for Glazunov Concerto. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many slurs and dynamic markings.

I+Urralde

PEQUEÑA CZARDAS

HUTCHINS
CADENZA

Handwritten musical notation for the first system of 'Pequeña Czardas'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff with various note values and rests. A double bar line is present towards the end of the system.

CADENZA

Handwritten musical notation for the Cadenza section. It begins with a treble clef and a 4/4 time signature. The notation consists of a series of chords, each marked with an accent (>) above it. The sequence ends with the text 'etc...' and a wavy line indicating continuation.

Handwritten musical notation for the second system of 'Pequeña Czardas'. It continues the melody from the first system, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes various note values and rests, with a double bar line near the end.

Handwritten musical notation for the third system of 'Pequeña Czardas'. It continues the melody, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes various note values and rests, with a double bar line near the end.

Handwritten musical notation for the fourth system of 'Pequeña Czardas'. It continues the melody, featuring a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation includes various note values and rests, with a double bar line near the end. There are also some markings like '(x2)' and 'etc'.

M. WILLIAM KARLINS

M. William Karlins, composer and Professor of Theory and Composition at Northwestern University, has an extensive compositional catalogue which embraces all forms from large orchestral and chamber works to solo and choral pieces. His saxophone music in particular, which he often combines with other individual instruments and ensembles, is widely performed in the United States and abroad.

Karlins has been commissioned by the Chicago Symphony Orchestra, American Chamber Symphony, Fox Valley Symphony, Camerata Woodwind Quintet, Arizona State University, Chicago Saxophone Quartet, Music in our Time, Media Press and WFMT (Chicago Radio) among others. His Impromptu for saxophone and keyboard was a Consortium Commission from the National Endowment for the Arts. Some of the outstanding soloists who have championed his music are Bertram Turetzky (contrabass), Joel Krosnick (cello), Paul and Wilma Zonn (clarinet and oboe), Fred Hemke (saxophone) and Paul Klecka (harpsichord).

In addition to multiple performances by the Chicago Symphony Orchestra, some of the other groups that have played his music include the Chicago Chamber Orchestra, Nuremberg Symphony, New Arts Ensemble, New Music Chicago, Pittsburgh New Music Ensemble, KES Musica Baltimore, Composers Forum and WDR (West German Radio).

Karlins recently appeared as guest composer at the 11th International Saxophone Symposium sponsored by the U.S. Navy Band in Washington, D.C. His Seasons and Music for Alto Saxophone and Piano were performed at The World Saxophone Congress in Tokyo (Japan); the Camerata Woodwind Quintet performed his Woodwind Quintet No. 1 on tour in Poland and Germany; and the Chicago Saxophone Quartet toured extensively in Western Canada with his Quartet for Saxophones No. 1.

Born in New York City in 1932, Karlins received his B.M. and M.M. in composition from Manhattan School of Music and his Ph.D. from the University of Iowa. Among his teachers were Stefan Wolpe and Vittorio Gianninni. He is a member of American Composers Alliance and Broadcast Music, Inc.

Also: Dallas Symphony & Albany Symphony (in Feb '90)

Bowling Green State University (OH) New Music Festival will perform my Quartet No 2 for saxophones in Nov '89
3/89

M. WILLIAM KARLINS
1809 Sunnyside Cr.
Northbrook, IL 60062

SAXOPHONE MUSIC

MUSIC FOR ALTO SAXOPHONE AND PIANO	8:00	Southern Music Co.
MUSIC FOR TENOR SAXOPHONE AND PIANO	13:00	Southern Music Co.
FANTASIA FOR TENOR SAXOPHONE AND PERCUSSION	9:30	Needham Publications
BLUES FOR SAXOPHONE QUARTET (AATB)	3:30	Tritone Press
QUARTET FOR SAXOPHONES NO. 1 (SATB)	7:00	Seesaw Music Corp.
QUARTET FOR SAXOPHONES NO. 2 (SATB)	18:00	Pembroke Music Co.
QUINTET FOR ALTO SAXOPHONE AND STRING QUARTET	15:00	Seesaw Music Corp.
CATENA II FOR SOPRANO SAXOPHONE & BRASS QUINTET	10:00	A.C.A.
CONCERTO FOR ALTO SAXOPHONE AND ORCHESTRA	24:00	A.C.A.
IMPROMPTU for alto saxophone and organ	12:00	A.C.A.
CATENA III, concerto for horn and orchestra Uses solo jazz tenor saxophone in the second movement - TEDDY'S BLUES. This movement may be performed separately.	24:00	A.C.A.
SEASONS for solo saxophonist (1987)	13:00	A.C.A.
SAXTUPER for alto/sopr. saxophone, tuba and percussion (1989)	9:00	A.C.A.

PUBLISHERS

SOUTHERN MUSIC CO., 1100 Broadway, San Antonio, TX 78206
NEEDHAM PUBLICATIONS, INC., P.O. Box 206, Medfield, MA 02052
TRITONE PRESS, Box 158, Southern Station, Hattiesburg, MISS 39401
SEESAW MUSIC CORP., 2067 Broadway, N.Y., N.Y. 10023
PEMBROKE MUSIC CO., INC., c/o Carl Fischer Inc., 62 Cooper Sq., N.Y., N.Y. 10003
AMERICAN COMPOSERS ALLIANCE, 170 West 74th St., N.Y., N.Y. 10023

LIBBY LARSEN

Biography

“Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.”

-- Libby Larsen

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America’s most prolific and most performed living composers. She has created a catalogue of over 400 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over twelve operas. Her music has been praised for its dynamic, deeply inspired, and vigorous contemporary American spirit. Constantly sought after for commissions and premieres by major artists, ensembles and orchestras around the world, Libby Larsen has established a permanent place for her works in the concert repertory.

Larsen has been hailed as “the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively” (USA Today); as “a composer who has made the art of symphonic writing very much her own.” (Gramophone); as “a mistress of orchestration” (Times Union); and for “assembling one of the most impressive bodies of music of our time” (Hartford Courant). Her music has been praised for its “clear textures, easily absorbed rhythms and appealing melodic contours that make singing seem the most natural expression imaginable.” (Philadelphia Inquirer) “Libby Larsen has come up with a way to make contemporary opera both musically current and accessible to the average audience.” (The Wall Street Journal). “Her ability to write memorable new music completely within the confines of traditional harmonic language is most impressive.” (Fanfare)

Libby Larsen has received numerous awards and accolades, including a 1994 Grammy as producer of the CD: The Art of Arlene Augér, an acclaimed recording that features Larsen’s Sonnets from the Portuguese. Her opera Frankenstein, The Modern Prometheus was selected as one of the eight best classical music events of 1990 by USA Today. The first woman to serve as a resident composer with a major orchestra, she has held residencies with the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts, the Cincinnati Conservatory, the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Larsen’s many commissions and recordings are a testament to her fruitful collaborations with a long list of world-renowned artists, including The King’s Singers, Benita Valente, and Frederica von Stade, among others. Her works are widely recorded on such labels as Angel/EMI, Nonesuch, Decca, and Koch International.

As a past holder of the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress and recipient of the Eugene McDermott Award in the Arts from the Massachusetts Institute of Technology as well as a Lifetime Achievement Award from the American Academy of Arts and Letters, Libby Larsen is a vigorous, articulate champion of the music and musicians of our time. In 1973, she co-founded (with Stephen Paulus) the Minnesota Composers Forum, now the American Composers Forum, which has been an invaluable advocate for composers in a difficult, transitional time for American arts. Consistently sought-after as a leader in the generation of millenium thinkers, Libby Larsen’s music and ideas have refreshed the concert music tradition and the composer’s role in it.

CHAMBER WORKS THAT INCLUDE SAXOPHONE BY LIBBY LARSEN

POCKET SONATA

Movements:

Four movements

Instrumentation:

oboe, alto saxophone, violin, cello, marimba/vibraphone, piano

Duration: 16 min.

Commissioned By:

Commissioned by Sigma Alpha Iota International Music Fraternity in honor of the fraternity's 100th anniversary

Premiere:

Premiered by Alyssa McKeithen, oboe; Dr. Mary Findley violin; Katherine Geeseman, cello; Christy Dicks, saxophone; Kathryn Lang, marimba; and Ann Patrick-Green, piano at the Sigma Alpha Iota International Music Fraternity Convention, Dearborn, MI on August 3, 2003.

Available From:

Libby Larsen Publishing

NEON ANGEL

Instrumentation:

violin, cello, clarinet (or saxophone), flute, piano, percussion

Duration: 9:39

Premiere:

Premiered by the MN Contemporary Ensemble in Grinnell, IA on October 2, 1999.

Available From:

Libby Larsen Publishing

Composer's Notes:

On October 19, 1962, a 29-year-old stewardess fell 1500 feet to her death when she was swept through an emergency door on an Allegheny Airlines twin-engined Convair 440, which was flying from Washington to Providence, Rhode Island. This fact inspired James Dickey's 1967 fantasy poem "Falling." In real time, Françoise de Moriere took approximately 9.6825 seconds to hit the ground. She hit it at about 309 feet per second, which is about 211 miles per hour.

In his poem, Dickey chooses to take a commercial point of view. A writer of Coca-Cola commercials himself, Dickey was a master of the advertising image in poetic form. His unnamed woman, Dickey's vision of the 1960's perfect magazine image and an object of sexual desire for the farmers below her, quietly, calmly practices flying, observes the topography below her, imagines the possibility of landing in water, sheds her clothes, and when she hits the ground, she lives for long enough to consider her own death. *Neon Angelis* a piece for Françoise de Moriere, and a piece about time, point of view, and brutality. Sound collides with sound, time collides with itself, and Françoise de Moriere is given back her scream.

-Libby Larsen

SAXOPHONE WORKS BY LIBBY LARSEN

BID CALL

Movements:

I. Rapidfire II. Traige III. Rapidfire with Bodran

Instrumentation:

Eb alto saxophone and violincello. (Alternate viola part in place of cello available from LL.)

Duration: 13 min

Commissioned By:

Paul Bro, Kurt Fowler, and The University Arts Endowment Committee, Indiana State University

Premiere:

Friday, November 1, 2002 Paul Bro, saxophone; Kurt Fowler, cello 36th Annual Contemporary Music Festival, Indiana State University

Available From:

Oxford University Press, Cat. No. 9780193868427. Distributed in the USA through Goodmusic Publishing.

Composer's Notes:

Bid Call resulted from the investigation that saxophonist Paul Bro and I have of finding musical form in American language traditions. In the last piece that Paul and I collaborated on, Holy Roller, we looked at the revivalist preacher's musical form. However, I had been studying auctioneering patter for a long time, and it suddenly dawned on me that our new piece should explore auctioneering patter. In the auction business they call it "bidcall" and people train a long time to develop their own patter and style. So, this piece is all about auctioneers' styles, pitches, timing, and complex and wonderful rhythms.

I would like to thank Dale Newton for his creativity and guidance in developing new techniques for the violoncello.

-Libby Larsen

Alto saxophone and Viola part available from Libby Larsen Publishing

HOLY ROLLER

Instrumentation:

saxophone and piano

Duration: 11 min.

Commissioned By:

Paul Bro, Northwestern University

Premiere:

September 26-30, 1997. World Saxophone Congress, Valencia, Spain. Paul Bro, saxophone

Available From:

Available from: Oxford University Press -- Saxophone part: Cat. No. 9780193861275 -- Score and Parts on rental Distributed by Goodmusic Publishing. Recordings available: HOLY ROLLER (wind orchestrated version, arr. Boyd) "Symphonies & Such" Paul Bro, Saxophone Indiana State University Symphonic Wind Ensemble Indiana State University Faculty Winds ELF CD 1006 557 East 140th Street Cleveland, OH 44110

Composer's Notes:

The longest running revival meeting in America took place on Azusa Street in Los Angeles, California and lasted from 1906 to 1909. Night after night, the Reverend William Seymour preached so passionately that he brought about an ecstatic outpouring from all that were there. They wept, shouted and dropped into dead fainted. They spoke in tongues. They jerked uncontrollably. They danced in the aisles. It is said that the Pentecostal movement in the United States was born of this three-year revival meeting.

Holy Roller is inspired by classic revival preaching. To me, revival sermons are stunning musical masterpieces of rhythm, tempo, and extraordinary tension and release. The music flows directly from the language, cajoling, incanting and repeating, at the same time magnetizing and mesmerizing the

listener with its irresistible invocations. The music is the language, the language is the music and the result moves the spirit to other states of being.

I love the way the saxophone speaks. Because of its incredible dynamic range and its flexibility a fine performer can make the listener hear words, abstract though they may be. *Holy Roller* is a revival sermon captured in the sounds of the alto saxophone and piano.

- Libby Larsen

SONG CONCERTO

Movements:

I. In Dance II. Cri de Coeur III. Mozart's Starling IV. Abandon

Instrumentation:

alto and soprano saxophone, piano

Duration: 21 min.

Commissioned By:

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University and the students of Eugene Rousseau

Premiere:

Eugene Rousseau and the University of Iowa Orchestra, William Jones, conductor

Available From:

Libby Larsen Publishing

Composer's Notes:

To hear a saxophone sing a gorgeous, heartfelt melody is to experience an unnamed and deeply essential echo of the human soul. This thought occurred to me over thirty years ago as I listened to Ruben Gonzales perform the premiere of Stanislaw Skrowaczewski's *Ricercari Notturmo* for saxophone and orchestra with the Minnesota Orchestra. It is from this sentiment that I composed my *Song Concerto*. I thought to combine two powerful musical forms, the song and the concerto, to create a vehicle for the extraordinary lyric power and quicksilver agility of the saxophone. The concerto is in four movements. Each of the four movements explores an aspect of song. Movement one, *In Dance*, gives the saxophone a rhythmic melody built from two themes. Both themes move about in a pulse driven, dance. Movement two, *Cri de Coeur*, is just this, a cry from the heart. Whose heart? *The heart*—our communal human heart. Movement three, *Mozart's Starling*, a vignette, imagines the saxophone as Mozart, in his studio, conversing with his pet song-bird, a starling. If you listen carefully, you may hear themes from more well-known works by Mozart. And finally, movement four, *Abandon*, provides a framework of forward motion and texture upon which the saxophone's rapid, athletic song gestures "ride", neither reigned in by the framework nor tethered to it. *Abandon* is exhilaration, showcasing the "why" of the saxophone.

The first time I heard Eugene Rousseau perform, I thought to myself that if ever there was a musician completely at one with music, it was him. There seemed to be no performer, no instrument, no conductor, no stage, none of the layers we humans have devised which distance us from music itself. It was simply, purely, music. Music is so blindingly beautiful and completely generous that I wonder if what propels us musicians to study, practice, perform, and create it, is an intense loneliness in knowing that we are not music—yet born to make music, we to yearn to *be* it. I do not know the answer to that question. However, I do know that to hear Eugene Rousseau is very close to *being* music.

— Libby Larsen

WAIT A MINUTE

Instrumentation:

Saxophone Quartet (Bb soprano, Eb alto, Eb tenor, Bb baritone)

Duration: 1:30

Premiere:

PRISM Quartet at Symphony Space, New York, NY. November 19, 2004.

Available From:

Libby Larsen Publishing

LIBBY LARSEN

JEFFERY KYLE HUTCHINS '11

HOLY ROLLER

8VA - Jmb

Front

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

M22

RSK 1,4 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

Front

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

Reg E

Reg F

8VA

m37

3

Front

LSK 1 0 0 0

RSK 1,2 0 0 0 0

m50

Trill

Eb

m53

Trill

Eb

8VA

m56

Reg

RSK 1,4 0 0 0 0

RSK 1,2 0 0 0 0

m61-62

Front only

LSK 1 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

Jmb

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

Reg "F"

RSK 1,4 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

m64

Front

Front

No RSK3

m75

Trill

RSK 3 0 0 0 0

m76

BIS

RSK3 ← Trill

m79

tr

tr

LSK 2

RSK 3

RSK 3

RSK 3

Trill

8VA

m88

3

RSK 1,4 0 0 0 0

RSK 1,2 0 0 0 0

RSK 1,2 0 0 0 0

8VA

m109

Front only

RSK 0/1, 2/0

m110

RSK 0/1, 2/0

Reg

m111

RSK2 ← Trill

8VA

m119

Front only

RSK 0/1, 4/0

3

Front only

m120 Front only

F#m

m121

RSK 0/1, 2/0

Reg "E"

8VA

m126

RSK 0/1, 2/0

RSK 0/1, 4/0

LSK 0/1, 2/0

m127

m128

3

Reg "E"

RSK 0/1, 2/0

RSK 0/1, 4/0

LSK 0/1, 2/0

RSK 0/1, 2/0

RSK 0/1, 4/0

LSK 0/1, 2/0

8VA

m137

RSK 0/1, 2/0

RSK 0/1, 4/0

LSK 0/1, 2/0

m144

LSK 0/1, 2/0

RSK 0/1, 2/0

RSK 0/1, 4/0

m155

LSK 0/1, 2/0

LSK 0/1, 4/0

Reg "E"

Reg "F"

8VA

m165

RSK 0/1, 2/0

RSK 0/1, 4/0

Reg "E"

m175

RSK 0/1, 2/0

RSK 0/1, 4/0

LSK 0/1, 2/0

RSK 0/1, 2/0

m222

Reg

RSK 0/1, 2/0

Reg "E"

8VA

m224

Reg "E"

RSK 0/1, 2/0

Reg "F#m"

m226

Front only

LSK 0/1, 2/0

Front

SONG CONCERTO Libby Larsen

CABENZA Rousseau

pp

LIBBY LARSEN

JEFFERY KYLE HUTCHINS '11

SONG CONCERTO

MVT. I

m24

add B&C lever

8va

m24

LSK	0	0	0	"Reg"
1	0	0	0	
RSK	0	0	0	
1,2	0	4	1,4	

m104

RSK

0	0
0	0
1,2	0

MVT IV

8va

m41

"Reg"

RSK	0	0
0	0	0
1,2	0	1,4

RSK3

8va

m13

"Fret"

RSK	0	0
0	0	0
1,2	0	1,4

8va

m57

"Fret"

RSK	0	RSK	0
0	0	0	0
1,2	0	1,2	0

m69

C# lever

C# lever

8va

m168

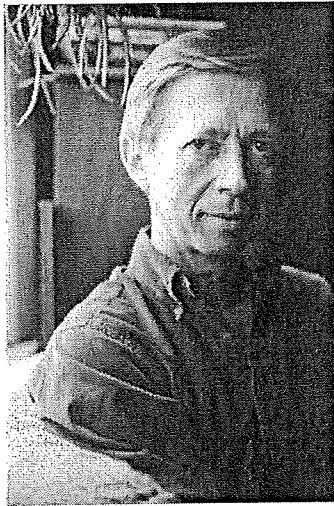
RSK	0	RSK	0
0	0	0	0
1,2	0	1,2	0

m180

RSK	0	RSK	0
0	0	0	0
1,4	0	4	

SONG CONCERTO, LIBBY LARSEN
ROUSSEAU CADENZA

David Maslanka
(b. 1943)



David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his 40-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, 12 concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David

Maslanka is a member of ASCAP.

Saxophone Works:

Heaven to Clear When Day Did Close (1981) 15 min

- Recording:
Raymond Ricker and Bel Canto String Quartet
- Based on theme by composer Barney Childs.
- Early use of borrowed material

Sonata (1989) 23 min

- Excerpt:
Beginning to m. 90
- Use of Chorale style composition contrasted with technical virtuosity
- High Tone Fingering suggestions:

Concerto (1999) 45 min

- Excerpt:
MVT III: m.56 - m. 79
- Quote from Mass by David Maslanka: Credo 'Crucifixion'
- Recording:
Joe Lulloff and the University of Arizona Wind Ensemble

Mountain Roads (1997) 23min

- Recording:

Transcontinental Saxophone Quartet

Song Book (2004)

- Excerpt:

Saxophone & marimba

Mvt III Hymn Tune with Four Variations

Use of Borrowed Material again

Recitation Book (2006)

- Recording:

Amethyst Quartet

Mvt V Choral style contrasted with virtuosity

Other Major Works:

Mass (1996 rev. 2005)

- Recording

University of Arizona Wind Ensemble

Excerpt from Credo: *Crucifixus etiam pro nobis sub Póntio Piláto*

Symphony no. 5 (2000)

- Recording

St. Olaf Wind Ensemble

You ask about the soul nature of music, and are music and soul the same thing. Music is one of the expressions of soul. A person does not have to be consciously aware of soul connection for soul force to be expressed through that person. The conscious mind and the deep unconscious are two different things, but everyone has both of them. The unconscious can push its way into consciousness unbidden. Often this makes people do neurotic or crazy things – compulsive behavior of one kind or another. If a person is prepared artistically, then a sudden eruption of soul force might appear as a composition or a powerful performance. The person may have no idea where the force came from. This was my experience as a young composer. As I gained technical skill there would be sudden bursts of music that 'appeared.' There was always the hard work of getting it composed properly, but fairly early on I learned to follow my instincts when something powerful began to happen. The impulse to write, having a 'true voice', and having the necessary technical equipment are all different issues. There are fine technicians who have no true voice, and people with true voice who have struggled with technique.

- David Maslanka (2005)

Shakuhachi Techniques and their Explanations

(in order of appearance in *Improvisation I and Mai*)

James Bunte

Cincinnati College-Conservatory of Music

Nayashi—typically are opening articulations which sound like a semitone glissando. These can appear in a long series, or a single note.

Art of the Shakuhachi Vol. 1 Track 3

This type of glissando can be achieved through practice of slow fingers combined with breath and voicing manipulation.

Yuri—shaking of the head or instrument up and down producing breathy vibrato. Yuri can be improvisatory and can start out slow...increasing or decreasing in frequency.

Art of the Shakuhachi Vol. 1 Track 7 *Muju shin kyoku* :25-:35

Meri—Lowering of the pitch by using one of the following:

1. Partially covering the hole (*kazashi*)
2. Change the air direction downwards
3. Change the air pressure—softer (decrease)
4. Change the angle of mouthpiece and chin
 - a. Move flute further from body
5. Loosening of lips
6. Any combination of above

Art of the Shakuhachi Vol. 1 Track 5

Kari—Raising the pitch by using one of the following:

1. Change breath direction—upwards
2. Change the air pressure—increase
3. Change the angle of mouthpiece and chin
 - a. Move flute closer to body
4. Tightening of lips
5. Any combination of above

Art of the Shakuhachi Vol. 1 Track 1

Kitte—‘to cut’ an abrupt ending without nuance, cutting of the flow of air, usually at the end of a piece. Labeled “Japanese Cutting Tone” in Noda’s compositions.

<http://www.shakuhachizen.com/specialeffects/>

Atari—‘to strike’ opening and closing of one finger to create a rearticulation which

can be used quickly to create double/triple tonguing effects.

Art of the Shakuhachi Vol. 1 Track 4

<http://www.shakuhachizen.com/specialeffects/>

Muraiki—explosive breath attack, which can be followed by a leap upwards to a long note or used as a sforzando attack for a single long note.

Art of the Shakuhachi Vol. 1 Track 6 *Hachi-gaeshi*

Daikan—Highest Octave

Komibuki—staccato breath-created by panting into the instrument, also refers to breath vibrato or intensity vibrato. This is the most closely related to transverse flute vibrato in classical music.

Furi—rapid up and down head movement which creates an accented rearticulation, typically used on a longer sustained tone

Art of the Shakuhachi Vol. 1 track 4

Nami—series of furi that sound like the graphic of a wave

Art of the Shakuhachi Vol. 1 track 4

Kara-Kara—‘beating’ -a microtonal trill created by trilling the first finger on any fingering

<http://www.shakuhachizen.com/specialeffects/>

Koro-Koro—‘pitched gurgle’ created by moving one finger a multiphonic blip will occur...

<http://www.shakuhachizen.com/specialeffects/>

Tamane—Throat flutter—similar to flutter tongue but created by the squeezing of air over a relaxed uvula...also known as ‘uvular flutter’

<http://www.shakuhachizen.com/specialeffects/>

Soraiki—Breath Sound

This is a technique which is not common in shakuhachi, but is mentioned in several texts, and Noda clearly uses a similar effect on page 2 of *Mai*.

The instructions are exactly the same for saxophone as shakuhachi
“loosen the lips”

A Couple Introductory Recordings for Shakuhachi Listening

Kifu Mitsuhashi: The Art of the Shakuhachi, Vol. 1-3

Clive Bell: The Japanese Bamboo Flute

Many others on Naxos.com and available for download at ClassicsOnline.com

Web Resources

<http://www.shakuhachichambermusic.com/pages/notatingwm.html>

<http://www.phys.unsw.edu.au/music/flute/shakuhachi/RLsoundclips.html>

<http://www.shakuhachizen.com/links.html>

<http://www.shakuhachizen.com/special-effects.html>

<http://www.shakuhachi.com>

Selected Bibliography

Caravan, Ronald L. "Extensions of Technique for Clarinet and Saxophone." Diss. The University of Rochester, Eastman School of Music, 1974. Ann Arbor: UMI, 1974.

Gutzweiler, Andreas. *Shakuhachi: Aspects of History, Practice and Teaching*. Phd Dissertation, Wesleyan University, Middletown, Connecticut. 1974, 187 pp.

Iwamoto, Yoshikazu. *The Potential of the Shakuhachi in Contemporary Music*. Contemporary Music Review, Vol. 8, No. 2 (1992), pp. 5-40.

Lependorf, Jeffrey. *Contemporary Notation for the Shakuhachi: A Primer for Composers*. Perspectives of New Music, Vol. 27, 2, Summer, 1989, 232-251.

Londeix, Jean-Marie. *Hello! Mr. Sax (Parameters of the Saxophone)*. Paris: Editions Musicales Alphonse Leduc, 1989.

Mauk, Stephen. *Creative Teaching Techniques –Flutter Tonguing*. Saxophone Journal. 29:1 (September-October 2004) pp. 18-19

(Many other good articles in this series including pitch bending, multiphonics etc.)

- Nabb, Nathan. *The Contemporary Saxophonist: A Pedagogical and Historical Perspective*. DMus Diss; Northwestern University, 2008. 201 pp.
- Rousseau, Eugene. *Saxophone High Tones: A Systematic Approach to the Extension of the Range of All the Saxophones: Soprano, Alto, Tenor, and Baritone*. St. Louis, MOMMB Music Inc., 2002.
- Samuelson, Ralph. *Shakuhachi and the Western Composer*. *Contemporary Music Review*, Vol. 8, No. 2 (1992), pp. 83-95.
- Sinta, Donald. *"Voicing" An Approach the Saxophone's Third Register*. Blaise publishing, 1988.
- Wen, Andy Young-Run. *"Improvisation I" and "Pulse 72+-" by Ryo Noda: An analytical and interpretive study*. D.M.A. University of Georgia. 1995, 189 pp.

A Master Lesson on Ryo Noda's IMPROVISATION I by Steven Mauk

The name Ryo Noda should be quite familiar to most college-level and professional saxophonists. Many of his compositions for saxophone, especially the unaccompanied ones, have become contemporary classics in the instrument's repertoire. Of these, probably none is more popular than his IMPROVISATION I.

Noda was born in Amagasaki, Japan on October 17, 1948. He studied saxophone from 1968-72 at the Osaka College of Music with the famous Japanese pedagogue, Arata Sakaguchi. Noda continued his studies in the US with Fred Hemke at Northwestern University and in France with Jean-Marie Londeix at the Bordeaux Conservatory. Noda is particularly well known for his performance of avant-garde works for saxophone, many of which are his own compositions.

IMPROVISATION I, written in Toronto in 1972, was Noda's first composition for saxophone. It is specified for unaccompanied alto saxophone and was unique at the time, due to its combination of Eastern and Western musical styles. The work, published in 1974 by Leduc, is approximately four minutes in duration and is dedicated to Jean-Marie Londeix.

Style

The first aspect to consider in this piece is that of style. Those players who have grown up with European harmonies and tonalities may have difficulties interpreting the Japanese aspects of the piece. To prepare my students, I assign them recordings of Japanese music, specifically pieces that use the shakuhachi (an end-blown bamboo flute with five finger holes). This allows them to become immersed in the sound of Japanese music, so that they can better represent this style when playing the piece. Go to this web site to hear examples of shakuhachi flute playing (<http://www.shakuhachi.com/TOC-AudioLinks.html>).

Next, I have them do some basic analysis of the work, both for scale material and form. They quickly realize that the much of the piece is based around the five-note pentatonic scale of A-B-C-E-F. This scale, along with its neighbor tones, is clearly seen as the basis for the introduction, the *Vivo* and *Piu vivo*, and the closing *Tempo I* sections. The form is loosely an A-B-A, with a few bridge sections in between. (I use the double slashes with *fermati* as section breaks, which help me delineate the form.) The lack of meter and bar lines, however, evokes an improvisatory feeling, as if the player is merely creating a work around this scalar material.

Not all of the music is oriental in style. The trills at the end of line two, the first half of line five, and the opening figure in line six all sound like Western-influenced classical music. These may be played using standard vibrato, tone, and musical shaping.

Pacing

The interpretation of the suggested tempo, rhythmic values, and notated rests and *fermati* play a major role in determining the pace of this piece. Noda marks *Lent et soutenu* at the beginning, which means "slowly and sustained." He indicates that an eighth note should be performed at the metronome marking of 80. This does not mean that the IMPROVISATION should be pulsated or played metronomically. Noda only gives some general guidelines to help the performer establish a pace.

One good way to practice this is to set the metronome at 80 and count out the beats from the beginning to the first *fermata*. Do this several times, so you get a sense of how much physical time is used to perform this passage. Then, without counting, play or sing the passage to fill that approximate amount of time, being sure to keep rhythms generally in proportion. By doing this, the piece avoids a pulse, but still occupies the appropriate amount of time.

One particular pacing problem occurs in the middle of line two, during the bracketed *ad lib.* section. Most students will just play these notes in a rather fast, rhythmic manner. I think that, just like a jazz *ad lib.* passage, this cadenza should be played in the style of the preceding music. Add some dynamics, rests, variable vibrato, grace notes, and cutting tones, just as was used in the first two lines. This makes the *cadenza* more interesting and continues the Japanese style.

The *accelerando* at the end of line two is quite important. It is used to set up the following *Vivo* and *Piu vivo* passages. The trills should always be rapid with the time between notes being reduced, as indicated by the diminishing rhythmic values.

Probably the biggest mistake most performers make is in playing the *Vivo* and *Piu vivo* passages too fast. Remember that *Vivo* only means "lively"; it does not mean play as fast as you can. I suggest that saxophonists practice it by eliminating the grace notes and just playing the melody. Shape this melody, adding both some *accelerandos* and *decelerandos*, to make it more interesting. Once the phrase shape has been established, the grace notes can be reinserted. Noda's marking of *non mesuré* (not measured) confirms this idea of metric flexibility.

The *Piu vivo* should only be a bit faster. Notice that Noda marks this passage with sixteenth notes followed by sixteenth rests. Together they still add up to eighth-note values, as in the *Vivo*, only now the notes are abruptly clipped. Do not be fooled into thinking this passage is twice as fast. Save the real speed for the end of the *Piu vivo*, where the *accelerando* is marked, or it will just sound sloppy.

The interpretation of the frequent *fermati* can also effect the pacing of the piece. Notice that *fermati* are used over a variety of sixteenth rests, eighth rests, whole and dotted-whole notes, as well as single and double slashes. Be sure you give these *fermati* different values, so that all the pauses do not become the same.

Fingerings

An element that greatly affects the stylistic performance of IMPROVISATION I is the use of altered fingerings. I use them throughout the piece to create a more hollow, flute-like quality, similar to the *shakuhachi* mentioned previously. The following examples may be of help, but keep in mind that each brand and model of saxophone will require slightly different fingerings.

The initial D# is played with the palm E-flat and E keys only, while the middle E is played by just adding the high F# to this previous combination. The same fingerings are used on the D#-E just before the first *fermata*, as well as those throughout the rest of line one. The same altered fingerings are used at the end of line five and at the *Tempo I* of line six.

There are several other spots where altered or alternate fingerings simplify the piece. The middle of line two has a B to A#, which is best performed with a 1-4 fingering (the first fingers of each hand). This can then be followed by an alternate F#, which resolves smoothly to the F-natural. At the end of line two, the B-C trill should be played with the Side C, while the D-B tremolo works well with a B plus palm E-natural key.

The middle C# grace notes at the *Vivo* work best with a "covered" C# fingering. Begin by fingering the middle E and just lift the first and second fingers of the left hand to produce the C#. When the notes change to an F or D, use a different "base" in the right hand to correspond. (By the way, I think there is a mistake in the music near the end of line 3. I think the G# in the second group should be preceded by a high C#, not a middle C#.)

In the fifth line, the high C-F# leap works well using the front F fingering plus the high F# key. This means you have to roll the first finger a bit to get down to the B, but it does eliminate having to coordinate all of the palm keys at once on the upward leap. The same fingering can be used for the high F# near the beginning of line six. Other creative uses of fingerings are mentioned under the section of *Special Effects*.

Special Effects

There are a variety of special effects used in this work, including variable vibrato, *portamento*, quarter tones, pitch bending, flutter tonguing, timbre trills, and cutting tones. While the chart on the last page of the music describes these terms, it does not indicate how they are to be performed. A brief discussion of these techniques may be of help.

Vibrato plays a major roll in IMPROVISATION I. The piece begins with straight tone and gradually develops into a vibrato. The undulations follow the shape of the wavy line drawn below the staff. (Be careful that only the vibrato changes, not the dynamic.) Avoid taking Noda's vibrato diagrams too literally, however, or the vibrato can become too wide. This will create a comical rather than mysterious effect. To retain the Japanese style, it is best to avoid vibrato except where indicated. The exceptions might be the beginnings of line five and six, which benefit from a more traditional approach. I even use a timbre vibrato at the beginning of the last note of the piece. I lower and raise the first two fingers of the right hand to bend the pitch up and down, and gradually change to a jaw vibrato as the amplitude decreases. The effect is more unique and effective than when using just a jaw vibrato.

Portamento means a bending or sliding between notes. This is easy to do with the voice, trombone, or string instrument, but difficult on the saxophone. The first pitch bend occurs in line one, where the upper A is bent 1/4 tone flat, back up to normal and then 1/4 tone sharp. I lower the jaw, open the oral cavity, and slowly add the first finger of the right hand to bring the pitch down. To raise it, I bring the jaw up while gradually adding the second and third fingers of the right hand, eventually ending up 1/4 tone sharp. (Other fingerings may work best on your instrument.) Practice will be required to make this bend seamless, without any abrupt shifts. This same figure is used at the end of the piece.

The other *portamenti* are indicated with bow-shaped markings. The intent is to bend from one note to the next, again as seamlessly and smoothly as possible. Line two contains a *portamento* from low E to middle D. I finger the low E and gradually raise the fingers of first the right, then the left hand, while slowly adding the Side C and palm E-flat keys to produce the D-natural. In addition, I quickly drop the jaw as soon as I begin to open keys and then slowly bring it up to produce the bend. Like the first *portamento*, this will need much practice to coordinate the jaw and fingers and to work out all of the bumps.

I use the same approach and palm-key fingerings for the *portamento* passage at the end of line five. The bend from middle A to B is done by slowly opening the Side B-flat, then lifting the second finger and manipulating the jaw as before. The *portamento* from B to E is done similarly and I again use the palm E-flat, E and F# keys to finger the middle E. Bending the jaw downward and slowly releasing the palm E and F# keys will make a smooth *portamento* to the final D at the end of the line.

One of the most confusing sections of the piece is the colored-in *decrescendo* marking on the last note of the first line. The chart indicates that this note should "Grow hazy tone or Flatter," which means very little. Above the note is the abbreviation *flatterz.*, which likely stands for *flatterzunge*, the German word for flutter tongue. This makes more sense and is what I use. For those who cannot flutter tongue, the *ad lib.* gives the player the option to eliminate this effect and merely *decrescendo*.

The timbre trills, used at the end of line four, are easier to understand. The high C# is played, followed by random and rapid finger motion using the fingerings suggested in the chart. The speed of the timbre changes are indicated by a diagram made up of tiny Xs: first very active, gradually slowing down, briefly speeding up again, and finally slowing to resolve into the high C-natural at the beginning of line five. Remember that the *decrescendo* is separate from the finger motion, so do not get louder when you speed up the fingers.

The most uniquely Japanese of the special effects are the *cutting tones*. These are short, accented, and abrupt releases of tone. I use a tongue release to stop the reed, making the effect more dramatic. There should be, however, no heavy tongue slap, just a sudden cutting off of the tone. Listening to Japanese music that employs this technique will help players understand how they are to be performed.

One last effect can be quite stunning if performed correctly. The high D# trills in line four are to be played with an *accelerando*, *crescendo* and progressively heavier accents. To amplify this effect, I add a quick pitch bend to each note (almost like one quick vibrato), which gets continuously wider and wilder. The effect is more like a human scream or howl than a saxophone trill and is reminiscent of Japanese vocal techniques. This is not indicated in the chart, but is a very effective personal interpretation of this figure.

Ryo Noda's IMPROVISATION I is an excellent contemporary piece for unaccompanied saxophone and one that creates a wonderful mood for the listener. Most advanced students with time and patience can master the techniques. I hope that these suggestions will make this creative piece easier to interpret and perform.

à Jean-Sébastien Pondeux

IMPROVISATION 1

pour saxophone alto seul

Ryo NODA

Toronto, 1972

Original written - PHOTOGRAPH UNIVERSITÉ de Montréal
© 1972 Ryo NODA. Tous droits réservés. Réimpression par les éditeurs.

Flattenz. (ad lib.)

Lent et soutenu $\text{♩} = 80$ environ

Navashi. *pp* Yuri

Meri Kari Kine

Surtage

Yuri

Koro Koro *accél.* Tamane

p non vibr. Kine

Muraki *sfz* VIVO Alari

Yuri

mp *ad lib.*

Kine

Koro Koro *accél.* *pp*

mf *accél.* Furi

sfz bien rythmé et non mesuré

Alari and Kine

pp *simile* toujours bien rythmé

Kara kara

mp doux et expressif

mf *dramatique*

Yuri

Meri Kari Kine

Surtage

mp mystérieux

Surtage

mp *sfz subito pp*

Tempo I

Navashi

Yuri

Meri Kari Kine


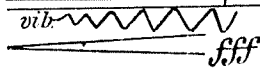


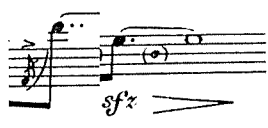
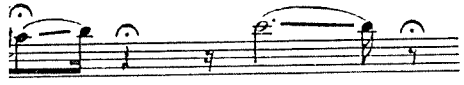

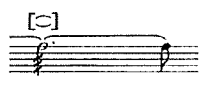
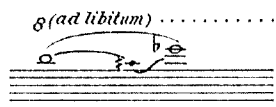
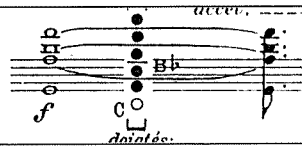
Surtage

mp très long

Yuri


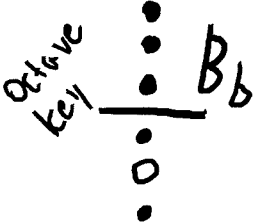

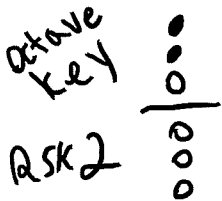



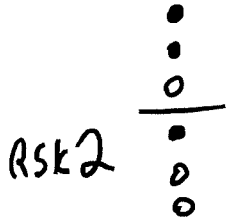
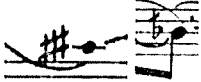
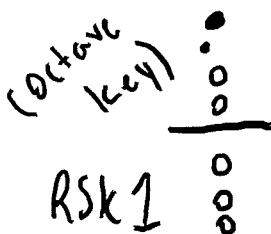
Durée: 4' au

A Guide to Shakuhachi Techniques on the Saxophone as They Appear in Maï by Ryo Noda
 By: Andrew Bender

Name of Technique	Definition	Example
Nayashi	An accented grace note a half step off the first note of the piece. A typical way to start a Shakuhachi piece.	
Yuri	A special vibrato where the performer is told how fast and deep the vibrato should be	
Meri and Kari	Notes that are a quarter-tone flat (Meri) or a quarter-tone sharp (Kari). Note: See other side for fingering chart	
Kitte	Aka the "Japanese Cutting Tone," an articulation used to describe a harsh cut off of the end of the note with the tongue on saxophone and with the air on a real Shakuhachi Flute	
Muraiki	A harsh tongue accent that can appear at the beginning of a low note or as a grace note up to a higher pitch	
Suriage and Surisage	Upward and Downward portamentos respectively. Slowly release the keys in-between and use voicing to gliss in-between the two pitches	
Koro Koro	A series of tremolos used to create a "multiphonic gurgle" effect	
Soraiki	A relaxing of the lips that splits an octave to create a multiphonic effect. It is supposed to sound airy	
Altissimo	While it has no Shakuhachi name, Altissimo is used on the saxophone to mimic the high register of the Shakuhachi flute	
Multiphonic	Fingerings that cause multiple pitches to sound at the same time. While not common in Shakuhachi pieces the	

	instrument is capable of producing them	
--	---	--

Maï Quarter Tone Fingering Chart

 <p>F Quarter Flat and E Quarter Sharp</p>	
 <p>B Quarter Sharp (High)</p>	
 <p>F Quarter Sharp</p>	
 <p>B Quarter Sharp (Mid)</p>	
 <p>A Three-Quarter Sharp (High) and B Quarter Flat (Mid)</p>	



E Quarter Flat

Q^{tr}ve
key

Rsk4

00
|
00

MAI
THE BATTLE OF THE SEA

At dusk one night in autumn, while the moon reflected its silver light over the water, General Kiyotsun Taira plays the flute. Standing at the bow of the boat, he takes his dagger and slices off the braid holding his hair. Standing on the shore he places his braided hair at his feet; then the great General walks into the ocean and disappears into the waves.

At the threshold of death, the phantom of this great Samuri appears to his wife. Upon seeing the phantom, his wife asks "Why did you leave me?" "To save my army" he replies, "because I knew in advance that the battle was lost and in this way the lives of my men and their families were saved." "And me", she asks, "Did you think of me?"

A ma femme

MAÏ

pour saxophone alto seul

Durée : 8' maximum

Ryo NODA

Paris, 1976

Lent $\text{♩} = 50 \text{ cm}$. *Surisage* *Nayashi* *Muraiki*

pp *poco a poco cresc.* *Surisage* *Surisage*

Surisage *Meri* *Surisage* *Kite* *Maraiiki* *Kari*

Surisage *Muraiki*

Surisage *Yuri* *sfz*

Kara Kara *Muraiki*

mp espressivo *Kite*

avec B♭ jauge 45
cote E
muse. succent

© 1978 by ALPHONSE LEDUC & Cie

Editions Musicales, 175, Rue St-Honoré, PARIS

A.L. 25523

Tous droits d'exécution, de reproduction,
de transcription et d'adaptation réservés pour tous pays.

Ryo Noda

Phoenix

The journey of the phoenix never ends

In a world that surpasses space and time, new life is waiting

If there is eternal love

Then, there will be an awakening of oneself centuries later

The journey of the phoenix never ends, and the phoenix never rests

Introduction

Anyone can practice Deep Listening. The form given in this book has evolved from many years of this practice in workshops, retreats and classes.

What is Deep Listening?

This question is answered in the process of practicing listening with the understanding that the complex wave forms continuously transmitted to the auditory cortex from the outside world by the ear require active engagement with attention. Prompted by experience and learning listening takes place voluntarily. Listening is not the same as hearing and hearing is not the same as listening. The ear is constantly gathering and transmitting information - however attention to the auditory cortex can be tuned out. Very little of the information transmitted to the brain by the sense organs is perceived at a conscious level*. Reactions can take place without consciousness.

So what is consciousness?

Consciousness was considered an epiphenomenon by the scientific community and not seriously studied until more recently*. Consciousness had no location. Furthermore, evoked potentials in the brain appear up to a half second* before the individual is aware of a stimulus. The brain then remembers the stimulus as happening in the present moment or the immediate instant in one's sense of time. So perception in time is an illusion.

So what is consciousness?

Consciousness is awareness of stimuli and reactions in the moment. Consciousness is acting with awareness, presence and memory. What is learned is retained and retrievable. Information, knowledge of events, feelings and experiences can be brought forward from the past to the present. In this way one has self recognition.

The ear makes it possible to hear and to listen.

To **hear** physically means that vibrations or wave forms that are within the range of human hearing (in frequency typically 16hz to 20,000hz) can be transmitted to the auditory cortex by the ear and perceived as sounds. However, the word *hear* has many more dynamics and meanings within a cultural history that is continually changing.

To hear according to the Miriam Webster Dictionary can mean "to listen attentively, or that information has been received especially by ear, or to hear somebody or some thing, or to consider something officially as a judge,

commissioner, or member of a jury, or to fully understand something, or to attend Mass or hear confession in a Roman Catholic Church”.

Listening has very little definition compared to hearing. Though the two words are often used interchangeably their meanings are different. To listen according to the Miriam Webster Dictionary means “to give attention to sound or sounds or to perceive with the ear, to hear with thoughtful attention, to consider seriously”.

To hear and to listen have a symbiotic relationship with somewhat interchangeable common usage.

I differentiate to hear and to listen. To hear is the physical means that enables perception. To listen is to give attention to what is perceived both acoustically and psychologically.

Hearing turns a certain range of vibrations into perceptible sounds.
(Jonathan Sterne, *The Audible Past*, Duke University Press, 2003, pg 96)

Listening takes place in the auditory cortex* and is based on the experience of the waveforms transmitted by the ear to the brain. We learn to associate and categorize sounds such as mama, papa, meow, running water, whistles, pops, clicks and myriads more sounds through experience. Many waveforms after first experience are discarded unnoticed without interpretation. Understanding and interpreting what the ear transmits to the brain is a process developing from instantaneous survival reactions to ideas that drive consciousness. The listening process continues and can be cultivated throughout one's lifetime.

The word *listen* also has a cultural history and changing dynamics.

“The relationship between the physical stimulus and the phenomenal perception is not clear cut. The phenomenal world of the acoustic events of a listener is not necessarily that described by the physical properties of the sound energy. There is no sound pressure-variation that will always lead to one and only one perception. Similarly, there is no perception that always comes from one and only one pressure variation. If the converse were true---- If for every different sound percept there were a unique pattern of sound pressure and if each different sound pressure pattern led to a unique percept--- then the problem of auditory perception would be solved and not by psychologists. It would be solved by physicists who could accurately measure the sound pattern. Perceiving would become rote memorizing: all that would be necessary would be associating each sound pattern with its name or meaning.

This is not the case. Listening is not the same as hearing. The physical pressure wave enables perception but does not force it. Listening is active. It allows age, experience, expectation and expertise to influence perception.” Stephen Handel

So what is Deep Listening?

Deep has to do with complexity and boundaries or edges beyond ordinary or habitual understandings i.e. “the subject is too deep for me” or “she is a deep one”. A subject that is “too deep” surpasses one’s present understanding or has too many unknown parts to grasp easily. A “deep one” defies stereotypical knowing and may take either a long time, or never to understand or get to know.

Deep coupled with *Listening* or *Deep Listening* for me is learning to expand the perception of sounds to include the whole space/time continuum of sound – encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds. Such focus should always return to, or be within the whole of the space/time continuum (context).

Such expansion means that one is connected to the whole of the environment and beyond.

What’s the difference between Deep Listening and meditation?

Deep Listening is a practice that is intended to heighten and expand consciousness of sound in as many dimensions of awareness and attentional dynamics as humanly possible.

The source for Deep Listening as a practice comes from my background and experience as a composer of concert music, as a performer and improviser. Deep Listening comes from noticing my listening or listening to my listening and discerning the effects on my mind/body continuum, from listening to others, to art and to life.

Deep Listening is a practice and term that does not come from any religious context even though the words sometimes are used by religious practitioners. Thich Nhat Hanh is a Zen Buddhist monk whose usage of the term “deep listening” has a specific context as one of the “Five Mindfulness Trainings” that he proposes. This is a compassion-centered listening to restore communication in order to relieve suffering and bring happiness to all beings. Listening (as a practice in this sense) would be training to respond with calmness and clarity of mind. It is a determination and commitment to reconcile and resolve conflicts.

Meditation in all the meanings of the word is found and defined in diverse religions and spiritual practices. Meditation is used in all its rich variety of meanings to calm the mind and to promote receptivity or concentration.

In religious settings attention is directed to moral and ethical issues, values, beliefs and tenets of the particular faith and to connection with the divine, or a divine being, or beings.

Whether one is dwelling on something carefully and continually, or engaging in a serious study of a particular topic, planning or considering an action, meditation both religious and secular is attention engaged in particular ways - there is emptying, expansion and contraction of the mind: there is relaxation or "letting go" and focus (attention to a point). Meditation implies discipline and control. There is something to practice!

Deep Listening is a form of meditation. Attention is directed to the interplay of sounds and silences or sound/silence continuum. Sound is not limited to musical or speaking sounds but is inclusive of all perceptible vibrations (sonic formations).

The practice is intended to **expand consciousness** to the whole space/time continuum of sound/silences. Deep Listening a process that extends the listener to this continuum as well as to focus instantaneously on a single sound (engagement to targeted detail) or sequences of sound/silence.

In order to get to the discipline and control that meditation develops, relaxation as well as concentration is essential. The practice of Deep Listening is intended to **facilitate creativity** in art and life through this form of meditation. Creativity means the formation of new patterns.

Animals are Deep Listeners. When you enter an environment where there are birds, insects or animals, they are listening to you completely. You are received. Your presence may be the difference between life and death for the creatures of the environment. Listening is **survival!**

Humans have **ideas**. Ideas drive consciousness forward to new perceptions and perspectives.

Sounds carry **intelligence**. Ideas, feelings and memories are triggered by sounds. If you are too narrow in your awareness of sounds, you are likely to be disconnected from your environment. More often than not urban living causes narrow focus and disconnection. Too much information is coming in to the auditory cortex, or habit has narrowed listening to only what seems of value and concern to the listener. All else is tuned out or discarded as garbage.

Compassion (spiritual development) and **understanding** comes from listening impartially to the whole space/time continuum of sound --- not just what one is presently concerned about. In this way discovery and exploration can take place.

New fields of thought can be opened and the individual may be expanded and find opportunity to connect in new ways to communities of interest. Practice enhances openness.

The level of awareness of soundscape brought about by Deep Listening can lead to the possibility of shaping the sound technology and of urban environments. Deep Listening designers, engineers and city planners could enhance the quality of life as well as sound artists, composers and musicians.

Pauline Oliveros
June 24, 2003

from - **Deep Listening: A Composer's Sound Practice**

Pauline Oliveros, iUNIVERSE 2005

<http://www.deeplisting.org/site/content/deep-listening-composers-sound-practice>

SAXUAL ORIENTATION

for Saxophone Quartet

Play one note as many ways as possible.

Play an unusual melody.

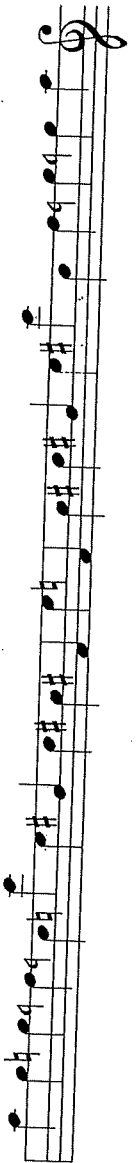
Just Listen.

Play a 3- to 5-note riff in your lowest register.

Play as many notes as possible in one breath. Use only 3 consecutive whole or half steps at a time.

Demonstrate rhythmic complexity for at least one minute.

Decide on an order for the given options. Play the star pattern after any of the options. The star pattern could be used once or twice for a longer or shorter version of the piece:



Play the given melody at a tempo different than the other players.

Start with soft sub-tones.

Gradually change to a full-voiced timbre.

Keep changing timbres.

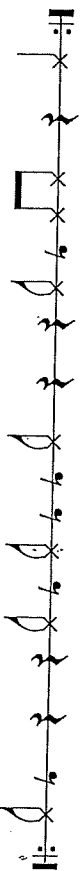
Steal someone else's tempo. If someone steals your tempo establish a new tempo for yourself. Start improvising. When you finish, return to the melodic line in a new tempo. All four players improvise and return to the melodic line.

Everyone abruptly plays the melodic line together in the same tempo once. Silence.

Improvise on stylized sound such as: a tight contained sound—classical sound—jazz sound—fat Lombardo sound—Bechet sound—Lester Young sound—Coltrane sound—Four Brothers sound—etc.

Pick a common tone—as high as possible. Play it in tune with everyone at first. The tone is so high that it is unstable. Cause beats with the mistunings. Circular breathe to keep it going. When it ends, silence.

Key Click



Play the rhythm—sometimes together and mostly overlapping. Emphasize the rhythm—emphasize pitch—get inside someone else's sound—make harmony—steal an idea—run with it—play tenderly—play opposite—play together/not together—harmonize—squeal—make disgreaceable noises—emphasize dynamics/articulation—every note a different articulation. Keep returning to the key clicks with variations.

Play a brief fragment or phrase and then listen. Use the following possibilities and add your own style ideas.

Find the best pitches for frequency modulation³ between each of the possible duos of the quartet. Start playing your pitch. Make a ritual of moving toward your partner and creating a sax-to-sax FM. Stay with each partner for about 45 to 60 seconds. Then return to the normal configuration of the quartet. Sax-to-sax for FM.

Commissioned by the Rova Saxophone Quartet
1977

³ *Frequency modulation (FM)* is a technique used in the electronic synthesis of sounds. In it, two pitches (or audio signals) are played simultaneously, and depending on their loudnesses and the interval between the two pitches, a highly complex sound may occur, which contains overtones that are not present in either of the two original sounds. The combined result will be perceived as one complex timbre, rather than a harmony. —Ed.

In Freundschaft (1977) Werk Nr. 46 9/10

By,
Karlheinz Stockhausen

Theory Formula:

$J=40$ $\frac{1}{7}$ $\frac{4}{7}$ $\frac{2}{7}$ $\frac{7}{7}$ $\frac{3(-f)}{7}$ $\frac{2}{7}$ $\frac{5}{7}$ $\frac{11}{7}$ $\frac{8(+f)}{7}$

Musical notation showing two staves with various time signatures and fingerings (1-5) indicated by circled numbers. The notation includes notes, rests, and dynamic markings like *pp* and *ff*.

12 Tone Row:

Musical notation showing a 12-tone row on a single staff.

Layer Convergence shown in Ranges:

Musical notation showing layer convergence in ranges, with cycles I through VI indicated below the staff.

Example of a Cycle: Cycle 1

$J=40$

Musical notation showing two staves with trills and limb markings. The notation includes notes, rests, and dynamic markings like *pp*, *f*, and *ff*. Trills are labeled with their durations: 1 trill ($\frac{3}{16}$), 2 trills ($\frac{5}{16}$), 3 trills ($\frac{13}{16}$), 2 trills ($\frac{8}{16}$), and 1 trill ($\frac{1}{16}$). Limb markings are labeled as 2 limbs, 1 limb, and 3 limbs. Other markings include *vibr.*, *molto rit.*, and *tr.*

**Note: All of the examples given here are written to fit the range of the clarinet, the original instrument for which In Freundschaft was written, and so when arranged for the saxophone all pitches were transposed one tritone higher.*

Movement

“Movements of the performer that are usually “free” are here associated with musical functions – they should serve to elucidate the composition” – Stockhausen

“IN FRIENDSHIP should be played by memory. The three musical layers (high melody, low melody, trills in the middle) should be elucidated by the directions of playing the instrument: to one side, to the other side and in front of the body (i.e. each trill should occur at a different position, with sudden changes of position inside a quasi-circular, relatively narrow space). In so doing, energetic passages should be played with appropriated emphasis and animation while the quieter fragments should be played with a corresponding calmness. Furthermore, the intervals and melodic lines should be drawn in the air with proportional upward and downward movements of the instrument. In the rests, movement is to be avoided (an exception is the swaying movement which starts with the 2nd line – and for those who plan to perform IN FRIENDSHIP I should hasten to add that these “swaying movements” have a tendency to be too large and conspicuous: they should actually be very discreet).” – Stockhausen

Recommended Recordings

Audio:

Claude Delangle – The Solitary Saxophone

Laura Ruiz Ferreres (Clarinet) – Werke Für Klarinette Solo

Video:

Miha Rogina – Youtube

Christopher Zello (Clarinet) – Youtube

Swerts: *Klonos*

Study sheet for measures 70 – 85
Eugene Rousseau

70-71 Piano *f* 72-73

74-75 *ff* 76-77

78-79 80-81

82-83 84-85

Swerts: *Klonos*

Study sheet for measures 178 - 193

Eugene Rousseau

178-79 Piano ben marcato 180-81

182-83 agitato 184-85

186-87 188-89

190-91 192-93

9

Comments of the Composer

Tcherepnin

As its title indicates, this Sonatine attempts to adopt to music the surprise elements of Sports.

I. Boxing

Let us imagine that the interpreters are boxers. They face each other. The pianist is on his defensive (characterized by D and equal eighth notes). The saxophonist attacks and tries to reach this D (eighths and sixteenths). At the moment when he is dangerously near, the pianist retreats to C. Changing tactics, the saxophonist attacks by leaps. The pianist continues to retreat and when he arrives at A Flat, he makes an attack, thus forcing his adversary to defend himself. The fight continues, but the saxophonist, aware that the pursuit is in vain, barricades himself at the high F Sharp, while the pianist is on the low C Sharp. Then the adversaries continue the fight until they reach together the final D.

The public serves as arbitrator and must decide who is the winner.

II. Mi-temps

This larghetto represents the rest that two players are taking in the midst of a competition.

III. Race

In this part, conceived in the form of a canon, it is the saxophonist who leads; the pianist is trying to surpass him. At the beginning, the distance between the two interpreters is that of two measures and an interval of a minor third. Gradually the distance is shortened to one measure and the interval to a major second, then to become half of a measure and a minor second.

The interval remains the same, but the distance now is reduced to the value of a single eighth note.

Then the pianist nearly attains the A of the saxophone, who immediately escapes in an accelerated movement (accomplished in sixteenth notes). This effort will cause him to stop at the B Flat. The pianist is surprised and prepares to profit of this enfeeblement. Will he be the winner because his opponent finishes with the delay of two eighth notes? Or is it rather that the saxophonist, after having reached the goal, but unable to stop, has hypassed the goal by two eighths, and thus been made the winner?

In this case there would be no real winner and no real loser.

BALLADE FOR ALTO SAXOPHONE AND ORCHESTRA

By HENRI TOMASI

Born in Marseille, August 17, 1901

This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue*, at first over plucked strings. A "*tempo di blues*," developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:

*Sur un vieux thème anglais, long, maigre et flegmatique comme lui,
Un clown raconte son histoire splénétique à la nuit.
L'ombre de son destin, le long des quais, zigzague, et le goût
De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.*

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

Tomasi, *Concerto I*

Cadenza

Eric Nestler
2/2009

Practice Strategies:

The musical score is marked with *Lent* and *accel.*. Below the staff, there are three vertical lines indicating practice segments. The first segment is marked *Rubato* and contains a *BIS* marker. The second segment is marked *accel.* and contains a *BIS* marker. The third segment contains a *BIS* marker.

63	76	92	108	126
72	88	104	120	144
80	96	112	132	160

I. Octave Practice:

etc.

II.

etc.

III.

etc.

IV. Uneven Rhythms:

etc.

V. Uneven Rhythms:

etc.

VI. One Beat At A Time:

etc.

This line of music is in 4/4 time and contains three measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; and B4, C5, and D5 in the third. The notes are beamed together with a '3' below them.

etc.

This line of music is in 4/4 time and contains four measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; B4, C5, and D5 in the third; and C5, B4, and A4 in the fourth. The notes are beamed together with a '3' below them.

**VII. Two Beats At A Time, One Beat Rest
Two Beats At A Time:**

etc.

This line of music is in 4/4 time and contains two measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second. The notes are beamed together with a '3' below them.

etc.

This line of music is in 4/4 time and contains four measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; B4, C5, and D5 in the third; and C5, B4, and A4 in the fourth. The notes are beamed together with a '3' below them.

VIII. Three Beats At A Time:

etc.

This line of music is in 4/4 time and contains three measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; and B4, C5, and D5 in the third. The notes are beamed together with a '3' below them.

**IX. Additive Exercise From The End:
Additive Exercise From The Beginning:**

etc.

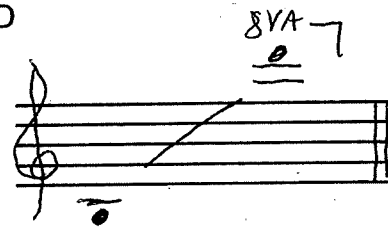
This line of music is in 4/4 time and contains five measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; B4, C5, and D5 in the third; C5, B4, and A4 in the fourth; and B4, A4, and G4 in the fifth. The notes are beamed together with a '3' below them.

etc.

This line of music is in 4/4 time and contains three measures. Each measure begins with a triplet of eighth notes, followed by a quarter rest, a quarter note, and another quarter rest. The notes in the triplet are G4, A4, and B4 in the first measure; A4, B4, and C5 in the second; and B4, C5, and D5 in the third. The notes are beamed together with a '3' below them.

MUAG 6360 Saxophone Literature
Solo Literature Review
Eric Nestler
Summer 2007

Composer: Takashi Yoshimatsu
Dates: 1953
Composition: *Fuzzy Bird Sonata*
Date: 1995
Dedication: Nobuya Sugawa
Publisher: Billaudot
Recording: Sugawa on "Made in Japan" CD
Three Movements: **Range:**
Run, bird, 5 minutes
Sing, bird, 5 minutes
Fly, bird, 5 minutes



Background Information

(taken from the internet, en.wikipedia.org/wiki/Takashi_Yoshimatsu):

Takashi Yoshimatsu was born in Tokyo, Japan, and like Toru Takemitsu, the composer generally considered to be Japan's greatest in the western classical style, did not receive formal musical training while growing up. He left the faculty of technology of Keio University in 1972, and joined an amateur band named NOA as a keyboard player, emulating the music of Pink Floyd. He became interested in the jazz and progressive rock scenes, particularly in the possibilities being explored through electronic music.

He was a fan of the Walker Brothers and the Ventures when he was 13, but symphonies of Beethoven and Tchaikovsky fascinated him when he was 14. Since then he composed a number of pieces before making his name with the serialist 'Threnody for Toki' in 1981. Soon afterwards, he became disenchanted with atonal music, and began to compose in a free neo-romantic style with strong influences from jazz, rock and Japanese classical music, underscoring his reputation with his 1985 guitar concerto. As of 2004, Yoshimatsu has presented five symphonies, five concertos (one each for piano, cello, guitar, trombone and saxophone), a number of sonatas, and various shorter pieces for ensembles of various sizes. His 'Atom Hearts Club Suites' for string orchestra explicitly pay homage to the Beatles, Pink Floyd and Emerson, Lake and Palmer.

Yoshimatsu's supporters enjoy his easy, tuneful style and sense of the capacities of different instruments, although critics complain that his work is simply a post-modern jumble with little coherent theme.

He published some essays and primers about classical music. He likes to draw pictures and illustrated their books by himself.

MUAG 6360 Literature Review
Fuzzy Bird Sonata, Yoshimatsu

Performance Suggestions:

Movement 1: Run, bird

Two styles are present, fast, running sixteenths and free rhapsodic sections.

Example 1: m. 1 through 5

Add the C lever at the end of b. 1 in m. 1. Use LSK 2+C for the last "D" in m. 2.

Example 2: m. 16

I recommend playing an overtone series at the end of m. 16, on low Bb (a tritone form the last note, E), start the series on high Bb.

Example 3: m. 18

The glissando from low G to altissimo B. Use middle G, palm-key D, and Altissimo G as "anchor notes."

Example 4: m. 30

Use the alternate C#. High G fingering.

Example 5: m. 65—67

Think poco ritardando. High tone fingerings for C and D.

Example 6:

Hidden Melodic Line

Example 7: Letter J

Slap Tongue Practice Techniques

1. practice the passage all slurred
2. practice the passage all tongued
3. practice the passage with slap tongue articulation

Movement 2: Sing, bird

Example 1: m. 1

rubato; add RH3 to the A; finger glissando from low G to A

Example 2: m. 10, timbre trill

Example 3: letter C

High F# to G to middle E fingering choices

Example 4: letter D

Quintuplets in the piano part.

Example 5: m. 24
High Tone Trill Fingerings

Example 6: Letter E
Ensemble with the pianist.

Movement 3: Fly, bird

Example 1: opening

B to C# glissando with timbre trills

Sugawa flutter tongues the low G in line 2 (with the fermata)

3. Fly, bird

Example 2: Letter C
High Tone Trill fingerings

C *Ossia* **Allegro vivace**
14 *Ossia*
Handwritten annotations: $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $G\ 5495\ B$, $tr\ RSK\ 1+2$

Example 3: Letter G
G **CADENZA ad lib.** (ca 20 s – 1 mn)

accel. *Ad lib. free* (*trills, multiples notes, passages ... etc*)
45 *poco a poco molto stringendo* **fff**

Example 4: Letter I to letter J
Ensemble (listen for the sextuplets in the piano).
High tone fingerings.

I *Ossia* **ff** *accel.* *Ad. Lib.*
49 *Ossia*
Handwritten annotations: ff , accel. , Ad. Lib. , $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$, $\text{RSK}4$

FUZZY BIRD SONATA

pour saxophone alto en mi b et piano

Takashi YOSHIMATSU

1. Run, bird (5 mn)

16 **B** *quasi ad lib.* C/B levers Lk 2 harmonique F A b B C IN B gliss. f 5 8

18 *quasi ad lib.* tr tr tr tr tr tr tr tr tr 6 8

b 8m Rskl

8VA 8VA 8VA 8VA

28 *Pop LH/RX3*

Avec nos ramonnements à Nohima OHO JAZZ

45 *mf*

48 *f*

50 *f*

65

LSK2rc
5
4
3
2
1
2
3
4
5
ff

LSK2
LSK2, RSK4
5
4
3
2
1
2
3
4
5
8VA
LSK LSK2
2 RSK4

LSK2rc
5
4
3
2
1
2
3
4
5
8VA
LSK LSK2, RSK4

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The piece begins with an *Accel.* marking. The melody features several notes circled in blue, with letters 'E', 'A', and 'E' written above them. Below the staff, there are handwritten notes: $\frac{3}{4}$, $\frac{5}{4}$, and a chord diagram for $\text{A}^{\flat} \text{R} \text{S} \text{K} \text{Y}$.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody includes a triplet of eighth notes. The piece concludes with a fermata over the final note.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 5/4 time signature. The tempo is marked *Andante*. The melody starts with a first ending bracket and a *rit. p* marking.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The piece is marked with a *rit.* and includes a five-measure rest.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The tempo is marked *tempo rubato*. The piece includes a *f* dynamic marking and a section marked *più mosso*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten notes include $\frac{5}{4}$, $\frac{3}{4}$, *reg*, *regolar*, and chord diagrams for $\text{A}^{\flat} \text{R} \text{S} \text{K} \text{Y}$ and $\text{A}^{\flat} \text{R} \text{S} \text{K} \text{Y}$.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody features a series of eighth notes with a *rit.* marking and a *BVA* annotation above the staff.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody continues with eighth notes and a *rit.* marking, with a *BVA* annotation above the staff.

Handwritten musical notation in treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody concludes with eighth notes and a *rit.* marking, with a *BVA* annotation above the staff.

89 *f* *p* *tr* *tr* *tr*

92 *f* *p* *tr* *tr* *tr* *rit.*

B/C

3/4

RSK4,1 side

RSK3

RSK4,1

① all slurred ② all legato ③ as is articulation.

102 *f* *p*

5/8

8

RSK

11

8VA

112 *f* *p* *p*

CUT

"D"

RSK

OG

RSK

Slap tonguing

RSK

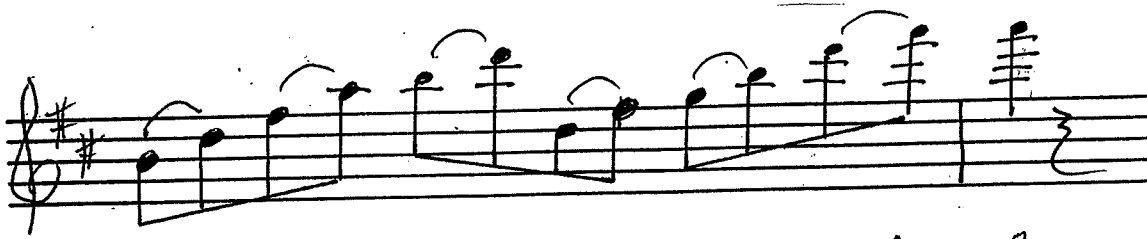
12

8VA7

(A)

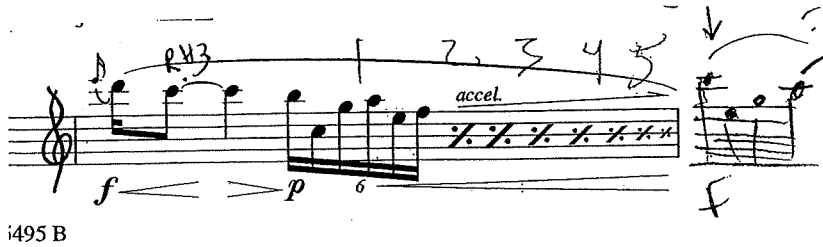
8VA7

(B)

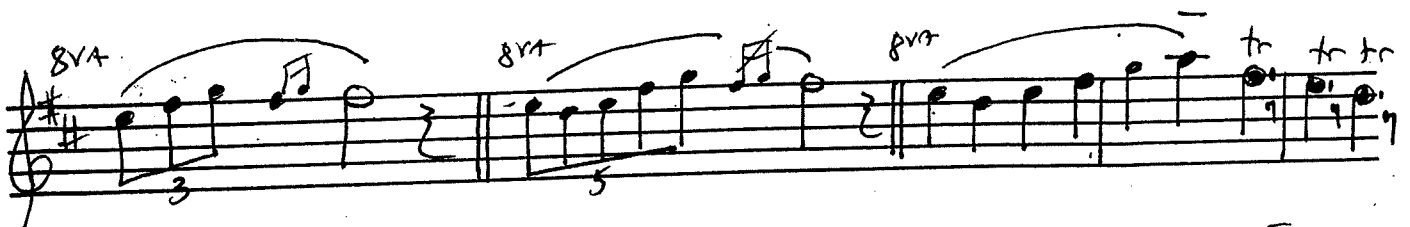
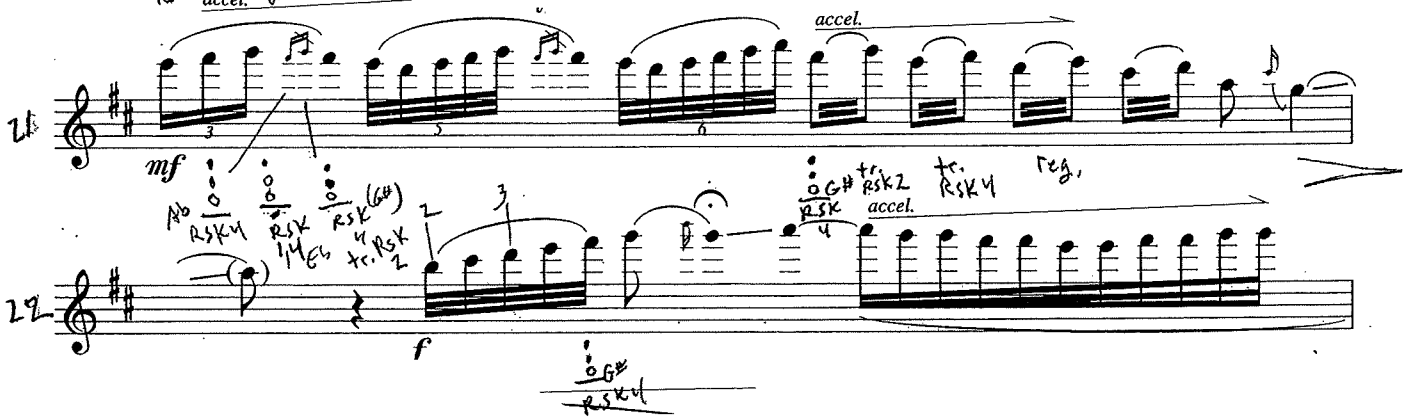
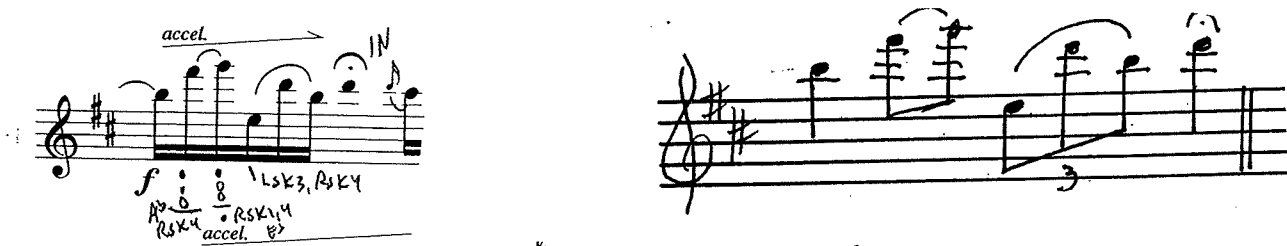
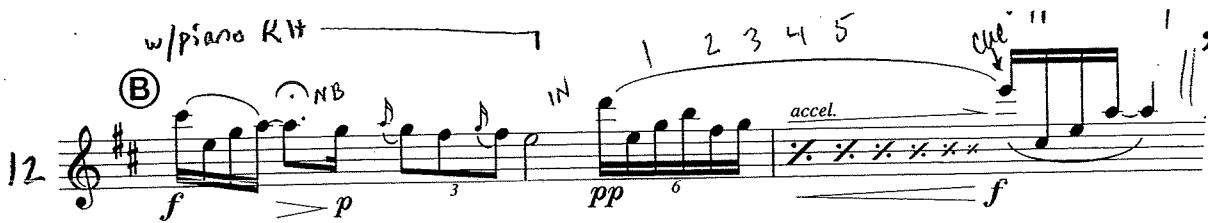


2. Sing, bird
(5 mn)

RSK4
RSK1,2



i495 B



24 *tr tr tr accel.*

tr Rsk 2
Rsk 1/2
otr Lskt accel.
Rsk 1/2
Lsk 1-4
Rsk 3,4
Rsk 1/2 Ab

3. Fly, bird
(5 mn)

22 *Pop LHM, AHZ* *add C Lev.* *SLAM B Pinky* *meno mosso*

25 *Pop RH3* *stam D*

28 *mp rit.* *mf*

Ossia

30 *mp rit.* *mf*

mp rit. *mf*

Rsk 1/2 front
Rsk 1/2
Rsk 1/2

8VA

"p"

8VA

Uneven Rhythms

8VA

49

ff

accel.

8VA

reg.

front

Uneven Rhythms

8VA

8

8

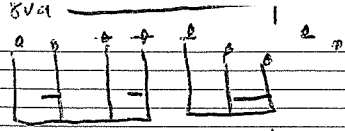
8

8VA

p

Fuzzy Bird

m 4/5 after E



front Lsk 3

Fuzzy Bird trills m 5, 2, 3

8va tr (+)

RSK 4 G
add Rsk 1, 2
of reg G
add Rsk 2

8va tr (+)

reg A
add Lsk 2

8va tr (+)

reg B
add Lsk 3

8va tr (+)

RSK 4 F
to
RSK 4 G

4 after D

8va

reg F#

RSK 4 F#

RSK 4 G

8va

Front

add R#

RSK 1, 2

Alright

mut 2 A

8va

front D

front

w/RSK

of finger F# F Bb E D C#

mut 3

8va

reg F

add Rsk 2

Front

front

8va

front G

left front F/add Rsk 2

play G without Rsk 1
for easy transition
to front D#

BASIC FINGERINGS

G	G#	A	Bb	B	C	C
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
RSK 1	RSK 1, 2	RSK 1, 2	(RSK) (1, 2)	(RSK) (1, 2)	(RSK) (1, 2)	
C#		D	D	D#	D#	
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	
Lsk 1, 2 or RSK 3	F or RSK 3, 4	Lsk 1, 2, 3 or RSK 3	F or RSK 1 (RSK 2)	Lsk 1, 2, 3 or RSK 3, 4	F or RSK 1, 2, 4	

RSK 4 Fingerings

FRONT FINGERINGS

F	F#	G	A	G#	A
0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0	0 0 0 0 0
G# RSK 4	F# RSK 4	G RSK 4	A RSK 1, 2, 4	F# RSK 1	A RSK 1, 2

