

**Seminar in Saxophone
SAXO 921 – Fall 2002
Instructor: Vince Gnojek**

Todd Wilkinson – D.M.A. Saxophone Performance Candidate

Assignment #1

What music was inspired by Adolph Sax's newest member of the woodwind family, and did this music fulfill the inventor's vision? How was the new instrument received in the musical community? Was the instrument supported by the popular composers of the time? Who were the first saxophone soloists and how did they promote repertoire for the instrument?

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By the time Adolphe Sax (1814-1892) had invented the saxophone in the early 1840's, instrumentation, repertoire and tradition in the symphony orchestra, opera orchestra, and military bands were already firmly established. For an inventor, however perceptive, to attempt a break with the musical state-of-affairs was indeed a tall order. There are no writings from Sax as to his intentions for the instrument. It is surmised that during this time (circa 1845) he saw a need for an instrument that might bridge the tonal/timbral void between the mellow strings and brittle woodwinds, as well as the dynamically voluminous brass and the subtly soft woodwinds. More simply stated, the woodwinds tend to cut through the string sounds, and the brass tend to overpower the woodwinds. His saxophone was seen as an attempt to satisfy these demands. He had in mind two sets of saxophones, one set pitched in C and F, for use in the symphony orchestras, and another pitched in Eb and Bb, for use in the military bands.

Unfortunately the introduction of the saxophone, a solution to the above, required much more than just an adequate instrument. For the saxophone to succeed in establishing a place in the musical community, it would need sufficient pedagogy, repertoire and virtuosi performers. A need for performers as well as opportunities to perform is a challenge for any new instrument. None of this was readily available when Sax demonstrated his bass saxophone to Hector Berlioz in 1842.

Realizing his predicament, Sax began to promote his new saxophone on several fronts. He set about training performers and generating method-books; he encouraged and published solo and ensemble compositions for the saxophone; he demonstrated the instrument to important composers of the time; he pressed for inclusion of the saxophone in military bands, symphonies and opera orchestras; he encouraged conservatories to include saxophone instruction, and he fought to maintain his patents on the instrument. Fortunately Sax was a multi-faceted character. His advertising campaign began and his success at all the above are well documented.

Initially he began to demonstrate the saxophone. At the time of the 1846 patent, the saxophone was receiving positive praise from composers, who realized that Sax was correct in his tonal and dynamic assertions for the saxophone. Composers Berlioz, Halevy, Donizetti, Kastner, Meyerbeer, Massanet, Thomas and Bizet, were all sympathetic to the new instrument. All except Berlioz, who never wrote any original

saxophone music, wrote saxophone solos parts in their symphonic works. Berlioz was indeed enthusiastic, and after hearing Sax play the bass saxophone, even wrote at some length about the merits of the instrument. Kastner actually wrote a method book for saxophone in 1844 or 1845. Never the less, tradition, conservative thinking, and malevolence inhibited opportunities for the saxophone. The saxophone was not accepted into the symphonic woodwind section, and when it was used, usually it was performed as a double by one of the clarinet players, producing a substandard performance.

Military bands were another matter. By tradition, whatever is proven to work best is officially adopted by the army. The saxophone was officially adopted for use in the French army bands in 1854, after a famous and strange contest in Paris, whereupon two different groups, one with and one without saxophones were put to public exhibition,. It was determined that the band employing saxophones was much louder and more full in tone. The audience at the event was thrilled with the new sound. This was a major victory in acceptance for the new instrument, and insured its success. This acceptance set a precedent for bands worldwide, especially the North American groups. They were later to have an enormous impact on the saxophone's success in popular music.

Georges Kastner had used the saxophone as a solo instrument in his little known opera *Le dernier roi de Juda*. However, until its acceptance by the French army, the instrument was never included in any major ensemble on a regular basis, and never in a section format. (Interestingly, Kastner was secretary to the commissioner of French military music) Most of the early works for saxophone were fantasias or variations on a theme, transcriptions of popular operatic works, or light melodic pieces, typically French in style. There were also many transcriptions of clarinet and oboe literature made during this time. Paraphrasing Fred Hemke, by 1919 there were probably less than 60 operatic and symphonic works that included the saxophone, and most of these employ the instrument in a tone-color or timbral, non-virtuosic setting.

Although Klose and Cokken, non-saxophonists by profession, had been teaching saxophone as early as 1846, the acceptance in the army bands led to the adoption of saxophone at the Paris Conservatory of Music, and Adolphe Sax was appointed Professor of Saxophone in 1857. This was the next big break for Sax and the new saxophone. As professor, he was soon confronted with the task of supplying the annual contest music for

his instrument. His position at the school enabled him to call on composers to write new music for the instrument. He took these new saxophone compositions to the national library, assuring their preservation.

The merit of the early music may be debatable. However, a listing of these composers is important. Joseph Arban, Fredrich Baumann, Leon Chic, Jules Demersseman, Georges Kastner, Hyacinthe Klose, Jean-Nicholas Savari, and Jean-Baptiste Singelee, all wrote pieces for saxophone solo and a variety of combinations for the yearly contests or *Prix de Concourse*. (Singelee being the most voluminous) Sax in turn established a music publishing company that included many of these works.

Quickly the need for performers in the army and civilian bands, coupled with the training received by students at the Conservatory, began to create a cadre of talented and ambitious saxophonists in Paris and the rest of France. The first generation of saxophonists began to materialize.

The earliest performers had little choice but to double on clarinet, give lessons, and write music for the saxophone. Among the important early saxophonists were Hyacinthe Klose (1808-1880), the long-tenured professor of clarinet at the Paris Conservatory. He gave saxophone performances and wrote music and method books for the saxophone during these years. Louis-Adolphe Mayeur (1837-1894), a great clarinetist, studied saxophone with Klose and Sax. He was the saxophone soloist at the Paris Opera after 1871 and was the accepted master of the saxophone at the time. He also performed in the French military bands, wrote his own saxophone method book in 1896, and is credited with several solos and transcriptions for the instrument.

The French military band, the Garde Republican, featured many outstanding saxophonists, among them: Segouin, Fasquelle, Patteyn, Theils, Dupaquier, Lalaude, and Meyer. None have been recorded, for obvious reason, though some deserve mention. Paul Sangouin wrote several works for the saxophone. Dupaquier became a featured soloist with the band at the turn of the 20th Century. Victor Theils (1867-1925) became the assistant conductor of the Paris Opera stage orchestra, performing on the saxophone with them when needed. He was one of the teachers of Gustav Bumcke (1876-1963), who is said to be the first German saxophonist.

It seems that when Sax died in 1894, the saxophone fell into disuse by orchestral composers. Fortunately for the saxophone, the instrument began to flourish in military and civilian wind bands.

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Assignment #2

Two major influences on the popularization of the saxophone throughout Europe and North America were the use of saxophone in military bands and the development of jazz in the United States. How did these events change the repertoire for the instrument? Did they promote and expand the repertoire or stall the saxophone's development as a serious classical instrument? Describe briefly the use of the saxophone in early jazz and vaudeville.

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The short answer to these questions is that military bands and vaudeville popularized the use of the saxophone, and reflected an increase in amateur performers. This temporarily stalled the creation of orchestral masterworks for the instrument. Brought to a wider audience with popular appeal like no other wind instrument before, the saxophone began to suffer from this success. In reaction to the amateur performances,

serious composers tended to place the saxophone into the same category as the ocarina and harmonica. As if the saxophone was the offending appendage, it was cut off from art-music. Being the newest of the wind instruments the saxophone had yet to establish a secure classical tradition. And though vaudeville and jazz were ‘abusing’ the trombone, clarinet, trumpet, tuba, bass and drums, in much the same manner as the saxophone, somehow these instruments managed to maintain their traditional ‘dignity.’ Perhaps envy and suspicion combined with poor performance pushed the neophyte saxophone into the concert music periphery.

At the end of the 19th century the saxophone was commonly used in military bands. A brief clarification may be in order. Unless the group is indeed in the employ of the national armed forces, the designation *military* implies the instrumentation and the martial style of music these groups tended to perform, not a formal connection with the military authority. Whether military or civilian in nature, their instrumentation and literature were basically the same. Normally a combination of woodwinds and brasses, the reputation of these groups usually was in result of the talent of the individual musicians as much as their conductor, and the music they performed was normally a combination of light classics and popular music. Indeed, these were very popular groups during the 1800’s, and these touring bands, both civilian and military in nature, were the “purveyors of popular music,” according to Gee.

Between 1760 and 1770 the clarinet became a standard feature of British army bands. Flute was added in 1794. During the 1700’s the band becomes complete in woodwind instrumentation. Groups would be expected to include flutes, oboes, clarinets, bassoons, horns, trumpets, serpent and often percussion. In 1845, the French regimental bands were fixed by official decree, incorporating the latest saxhorn family of brass instruments. Saxophones began making tentative appearances during this time.

The world would soon follow suit, adding saxophone to band instrumentation. Certainly a ‘late-comer’ in comparison to the traditional woodwind instruments, the British Royal Artillery Band had four saxophones listed in 1857. In 1888 they seem to have disappeared, though the Belgian Guides band was using four saxophones, one soprano, two altos and a tenor in the same year. Harvey Dodworth, conductor of the 13th Regiment Band in 1839, along with his brother Allen, formed the Dodworth Band in New York around 1860. They are credited with introducing the saxophone to American bands late in the decade. The saxophone was added to the United States Army Band in 1895, though only alto and baritone. The tenor wasn’t used until 1911. By the early 1900’s the

saxophone section was indispensable in band instrumentation, though as late as 1941, the Germans still weren't using the saxophone in infantry bands.

The success of the saxophone in the non-German European military bands is significant in its effect on American wind bands. There were hundreds of military-styled bands in America during the mid-19th century. In contrast, there were only two permanent symphony orchestras in the United States in 1866, the New York Philharmonic and the Brooklyn Philharmonic Society. Most cities didn't have top-notch orchestras, and bands, being more suitable to outdoor performances, began to tour the country. With the denial of the saxophone sections in the orchestra, the composition of literature for orchestral saxophone stalled. For many years in the early 1900's the repertoire numbers less than seventy-five pieces that include saxophone in the orchestra.

The National Peace Jubilee created by the great bandleader Patrick Gilmore in 1869, was a significant event. It was five days of "mass hysteria and frenzied applause," according to H.W. Schwartz. "Bands from every nation would march down the aisles of a great coliseum...they were small by modern standards, the Garde Republicaine Band of France numbering fifty-five players." Schwartz continues, "According to critics, the English band was good, the German band too 'brassy,' the French band superb. The effect of the French band was partly owing to its unusual instrumentation. It carried eight saxophones...The result was so round, full and soft that all musicians were captivated with the deep diapason of sound." This impressive demonstration helped the saxophone gain a foothold in the American band, and gave it an introduction to popular culture in the United States.

Both Patrick S. Gilmore and John Phillip Sousa are instrumental in the popularization of the saxophone in the United States. Their importance cannot be underestimated. Thanks to their efforts the saxophone began to be commonly used and appreciated in both solo and section formats in American bands. The performers in these groups gave the instrument serious study, and helped generate interest in the saxophone and its repertoire. Though these musicians and bands may not be considered by some as 'classical' or 'concerted art-music' ensembles, the competitive environment they generated created serious dedication to methodology, pedagogy, generation of repertoire, development of critical writings, and performance practice of the saxophone. They brought the saxophone to a much wider audience and much larger cadre of performers. In this regard it is notable that by 1924, Sousa's band, though near its demise, carried eight saxophones – 4 altos, 2 tenors, a baritone and a bass.

Three early saxophonists warrant mention. Edward LeFebre, a Frenchman, moved to the U.S. in 1853. He was a featured saxophone soloist with Gilmore's band as early as 1873. By 1905, LeFebre had formed a saxophone quartet performing classical transcriptions and was touring the U.S. and Europe. Playing with Gilmore for 19 years, he joined Sousa's civilian band upon Gilmore's death in 1892. The first saxophone built in the U.S. by C.G. Conn instruments was designed and built for LeFebre by Gus Buescher in 1885.

Jean H. B. Moermans, a Belgian, was one of the most popular saxophonists of his day. He was the saxophone soloist with the U.S. Marine Band during the 1890's and 1900's. He is important for the recordings he made for Berliner records in the 1890's, and recordings made for Victor in the same decade. He appears with Sousa as early as 1897.

Benjamin Vereecken is perhaps the most important of the early band soloists. He along with Herbert L. Clarke, the cornet virtuoso, was playing with the Sousa in the World Tour Band of 1910. His method book, *The Foundation to Saxophone Playing*, was published in 1917, and this was the standard saxophone method book for the first half of the 20th century.

At the end of the 1800's the touring bands began to give way to vaudeville. No longer content to just listen to music, the public wanted other forms of entertainment. Moving a large group of musicians around the country was expensive and complicated. Smaller groups were less costly and more expedient. Communications were improving and public knowledge and tastes had changed. Though already 60 years old, the new 'mechanical' saxophone begins popping up in vaudeville as a novelty instrument.

Perhaps the most documented and successful of the vaudeville saxophone ensembles is the Six Brown Brothers, led by Tom Brown, who toured extensively on the vaudeville circuit. They are representative of the vaudeville acts that were first to give the saxophone a wide public image. Musically, these saxophone ensembles were intended to entertain, weighing heavily on special effects that are trivial or novel. Often this gave the impression that the instrument was a toy. The 1907 recording of *The Bullfrog and the Coon* by the American Saxophone Band deserves mention in this regard. Serious musicians were shocked and disgusted by commercial music in general, specifically the saxophone. The saxophone became a scapegoat for the threat that popular music posed (and still poses) to high art.

It appears that timing and events created the attraction of jazz to the saxophone, as did popular demand. However, jazz did not save the saxophone from obscurity. Many

techniques such as playing in the altissimo register and false fingerings are associated with jazz, although classical saxophonists were using these techniques before 1900.

With the advent of Ragtime, syncopated dance music and recording at the turn of the century, the stage was set for a popular music revolution. Music for dancing became a major means for musical employ. Though jazz was just beginning to materialize, it was not responsible for the rise in the popularity of the saxophone. Due to the popularity of the saxophone, it practically demanded inclusion in dance groups playing jazz. Sidney Bechet found that he was forced to pick up the saxophone or starve around 1921. He chose the soprano, which he felt was closest to the clarinet, his preferred instrument. Over time he found more success on saxophone, and is primarily remembered for his soprano saxophone playing.

Just after World War One and throughout the 1920's there was a saxophone 'craze' in America. This is often compared to the excitement generated by the electric guitar in the 1960's. According to several authors, the saxophone mania was much more pervasive and long lasting. After the Navy shut down Storyville in 1917, jazz musicians from New Orleans went to other cities to find work, notably Chicago, New York and Kansas City. At this time there was an incredible amount of saxophone production. Though instruments weren't cheap, the novelty was persuasive. Such a 'new' sound and the look of the curved brass machine must have made quite an impression on the general public. Fred Hemke says there were over 500,000 saxophones sold during this time. It was this saxophone craze that brought the instrument into jazz, and as such, jazz continues this craze for the saxophone well into the 1930's, and even into the present day.

During this craze for saxophone, the C tenor becomes very popular. A holdover from the orchestral saxophone family, it sold well for the simple reason that it was non-transposing and could read from sheet music. For amateurs, this was a bonus. The C tenor saxophone could play the melody line from the piano sheet music. It was in the hands of vaudeville performer Rudy Wiedoft, that the C-melody and the saxophone began to achieve respectability. He became the most renowned performer of his time. Known to have practiced as much as ten hours a day, he began recording in 1916. He joined the Marine Band in 1917, the year of the first jazz recording by the Original Dixieland Jass Band.

Wiedoft regularly packed his recitals, and became the most recorded saxophonist of the age. Unable to find material, he wrote most of his own music. He was very prolific and wrote several solo works, mostly novelty pieces of very high standard. His tone was beautiful and his technique superb. His tonguing was amazing. He became

quite famous and his recordings sold very well. Though not a jazz player, he did work with a few jazz groups, and recorded with the Cotton Pickers in 1923. His music was linked with ragtime in formal and rhythmic design, though the records are 'soloistic' in nature and probably not intended for dancing. Wiedoft also has the distinction of giving one of the first concerts of music for 'classical' saxophone in America. Performing at Aeolian Hall in New York on April 17th, 1926, this concert was sold-out and broadcast to an estimated million people over the radio.

In early jazz, the saxophone was rarely used. It wasn't popular in the early polyphonic New Orleans style. Early jazz woodwind performers tended to specialize in clarinet. The saxophone was used where greater volume was needed, or in a situation where a sweet 'syrupy' sound was employed, usually using with a wide and fast vibrato.

The classic concert-band saxophone sections had little if any effect on the usage of saxophone in jazz groups. In early jazz saxophone sections the instrument was used in ones, twos and threes, normally two altos and a tenor. They tended to play in locked triadic voicings. Unlike the 'classical' saxophone quartet, whose writing was more akin to the traditional string quartet, the early jazz saxophone section put the melody in the top voice and harmonized below it. This technique was similar to the 'planing' style used by Ravel and Debussy. These jazz sections also played with constant and wide vibrato, a trademark of modern concert saxophone, but a style that infuriated early 'classical' saxophonists. As the dance bands of the early 1920's began finding success, a saxophone section of at least three players became standard. As bands became larger in the 1930's, a fourth baritone saxophone was added. At first it doubled the melody an octave below, but as harmonic procedures advanced, four note harmonies and seventh chords, became standard in saxophone section writing.



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Assignment #3

Who were the first serious classical saxophonists? What influence did they have on the music written for the instrument? Which composers of this period had a profound influence on the music for the saxophone and why? List the major compositions for the saxophone and orchestra, or saxophone and piano from this decade.

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Few virtuoso performers have dedicated their talent to the saxophone. Perhaps this is a reason for the lack of symphonic and classical works by major composers. With the exception of Ravel's *Bolero*, Bizet's *L'Arlesienne Suite*, Vaughn Williams' *Job*, Debussy's uncompleted *Rhapsodie*, and Richard Strauss' *Symphony Domestica*, there are very few works including saxophone by composers of international stature. Berlioz did

an arrangement of his choral hymn *Chant Sacre* for six saxophones. Unfortunately the work wasn't created as a saxophone composition; merely an adaptation of an earlier work. Adolphe Sax premiered this arrangement in France in 1844. After the death of Sax in 1894, the repertoire and performances of classical saxophone languish through the first twenty years of the 1900s.

There were a few performers active around the turn of the twentieth century. Mostly they were associated with the military/civilian bands and dance bands that were in vogue at the time. However, they did aspire to performances of classical and symphonic works for saxophone. During this period of decline there were several important performers playing saxophone in a classical setting.

H. Benne Henton (1867-1938) was appointed by Richard Strauss to lead and select the other saxophonists in the quartet for the first American performance of the *Symphonia Domestica*, at Carnegie Hall in 1904. Henton followed the virtuoso Ben Vereeken as soloist with the Sousa band.

Harold B. Stevens (1897-1983) was the soloist with the Sousa band during 1925 and 1926. This was the last long season of the group, which disbanded in 1926. Stevens was featured on a transcription of *The Carnival of Venice*.

Jascha Gurewich (1896-1938) was born in Russia and died in the United States. He was known as the 'Heifitz' of the alto saxophone. He established his career with the Sousa band in the 1920-21 season. Sousa is quoted (from Gee) as saying, "I have heard all of the finest saxophone players of the last thirty years and the majority of them have played for me, but I have not heard anyone equal to you." Gurewich was one of the first saxophonists to perform with the eastern symphony orchestras, and was the first to give a recital of serious classical saxophone music at Aeolian Hall in New York on January 31, 1926. (This predates the Wiedoft recital at Aeolian Hall by three months) Gurewich's recital featured his *Concerto for Saxophone*, opus 102 (1925). His *Concerto* and his *Sonata*, opus 130 (1928), are the first large works for saxophone published in America.

Other significant performers during these early years include, Frederic Parme, a soloist with the Philadelphia Orchestra under Leopold Stokowski. He was the first to perform Debussy's *Rhapsodie* in the U.S. in 1927. He also did work on mouthpiece development, and composed and published compositions for saxophone and piano. Lucien Calliet gave the second performance of the *Rhapsodie* with Philadelphia in 1934. Argentinean, Texerio de Ladario, put extra keys down to low Ab on his saxophone, and is said to have achieved a range of four octaves as early as World War I. Dupaquier (no first name available) was a featured saxophone soloist the Garde Republicaine band. He

had a saxophone of his own design made by Cousnon and could play a chromatic scale of three octave from a low 'g.' Little other information is available on these men.

The first serious classical saxophonists, musicians that would be featured soloists with symphony orchestras, were born in the first decade of the twentieth century. Their impact was going to be felt during the 1930s as the classical saxophone, due largely to the efforts of Marcel Mule and Sigurd Rascher, rises again from the ashes of amateur performance. The following is a list of the first important performers and composers of classical saxophone music.

Edouard LeFebre (1834-1911) was born in Holland and died in Brooklyn, N.Y. He was the feature soloist in Patrick Gilmore's band for 19 years, and known as the "Saxophone King." LeFebre is considered the outstanding saxophone soloist from the 1870's to the 1890's. In 1905 he formed a saxophone quartet that played classical transcriptions, and toured the United States and Europe.

Francois Combelle (1880-1953) was born and died in France. He was originally an oboist, but became a gifted saxophone soloist in Garde Republicaine band in 1902. In 1902 he urged Marcel Mule to audition for the group. Combelle became the advisor to the Selmer Company after they purchased what was left of Adolphe Sax's instrument factory in 1920.

Percy Grainger (1882-1961) was born in Australia and died in White Plains, N.Y. He went to Germany in 1894 and began his career as a concert pianist in 1900. His first contact with saxophone was around 1904. He was an early believer that the saxophone should be included as a full section in bands and orchestras. In 1917 he entered the U.S. Army, already a world-renowned composer. He arranged ten Bach works for saxophone choir, and was especially fond of the soprano saxophone, which he used in his *Lincolnshire Posey* and *Children's March*. It is said by Paul Cohen that, "His writings elevate the saxophone to a level equal to the most traditional of orchestral instruments."

Other important works by Grainger including the saxophone are:

Molly on the Shore (1914 unpublished), *Ye Banks and O'Bonnie Doon* (SAATTBBs – 1932), *The Immovable Do* (1934), *The Lonely Desert-Man Sees the Tents of the Happy Tribes* (1949), *Sonata for Tenor Saxophone and Piano*, and *Lisbon* for five saxophones (1943).

Michael Guerra (1888-1976) was born in Philadelphia and died in New Jersey. When saxophones began to replace violins in the house orchestras, he reluctantly picked up the instrument. In January 1941 he played the saxophone solos in the Philadelphia Orchestra premier of Rachmaninoff's *Symphonic Dances*.

Paul Romby was born in 1900 in France. His death date is unclear. He was a student of Francois Combelle and also a member of the Garde Republicaine band in Paris. He was important for his close association with Marcel Mule.

Marcel Mule (1901-2001) was born and died in France. Mule was one of the most influential classical saxophonists in history. Originally he intended a career as a school music teacher. At the urging of Francois Combelle, he auditioned for and was accepted into the Garde Republicaine band of Paris. In 1923 he assumed the solo saxophone position where he remained for 13 years. During his tenure, Mule is credited with making the use of vibrato a standard practice for classical saxophonists.

Around 1928 he formed a saxophone quartet with Rene Chaligne, Hippolyte Poimboef, and Georges Chauvet. This group was enormously popular, and over the years included many excellent saxophonists. Alexander Glazunov composed his *Quartet*, opus 109 for them in 1932. Gabriel Pierne dedicated his *Introduction et Variations sur une Ronde Populaire* to Mule, and the 1937 recording of this work won France's *Le Grand Prix du Disque*.

In 1925, Mule gave numerous solo concerts throughout Europe. In 1935 he gave his first concerto performance with the Padeloup Orchestra of the *Saxophone Concerto* composed by Vellones. By 1941 his reputation as a virtuoso saxophonist was firmly established. One of his greatest performing tours was done in 1958, when he did twelve performances with the Boston Orchestra under the direction of Charles Munch.

In 1942, Mule became Professor of Saxophone at the Paris Conservatory, the first saxophone instructor there since Adolphe Sax's tenure ended in 1870. He continued in this capacity until 1968. As one of the early saxophone instructors, he transcribed over one hundred classic studies from the repertoire of other orchestral woodwind instruments. Over twenty-six years, eighty-seven of his students were awarded first prize. They began carrying the French school of saxophone playing throughout the world. This is perhaps Mule's greatest legacy.

After 1930 he made around thirty very influential recordings of classical saxophone solo and saxophone quartet music. There are many excellent saxophone works dedicated in his honor. Unrelated but important, in 1958 he was made the *Chevalier de la Legion d'honneur*, the highest distinction awarded for outstanding contributions in France.

Cecil Leeson (1902-1994?) was born in North Dakota. While studying engineering at the University of Arizona he bought his first saxophone. In 1921 he enrolled in Dana's Musical Institute in Warren, Ohio, the only American school to offer

collegiate instruction in saxophone at that time. He graduated with a B.M. in 1925 and gives his first public recitals in Arizona the same year. In 1923 (date given by Gee, I suspect it was between 1925 and 1930) he becomes the instructor of saxophone at the Hollywood Conservatory of Music in California.

Leeson debuted at Town Hall in 1937, performing works by Debussy, Glazunov, and Creston, as well as his own arrangements. This was the first saxophone recital given at Town Hall. Paul Creston was his accompanist at the piano, and the Glazunov *Concerto*, was the American premier. Creston is quoted as saying, "Cecil Leeson has been the greatest stimulus for the enrichment of the saxophone repertory..." Leeson made many appearances with American and Canadian symphony orchestras.

He went on to finish the M.M. and D.F.A. degrees at the Chicago Musical College. In 1955, he began teaching at Northwestern University, and in 1961 he became Chairman of the Woodwind Division at Ball State. He has written several works for saxophone and orchestra or band, among them: the *Concertino for Alto Saxophone and Winds* (1946), *Concertos Nos. 1 - 3* (1947, 1948, 1952), *Sonatas 1 & 2* (1953, 1966), and *Concerto for Tenor Saxophone – 1st movement* (1960). Leeson also transcribed many works for saxophone, and many works have been dedicated in his honor.

Jules de Vries (1905-1981) was born in Holland and died in Sweden. De Vries was one of the first European musicians to play the glissando clarinet solo in Gershwin's *Rhapsody in Blue*. A self-taught saxophonist, he recorded 18 concerts for radio broadcast in Central Europe. He studied with Marcel Mule from 1946-48.

Laurence Teal (1905-1984) lived in Michigan. He began playing saxophone in 1917. His first professional work was in dance orchestras, notably Glen Gray's groups. During the mid-1930's he studied with Andrew Jacobsen, a former tenor saxophonist with Sousa. At this time he met Bernard Heiden, who was so impressed that he wrote the *Sonata* for Teal in 1937. Teal gave his first performance of Ibert's *Cocertino da Camera* in 1937 and the Glazunov *Concerto* in 1938.

He completed studies at Wayne State University and earned a Ph.D. from the Detroit Institute of Musical Arts in 1943. In 1953 he was appointed to the music faculty Michigan State University. He was the first saxophone instructor at a Big Ten school, and while there he established the first saxophone doctoral program in the United States. His book *The Art of Saxophone Playing* (1963) is standard reading for all serious saxophonists.

Georges Chauvet (1906-?) was born in France. He was an original member of the Garde Republicaine Saxophone Quartet, playing the baritone saxophone. He spent

countless hours transcribing parts that made up most of the repertoire for the early quartet, and also booked most of their engagements.

Sigurd Rascher (1907-2001) was born in West Germany and died in New York. Along with Marcel Mule, Rascher is probably the most important of the classical saxophonists to emerge in the early twentieth century. He is especially important, as many composers wrote significant saxophone works for him to perform.

By 1932 he had mastered the altissimo register and was playing a three and a half octave range. In this same year he premiered the *Saxophone Concerto* of Edmund von Borck in Hanover, Germany. After their meeting in Paris, Jacques Ibert was so impressed with Rascher, that he wrote the *Concertino da Camera* for him. This work stands as one of the hallmarks in the saxophone repertoire.

In 1933 Rascher left Germany for political reasons and took a job teaching at the Royal Danish Conservatory in Copenhagen. He made his performing debut in the U.S. in 1939, and appeared as a soloist with most of the principle symphony orchestras in the U.S., Europe, Australia, Central America and Cuba. His final performance was in 1977.

As a teacher Rascher was a great success. As with Marcel Mule his students continue to be his greatest legacy. Rascher taught at the Manhattan School of Music from 1940-42, and then moved to the Eastman School of Music. He appeared at many conferences and workshops throughout the U.S. In 1969 he formed a saxophone quartet that included his daughter Carina. She is a fine saxophonist in her own right.

In addition to 84 transcriptions, Rascher composed and edited many works. His *Top Tones for Saxophone* was one of the important books on altissimo playing, his altissimo abilities were a subject and source of great pride. Additionally, many works have been composed and dedicated in his honor. His recordings of saxophone music are substantial in number, and he even produced a film *The Saxophone* for Buescher Band Instrument Company in 1957.

Martin Kramer (1907-?) was born in Philadelphia, PA. He began saxophone at age 17. After 1930, Stokowski invited him to play the saxophone parts when it was used in the Philadelphia Orchestra. Also a composer, his *Concerto for Saxophone* (1933) was probably the first large American work for the instrument. His *Symphony* (1939) used four saxophones and was orchestrated conservatively to demonstrate how the saxophone could blend in the symphony.

Russell Howland (1908-?) was born in Missouri and now lives in California. He earned a B.A. and M.A. at the University of Illinois (1933 and 1948). After teaching at the University of Michigan, he retired from teaching at the University of Southern

California in 1975. Though mainly a clarinet player, he founded the Fresno Saxophone Quartet. His nine works for the genre span the years 1961–1982.

Michael Krien (1908-1966) lived his life in England. Along with saxophonist Michael Lear, he has the distinction of being the first serious classical saxophonist in twentieth century England.

Joseph Allard (1910-1991) was born in Massachusetts. After studying clarinet at the New England Conservatory, he took some lessons with Rudy Wiedoft on saxophone. He played saxophone with the New York Philharmonic and performed for the RCA Victor recording of Bizet's *L'Arlesienne Suite*, conducted by Stokowski in the 1940's. He was a highly revered teacher and spent many years working at Julliard, New York University, the Manhattan School of Music, New England Conservatory, and Mannes College. His influence on modern saxophonists is widespread, having taught some of the finest saxophonists in both the jazz and classical styles.

Arata Sakaguchi (b. 1910) was born in Tokyo, Japan. He taught himself the saxophone by studying the recordings and letters he received from Marcel Mule. He gave the first performances in Japan of the major works for saxophone. In 1951, Tokyo National University of Fine Arts and Music created a saxophone class in his honor.

Carl Waxman (b. 1910) was born in Philadelphia PA. Beginning in 1948 he played the saxophone solos in the Philadelphia Orchestra, and between 1950 and 1965 recorded several classical works including the saxophone for Columbia Records.

Marcel Perrin (b. 1912) was born in Algiers, Algeria. A student of Marcel Mule in Paris, he attained the title of Professor of Music Education. His book *Le Saxophone* earned him an award by the French government in 1954. He was one of the earliest French saxophonists to take the Mule style to other countries. He wrote many compositions and did several transcriptions for saxophone solo and ensembles, and many compositions are dedicated in his name. He also recorded several classical saxophone albums.

Georges Gourdet (b. 1919) was born in France. During World War II he was captured, but allowed to study several languages, philosophy and music. Upon his release from the service in 1945, he went to study with Marcel Mule in Paris. He won first prize in Saxophone (1947), History of Music (1948), and Chamber Music (1949) at the Paris Conservatory of Music. He joined the Mule Saxophone Quartet on tenor in 1951. In 1957 he made a concert tour of Canada. Continuing his performing career, he participated in over 600 concerts worldwide. In 1970 he became the Director of the Conservatory in Suresnes, and the Professor of Saxophone and Music at the Ecole Nationale de Caen the next year. Gourdet has written several scholarly articles and also

served as an editor for Billaudot Editions. His tenor saxophone playing is on the famous Marcel Mule Saxophone Quartet recording.

In addressing the compositions for classical saxophone, there are several works for saxophone written in the 1920's that deserve mention. Considering the 'newness' with which the instrument was perceived by composers, it was given several exposed roles in chamber and orchestral works. Examples include *Façade* by William Walton (1923), *Choros #7* (1924) and *Quartet* (1923) by Heitor Villa-Lobos, *Trio Opus 47* (1929) by Paul Hindemith, *Caramel Mou* (1921) by Darius Milhaud, and the *Quartet Opus 22* (1930- OK not in the 1920s!) by Anton Webern. This most famous chamber work from this decade that includes the saxophone, is *La Creation du Monde* (1923) by Darius Milhaud.

Orchestral works using the saxophone were plentiful in the 1920s. Some of the more familiar works include *Der Wein* (1920) by Alban Berg, *Poem* (1922) by Vincent D'Indy, *Hill Song #1* (1922) by Percy Grainger, *Pictures at an Exhibition* (1923) and *Bolero* (1929) by Maurice Ravel, *The Wooden Prince* (1924) by Bela Bartok, *Rhapsody in Blue* (1924) and *An American in Paris* (1928) by George Gershwin, *Turandot* (1925) by Giacomo Puccini, *Skyscrapers* (1926) by John Alden Carpenter, *Cardillac* and *Neus Vom Tage* (1926) by Paul Hindemith, *Piano Concerto* (1926) and *Symphony #1* (1928) by Aaron Copland, *Choros #6* (1926) and *Choros #8* (1928) by Heitor Villa-Lobos, *Iberia* (1927) by Isaac Albeniz, *Harry Janos Suite* (1927) by Zoltan Kodaly, and the *Jonny Spielt Auf* (1927) by Ernst Krenek. Orchestral and operatic works featuring the saxophone were frequently being programmed in the 1920s. Although some critics of these works were very supportive; some were not. Importantly, the instrument was finally being raised above the novelty status unfortunately placed upon it during the saxophone 'craze' that swept the country in the first twenty years of the century.

In the 1930's the saxophone was routinely used in solo recitals and as a featured soloist with concert bands and symphony orchestras. Composers began to work in earnest, creating a new body of literature exploring the potential of the saxophone. One of the most popular works for saxophone and band is *Saxo-rhapsody* by composer Eric Coates, written in 1936. This piece was first performed by Sigurd Rascher, and is still a favorite in the repertoire. The work is hardly profound, but the tone of the saxophone is fused perfectly to the surrounding instrumentation and shows it in a light that Debussy had completely missed in his own unfinished rhapsody.

It is during the 1930's that the orchestral saxophone begins to slowly emerge. New works and key performers begin to bring the instrument a degree of classical

respectability. Thanks to the dedication of many in this decade the soil is prepared for development. During the 1940's the saxophone finds a place in the colleges of France and America, and the orchestral saxophone begins reassert itself.

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**Seminar in Saxophone
SAXO 921 – Fall 2002
Instructor: Vince Gnojek**

Todd Wilkinson – D.M.A. Saxophone Performance Candidate

Assignment #4

What was the influence of popular music during the 1930's? What was going on in jazz and the big band era? What influence did motion pictures and the recording industry have on classical music of the time and how did this influence the saxophone repertoire? Were the major composers of this decade writing for the, solo saxophone—why or why not?

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The decade of the 1930's brought America into the Modern age. The music of this era reflected a cultural context that embraced modernity. Machine inspired and machine produced goods and services led to a whole new way of life for the American people. In the 1930's the United States, long dependant on the validation of European culture, emerges as an independent American identity. This new nationalism, reflected in

all of its arts, became a major industry. Several factors contributing to the revolution of the modern age are first seen during the 1920's.

Prohibition lasted from 1920 to 1933. This period was coined the *Jazz Age* by F. Scott Fitzgerald. Popular culture was just emerging in the United States during this time, and because jazz was found in *speak-easy's* (illegal bars during Prohibition), it became synonymous with crime and sin in the dominant, white, middle class, Victorian mind-set of the 1920's. During Prohibition the concept of 'play' was separated from social values. The white middle class was enjoying the newfound individualism expressed in movies, popular songs, cabarets, dance bands, and personal sexual freedom. In a sense, prohibition was representative of a clash between conservative rural values and the increasing opportunities provided by the urban and industrial mechanization of American society. This new 'modern' culture and traditional values were at odds.

Throughout the 1920s southern blacks made their way northward to the urban centers. Elements of black culture, influenced by West African aesthetics were transforming the modern Afro-American culture. The jazz music they created became symbolic as an affront to Western culture.

Jazz began to cut across racial divisions as well. By the mid-1930's the idea of the jazz musician as a romantic artist begins to materialize. With the passing of Bix Beiderbecke from alcoholism in 1931, Frank Teschemacher in an auto accident in 1932, there became an increasing perception of the white jazz musician as a tragic figure.

Although young people of the 1920's and 1930's saw jazz as an expression of liberation, Americans were generally ashamed of this music. Urban and American in nature, jazz was seen as a vital expression of the new modernist philosophy, yet strangely, jazz was still considered a lowly cultural expression, unrefined and vulgar. Europeans held a different view. They tended to see the music as *exotic* or *primitive*. Along with cowboys, skyscrapers, silent films, and machines, they considered America a source of inspiration, and jazz inseparable from American culture. Milhaud's *La Creation du Monde*, is based on African creation myths, and is often given as an early example of the influence of jazz on European composers. (Notably the saxophone is prominently featured.) It was the European 'modernists' that first understood the cultural significance of jazz.

With the ending of Prohibition, traditional Protestant values were being neutralized and the racial and criminal stigma was effectively being removed from jazz and popular music. The rise of jazz was essentially a *primitivization* of American culture. It threatened the very fabric of highbrow music and like the defeat of Prohibition, was a

triumph of urban expansion over small town values. Jazz became a symbol of the city and modern industrial life in America.

The stock market crash of 1929 and the ensuing depression were also very significant to 1930's America. With the demise of stockholders, economics were forced to move away from production, placing emphasis on consumption of goods. The government was forced to become thoroughly involved in social and economic planning - much more than ever before. Socially people were finding much more in common. They began banding together for the common good of all. Setting aside differences based on class, they began to replace prejudice and animosity with community action. Unions and civil rights became very important. Women entered into the workforce. Much more attention was placed on efficiency, organization and mass awareness. All this was a result of the hard times the depression had created. The collapse produced a cultural crisis that dramatically altered musical tastes. There began to be more sharing of art between black and white, and the relation of black art to the dominant white culture was profoundly changed.

The business of jazz and popular music was particularly hard hit by the crash. According to the *Nation*, at the end of 1933 there were 15,000 members of the American Federation of Musicians in New York; 12,000 of them were unemployed. Movies, cabarets, ballrooms, and bands all collapsed. By 1931, 45 percent of Broadway theaters either closed or became movie houses. Movie houses fired their pit groups. Vaudeville completely disappeared. Orchestral jobs that had employed musicians for several generations suddenly vanished. Only in Kansas City did the nightclub business survive. In most major cities the nightclubs simply closed. By 1932 sheet music and record sales were nearly dead. Sales of record players had dropped by 90 percent. Radio offered a free alternative. *Vanity* magazine stated that the music industry "showed every sign of being in its last throes."

Competition among musicians became fierce and the level of musicianship required to work went up dramatically. Jazz musicians began practicing long hours. When the recording work dried up in 1932 musicians turned to radio orchestras and commercial bands for employment. The few jobs meant that only the best or well-connected musicians could get work. Black musicians were especially vulnerable. Other than a few late night broadcasts, segregation kept the black musicians out of radio in the early 1930's. Unfortunately for the white musicians also found work in radio, the commercial nature of broadcasting tended to dampen creativity. Time considerations were always a factor, and advertising and sales were always the top priority.

The nation's youth were the hardest hit, especially those from working class families. Because of large unemployment, high school enrollments rose dramatically. Kids began to stay in school for longer periods, and were much older before they could gain their independence and leave the family home. They had become insecure and felt constrained by their environment. Marriage and college were much more difficult to attain. The stage was set for an extensive youth culture. Radicalism began to surge through the American youth as they began to question the nation's values. Traditional values of job, family, money, mobility, experimentation, consumption and pleasure, so important in the 1920's, now seemed empty and unattainable. Young Americans began to crave security.

In the early 1930's they turned away from jazz and began listening to, according to Max Kaminsky, "the sweet soothing strains of Wayne King, Guy Lombardo, Rudy Valle and Fred Waring." Male crooners and female torch singers began singing in "plaintive, guilty and apologetic" subject matter. Themes became reassuring in nature, or reminiscent of simpler times, when worries about the economy weren't foremost in everyone's mind. As people became desperate for emotional security, sweet melodic bands took over commercial radio. Easy tempos, pretty arrangements and very few solos were the sweet band's stock in trade. Bing Crosby, crooner extraordinaire, brought his *average* American image to prominence around 1932. He was very self-assured and unassuming in style, unlike the big shouters that were so successful in the 1920's. His *average* voice was reassuring and unthreatening to listeners, and key to his appeal.

With the repeal of Prohibition and the economic impact of the New Deal programs, people began to feel cautiously optimistic. Nightlife revived all over the country and business people returned to the entertainment industry. Musicians saw this as a chance to leave radio. They began forming touring bands booked out of New York and Chicago. Much as Sousa had been doing twenty years earlier.

Benny Goodman's swing craze triumph in 1935 was the first youth-oriented 'pop' music phenomenon. This became a defining moment in American popular music. Almost overnight the entertainment and music industry was reborn. The new popular music was linked less to crime and decadence and reflected more middle class American values. Jazz moved from the margins right into the center of American culture. Never has jazz been as popular as it was during the Swing Era in the years 1935-1945. Regional swing bands began sprouting up and began heading to New York in hopes of finding success in radio and the new entertainment industry.

As communications become more instantaneous, telephone, radio and television, motion pictures and recordings all begin to cross-pollinate in the entertainment business.

Modern methods were used to reach and sell to an audience. Systems were created to maximize impact and minimize effort. Market tests were used to determine future sales. Distribution was streamlined. The entertainment business became *industrial*. Sex and youth were equated with modern vitality. Advertising stressed the need for the consumer to stay with the latest *hip* trends.

Old barriers begin breaking down. As the working class started to recover from the crash, the new workforce began to reflect an “intersection of ethnicity, race and gender” according to Kenneth Bindas. This was especially apparent in the music business. By 1940 it wasn’t unusual to see whites and blacks working together.

As the recording industry recovered, record companies began to expand into smaller, less profitable markets once again. Recordings for selective tastes, based on style and ethnicity became important markets. An interest in symphonic *classics* returned. Now with the new industrial might, companies began re-recording the great symphonic works as well as newer and more adventurous compositions. The great orchestra conductor, Leopold Stokowski, became famous for his many high-quality recordings during this time. Known as the *Golden Age* in Hollywood, movies were being produced on a weekly basis in the studio system. Almost all of the scores for these films were done in the traditional high-romantic, symphonic style. Record companies and movie studios all hired staff symphonies. The demand for musicians was never greater.

The influence of American jazz on classical music shows up in the works of several major composers during the swing era. Certainly Milhaud and Ravel provide early examples. Igor Stravinsky wrote a series of compositions with the title *Ragtime*. (He later wrote the *Ebony Suite* for Woody Herman who performed it at Carnegie Hall in 1946) These works and composers do not use jazz improvisation as part of their compositions, but instrumentation, especially the use of saxophone, as well as jazz performance techniques (smears, scoops, blues sonorities and glissandos), and syncopated rhythms, began creeping into modern compositions.

Shedding the yoke of European traditions, the modern American symphonic sound was born. Though a latecomer, American nationalism in classical music had arrived, and jazz became the universally understood ‘folk’ element from which it drew its source material. Jazz was at once both original and American.

The first real genius of the American symphonic music was George Gershwin. Gershwin wrote many popular songs and succeeded in creating a truly American sound both in his *Rhapsody in Blue* and *American in Paris*. The saxophone section is used prominently, giving these works a jazz and an American sound. His aim was to take the materials of jazz and combine them with the traditions of the European masters. In his

wake would follow fellow American composers Copeland, Harris, Sessions, Schuman and Barber. They created a music that sounds very little like jazz, but very much modern and American.

As a symbol of jazz and the American sound, the saxophone was unsurpassed in the swing era. After Coleman Hawkins adopted the instrument as his solo vehicle, particularly with the success of his recording of *Body and Soul* in 1939, the saxophone rivaled and often overtook the trumpet as the main solo instrument of the swing era. The big bands were all using sections of four to five saxophonists, now doubling on clarinet. Tenor saxophone soloists often rivaled their bandleaders in popularity. The saxophone had gained fantastic popular recognition and appeal.

Coupled with the rise of the French classical saxophone school of Marcel Mule in Paris and the success of Sigurd Rascher in Europe and the United States, the saxophone found acceptance as an instrument deserving serious international attention. More than any previous decade, works for classical saxophone began appearing in great numbers in the 1930's. The Russian, Alexander Glazunov, and Frenchman, Jacques Ibert, had written concertos featuring saxophone with orchestra by the end of 1935. After 1934, many important writers began to follow suit. Darius Milhaud, Earland Von Koch, Percy Grainger, Charles Koechlin, Rex Harley, Eugene Bozza, Paul Creston, Pierre Lantier, Alexander Tcherpnine, Henri Tomasi, Pierre Vellones, Frank Martin, to name only a few, began to compose important works for the classical saxophone. As an exponent of jazz and American culture, influenced by European tradition and technical mastery, the saxophone became synonymous with American urban modernity.

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**Seminar in Saxophone
SAXO 921 – Fall 2002
Instructor: Vince Gnojek**

Todd Wilkinson – D.M.A. Saxophone Performance Candidate

Assignment #5

Explain the increase of saxophone soloists throughout the 1940's. How did the major universities in this country come to have full time saxophone instructors? Was this a peak period for the saxophone as a classical solo instrument? Why or why not?

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The pioneers of the 1940's classical saxophone revival are Marcel Mule, Sigurd Rascher, and Cecil Leeson, and most of the important compositions written before 1950 were dedicated to them. All made ground breaking performances with major symphonies, and as teachers they sought to establish the saxophone as an instrument deserving serious

collegiate study. Thanks largely to their efforts the numbers of classical saxophonists dramatically increased in the 1940's and 1950's.

The Frenchman, Marcel Mule (1901 – 2001), is important as an early virtuoso classical saxophonist, a dedicated and internationally influential teacher of the instrument, and an important producer of saxophone repertoire. He created a classical saxophone revival in 1940's France, and it is there that the saxophone returned to college in 1942. It seems fitting that this scholastic return would occur in the country of the instruments' birth, at the same institution where Adolphe Sax had previously taught.

Mule had already established himself as a virtuoso of the classical saxophone in Paris as early as 1928, the year he created a saxophone quartet with three other members of the Garde Republicaine Band. This group attracted the attention of several important composers. In 1932, Alexander Glazunov had written an excellent work for the ensemble. Soon to follow were quartets by Pierne, *Introduction et Variations sur une Ronde Populaire* (1936) and F. Schmitt (1943).¹ After 1936 Mule's group parted with the Garde Republicaine Band and became known as the Paris Saxophone Quartet. The success of this quartet was immense. They made radio broadcasts and gave performances that were extremely popular. This creative excitement did not go unnoticed. Their recording of the Pierne composition won them the Grand Prix du Disque in 1937.

Adolphe Sax's saxophone class at the Paris Conservatory of Music, 1858-1870, marked the first university program for saxophone.² Though the class had been terminated with the outbreak of the Franco-Prussian war in 1870, he had taught more than 150 students and the demand for saxophones in French bands never waned. In fact, the instrument remained so popular that in 1942, during the German occupation, Mule (age 41) was appointed professor of saxophone at the Conservatory. This ended a 72-year lapse in saxophone instruction there. Just as the tenure of Adolphe Sax generated new performers, transcriptions, new compositions and method books to fill an instructional void for saxophonists, Mule's work had much the same results. He made arrangements and transcriptions of more than 100 classic works, produced great student performers, and encouraged new compositions.

Mule began to teach his concept of the French classical saxophone style to a select number of students. Over his tenure of 26 years, at least 87 of his students would be awarded first prize.³ Some of Mule's more notable pupils included, Daniel Deffayet,

¹ All are excellent compositions and today are standard saxophone quartet repertoire.

² It should be noted that there was a military band school teaching saxophone at the *Gymnase Musical* in Paris as early as 1847. Also, Nazaire Beeckman was instructor of saxophone at the Brussels Conservatory in 1867, and Gustav Poncelet succeeded him in 1871. Unfortunately these early collegiate programs were largely forgotten until Mule's return to the Paris Conservatory.

³ After an annual competition, this is the highest award given by the school.

Georges Gourdet, Guy Romby, Guy Lacour, Jean-Marie Londiex, Fredrick Hemke, Iwan Roth, and Eugene Rousseau. These performer/educators carried the extremely high standards of the French classical playing throughout Europe and the world.

In addition to the instruction of excellent performers, the saxophone class generated many new works. At the conclusion of each year, a contest piece was needed for the annual solo competition. Every year saw the completion of a new work for solo classical saxophone and over time these compositions grew into a large repertoire. The more notable pieces include; *Prelude et Scherzo* (1943) by Paul Pierne; *Sonatine* (1948) by Claude Pascal; *Concerto (I)* (1951) by Henri Tomasi; *Concerstück* (1955) by Pierre Max Dubois; *Prelude, Cadence et Finale* (1956) by Alfred Desenclos; *Divertimento* (1964) by Roger Boutry; and *Concerto (II III)* (1966) by Ida Gotkovsky. These are still very popular and remain standard works for classical saxophonists.

Additionally, there are many works that were dedicated in Mule's honor. The more notable pieces include *Caprice en Forme de Valse* (1950), *Concerto* (1944), and *Suite* (1944) by Paul Bonneau; *Aria* (1936), *Concertino* (1938), *Etudes Caprices* (1944), and *Improvisation et Caprice* (1944) by Eugene Bozza; *Divertissement* (1930) by Pierre Max Dubois; *Tableaux de Provence* (1954-59) by Paule Maurice; *Ballade* (1939) and *Concerto* (1949) by Henri Tomasi; *Concerto* (1935) by Pierre Vellones; and *Fantasia* (1948) by Heitor Villa-Lobos. Saxophone quartets of Jean Absil, Eugene Bozza, Alfred Desenclos, Claude Pascal, Robert Planal, Jean Rivier, and Jeanine Reuff were also dedicated to Mule.⁴ Mule also made thirty solo and quartet recordings during his career, these were very influential and important. They demonstrate and preserve his French classical saxophone interpretation. The classical saxophone owes Marcel Mule a great debt of gratitude.

Sigurd Rascher (1907-2001) came to prominence in the late 1930's. He was another classical saxophonist who gained an international reputation as a performer and teacher, Originally from Germany; Rascher was very influential in the classical saxophone revival of the 1940's. A gifted performer, he managed to inspire many composers to write classical works for the instrument.

Rascher graduated from music school in Stuttgart in 1930 with a degree in clarinet. Around this time he was taken with the saxophone and became a dedicated student of the instrument. His hard work paid off quickly and in 1931 he was invited to play with the Berlin Philharmonic on a work conducted by Edmund Borck. Borck was so impressed with Rascher's playing, that he immediately wrote a saxophone concerto. Rascher performed it twice the following year. Apparently the reaction from audiences

was very enthusiastic. According to Horwood, “...ripples from these performances were felt in the music centres of Europe.” When the German Ministry of Propaganda decided to ban “Negro-music,”⁵ Rascher left Germany in 1933 to become a professor of music at the Royal Danish Academy of Music in Copenhagen. He held this position for the next five years. During this time he gave recitals all over Europe, Australia and America. In the summer of 1933 he met and impressed the composer Jacques Ibert. Soon after, Ibert wrote the famous *Concertino da Camera* for Rascher.

In 1934 he became instructor of saxophone at the conservatory in Malmo, Sweden, though he kept his teaching position at the Danish school. He held these dual positions until 1938. In 1939 he made his American debut. This led him to a position as professor of saxophone at the Manhattan School of Music, a post he held from 1940 to 1942. Continuing his concertizing, Rascher eventually appeared with all of the major symphonies in the United States, Europe, Australia, Central America and Cuba. Later he taught for several years at the prestigious Eastman School of Music. According to Gee, “In addition to his distinguished musicianship, brilliant agility, and sweetness of tone, Rascher has had a phenomenal success as a teacher.”

As with Marcel Mule, Rascher published many transcriptions, some 84 in all. He edited several works and was particularly noted for his book Top Tones for Saxophone, which was an important early work dedicated to the mastery of the altissimo register. Throughout his career many composers dedicated works in his honor. The Borck *Concerto* and the Ibert *Concertino* having been mentioned, some of the more notable pieces include; *Cantilena* (1954), *Concertino* (1955), and *Invocation and Dance* (1960) by Warren Benson; *Fugato in F – for Saxophone Quartet* (1976) by Rene Borel; *Concerto* (1941) by Henry Brant; *Saxo-Rhapsody* (1936) by Eric Coates; *Air and Scherzo* (1961) by Henry Cowell; *Concerto* (1949) by Ingolf Dahl; *Concerto in Eb* (1934) by Alexander Glazunov; several works by Walter S. Hartley; *Konsertstucke* (1933) by Paul Hindemith; *Concerto* (1967) and *Elegie et Rondeau* (1960) by Karel Husa; several works by Erland von Koch; *Konzert* (1934) by Lars-Erik Larsson; *Concerto Grosso* (1960) by William Latham; *Ballad* (1938) by Frank Martin; *Introduction and Samba* (194?) by Maurice Whitney; *Sonata* (1974) and *Claremont Concerto* (1962) by John Worley. Rascher also made several recordings and even appeared in a film *The Saxophone*, produced by Buescher Band Instrument Company in 1957.

Cecil Leeson (1902-1989) is the most important American classical saxophonist to emerge in the late 1930's. His debut at New York's Town Hall in 1937 was the first

⁴ This listing represents less than half the works actually dedicated in his honor.

⁵ This included the use of the saxophone.

saxophone recital given there. He presented works by Debussy, Glazunov and Paul Creston. Paul Creston was actually accompanying him at the piano when Leeson gave the first American performance of the Glazunov *Concerto*. Creston who dedicated three major works to Leeson,⁶ is quoted in Gee, “Cecil Leeson has been the greatest stimulus for the enrichment of the saxophone repertory...”⁷ In retrospect, it seems that Mule and Rascher were far more important in this regard.

Leeson’s saxophone study began at Dana’s Musical Institute in Warren, Ohio, in 1921. He received a Bachelor of Music diploma there in 1925. At the time this was the only school in the United States to offer saxophone instruction. In the late 1920’s he moved to California and took a job as instructor of saxophone at the Hollywood Conservatory of Music. According to Gee, “He gave a highly acclaimed recital there in 1931. Featured on the program was the *Concert Waltz, opus 109*, dedicated to him by Francesco Magliocco, which was lost when Leeson moved to Chicago in 1940.”

Leeson appeared with the Rochester Philharmonic Orchestra in 1938, giving the orchestral premier of the Glazunov *Concerto* in the United States, and made appearances with the New York Philharmonic and the Montreal Symphony Orchestras. He continued concert appearances throughout his career.

In the late 1940’s, after serving three years in the Navy during World War II, Lesson went on to finish a Master of Music and Doctor of Fine Arts degrees at the Chicago Musical College. His first important teaching position was at Northwestern University, where he became instructor of saxophone in 1955. In 1961 he moved to Ball State University in Muncie, Indiana, serving as Chairman of the Woodwind Department from 1971-77.

Like Mule and Rascher, Leeson made many transcriptions. Unlike them, he also composed several classical saxophone works. He composed three concertos and two sonatas for alto saxophone, one concerto for tenor saxophone, and a *Concertino for Alto Saxophone and Winds* (1948). Beside the works of Paul Creston, important compositions dedicated to Leeson’s include; *Scherzo* (1935), and *Sonata* (1968) by Lawson Lunde; *Concerto* (1939-40), and three sonatas by Edvard Moritz; *Concerto for Tenor Saxophone and Piano* (1965) by William Presser; and several works by Burnett Tuthill. Composers Lawson Lunde, Mana-Zucca, Robert Sherman and Leon Stein, dedicated original chamber works in his name. Leeson also made many classical saxophone recordings. Many of these use the saxophone in mixed chamber music settings.

⁶ The *Concerto* (1941), *Sonata* (1939), and *Suite* (1935) were written by Paul Creston and dedicated to Cecil Leeson.

⁷ Creston’s *Sonata* is the most frequently performed solo work in American collegiate saxophone programs.

Laurence (Larry) Teal (1905-1984) cannot be overlooked in his importance to the American classical saxophone. Giving early performances of the Glazunov *Concerto* in the late 1930's, Teal met Bernard Heiden around this time. Heiden was so impressed with Teal that he wrote the famous *Sonata*, which Teal premiered in 1937. Teal, a woodwind 'doubler,' made many appearances with the Detroit Symphony Orchestra and was their bass clarinetist for several years.

In the early 1940's Teal returned to school at Wayne State University. He received a Ph.D. at the Detroit Institute of Musical Arts in 1943, and rejoined the Detroit symphony as a flutist. By 1953, Teal had become a well-known orchestral performer and teacher. At this time he was appointed to the faculty at the University of Michigan. Teal was the first professor of saxophone at a Big Ten School, and it was there that he created the first doctoral saxophone program in the United States.

Teal wrote many arrangements and method books for saxophone. His book *The Art of the Saxophone* is one of the benchmark publications in saxophone pedagogy. Among the works dedicated to him are; *Concerto for Saxophone and Orchestra of Winds* (1974) by Ross Lee Finney; *Concertino for Saxophone and Band* (1933) by Jerry Bilik; and *Gamme et Modes* (1932) by Jean-Marie Londeix.

Joseph Allard (1910-1991) was also a very important saxophone educator. He studied clarinet at the New England Conservatory of Music, and for a time studied saxophone with virtuoso, Rudy Wiedoft. Settling in New York, Allard played in radio orchestras for years. He also played saxophone with the New York Philharmonic Orchestra and did recording with the RCA Victor recording orchestra. He was a highly respected teacher at Juilliard, Columbia, New York University, Manhattan School of Music, Brooklyn College, Long Island University and Mannes College. A brief list of his students includes Harry Carney, Roger Greenberg, Harvey Pittel, Michael Brecker, David Liebman, Eddie Daniels, Paul Winter, Dave Tofani, Bob Berg, Paul Cohen, Warne Marsh, Eric Dolphy, and Lee Konitz.

Thanks largely to the work of these performer/educators, universities came to value the saxophone as an important instrument, worthy of degree-program status. The efforts of these men in creating a saxophone repertoire began in the early 1930's, and their influence in the development of the saxophone masterworks, which were written in the years between 1930 and 1950, was crucial to the acceptance of the saxophone as a serious classical exponent. Laying the groundwork of saxophone pedagogy, creating methods for study of technique and expression, and training of hundreds of students in the art of classical saxophone, the result of their labors was truly astounding. Though the position of the saxophone in the concert band was already solidified, the years 1930 to

1950 were truly a new peak for the classical saxophone. With a repertoire, methodology, and a cadre of well-trained professional saxophonists to rely upon, the saxophone was ready for inclusion in American Universities. Combined with an ever-growing student interest, the saxophone became unavoidable, and became available for study at many collegiate institutions in the early 1950's.

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**Seminar in Saxophone
SAXO 921 – Fall 2002
Instructor: Vince Gnojek**

Todd Wilkinson – D.M.A. Saxophone Performance Candidate

Assignment #6

Which composers were writing solo saxophone compositions during the 1930's and 1940's? What are some of the major solos from this decade? Why was this period so important to the development of the repertoire for the saxophone, and did the repertoire significantly increase?

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The following is a listing by year of compositions for saxophone, as well as some important events in saxophone history. I realize the scope of the assignment limits this search to the 1930's and 1940's, that beginning this listing near the death of Adolphe Sax is quite interesting. Sax had been an ardent champion of the instrument, generating much needed literature. It is significant to monitor the repertoire after his physical influence had

ended. I hope to establish a connection between historical events and a resulting change in output and/or quality of saxophone compositions. Observation of this compilation will allow me to determine the importance of certain decades, years, persons and events that affected the development of the saxophone repertoire.

The most comprehensive listing of saxophone works is found in Jean-Marie Londiex's 150 Years of Music for Saxophone: Biographical Index of Music and Educational Literature for Saxophone: 1844-1994. Roncorp: New Jersey, 1994. Unfortunately the bulk of the works listed in this publication are without a date. Other sources were also scoured. Harry Gee's Saxophone Soloists and Their Music, Eugene Rousseau's Marcel Mule, and Londiex's earlier work, 125 Years of Music for Saxophone.

I chose only to list works with dates of publication that are fairly certain (within a couple of years). I did not include many transcriptions or arrangements of previously written, non-saxophone compositions, only those works I felt were influential upon the modern saxophone repertoire. With the exclusion of so many undated works, the results of this listing are dubious. However, there are enough references in this listing to demonstrate major trends. And, although many lesser-known works are unlisted, most if not all of the major works are represented in this compilation.

Included in this listing are published and dated works for alto saxophone and orchestra, alto saxophone and piano, alto saxophone and band, and saxophone quartet. Most of these dates are that of the publication. Whenever more than one date was found, I chose the earlier. Works without designation are written for alto saxophone and orchestra. Sonatas are assumed arranged for alto saxophone and piano unless designated otherwise.

1892

Jules Massenet - *Werther*

1893

1894

Adolphe Sax dies

1895

1896

Eugene Coffin plays on the earliest Columbia saxophone recordings

Gabriel Pares' *Method for Saxophone*

Louis-Adolphe Mayeur's *Grande Methode for Saxophone*

1897

Gabriel Pares' *First solo de concert* (for alto and piano)

1898

1899

1900

Charles Loeffler's *Divertissement Espagnol* (commissioned by E. Hall)

1901

Charles Loeffler's *Divertissement Espagnol* performed by Elise Hall in Boston's Copley Hall.

Claude Debussy's *Rhapsodie* (commissioned by E. Hall – not orchestrated until 1919)

1902

Paul Gilson's *1st Concerto* (for E. Hall), and *2nd Concerto*

George Longy's *Impression* (commissioned by E. Hall)

1903

Richard Strauss' *Symphonia Domestica* uses saxophone

Vincent D'Indy's *Choral Varie Op. 55* (commissioned by E. Hall)

Charles Martin Loeffler's *Ballade Carnavalesque* (commissioned by E. Hall)

Leon Moreau's *Pastorale* (commissioned by E. Hall)

1904

Vincent D'Indy's *Choral Varie* was performed by Elise Hall in Boston's Copley Hall.

Richard Strauss' *Symphonia Domestica* is premiered at Carnegie Hall.

George Longy's *Rhapsody* (commissioned by E. Hall)

1905

Georges Spork's *Legende Op. 54* (to Elise Hall)

1906

Charles Ives' *Over the Pavements* (1906-1913) includes saxophone

Louis Mayeur's *Grande Method for Saxophone*

Andre Caplet *Impression d'Automne* (commissioned by E.Hall)

1907

Raymond Moulaert's *Andante, Fugue et Final* (SATB)

Jules Mouquet's *Rhapsodie, OP. 26* (commissioned by E. Hall)

1908

Paul DeVille's *Universal Method for Saxophone* published

Gustav Bumke's - *Mixed Sextet Op. 19*

- 2 *Saxophone Quartets, Op. 23* (SATB)

1909

Henri Woolet's - *Octour No. 1* (commissioned by E. Hall)

- *Siberia, Poeme Symphonique* (commissioned by E. Hall, prem. 1911)

1910

Francois Combelle's *Grande Methode Moderne*

1911

Six Brown Brothers popularize saxophone with American public

Gabriel Pares' *Fantasia Caprice* (for alto and piano)

Phillip Gaubert's *Poem Elagialique* (commissioned by E. Hall)

Francois Combelles' *1st Solo de Concert* (Bari or Tenor and piano)

1912

1913

1914

Rudy Wiedoft makes his first saxophone recording
Percy Grainger's *Molly on the Shore* (Sax timeline says he first used saxophone in 1918)

1915

Jean Hure's - *Andante* (commissioned by E. Hall)
- *Concerstück* (commissioned by E. Hall)

1916

Charles Ives includes saxophone in his *Symphony #4* (premieres much later)

1917

Bela Bartok's *The Wooden Prince* is premiered (alto and tenor)
Benjamin Vereekin's *Foundation of Saxophone Playing* is published
Heitor Villa-Lobos' *Sexteto Mistico Op. 123* (for mixed instruments)

1918

Percy Grainger use the saxophone for the 'first time' in *Children's March* (SATB, Bass)
W. Benton Overstreet's *That Alabama Jasbo Band* (SATB or AATB)
Florent Schmitt's *Legend, Op. 66* (to E. Hall – prem. 1919)

1919

Claude Debussy's *Rhapsodie* is premiered by Yves Mayeur

1920

Sandor Jemnitz's *Sonata* (for alto and banjo)
Francois Combelles' - *Fantasia mauresque* (to E. Hall)
- *Sur L'Essonne, Barcarole* (alto and piano, to Briard)
- *Seranade Italienne* (alto and piano, to Chauvet)
- *Triolette Mazurka* (alto and piano)
Katherine Thompson's *Progressive Method* (several other of her method books were published in this year)

1921

Darius Milhaud's *Caramel Mou Op. 68* (mixed instruments)
Heitor Villa-Lobos' *Quator Op. 168* (for mixed instruments)

1922

Maurice Ravel scores *Pictures at an Exhibition* with saxophones
William Walton's *Façade* (rev. in 1942) (recitation and mixed instruments)
Frederick Parme's *Seranade* (alto and piano)

1923

George Gershwin's *Rhapsody in Blue* (2 altos and tenor)
Darius Milhaud's *Le creation du monde*

Rene Brancour's *Suite* (tenor and piano)
Heitor Villa-Lobos' *Nonetto Op. 181* (for mixed instruments)

1924

Jean Cras' *Danse* (SATB)
Jascha Gurewicz's *Fantasia in f minor* (for alto and piano)
Heitor Villa-Lobos' *Choros No. 7, Op. 186* (for mixed instruments)
Elise Hall dies

1925

Robert Breard's *10 Etudes de style*
J. Beach Cragun's *Concerto Op. 21*
Georges Migot's *Two Stele de Victor Segalen* (for mixed quartet)
Heitor Villa-Lobos' *Choros No. 3 Op. 189* (for mixed instruments)

1926

Puccini's *Turandot* includes saxophone part
Jascha Gurewicz's *Concerto in e* (to Sousa) (Gee says date is 1925)
Jascha Gurewicz gives the first classical saxophone recital at Aeolian Hall
Licien Haudebert's *Quator* (SATB)
Gustav Bumke's *Saxophone Schule* (1st method published in Germany)

1927

Maurice Ravel's *Bolero* (Sopranino, Soprano, tenor)
Ralph Vaughn-Williams' *Job* (alto)

1928

George Gershwin's *American in Paris* (alto, tenor, bari)
Aaron Copland's *Symphony #1* has an alto part
Marcel Mule establishes his saxophone quartet in Paris
Jascha Gurewicz's *Sonata, Op. 130* (for alto and piano)
Joseph Holbroocke's *Concerto in Bb Op. 88* (to Lear)

1929

Sigfrid Karg-Elert's *25 - Capricen Studies for Saxophone*
- *Sonate*
Robert Bread's *1st Suite* (for alto and piano)
Percy Grainger's *Hill Song #2* (for wind ensemble)
Werner Janssen's *Obsequies of a Saxophone* for mixed winds
Manuel Rosenthal's *Saxophon' Marmalade* (to Viard)
Robert Breard's *Primiere Suite* (alto and piano, to Van Guchte)

1930

Wolfgang Fortner's *Sweelinck, Suite* (AATB)
Jacques Ibert's *Aria*
Merle Jonston's – three method books
Jacques Sauville de La Presle's *Orientale* (alto and piano)
Wladimir Vogel's *Wagadus Untergang durch die Eitelkeit* (5 saxes and mixed instruments)
Michael Krien's *Valse Caprice* (SATB)
Erwin Schuloff's *Hot-Sonate*

1931

Robert Bernard's *Saxophone Quartet* (SATB)

Henry Defosse's *Bucolic nocturne* (SATB)

1932

Henri Tomasi's *Chant Course* (alto or tenor and piano)

Edmund von Borck's *Concerto* (to Rascher)

Francois Combelle's *Rhapsodie Cypriote* (to H. Selmer)

Erwin Dressel's *Concerto* (to Rascher)

Necil Kazim's *Allegro Feroce* (for alto and piano)

Alexander Glazunov's *Quator, op. 109* (SATB, for Mule)

Percy Grainger's *Ye Banks* (SAATTBB)

Hans Brehme's *Saxophone Sonata* (to Rascher)

Erland von Koch's *Danse No. 2* (rev. 1967, to Rascher)

Maurice Decruck's - *Chant Lyrique, Op. 69* (alto and piano, to Combelle)

- *Ecole moderne du saxophone* (method)

Henry Defosse's *Bucolique Nocturne* (, to Perrin)

1933

Marcel Mule premiers Florent Schmitt's *Legend*

Carl Busch's *Valse Elegiaque* (alto and piano, to H. Henton)

Erwin Dressel's *Sonata*

Nilo Hovey's *Practical Studies for Saxophone - 2 vols.*

Leon Moreau's *Fete Paienne* (for alto and piano, to Mule)

Joaquin Nin's *Le Chant du Veilleur* (for alto and mixed instruments-voice)

Joseph Strimer's - *Orientale* (for alto and piano, to Viard)

- *Serenade* (for tenor and piano, to Viard)

Martin Kramer's *Concerto*

Paul Hindemith's *Konzerstucke* (2 altos, to Rascher)

1934

Lars Erik Larsson's *Concerto (Konzert)* (to Rascher)

Alexander Glazunov's *Concerto* (to Rascher - listed as 1936 in Londiex)

Pierre Vellones' *Concerto* (to Mule)

Arthur Honegger's *Petite Suite* (for 2 saxophones and piano)

Richard Kubinsky's *Two Pieces* (alto and piano)

Edgard Leclercq's *Concertino* (for alto and piano)

Francois Menichetti's *Bouquet Oriental* (SATB)

Marius-Francois Galliard's *Nuite Sobre o Tejo* (alto and piano, to Mule)

Maurice Decruck's - *Selmera-Sax* (alto and piano)

- *The Golden Sax* (alto and piano, to Wiedoft)

1935

Jacques Ibert's *Concertino da Camera*

Marcel Mule premiers Pierre Vellone's *Concerto*

Sigurd Rascher premiers Jacques Ibert's *Concertino da Camera*

Paul Creston's *Suite Op. 6* (alto and piano)

Werner Wolf Glaser's *Suite* (to Rascher)
Georges Lonque's *Images d'Orient Op. 20*
Eleuthere Lovreglio's *Jacareros* (SATB)
George Frederick McKay's *American Street Scenes* (alto and mixed quintet)
Svend Erik Tarp's *Concertino*
Jorgen Bentzon's *Racconto* (for mixed instruments, to Rascher)
Edmond von Borck's *Capriccio in A* (sax, violin and piano, to Rascher)
Louis Beydts' *Romanesque* (alto and piano, to Mule)

1936

Eric Coates' *Saxo-Rhapsody* (for Rascher)
Eugene Bozza' *Aria* (to Mule)
Pierre Capdeville's *Exorcisme* (alto solo)
Jean Duperier's *3 Airs pour un soir de Mai* (SATB, for Mule quartet)
Roman Palester's *Concertino* (to Rascher)
Wolfgang Jacobi's *Niederdenkscher Tanz* (SATB)
Percy Grainger's *O'Bonnie Doon* (SAATTBB)
Vladimir Dyck's, *1st and 2nd Legende Hebraique* (alto and piano, to Mule)
Marcel Perrin's *Reves* (alto and piano)

1937

Pierre Vellones' *Rhapsodie*
Darius Milhaud's *Scaramouche*
Bernard Heiden's *Sonata*
Jean Absil's *1st Saxophone Quartet* (SATB, to Mule)
Cecil Leeson premiers Alexander Glazunov's *Concerto*
Larry Teal premiers Bernard Heiden's *Sonata*
Henry Cowell's *Chrysathemus* (2 saxes, soprano voice, 4 strings))
Will Eisenmann's *Concerto* (for Rascher)
Rudy Jettl's *Figaro-Saxophone-folio* (for alto and piano)
Leon Jongen's *Divertissement* (SATB)
Charles Koechlin's *Epitaphe de Jean Harlow Op. 164* (for alto and piano)
Eleuthere Lovreglio's - *Variations sur un theme breton* (SATB)
- *Quator* (SATB, for Mule)
Gabriel Pierne's *Introduction et variations sur un theme populaire* (SATB, to Mule) (1936 in Gee)
Claude Lapham's *Concerto in Ab* (to Leeson)

1938

Eugene Bozza's - *Concertino for alto* (to Mule)
- *Andante et Scherzo for saxophone quartet* (SATB, to Mule)
Frank Martin's *Ballade* (alto, tenor version 1940, to Rascher)
Jorgen Bentzon's *Introduction, Variations et Rondo* (to Rascher)
Elliot Carter's *Prelude, Fanfare et Polka* (mixed winds and strings)
Norman Demuth's *Concerto*
Eleuthere Lovreglio's - *Concerto* (SATB and Orchestra)
- *Andante* (SATB)
Mana-Zucca's *Walla-Kye Op. 115* (for alto and piano, to Leeson) (Gee says c.1936)
Rene Monfeuillard's *Two Pieces* (for alto and Piano, to Mule)
Edvard Moritz's *Sonata Op. 96* (for alto and piano, to Leeson)
Fernand Oubradous' *Recit et Variations* (for alto and piano)

Rudy Wiedoft's *Secret of Staccato* (method)
Jean Absil's *Trois Pieces en Quator* (SATB)
Guido Guerrini's *Canzoetta e ballo Forlinese* (SATB)
Marcel Orban's *Introduction, variation et final* (SATB)
Marcel Perrin's *Mirage* (SATB) (published 1950)
Jean Rivier's *Grave et Presto* (SATB, to Mule)
Roland Saint-Aulaire's *Visages d'enfants* (SATB, to Perrin)
Roman Palester's *Concertino* (rev. 1978, to Rascher)
Francois Combelles' *Marlbrough Variations* (alto and piano)
Jascha Gurewicz dies

1939

Paul Creston's *Sonata Op. 19* (to Leeson)
Alexander Tcherepnine's *Sonata Sportive* (alto and piano, listed as 1943 in Londiex's 125 Years of Music for Saxophone)
Henri Tomasi's *Ballade* (to Mule)
Edvard Moritz's *Concerto* (to Leeson)
David Bennett's *Concerto*
Bernard Brindel's *Suite* (alto and piano, for Leeson)
Elliot Carter's *Canonic Suite* (AAAA)
Jean Fracaix's *Petite Quator* (SATB)
Percy Grainger's *The Immovable Do* (SAATTB, Bass)
Rudy Jetti's *Meine Solomappe* (for alto and piano)
Leo Laurent's *King Saxo* (for alto and jazz orchestra, for Mule)
Armand Semler-Collery's *Le Rationnel Sensationnel* (for alto and piano)
Burnett Corwin Tuthill's *Sonata Op. 20* (for alto and piano, to Leeson)
Felix Loup's *Pavane a un heros disparu* (SATB, to Perrin)
Eric Siegmeister's *Around New York* (AATB, to Leeson)
Martin Kramer's *Symphony No. 1* (has four saxophones)
Anton Biloti's *Sonata* (to Leeson)
Paul Hindemith's *Sonata* (adapted for saxophone in 1943)

1940

Armand Heck's *Concertino Op. 41* (for alto and piano)
Boris Koutzen's *Music, Trio* (alto, bassoon and cello)
Edvard Moritz's - *Sonata No. 2* (for alto and piano, to Leeson)
- *Quintette Op. 99* (for alto and string quartet, to Leeson)
Leon Stekke's *Fantaise Elegiaque Op. 20* (for alto and piano)
Jaromir Wienberger's *Concerto* (to Leeson)
Charles Haubiel's *For Louis XVI* (AATB)
Rudy Wiedoft dies

1941

Sigurd Rascher's *Top Tones for Saxophone*
Paul Creston's *Concerto Op. 26* (to Leeson)
Emily von Bormann's *Suite im alten Stile* (SATB)
Henry Brandt's *Concerto* (to Rascher)
Marcel Poot's *Scherzo* (SATB)
Rex Harley's *Saxophone Rhapsody*
Raymond Salmon's *Quator in Sol min.* (SATB)
Florent Schmitt's *Quator Op. 102* (SATB, to Mule)
Franz von Thou's *Suite* (SATB)
Roger Vuataz's *Impromptu Op. 54/4* (instrumentation?)

Marcel Perrin's - *Cinq Pieces* (SATB)
- *Bercuse* (alto and piano)
- *Elegie* (alto or tenor and piano)
- *Melodie* (alto or tenor and piano)
- *Fantaisie Tzigane* (alto sax and band)
Lucien Calliet's *Method for Alto and Tenor Saxophone 2 vol.s*
Rachmaninoff's *Symphonic Dances* performed by Philadelphia Orchestra
Henry Defosse's *Sicilienne* (to Perrin)

1942

Pierre Lantier's *Andante and Scherzo* (SATB)
Marcel Mule appointed to Paris Conservatory - *24 Etudes faciles, d'apres Samie*
Joseph Jongen's *Quator Op. 122* (SATB)
Charles Koechlin's - *Two Sonatines* (Oboe or Soprano and Orchestra)
- *15 Etudes*
Amable Massis' *Poem*
Arthur Meulmans' *Rhapsodie*
Raymond Moulaert's *Tango-Caprice*
Robert Planel's *Burlesque* (SATB, to Mule)
Ralph Vaughn-Williams *Household Music* (for mixed instruments)
Marcel Perrin's *Poeme* (alto or tenor and piano)
Michael Buono's *Concertino* (to Perrin)
Henry Defosse's *Gavotte* (to Perrin)

1943

Pierre Lantier's *Sicilienne* (alto and piano)
Paul Hindemith's *Sonata* (written in 1939)
Marcel Mule's - *18 Studies after Berbiguier*
- *Traits difficiles, 3 Cahiers*
Bernard Heiden's *Diversion* (instrumentation?)
Amedee Borsari's *Prelude* (SATB)
Henri Busser's *Au pays de Leon et de Salamanque* – (for alto and piano, to Mule) Prix de
Concourse, Paris Conservatory
Percy Grainger's *Lisbon* (for Saxophone Quintet, SAATB)
Ernest Kanitz's *Intermezzo Concertante*
Robert Guyn MacBride's *Boogie* (for alto and piano)
Henri Martelli's *Trois Esquisses Op. 55* (for alto and piano, to Mule)
Marcel Perrin's *Arlequins* (alto and piano)

1944

Eugene Bozza - *Improvisation et Caprice* (solo alto, to Mule)
- *Etudes Caprices* (to Mule)
- *Scaramouche* (alto and piano)
- *Pulcinella* (instrumentation? to Mule)
Paul Bonneau's - *Suite* (to Mule)
- *Concerto* (to Mule)
- *Piece concertante dans l'espirit jazz* (to Mule)
Phyllis Tate's *Concerto*
Emile Damais' *Equisse Symphonique*
Paul Pierne's *Prelude et scherzo* – (for alto and piano, to Mule) Prix de Concourse, Paris
Conservatory
Pierre Lantier's *Fugue Jazz* (mixed winds and percussion)
Pierre Letorey's *Papotages* (for alto and piano, for Mule)

Marcel Mule's - *30 Grandes Exercices ou Etudes d'apres Sousman*
- *Gammes 3 vols.*

Robert Planel's *Suite Romantique* (for alto and piano)

E. Rochow's *Concerto*

Gerard Van Maele's *Conte de Grande-mere* (five saxophones, AATT and Bass)

Maurice Decruck's *Sonate en Do#* (alto and piano, to Mule)

Marcel Perrin's *Nocturne*

1945

Arthur Cohn's *Variations*

Edmond Mac's *Pierrot et Columbine* - (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory

Sam Raphling's *Concerto* (for alto and piano, to Leeson)

Marguerite Roesgen-Champion's *Concert No. 2* (for alto, bassoon, clav., and piano)

Arkadi Trebinsky's *Sonatine* (for alto and piano, to Mule)

1946

Marcel Mule - *48 Ferling Etudes* (reissued for sax)

- *53 Etudes d'apres Boehm, Terschak, Furstenau*

Paul Boisselet's *Saxophone Quartet* (SATB, to Mule Quartet)

Eugene Bozza's *Nuages* (SATB, to Mule)

Rene Challan's *Concerto* (to Mule)

Rene Corniot's *Eglogue et Danse Pastorale* (to Mule)

Henry Cowell's *Saxophone Quartet* (AATB)

Karl David's *Two Quartets* (alto, violin, Cello and piano)

Claude Delvincourt's *Croquembouches* (alto and piano)

Marcel Dautremer's *Tango et Tarantelle* – (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory

Ted Nash's *Studies in High Harmonics*

Fernand Rogister's *Concertino*

Guido Guerrini's *Chant et danse un style rustique* (SATB, to Perrin)

Paulo Silva's *Preludio e fuga* (SATB)

Louis Saverino's *Concerto Petite* (to K. Douse)

Albet Beaucamp's *Tarantelle* (also and piano, to Mule)

Armand Heck's *Concerto* (to Mule)

Emile Damais' *5 Divertissements* (alto solo)

1947

Joe Allard *Three Octave Scales and Chords*

Cecil Leeson's *Concerto No. 1*

Amedee Borsari's *Concerto*

Karl David's *Concerto*

Elsa Barraine's *Improvisation* – (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory

William Smith's *Schizophrenic Scherzo* (for 4 mixed winds)

Waldemar Welander's *Arietta* (to Rascher)

1948

Gordon Jacob's *Rhapsody*

Heitor Villa-Lobos *Fantasia* (for soprano and orchestra, to Mule)

Cecil Leeson's *Concertino*

Claude Pascal's *Sonatine* – (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory

Marcel Poot's *Ballade*
Jules Semler-Collery's *Tarantelle* (for alto and piano)
Will Eisenmann's *Concerto da Camera* (to Rascher and Hans Ackerman)

1949

Ingof Dahl's *Concerto*
Salvador Camarata's *Rhapsody*
Henry Cowell's *The Sax-Happy* (AATB)
Julien Falk's *Prelude et Fugue* (SATB, for Mule quartet)
Fausten-Jeanjean's *Quator* (SATB)
Henri Tomasi's - *Concerto* – (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory
- *Introduction et Danse* (for alto and piano)
Alan Hovhaness' *Is These Survival?* (for mixed instrumentation – 3 saxophones)
Denis Joly's *Cantilene et Danse* (for alto and piano)
Daniel Lazarus' *Sonata* (alto solo, for Mule) (1948 in Gee)
Jean Rivier's *Concertino* (to Mule)
Alexander Voormolen's *La Sirene Romance*
Lownder Maury's *Cock of the Walk* (SATB)
Percy Grainger's *The Lonely Desert Man Sees the Tents of the Happy Tribes* (mixed instrumentation)
Maurice Whitney's *Rhumba* (alto and band, to Rascher)

1950

Jean Absil's *Phantasmes*
Roger Calmel's *Aria*
Jean-Micheal Damase's *Concerstuck* (for alto and piano, to Mule) - Prix de Concourse, Paris Conservatory
Maurice Whitney's *Introduction and Samba* (alto and band, to Rascher)
Werner Wolf Glaser's - *Allegro, Cadenza, and Adagio* (to Rascher)
- *Quartet* (sax and strings, to Rascher)
Paul Bonneau's *Caprice en forme de valse* (alto solo, to Mule)
Jules Semler-Collery's *Arlequinade* (SATB, to Mule)
Sven-Eric Johanson's *Fem expressioner* (instrumentation? to de Vries)

1951

Jeanine Reuff's - *Concerto Op. 17 (II, III)* – (for alto and piano, to Mule) Prix de Concourse, Paris Conservatory
- *Chanson et Passepied*
Jacques Larmanjat's *Pieces en Concert* (alto and piano)
Toshiro Mayuzumi's *Sphenogramme* (alto, voice and mixed instruments)
Gunter Raphael's *Concertino Op. 71* (to de Vries)
Marc Vaubourgoin's *Six Petite Pieces* (to Mule)
Alber Beaucamp's *Chant Elegiaque* (alto and piano, to Pollin)

Conclusions

The late 1800's were a slow period in the saxophone repertoire. Most of the output in the 1890's was dedicated to methodologies or recordings. Other than Jules Massenet, no major composers contribute works in this decade.

The first twenty years of the 1900's was dominated by the orchestral commissions of Elise Hall. These works seem to have inspired other composers to write in the orchestral saxophone medium. Several important method books were produced in those years. Major composers during the twenty years include; Claude Debussy, Richard Strauss, Vincent D'Indy, Charles Ives, Percy Grainger, Heitor Villa-Lobos, and Bela Bartok. All wrote orchestral works that included the saxophone. This decade was noticeable for its lack of writing for saxophone quartet. Perhaps due, in part, to the success of the vaudevillian saxophone ensembles. The two quartets by Gustav Bumke are the only serious works in the genre during this time.

Darius Milhaud appeared at the beginning of the 1920's. Along with Maurice Ravel, George Gershwin, Villa-Lobos, Puccini, Ralph Vaughn-Williams, and Aaron Copland, he was among the most familiar composers to use the saxophone in orchestral works of this decade. Major composers began taking notice of the instrument in this decade, perhaps influenced by the works that had been commissioned by Elise Hall. In 1928 Marcel Mule formed his sax quartet, though as in the 1910's, quality writing for the medium was sorely lacking in the 1920's.

Around 1920 the work of Francois Combelle is very noticeable. He was a French saxophonist who wrote several works for saxophone and piano. He dedicated his *Fantaisie Mauresque* to Elise Hall, and several later works on this list were dedicated in his name. He appears to have had considerable influence over the writing of works for classical saxophone throughout the 1920's and 1930's.

It was during the 1930's that the classical saxophone became a common medium for composers. The writing for saxophone quartet blossoms in these years, and some of the most popular saxophone quartets were written in the 1930's. The work of Marcel Mule and Sigurd Rascher began to generate attention and many new works for orchestral saxophone were written at their bidding. Compositions of Glazunov, Ibert, Tomasi, Hindemith, Creston, Bozza, Heiden, Milhaud, Grainger, Cowell, Absil, Rivier, Combelle, Tcherepnine, and Moritz, works which are now considered standard in the classical saxophone repertoire, appeared in this ten-year period. Marcel Perrin was also an influential composer who appeared during this decade. He seems to have slipped under the radar of modern

performers, but wrote numerous works for saxophone and piano. Later, several works are dedicated in his name.

The 1940's were also an especially productive decade in the production of classical saxophone repertoire. The saxophone in quartet and ensembles continued to flourish. It was during this decade that the saxophone returned to the Paris Conservatory. Many composers commonly known to classical saxophonists of today, such as Paul Creston, Florent Schmitt, Pierre Lantier, Bernard Heiden, Eugene Bozza, Paul Bonneau, Gordon Jacob, Claude Pascal, Inhof Dahl, and Henri Tomasi, were very active during the 1940's. In a way, they were *specialists* at writing for the instrument. The major composers seem to have backed away from the saxophone as an orchestral instrument. Heitor Villa-Lobos, Paul Hindemith and Sergei Rachmaninoff are the only well-known orchestral composers on this list to write for classical saxophone during the 1940's, and Rachmaninoff is the only one of the three to use it in an orchestral setting.

Certain *lean* years are interesting and deserve some speculation. No works were published in 1894, 1895, 1896, 1898, 1899. Adolphe Sax died in 1894, and with the exception of the *First solo de concert* (for saxophone and piano) of Gabriel Pares in 1897, there seems to have been a lull in output until Elise Hall made her first commission of Charles Loeffler's *Divertissement Espagnol* in 1900. The early 1900's received written works only sparingly. The years 1910, 1912, 1913, 1916, 1919, and perhaps 1914, realized no new contributions to the repertoire.

The output increased gradually throughout the 1920's, perhaps infused by public awareness and the success of George Gershwin's *Rhapsody in Blue* and *American in Paris*. A general increase in works continued throughout the 1930's, peaking in the years 1937-39. 1940 was a comparatively *lean* year, but 1941-1944 were all good years in repertoire development. In 1945 the output was down again. I would suspect that these two years, 1940 and 1945, were affected by the war. 1946 was again a strong year for new works, though 1947 and 1948 were less so. 1949 was a good year, but 1950 and 1951 were not.

It seems the late 1940's were a time when composers began to vacillate between classical saxophone enthusiasm and the more traditional orchestral woodwind sounds. I suspect that as the Big Band era came to a close in this decade, popularity of the classical saxophone ran a similar parallel. Regardless of these speculations, this listing demonstrates that the years 1930 through 1950 were especially creative and vigorous times for the classical saxophone. It will be interesting to find what changes occurred as the classical saxophone and repertoire began taking its place in American Universities during the 1950's.

**Seminar in Saxophone
SAXO 921 – Fall 2002
Instructor: Vince Gnojek**

Todd Wilkinson – D.M.A. Saxophone Performance Candidate

Final Paper

Compile a list of ten major classical saxophone solo compositions before 1950. Describe why these works are considered major—i.e. number of recordings, status of the composer, influence on the general audience, difficulty of the piece, whether the piece set a standard of accomplishment for the soloist, etc. Give a brief description of the composition—style, number of movements and length, level of difficulty, performance limitations, etc. Present a brief biographical sketch of the composer, including a description of his/her wind music and influence on saxophone literature in particular, and listing his/her other works for the saxophone. List recordings and/or performances of each composition.

Florent Schmitt (1870-1958)

Legend, Opus 66, 1918

This 9' work is published by Durand and is dedicated to Elise Hall, saxophonist and promoter of French music. The work was possibly commissioned by her (as alluded to by Horwood and Marcel Mule), though it isn't displayed with her manuscripts in the Hall Collection at the New England Conservatory. Undoubtedly there was a connection between Schmitt and Hall. Written in 1918, it is scored for alto saxophone and an orchestra of harp, percussion and strings. *Legend* was first performed in 1919 by M. Vieux on the viola, but its first performance on saxophone was given by Marcel Mule in Paris, 1933. Not all are impressed with the *Legend* as a composition, but its significance to the saxophone repertoire cannot be overlooked. This is an important work from an important time in the early development of the classical saxophone repertoire.

Elise Hall, as president of the Boston Orchestral Club, was the first American to encourage major composers to write for the saxophone. During this time the instrument was considered rather eccentric, as works for saxophone and orchestra had rarely been performed for the general public. Hall, originally from Paris, single-handedly commissioned and performed several works over a fifteen-year period (1900-1915). Among them, is the Debussy *Rhapsodie*, which was never completed. [If Debussy had indeed finished the piece, it would be his work I would have included here. The *Rhapsodie* is extremely popular today, even though it was finished by one of his proteges.] Other works by D'Indy, Loeffler (who wrote Hall's first commissioned piece), and Sprok were also written for Hall during the early 1900's. Though not as popular as Debussy's, Schmitt's *Legend* is the only other work connected to Hall that is still frequently performed today. The work is French in nature, and though not written in a virtuosic style (apparently Hall was not a virtuoso and had hearing trouble), it does have some technically challenging moments.

Though very little information is available on Florent Schmitt, an accounting of his style is written in Baker' Biography,

“(Schmitt's) formative years were spent in the ambient of French symbolism in poetry and Impressionism in music, and he followed these directions in his programmatically conceived orchestral music; but he developed a strong distinctive style of his own, mainly by elaborating the contrapuntal fabric of his works and extending the

rhythmic design to unprecedented asymmetrical combinations; he also exploited effects of primitivistic percussion, in many respects anticipating the developments of modern Russian music. He was not averse to humor; several of his works have topical allusions.”

Also, according to Eric Blom in Londeix's 150 Years of Music for Saxophone,

“His invention is not particularly memorable, and it may be doubted whether much of his music will be often revised except by way of curiosity; but the interest in connoisseurs in it will be justified, not only because Schmitt's music differs from that of other French masters, but also because it has many positive qualities to recommend it; vigor, eloquence, passion, understanding of various media and masterly if at times too lavish orchestration to mention only some of the most immediate striking...”

The number of recordings alludes to the renewed popularity of this work. It is both musically rewarding and historically significant.

Recordings of the work:

CLAUDE DELANGLE
Musique Francaise
Legende Op.66, Schmitt
(V-001-Delangle) D-\$25.00 – available from Dorn Publications

CLAUDE DELANGLE
A Saxophone for a Lady
Legende, Op.66; Songe De Coppelius, Schmitt
(BIS1020) D-\$17.95 – available from Dorn Publications

JOHANNES ERNST
Works for Saxophone and Orchestra
Legende, Schmitt
(Ernstj) D-\$17.95 – available from Dorn Publications

MARIO MARZI
Scaramouche
Legende, Op.66, Schmitt
(Agora Music 242) D-\$19.95 – available from Dorn Publications

MARCEL MULE
Le Patron Saxophone
Legende, Schmitt
This compilation CD has many works.
(Clarinet CC0013) D-\$19.95 – available from Dorn Publications

Schmitt wrote relatively little music for saxophone. His *Quator, Opus 102* is also very popular.

Other works by Florent Schmitt include:

Quator, Opus 102, was written in 1941 for SATB saxophone quartet, published by Durand and is available in the US from Elgard-Vogel. The individual movements are titled, *Avec une sage decision; Vif; Assez lent; and Anime sans exes.*

Andante Religioso, Opus 109, was written for SATB saxophone quartet.

Alexandre Glazounov (1865-1936)

Concerto in Eb, Opus 109, pour Saxophone Alto avec l'orchestre de cordes, 1934 (published 1936)

This work is highly romantic and tonal. Published by Leduc, it is 14' in length. One of the earliest and most often played concertos for saxophone and orchestra, this concerto was composed at the urging of saxophonist Sigurd Rascher, to whom it is dedicated. Marcel Mule claims to have given the first performance of the work in 1935-36 (though he probably really performed it in the 1934-35 season) under the direction of Henri Tomasi. It was actually first performed by Rascher in Sweden during November of 1934, just a couple months before Mule. Cecil Leeson gave the first American performance of the Glazounov *Concerto* at New York's Town Hall in 1937. Every serious classical saxophonist has performed this work.

This is a very important work in the saxophone repertoire, not just because it is such a masterful composition, but because it is one of the few solo works for saxophone written by a world-renowned composer. Even though this concerto dates from Glazounov's later, and somewhat uninspired period, the work shows professional polish. The fact that it was written by a man who studied with Balakirev, and who presented works to Nikolai Rimsky-Korsakov, are enough to make it noteworthy. A concerto by this composer would be important in the repertoire of any instrument. In an analysis, Dr. Thomas Smialek writes,

“The concerto comprises four large sections with a cadenza between the second and third sections. The initial tempi of the sections correspond to the scheme employed in a conventional four-movement symphonic design: *Allegro moderato* at the beginning, *Andante* (quarter = 52) at rehearsal No. 11, *Allegro* (in 12/8 time) at No. 24, and *Allegro* (in 4/4 time) at No. 41. The orchestral introduction becomes a ritornello, acting as an element of thematic and formal unity through its subsequent repetitions in various keys. This ritornello is a key factor in the consideration of the overall work as a single entity rather than four separate movements. The substantial cadenza between the second and third sections functions as a keystone in the structure. The formal outline is AB[cadanza]CA'.”¹

Glazounov was a Russian composer who wrote very many works in every genre except opera. The major portion of his works date before the completion of his 8th symphony in 1906. Glazounov was a member of the *Belaieff Circle*, the Russian continuum of the famous *Group of Five*. As a successor to the Russian tradition of Cui, Mussorgsky, Borodine, Rimsky-Korsakov, and Balakirev, Glazounov was in the greatest of company. In 1905 he had become the Director of the St. Petersburg Conservatory. At the end of each year he personally examined hundreds of students and wrote brief comments on each (Shostakovich was one). Due to his workload, his productivity declined during this time. He held this post until he went to Paris in 1929. His ensuing travels left him little time or energy for composition. His health began to deteriorate around 1932 and he settled in Paris. It was here that he met Sigurd Rascher and Marcel Mule, composing a saxophone quartet for Mule's group in 1932, and the *Concerto* for Rascher in 1934. Glazounov's musical style is quoted from Baker's Biography stating,

“Glazounov's music is regarded as academic; yet there is a flow of rhapsodic eloquence that places (him) in the Romantic school. He

¹ Smialek, Thomas. “The Structure of Alexander Glazounov's Concerto in E-flat for Alto Saxophone and String Orchestra, Op. 109.” in *Saxophone Symposium*. Winter 1995, pp. 15-21.

was for a time swayed by Wagnerian harmonies, but resisted this influence successfully; Lisztian characteristics are more pronounced in his works. He was one of the greatest masters of counterpoint among Russian composers, but he avoided extreme polyphonic complexity. The national spirit of his music is unmistakable; in many of his descriptive works, the programmatic design is explicitly Russian.”

According to the New Groves Dictionary,

“Within Russian music, Glazunov has a significant place because he succeeded in reconciling Russianism and Europeanism. He was the direct heir of Balakirev’s nationalism but tended more towards Borodin’s epic grandeur. At the same time he absorbed Rimsky-Korsakov’s orchestral virtuosity, the lyricism of Tchaikovsky and the contrapuntal skill of Taneyev. There was a streak of academicism in Glazunov which at times overpowered his inspiration, an eclecticism which lacks the ultimate stamp of originality.”

It is probably true that this piece is not a masterwork. It was written during the least productive time of his life. However, the work is certainly polished and effective. Glazunov is an expert craftsman, and this is very evident in his concerto for saxophone. It is truly a gem, and the number of recordings alone justifies this piece as a major work. Today a standard part of the saxophone repertoire, the *Concerto* is very playable and popular with performers and audiences.

Recordings of the Glazunov *Concerto for Saxophone*:

VINCENT ABATO
Concerto, Glazunov
Nonesuch – H1030
Issued on LP, probably out of print.

GREG BANASZAK
Saxophone Concertos
Concerto in Eb Op.109, Glazunov
(Centaur CRC2400) D-\$17.95 – available from Dorn Publications

GREG BANASZAK
Glazunov Concerto
Katowice State Symphony Orchestra
Concerto for Saxophone and Orchestra, Glazunov
(Banas) C-\$16.00 – available from Dorn Publications

JEAN-PIERRE BARAGLIOLI
GREG BANASZAK
Concertos pour alto saxophone and orchestra
Glazunov "Concerto"

DETLEF BENSMANN
Virtuoso Saxophone Concertos
RIAS-Sinfonietta Berlin
Concerto/ A. Glazunov
Koch International (CD 311 025 F1)

(SCH311025) D-\$17.95 – available from Dorn Publications

BERLIN SAXOPHONE QUARTET

Das Saxophone
Concerto, Glazunov
(Schwann 31314) D-\$17.95

JEAN-YVES FOURMEAU

Saxophone
Concerto, Glazounov
Coreli (801852) D-\$18.95 – available from Dorn Publications

JOHN HARLE

Saxophone Concertos
Saxophone Concerto, Glazunov
(ANG72109.2) D-\$17.95
EMI Classics (CDC 7 54301 2) – available from Dorn Publications

LYNN KLOCK

Aria
Nadine Shank, piano
Concerto, Glazounov
(OpenLoop) D-\$17.95 – available from Dorn Publications

LEV MIKAILOV, alto saxophone
Glazounov: Concerto for Saxophone
Ensemble of Soloists of the All-Union Radio and Television
Alexander Korneyev, conductor
Colombia: Odyssey-Melodia Y35205
Issued on LP, probably out of print. An excellent recording

DIETER PATZOLD

Spectaculars
Emanuel Amtmann, pipe organ
Concerto Op.109, Glazounov
D-\$17.95 – available from Dorn Publications

SOHRE RAHBARI

Saxophone and Orchestra
Concerto, Glazunov
Marco Polo 8.223374
D-\$17.95 – available from Dorn Publications

EUGENE ROUSSEAU

Orchestre de chambre Paul Kuentz, Paul Kuentz, conductor
Saxophone Concertos
Concerto, A. Glazounov
Deutsche Grammaphon 2543 811 (2530209 – old LP number)
– available from Dorn Publications

PEKKA SAVIJOKI

Saxophone Concerti
The New Stockholm Chamber Orchestra
Jorma Panula, Conductor

Concerto Glazunov
(Bis 218) D-\$17.95 – available from Dorn Publications

Compared to the hundreds of other works written by Glazounov, his works for saxophone are small in number, similar to Mozart's writing for glass harmonica as compared to his total oeuvre. It is unfortunate the Glazounov didn't discover Mule and Rascher sooner in his career. We may have been blessed with several other excellent works.

Other saxophone works by Alexandre Konstantinovitch Glazounov include:

Quator, Opus 109 in Sib (SATB), a 24' work written for the Garde Republicaine Saxophone Quartet of Marcel Mule in 1932, and published by Boosey and Hawkes. This quartet is in three movements; 1) *Allegro piu mosso*; 2) *Canzona varie*; 3) *Finale – Allegro moderato, piu mosso*.

In modo Religioso is an AATB saxophone quartet arranged by Eymann, and published by Belwin Inc. Another arrangement of the work by Bettoney, is for 2 clarinets, alto saxophone, and bassoon or bass clarinet, and is published by Carl Fischer.

Seranade Espagnole was written for Cecil Leeson. This work is written for alto saxophone and piano, and published by Hill Coleman.

Pierre Vellones (1889-1939)

Concerto in F, Opus 65, for Alto Saxophone and Orchestra, 1934

This work is 25' in length, is dedicated to Marcel Mule, and published H. Lemoine. The orchestra is scored for strings, flute, percussion, harp, and piano. The three movements are titled; 1) *Introduction and Allegro*; 2) *Alla Marcia*; 3) *Andante Sostenuto*. According to Marcel Mule, historically, this was the first complete concerto for saxophone and orchestra. Mule premiered this work in 1935 with Albert Wolff conducting the Padeloup Orchestra. According to Mule this was this was the first presentation for this medium, making this performance of the concerto very significant.

This work is marked by distinct French 'exoticism' and jazz-influenced rhythms: a mood piece, representative of French music of the period. Though not a masterwork, this concerto is included because it was one of Marcel Mule's favorites, and because it received such a favorable review from Jacques Ibert in the *Marianne*. [I feel the impact of this work can be detected in Ibert's own *Concertino da Camera*] The Vellones *Concerto* is a very colorful and entertaining piece. Almost completely overlooked by performers, it is deserving of renewed attention, and therefore included in this listing.

Pierre Vellones (1889-1939), whose real name was Pierre Rousseau, was a medical doctor and amateur musician who admired the saxophone. Though his oeuvre is not huge, the saxophone is prominent among his compositions. He did write several works for stage, orchestra, and voice. His penchant for the 'new and exotic' led him to write music with contemporary (at the time) rhythms, modern harmonies, and new instruments. This is perhaps why he favored the saxophone and the ondes martenot.²

² The Ondes-Martenot became the first successful electronic instrument and the only one of its generation that is still used by orchestras today, Martenot himself became, 20 years after its invention, a professor at the Paris Conservatoire teaching lessons in the Ondes-Martenot. The Ondes-Martenot was quickly accepted and eventually had a wide repertoire, works were written for the instrument by composers such as Edgard Varèse, Olivier Messian, Darius Milhaud, Arthur Honegger, Maurice Jarre, Jolivet and Koechlin.

According to Marcel Mule,

“He (Vellones) knew that he did not have sufficient musical background or the gift to write monumental works, but his *Concerto* possesses marvelous color with the orchestral accompaniment and was received extremely well by the public.”

Mule first performed the piece in 1935, and according to Jacques Ibert in *Marianne (Newspaper)*, 1935,

“The Concerto for Saxophone by Pierre Vellones is skillful, ingenious, even moving in the andante section, and perfectly brings out the resources of the instrument, which was played by the magnificent virtuoso, Marcel Mule. It was a brilliant success, both for the work and the performer.”

According to Jacques Tchamkerten in the New Groves Dictionary,

“Vellones was a French composer whose wish to become a professional musician clashed with his father’s will, and he was obliged to study medicine; he worked as a doctor until his early death. All his life Vellones showed a lively interest in new timbres and unusual instrumental ensembles; from 1930 onwards he was one of the first composers to write for the ondes martenot. Another of his favorite instruments was the saxophone, for which he wrote a concerto, and which he used in various ensembles including symphonic jazz groups. His music, spontaneous in inspiration, delicate and sometimes humorous, often shows the influence of jazz. His love of the exotic also finds its way into many of his works. He excelled in the field of the *melodie* and in pieces for small instrumental ensembles.”

There is only one low quality recording of this work available. This is very unfortunate. Hopefully Vellones’ *Concerto* will become more popular with performers in the future. Audiences would love the work.

Recordings of the work:

MARCEL MULE
Le Patron Saxophone
Vellones Concerto – Andante only
(Clarinet CC0013) D-\$19.95 – available from Dorn Publications

In terms of sheer output, Vellones is an important composer for saxophone. A complete listing of works by Pierre Vellones can be found in Pierre Vellones: vingt années d’une vie musicale parisienne, published in Paris, 1981, by S. Vellones.

Other works for saxophone by Vellones include:

A Cadix, Opus 102, 1938, is a 4’ work for 3 saxophones, 2 ondes martenots, bass, harp, and percussion.

5 Poemes de Mallarme, Opus 24, 1929, is a 24’ work written for 4 harps, 1 violin, 2 saxophones, high voice, and bass. It is published by H. Lemoine.

Au Jardin des Bêtes sauvages - 8 Pièces Infantines, Opus 26, 1929, is a 35' work written for SATB saxophone quartet, and published by Durand. Individual movements are entitled; 1) *Les Dauphins*; 2) *Les Pingouins*; 3) *L'Oiseau-Lyre*; 4) *La Méduse*; 5) *L'Atruche*; 6) *La Biche*; 7) *L'Hippopotame*; and 8) *L'Amadryas*.

Les Cavaliers andalous, Opus 37, 1930, is a 5' 15" work written for SATB saxophone quartet and published by H. Lemoine.

Valse Chromatique, Opus 41, 1931, is a 3' 30" work for SATB saxophone quartet, and is published by H. Lemoine.

Scherszo et Tarantelle, Opus 42 is written for SATB saxophone quartet and is published by Choudens.

Les Gauchos is for SATB saxophone quartet and is published by H. Lemoine.

Prelude et Fables de Florain, Opus 28, 1930, is a work written for orchestra and jazz symphony. The instrumentation is listed as tenor voice, 3 saxophones - SAB, 2 trumpets, trombone, tuba, and banjo, and is published by Durand.

Le Bal Binetti - Divertissement Persan, Opus 60, is a 4' work written for SATB saxophone quartet and published by Choudens.

Sevillanes, Opus 66, 1934, is a 3' 30" work written for SATB saxophone quartet and published by Choudens.

Castillanes, Argentines, drawn from his Opus 23, this work is written for SATB saxophone quartet and is published by Jean Jobert.

2 Pièces pour Colombia, Opus 67, 1935, is a 6' 30" work scored for 2 flutes, 4 saxophones, piano, bass, and drums of Ondes Martenot. The movements are titled; 1) *Split*; and 2) *Vitamines*. This piece is published by Henry Salabert.

Rastelli, Poème Symphonique, Opus 82, is a 20' work written for SATB saxophone quartet and orchestra and published by H. Lemoine.

Prelude et Rondeau Français, Opus 89, 1937, is a 4' 15" work written for SATB saxophone quartet and orchestra, and is published by H. Lemoine.

Rhapsody Opus 92, Trio, 1937, is a 4' 30" work written for alto saxophone, harp, and celeste (or alto saxophone and piano). It appears to have been his last work and is published by H. Lemoine. This work was also recorded by Marcel Mule.

Planishpère, Opus 23 - 4 pièces pour jazz symphonie, 1930, was originally written for piano in 1928, and was arranged for jazz ensemble in 1930. The individual movements are titled; 1) *Castillanes*; 2) *Argentines*; 3) *Ouled Nails*; and 4) *Mittel Europa*. The work is published by Jean Jobert.

Fête fantastique, Opus 83, 1937, is an 18' work written for 2 saxophones, 3 ondes martenot, piano, flute, 2 clarinets, bassoon, 3 trumpets, 2 trombones, tuba, 2 basses, percussion, and exotic percussion. The work is apparently unpublished.

Jacques Ibert (1890-1962)

Concertino da Camera, 1934-5 (published 1935)

This is possibly the most popular French saxophone work, and maybe the most important piece ever written for saxophone. Practically every serious classical saxophonist has performed the work. It is considered a *watershed* piece for performers. Marcel Mule said of the *Concertino*, "I believe the Ibert work holds a special place in the musical world as a landmark for saxophone and orchestra."

Sigurd Rascher commissioned this 11' work, and it is dedicated in his name. The piece is in three continuous sections, entitled; 1) *Allegro con moto*; 2) *Larghetto-Animato molto*. Though scored for small orchestra, it is commonly performed with the piano reduction. An early work for saxophone and chamber-orchestra, this is an extremely virtuosic work. The first performance of the completed work was given by Rascher, in Switzerland in December of 1935. Despite sole performing rights of Rascher in the first year, Ibert arranged to have Marcel Mule perform the work on French radio in 1936. Mule performed the work without the altissimo notes, pointing out that Ibert had marked them *ad libitum*, and did not object to performances either way (Rascher stated that the *ad libitums* were added at Mule's insistence).

Excerpts from William Graves analysis, Jacques Ibert's Musical Styles and the *Concertino da Camera*, are paraphrased as follows:

"The Harmony functions tonally; however, the tonal centers are frequently ...obscured, often by the use of chromaticism or octatonicism. Tonality is established, however, by the use of strong traditional cadences. - (The jazz influence) is limited to some borrowed rhythmic patterns. - The first movement is in a ternary form, balanced with an eight measure introduction and an eight measure coda. The A section is comprised of three themes and a codetta. The middle part, B, is characterized by a long, lyrical melody in the saxophone, a contrast from the first section. This part itself is in ternary form. - There has been some disagreement about the form of the second movement...some...believe it is two separate movements. However, the two large parts are related to one another, and the first part *larghetto*, is incomplete without the second, the *animato molto*."

Two outstanding qualities are apparent in this concertino: the unusual instrumentation and the use of the altissimo register. Scored for eleven instruments, flute, oboe, horn, trumpet, two violins, viola, cello and bass, this chamber orchestra doesn't fit any standard instrumentation. Actually this instrumentation appears to be a string quartet and woodwind quintet with trumpet. The use of altissimo register is probably due to the influence of Sigurd Rascher. During the 1930's, most composers wrote very few notes in this register, writing as such would limit the performances of the work. Ibert's use of extensive passages in the altissimo register probably implies his confidence that the register would soon become common practice for saxophonists.

Jacques (Francois Antoine Marie) Ibert was a composer in Paris who wrote several works for saxophone. He began study on violin at the age of four, later becoming a professional pianist. After obtaining a baccalaureate, he decided to become a composer, earning a living by giving lessons, writing, accompanying, and even working as a cinema pianist. He was not a member of the French circle now known as *Les Six*, composers who include Milhaud, Honneger, Tailleferre, Auric, Durey, and Poulenc. Even though he was a school-mate of Milhaud, he was considered 'compositionally independent' by music critics.

The first public concert of his works was given in 1922. Quickly finding success with large-scale instrumental works and collections for piano, the triumph of his operabouffe *Angelique* in 1927 confirmed his status as one of the best-known composers of his generation. In 1937 the French government made him director of the Academie de

France at the Villa Medici in Rome, Italy, where after some initial controversy, he proved to be an excellent ambassador of French culture. He held this post until 1960. While in Rome he wrote his most successful work, the symphonic suite *Escalades* (Ports of Call), inspired by a Mediterranean cruise taken while serving in the navy during World War I. In 1955 he was appointed as administrator of the Reunion des Theatres Lyriques Nationaux, which put him in charge of the French National Opera and Opera-Comique. Ibert wrote several dramatic works, ballets, incidental music and orchestral works. He also composed several film scores, vocal works and quite a bit of chamber music.

According to the New Groves Dictionary,

“Ibert’s music embraces a remarkable variety of genres as well as a considerable diversity of mood...He makes regular use of the 9th, 11th, and 13th, altered and added-note chords; his modernity is also apparent in the contrapuntal writing that is the motor element in many of his works, though a sense of tonal center is preserved through the use of traditional cadential formulas...It was for the orchestra...in works such as the three concertos, the two symphonies (one unfinished) and eight symphonic movements, that he reserved the best of his creative inspiration. Here his writing is always brilliant and assured, his concise and sharply-etched style marked by clarity of form and sureness of balance. His orchestration is always transparent and avoids undue complexity, showing a good understanding of instrumental possibilities.”

Baker’s Biography says,

“In his music, Ibert combines the most felicitous moods and techniques of Impressionism and neo-classicism; his harmonies are opulent; his instrumentation is coloristic; there is an element of humor in lighter works, such as his popular orchestral *Divertissement* and an even more popular piece *Le Petit Ane Blanc*.”

D. Cox is quoted in Londeix’s 150 Years of Music for Saxophone,

“As a whole his work is stylistically hard to define because the elements are, like the output itself, extremely diverse. ‘All systems are valid,’ he said, ‘provided that one derives music from them.’ He wished to be free from compulsive influences, and was never interested in passing fashions. Inspiration was a vital spark that appeared unbidden and was only one per cent of the totality of creation. He summed up his general approach as follows: ‘I want to be free—independent of the prejudices which arbitrarily divide the defenders of a certain tradition and the partisans of a certain avant-garde.’”

The *Concertino da Camera* is one of the most popular and virtuosic pieces in the saxophone repertoire. The following listing of recordings amply attests to this fact.

Recordings of the work:

VINCE ABATO, alto saxophone
Ibert/Glazounov/Villa-Lobos
Ibert: Concertino da Camera
Nonesuch – H1030

Probably out of print

ROBERT BLACK, alto saxophone
Patricia Black, piano
Concert Repertoire for Saxophone
Ibert: Concertino da Camera
Brewster – BR1216
Issued on LP, probably out of print

GREG BANASZAK
Saxophone Concertos
Concertino da Camera, Ibert
(Centaur CRC2400) D-\$17.95 – available from Dorn Publications

DANIEL DEFFAYET, alto saxophone
Concert Orchestra Lamoureux
Ibert/Debussy
Ibert: Concertino da Camera
Epic – LC3478
Chances are this is out of print, though the company is still doing business.

JEAN-YVES FOURMEAU
Saxophone
Concertino da Camera, Ibert
(Coreli 801852) D-\$18.95 – available from Dorn Publications

JOHN HARLE
Saxophone Concertos
Concertino da Camera, Ibert
(ANG72109.2) D-\$17.95 – available from Dorn Publications
EMI Classics (CDC 7 54301 2)

LYNN KLOCK
Aria
Nadine Shank, piano
Concertino da Camera, Ibert
(OpenLoop) D-\$17.95 – available from Dorn Publications

TRENT KYNASTON, alto and tenor saxophone
Steve Hesla, piano
David Fish, saxophone
Saxophone
Ibert: Concertino da Camera
Coronet – LP3035
Probably out of print

MARIO MARZI
Scaramouche
Concertino da Camera, Ibert
(Agora Music 242) D-\$19.95 – available from Dorn Publications

BRANFORD MARSALIS

Creation

Concertino da Camera, Ibert

This recording has a notable cadenza.

(Sony Classical SK 89251.2) D-\$17.95 – available from Dorn Publications

MARCEL MULE

Le Patron Saxophone

Londiex, Jean-Marie, saxophones

Mule, Marcel, saxophone

Quatour Deffayet

Le saxophone Francais

Ibert - Concertino da camera

Many works appear on this recording

(Clarinet CC0013) D-\$19.95 – available from Dorn Publications

HARVEY PITTEL

Moving Along

Concertino da Camera, Ibert

(CD655) D-\$17.95

SOHRE RAHBARI

Saxophone and Orchestra

Concertino da Camera, Ibert

Marco Polo 8.223374 D-\$17.95

NEAL RAMSAY

Sax 5th Ave

Concertino Da Camera Ibert

(WPP10893) D-\$17.95 – available from Dorn Publications

EUGENE ROUSSEAU, alto saxophone

American Woodwind Quintet

Berkshire Quartet

Saxophone in Chamber Music

Ibert: Concertino da Camera

Coronet – LP1709

Probably out of print

EUGENE ROUSSEAU, alto saxophone

Marion Hall, piano

Eugene Rousseau Plays the Saxophone

Ibert: Concertino da Camera

Coronet – LP1292

probably out of print

EUGENE ROUSSEAU, alto saxophone

Orchestre de chambre Paul Kuentz, Paul Kuentz, conductor

Saxophone Concertos

Concertino da Camera, J. Ibert

Deutsche Grammophon 2543 811 (2530209 – old LP number)

– available from Dorn Publications

MICHAEL WHITCOMBE, alto saxophone

The San Diego Chamber Orchestra, Donald Barra, conductor
The San Diego Chamber Orchestra
Concertino da Camera, J. Ibert
(KIC7094) D-\$17.95 – available from Dorn Publications
Koch International (3-7094-2 H1)

Ibert wrote several works for saxophone, most of which are still very popular today. His love of wind instruments is stated in his quote, “I have always been attracted by these instruments, perhaps by the challenge of employing them in a convincing manner, perhaps also as a reaction against the preferential treatment given to strings during the period.”³ He wrote several pieces for winds. His concertos for cello and flute, are well-known, as is his symphonic work for oboe.

Other works for saxophone by Jacques Ibert include:

Aria en Reb, 1930, is written for alto saxophone and piano, and published by Leduc. This is a very popular work.

Histoires... is dedicated to Marcel Mule. Written for alto saxophone and piano, the individual movements are entitled; 1) *La meneuse de Tortues d’or*; 2) *Le vieux mendiant*; 3) *Dans la maison triste*; 4) *Le Palais abandonne*; 5) *Bajo la mesa*; 6) *La cage de cristal*; and 7) *La marchande d’eau fraiche*. The piece is published by Leduc.

3 *Histoires*, is dedicated to Clerisse, is a reorganization of the *Histoires* written for Mule. It is arranged for SATB saxophone quartet. The individual movements are entitled; 1) *La menuese de torues d’or*; 2) *A Giddy Girl*; and 3) *Bajo la Mesa*. The work is published by Leduc

4 *Histoires*, is dedicated to Jean-Marie Londeix. It also is a reorganization of the *Histoires* written for Mule. The piece is scored for flute, oboe, clarinet, alto saxophone, and bassoon. The individual movements are entitled; 1) *Le petit ane blanc*; 2) *Bajo la mesa*; and 3) *La cage de cristal*. The work is published by Leduc.

L’age d’Or (from Le Chavalier Errant), is for alto saxophone and piano, and published by Leduc.

Melopee, is written for Bb saxophone and piano. It is published by H. Lemoines.

³ Jacques Ibert: *L’homme et son oeuvre* (Paris: Editions Seghers, 1967), 45-46.

Darius Milhaud (1892-1974)
***Scaramouche*, 1937 (published in 1939)**

This 9' 30" work is scored for alto saxophone, string orchestra, and percussion, and is published by Henry Salabert. It is often performed with the piano reduction, and is also performed with clarinet and piano. The work is in three movements fast-slow-fast, entitled; 1) *Vivo*; 2) *Modere*; 3) *Brazileira*. There are two arrangements of the piece, one by Jean-Marie Londeix for alto saxophone soloist with a 10-saxophone choir (SSAAATTBBBass), and another by D. Stewart for alto saxophone, flute, oboe, clarinet, horn, and bassoon; both are published by Henry Salabert. This is an extremely popular work as demonstrated by the large number of high-quality recordings.

The *Scaramouche* is a concert work that was originally generated from Milhaud's film and incidental music period of the 1930's. The work is written in three movements, and in a typical concerto-like tempo arrangement. The first movement is marked *Vif*, and the saxophone part is mostly based on scalar patterns. The accompaniment is very motoric and rhythmic, using rhythmic ostinatos. Many melodic themes pass between the solo and the accompaniment. A conspicuous use of septuplets and nonuplets gives the movement a unique rhythmic vitality, and the movement uses a brief recapitulation of the opening music followed by a brief coda. The second movement is titled *Modere*, opens with the soloist and accompaniment exchanging a dotted eighth-sixteenth motive, from which there is departure and return. The third movement is titled *Brazileira*, and the tempo is marked *Mouvement de Samba*. Again this fast movement relies heavily, though not always, on rhythmic ostinato in the accompaniment and scalar passages in the solo, and an overall A-B-A form.

Milhaud was an 'eminent' French composer. He studied at the Paris Conservatory, winning first prize in violin and counterpoint, and the Prix Lepaulle for composition. In 1917 he went to Brazil as an attache in charge of propaganda. Though his job consisted of translating coded messages, he discovered in the tropical forest, the sounds which would pervade his compositions, and the Brazilian popular rhythms which give his work a liberating bounce.

During the 1920's, Milhaud became known to a wider public when he was grouped in print with five other French composers of modern tendencies (Auric, Durey, Honegger, Poulenc, and Tailleferre), now known as *Les Six*. It was during this time that he began to champion polytonality and atonality. In 1922 he visited the U.S. and returned to France. During World War II he taught at Mills College in California. In 1947 he returned to France and was appointed professor at the Paris Conservatory.

He wrote an exceptional number of works in every genre, even writing for electronic instruments. His work *La Creation du Monde* (1923) is usually cited as the first example of the use of blues and jazz in a symphonic score. This anticipated Gershwin's by ten years.

According to Bayer, in Londeix's 150 Years of Music for Saxophone,

“(Milhaud) was the first to exploit polytonality in a consistent and deliberate manner; has applied the exotic rhythms of Latin America and the West Indies in many of his lighter works; Brazilian movements are also found in his *Scaramouche*; in some of these works he has drawn upon the resources of jazz. Despite this variety of means and versatility of forms, (he) has succeeded in establishing a style that is distinctly and identifiably his own; his melodies are nostalgically lyrical or vivaciously rhythmical, according to mood; his instrumental writing is of great complexity and difficulty, and yet entirely within the capacities of modern virtuoso technique; he has arranged many of his works in several versions each.”

According to Eric Blom, in Londeix's 150 Years of Music for Saxophone,

“Each composition is based on a technique suited to it alone or at worst to similar works – and Milhaud has rarely produced works that show marked similarities. While his choice of medium is astonishingly diversified – the incidental music for almost every play is differently scored – his resources of composition may draw upon anything from jazz, folksong, or exotic popular music to involved polyphonic complexities. He is particularly skilled in the handling of polytonal counterpoint and knows how to interweave melodic strands in different keys in such a way that the result strikes the ear as perfectly reasonable as well as invariably lucid.”

Charles Palmer states in Londeix's 150 Years of Music for Saxophone,

“He was one of the 20th century's most industrious composers, impelled to expend himself in unceasing productivity in such a way that his creativity diffused itself over a vast area of heterogeneous works. Potentially he was one of the best composers of his generation; there are few pieces that do not contain something of value, though not many people have the time or energy to sift through vast quantities of chaff in quest of the isolated grain of wheat.”

There are numerous recordings of this piece. Here is an exhaustive listing.

Recordings of the work:

DETLEF BENSMANN
Saxophone Concertos
Scaramouche, Milhaud
(SCH365972) D-\$17.95 – available from Dorn Publications

DETLEF BENSMANN, alto saxophone
Saxophone and Piano
Milhaud "Scaramouche"

PAUL BRODIE, alto saxophone
George Brough, piano
Paul Brodie, Saxophone Volume I
Milhaud: Scaramouche
Golden Crest RE7028
probably out of print

GRIFFIN CAMPBELL, alto saxophone
Jan Grimes, piano
Tableaux
Scaramouche, Darius Milhaud
WorldWinds - 1996

DAVID BILGER

Bilger and Bilger Volume II
Scaramouche, Milhaud
(OL005) C-\$16.00 – available from Dorn Publications

CLAUDE DELANGLE
Musique Francaise
Scaramouche, Milhaud
(V-001-Delangle) D-\$25.00 – available from Dorn Publications

JOHANNES ERNST
Works for Saxophone and Orchestra
Scaramouche, Milhaud
(Ernstj) D-\$17.95 – available from Dorn Publications

DANIEL GATHER
Hommage a Adolphe Sax with L'Ensemble St.
Louis de France
Scaramouche Milhaud
(SNR 555) D-\$17.95 – available from Dorn Publications

JEAN-MARIE LONDEIX, alto saxophone
Anne-Marie Schielin, piano
Milhaud: Scaramouche
Golden Crest RE7066
Probably out of print

GARY LOUIE, saxophones
Pastorale
Milhaud - Scaramouche

JOSEPH LULLOFF
Adolphe Sax Volume VII
With Special Guest Artist- Marcel Mule
Track 1-7 Joseph Lulloff plays Scaramouche, Milhaud
(AUR3115) D-\$17.95

MARIO MARZI
Scaramouche
Scaramouche, Milhaud
(Agora Music 242) D-\$19.95 – available from Dorn Publications

BRANFORD MARSALIS
Creation
Scaramouche Op.165c, Milhaud
(Sony Classical SK 89251.2) D-\$17.95 – available from Dorn Publications

HARVEY PITTEL
Sextuor a Vent
Scaramouche, Milhaud
(C353) C-\$16.00 – available from Dorn Publications

NICOLAS PROST

Saxiana
Scaramouche, Milhaud
(Prostn) D-\$17.95 – available from Dorn Publications

PEKKA SAVVIJOKI, alto saxophone
The French Saxophone
Milhaud - Scaramouche

SOHRE RAHBARI
Saxophone and Orchestra
Scaramouche, Milhaud
Marco Polo 8.223374 D-\$17.95 – available from Dorn Publications

NOBUYA SUGAWA, alto saxophone
Milhaud - Scaramouche for Saxophone and Orchestra

JAMES UMBLE
Dejeuner Sur L'Herbe
Randell Fusco, piano
Kathrin Umble, flute
The Cleveland Duo
Scaramouche, Milhaud
(AUR3015) D-\$17.95 – available from Dorn Publications
drp5 – 1991

TOM WALSH, alto saxophone
Shaking the Pumpkin
Milhaud - Scaramouche
RIAX - 1998

WORLD SAXOPHONE ORCHESTRA
World Saxophone Orchestra - Ed Bogaard, conductor:
Scaramouche Milhaud
(BVH 8902) D-\$21.95

Milhaud's compositional output is dominated by his works for opera, ballet, dramatic works, film scores, and orchestral and vocal works. In the chamber music category he wrote several works for wind quintet and mixed woodwind genres. Even compared to the total output of his chamber music, Milhaud's writing for saxophone is rather scant. He did write several significant works, including the aforementioned *La Creation du Monde*.

Other works including saxophone by Milhaud include:

Caramel Mou, Opus 68, 1921, is dedicated to G. Auric. A 5' work scored for soprano saxophone (or voice), trumpet, trombone, piano and percussion, it is published by Max Eschig. The New Grove's lists the instrumentation as 1 violin and jazz band.

La Creation du Monde, 1923, is dedicated to P. Collert and R. Desormiere. It is scored for alto saxophone, 2 violins, cello, contrabass, piano and percussion. The work is credited for showing jazz influences, and is based on African 'creation' myths.

La Creation du Monde – Suite, is a 14' arrangement by Jean-Marie Londeix, for Violin,

alto saxophone, cello, bass, percussion and piano. Individual movements are titled; 1) *Prelude*; 2) *Fugue*; 3) *Romance*; 4) *Scherzo*; and 5) *Final*. It is published by Max Eschig.

Danse, 1954, is a 2' work for alto saxophone and piano, published by Pierre Noel.

Etude Poetique, Opus 333, 1954, is written for 2 saxophones, voice, orchestra and tape. Apparently the work is unpublished.

Caprice, Dance, Eglogue, Opus 335, 1954, is written for clarinet, saxophone, flute and piano.

Bernard Heiden (1910-2000)

Sonate for Alto Saxophone and Piano, 1937

This 18-minute work is dedicated to saxophonist/educator Larry Teal. Heiden was so impressed with Teal's tone quality and musicianship that he promised to compose a work for him. Heiden said, "Larry Teal was one of my closest friends after we came to Detroit in 1935; he encouraged me to write a piece for inclusion in a recital..." Teal premiered the work on April 8, 1937. It is organized into three movements; 1) *Allegro*; 2) *Vivace*; and 3) *Adagio-presto*. The piece is published by Schott Freres and Associated Music Publishers, and this work has emerged as a favorite of student performers.

The three-movement scheme is typical for a sonata in the neoclassic style. The piece is characterized by multi-movement thematic unity. The first movement, *Allegro*, is in sonata-allegro form. The second movement, *Vivace*, is a five-part rondo, A-B-A-C-A, and the third movement, *Adagio-Presto*, is formally the most complex. The adagio functions in the manner of a slow movement among faster-paced larger movements.

Heiden was a German who moved to the United States around 1936 with his wife Cola, herself an excellent pianist. As a student, he studied piano, clarinet, violin, theory and harmony in Berlin. There, from 1929 to 1933, he studied under Paul Hindemith at the Hochschule fur Musik. In 1935 he immigrated to the United States and became a naturalized citizen in 1941. He originally worked as a teacher, performer and conductor in Detroit. He served in the U.S. Army from 1943-45, and then studied musicology with Donald Grout at Cornell University. In 1946 he joined the faculty of the Indiana School of Music in Bloomington, Indiana, retiring in 1981. At Indiana he became a professor emeritus, and was the recipient of many awards, including the Guggenheim fellowship in 1966 and an N.E.A. grant in 1976.

According to Baker's Biography, "(Heiden's) music is neo-classical in general outline, and his contrapuntal idiom follows Hindemith's precepts. W. Scwinger, in Londeix's book 150 years of Music for Saxophone says,

"Heiden is a highly accomplished and prolific composer, and his engaging musicality is best displayed in the many chamber works and sonatas. Initially he was strongly influenced by 'Hindemithian' neo-classicism, but his music has become more concerned with sonority, and his use of texture, color, and register has grown more diversified and individual, as has his structural inventiveness."

Unlike many of the other composers in his generation, Heiden never took part in the Post-war avant-garde movement, preferring to stick with his own personal style.

Indeed this is a popular work today. There are several recordings available.

Recordings of the work:

VINCE ABATO, alto saxophone
Harriet Wingreen, piano
Music for Alto Saxophone
Heiden: Sonata (Vivace)
Music Minus One – MMO8028
Probably out of print

LYNN KLOCK
Aria
Nadine Shank, piano
Sonata, Heiden
(OpenLoop) D-\$17.95 – available from Dorn Publications

HARLEY REX, alto saxophone
Solo Contest Album for Saxophone
Heiden: Sonata
Austin Custom Records – 6601
Probably out of print

SIGURD RASCHER, alto saxophone
Sigurd Rascher Plays the Saxophone Volume 2
Grand Award – AAS708
Probably out of print

EUGENE ROUSSEAU
Saxophone Masterpieces
Sonata, Heiden
(Riax 1001) \$17.95 – available from Dorn Publications

DONALD SINTA, alto saxophone
Nelita True, piano
Heiden: Sonata
Mark – MRS22868
Probably out of print

Though Heiden's works for saxophone are not extensive, his total output as a composer is notable. Mostly a composer of instrumental music, his chamber music dominates the oeuvre. The *Sinfonia for Wind Quintet* (1949) is a staple of the woodwind repertory as are his works for wind quintet, brass quintet, string quartet, solo instrument and strings, mixed groupings, etc. He seems to have had a rather pragmatic approach to composition, rarely writing more than one offering in any medium. Whether this was due to experimentation, research, or an influence by Hindemith's 'usable' ideal, is speculation.

He has made an important contribution to the solo sonata repertoires, and of particular interest are his concertos. Here he has written individual works for horn, tuba, cello, trumpet, alto saxophone, piano, violin, recorder, bassoon, flute, and cello. All of these have orchestral or wind band accompaniments and were written across the span of his career, between the years of 1949 and 1996.

Other works for saxophone by Bernard Heiden include:

Solo, 1969, is dedicated to Eugene Rousseau. This 6-minute piece is scored for alto saxophone and piano, and published by Associated Music Publishers.

Diversion, 1943, is a 7' work for alto saxophone and band or piano. The piece is published by Etoile.

Four Movements, 1976, is a work for SATB saxophone quartet and timpani. The individual movements are titled; 1) *Moderato*; 2) *Allegro molto*; 3) *Lento con espressione*; and 4) *Allegro alla marcia*. The piece is published by Etoile.

Fantasia Concertante, 1988, is a 12' work for alto saxophone, wind orchestra and percussion (or piano). This piece is published by Etoile.

Intrada, 1970, is a 10' work for wind sextet. Instrumentation includes, flute, oboe, clarinet, alto saxophone, horn, and bassoon, and the work is published by Southern Music.

Sonatina, is probably a jazz-influenced work, as the instrumentation is written for flute, clarinet, tenor saxophone, trombone, harp, vibraphone, piano, bass, and percussion. This piece is published by MJQ Music.

Paul Creston (1906-1985)

Sonata Op. 19, 1939

This is a 13' work dedicated to saxophonist Cecil Leeson, scored for alto saxophone and piano, and published by Tenuto Publishers. The movements are entitled; 1) *With vigor*; 2) *With tranquility*; and 3) *With gaiety*. Creston's *Sonata* is the most frequently performed solo work in American collegiate saxophone programs, and there

are a large number of high-quality recordings. This work is a *watershed* piece for every classical saxophonist.

Creston dedicated three major works to Cecil Leeson, and is quoted in Gee as having said, "Cecil Leeson has been the greatest stimulus for the enrichment of the saxophone repertory..." The *Concerto* (1941), *Sonata* (1939), and *Suite* (1935) by Paul Creston are dedicated to Leeson. When Leeson made his debut at New York's Town Hall in 1937 (the first saxophone recital given there) Paul Creston was accompanying him at the piano.

The *Sonata* is very unique when compared to the other standard works for saxophone written about the same time (i.e. Glazounov, Heiden, and Ibert). The title of each movement clearly represents a tempo-marking and a mood, giving the impression that the piece is founded in rhythmic principles and dramatic contrast. Therefore, dynamics and tempo selection are probably the most important considerations in the performance of this piece. In an interview with Steve Mauk, Creston admitted that the tempo markings for movements two and three were too fast. The first section of the first movement was fine at m.m. 126, though the second section is probably better around 108-112. The second movement, the slowest of the three, works well at 48 – 52, though Creston liked 52-56. The third movement should be taken at m.m.144.

Paul Creston was originally named Joseph Guttovoggio. He was a composer and organist born in New York. He lacked formal instruction in theory and composition, and didn't seriously begin composing until he was 26. From 1934 to 1967 he was organist at St. Malachy's Church in New York. In 1938 he held a Guggenheim fellowship. In 1941 his first symphony won the New York Critic's Circle Award, jump-starting his composing career. During the 1940's and 50's Creston was among the most widely performed American composers. He taught at the New York College of Music from 1963-67, and then became professor of music and composer-in-residence at Central Washington Sate College from 1968-75. He was president of the National Association for American Composers and Conductors from 1956-60, and was a director of ASCAP from 1960-68. He wrote several books and articles on music and composition, proposing revisions in notation that seem to him irrational or inconsistent.

According to Baker's Biography,

"Creston's large output was marked by a harmonic and rhythmic idiom of considerable complexity, principally in his instrumental writing. He avoided illogical binary meters and proposed such time signatures as 6/12 or 3/9 in several of his works. ... His music is characterized by spontaneity, with strong melodic lines and full-bodied harmony; his instrumental writing is highly advantageous for virtuoso performance."

The New Groves Dictionary says,

"Creston made rhythm the keystone of his style, his technique depending primarily on constantly shifting subdivisions of a regular meter and on irregular ostinato patterns. He cultivated a lush, robust harmonic language derived from Impressionist techniques, using sequences of expanded dominant-quality chords to avoid the establishment of tonal centers while minimizing the perception of dissonance. His forms are clear, concise and well-organized, displaying remarkable ingenuity in thematic development, while the music often conveys an impression of brash, hearty spontaneity."

As might be expected of a work of this popularity, there are many great recordings of this piece.

Recordings of the work:

VINCE ABATO, alto saxophone
Paul Creston, piano
Sonata for Saxophone and Piano, Opus 19, Paul Creston
Columbia Masterworks - ML4989
Issued on LP, probably out of print

VINCE ABATO, alto saxophone
Harriet Wingreen, piano
Music for Alto Saxophone
Creston: Sonata, Opus 19, (Mvts. 2,3)
Music Minus One – MMO8026
Probably out of print

PAUL BRODIE, alto saxophone
Myriam Shecter, piano
Saxophone Volume II
Creston: Sonata, Opus 19
Golden Crest - RE7037
Issued on LP, may be out of print

GRIFFIN CAMPBELL, alto saxophone
Jan Grimes, piano
Tableaux
Sonata, op. 19, Paul Creston
WorldWinds – 1996 – available from Dorn Publications

LYNN KLOCK
Vintage Flora
Nadine Shank, piano
Sonata Creston
(Open Loop 007) D-\$17.95 – available from Dorn Publications

OTIS MURPHY
Haruko Suzuki, piano
Memories of Dinant
Sonata for Alto Saxophone & Piano Op.19, Creston
Riax 2004 – 1999 – available from Dorn Publications

MARCEL MULE, alto saxophone
Creston: Sonata Opus 19
Selmer

MARCEL MULE
Le Patron Saxophone
Londiex, Jean-Marie, saxophones
Mule, Marcel, saxophone
Quatour Deffayet
Le saxophone Francais

Creston - Sonate
There are many other works on this CD
(CD655) D-\$17.95 – available from Dorn Publications
HARVEY PITTEL
Moving Along
Sonata, Creston
(CD655) D-\$17.95 – available from Dorn Publications

NEAL RAMSAY
Point of Departure
Sonata Creston
C-\$16.00 - available from Dorn Publications

SIGURD RASCHER, alto saxophone
Plays the Saxophone Volume 2
Creston: Sonata
Grand Award - AAS708
Issued on LP, probably out of print

EUGENE ROUSSEAU
Saxophone Masterpieces
Sonata Op.19, Creston
(Riax1001) \$17.95 – available from Dorn Publications

PEKKA SAVIJOKI
Contemporary American Composers
Sonata for Saxophone & Piano, Creston
(BIS52) D-\$17.95 – available from Dorn Publications

DONALD SINTA, alto saxophone
Nelita True, piano
American Music
Creston: Sonata, Opus 19
Mark – MRS22868
Issued on LP, may be out of print

NOBUYA SUGAWA, alto saxophone
Fuzzybird
Creston - Sonata

JOSEPH WYTKO, alto saxophone
Standard Works
Creston - Sonata

Other orchestral woodwind pieces by Creston include the *Partita for Flute, Violin, and Strings* (1937), and the *Fantasy for Trombone and Orchestra* (1948). Orchestral works were the bulk of his output, and he wrote concertos for marimba, organ, piano, accordion, and violin. His best-known works were often written for unconventional instruments. His compositional output shows some similarities to that of Heiden, whom I've previously accused of being somewhat 'pragmatic.' Other woodwind works of note would include; the *Suite for Flute, Viola, and Piano* (1952), and the *Concertino for Piano and Wind Quintet* (1969). The collection of Creston's works and memorabilia is housed at the University of Missouri- Kansas City.

Other works for saxophone by Paul Creston include:

Suite, Opus 6, 1935, is a 10' work for alto saxophone and piano. The individual movements are entitled; 1) *Scherzo*; 2) *Pastorale*; and 3) *Toccata*. The piece is published by Tenuto Publications.

Concerto, Opus 26, 1941, is dedicated to Cecil Leeson. This three-movement, 17' work is scored for alto saxophone and orchestra or band. The individual movements are entitled; 1) *Energetic*; 2) *Meditative*; 3) *Rhythmic*. Many perform the work with the piano reduction, and it is published by Tenuto Publications.

Rhapsodie, Opus 108, 1976, is a 10' work dedicated to Jean-Marie Londeix. It is scored for alto saxophone and orchestra, and is published by Shawnee Press. A piano version is also available.

Suite, 1978, is a 15' work for the Swiss Saxophone Quartet. Orchestrated SATB, the individual movements are entitled 1) *Prelude*; 2) *Scherzino*; 3) *Pastorale*; and 4) *Rondo*. This is published by Shawnee Press.

Eugene Bozza (1905 -1991)
Concertino, 1938

This is a 15' work for alto saxophone and orchestra dedicated to Marcel Mule. Written for percussion and strings, there is a piano reduction available from Leduc. A contemporary French concerto, the individual movements are titled; 1) *Fantastique et leger*; 2) *Andantino sostenuto*; and 3) *Allegro vivo*. The *Concertino* is an excellent though generally overlooked work in the saxophone orchestral repertoire.

The *Concertino* was one of the works Marcel Mule performed on his famous tour of America with the Boston Symphony Orchestra in 1958. This was the zenith of Mule's performing career, and an extremely high recognition for the classical saxophone. Audiences on the tour were very enthusiastic. For saxophonists the high point of the tour was a recital he gave in Elkhart, Indiana, with Marion Hall at the piano. The third movement of Bozza's *Concertino* was one of the pieces he performed there, along with the *Concertino da Camera* of Ibert, *Caprice en Forme de Valse* by Paul Bonneau, the third movement of Tcherepnin's *Sonatine Sportive*, Tomasi's *Ballade*, and a Bach *Sonata*.

The piece is written in the standard three-movement concerto design, fast-slow-fast. The first movement is as the tempo implies 'fantasy-like' at a tempo of quarter equals 120, the form appears to be a five-part rondo, A-B-A-C-A. The second movement has no tempo marking but begins with the indication *soft and expressive*. It is very melodic and makes use of lush *Debussian* harmonies. The third movement is again very fast and shares an introduction that is very similar to the first movement. Marked at dotted-quarter equals 160, the melody is very tuneful and motivic, and this is an excellent musical movement. Throughout the entire work French chromaticism and extended harmonic lyricism are present. This piece deserves much wider recognition and more consistent performance.

According to Marcel Mule,

“(Bozza) possessed enormous talent...He has often been criticized for plagiarizing – for sounding too much like others – Ravel and Debussy...this was not all bad, especially since we have so little music from this period for saxophone.”

Bozza was a French composer who wrote numerous works for saxophone. He was a brilliant student at the Paris Conservatoire, winning First Prizes for the violin (1924), conducting (1930), composition (1934), as well as the Grand Prix de Rome. He conducted the orchestra of the National Opera-Comique for ten years (1938-1948); he then became Head of the National Conservatoire in Valenciennes, France, where he worked until his retirement in 1975. Though little is written in scholarly editions on Bozza, his importance to the saxophone repertoire cannot be overestimated.

His works include several operas, ballets, large-scale symphonic and choral works, but his worldwide reputation is derived mainly from his many chamber works, written with a preference for wind instruments in varied groupings. As Paul Griffiths points out in his article from the New Groves Dictionary,

“(His chamber works) display(s) at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.”

Though plenty recordings exist for his very popular *Aria*, and his most popular work, the *Improvisation et Caprice*, only one recording can be found of the *Concertino*; unfortunately only the 2nd and 3rd movements are included on this. This is most unfortunate, as the work is an outstanding composition both formally, and technically. Bozza’s understanding of the saxophone, both tonally and mechanically is superior, and is superbly demonstrated in this *Concertino*.

Recordings of the work:

MARCEL MULE

Le Patron Saxophone

Bozza; Concertino (2nd and 3rd movements only)

(Clarinet CC0013) D-\$19.95 – available from Dorn Publications

As demonstrated by the following list, Bozza was an ardent champion of the saxophone. Inspired by Marcel Mule, he dedicated several pieces in his name. His works for saxophone quartet are very popular and challenging

Other works for saxophone by Eugene Bozza include:

Fantaisie Italienne, this work was dedicated to Marcel Mule, written for alto saxophone and piano, and published by Alphonse- LeDuc.

Aria (d’apres Bach), 1936, this work was dedicated to Marcel Mule, written for alto saxophone and piano, and published by LeDuc.

Le Campanille, 1964 this 1’15” work is written for alto saxophone and piano and is published by Leduc.

Pulcinella, Opus 53a, 1944, this work was dedicated to Marcel Mule, written for alto saxophone and piano, and published by Leduc.

Scaramouche, Opus 53b, 1944, this work was dedicated to Marcel Mule, written for alto saxophone and piano, and published by Leduc.

Etudes Caprices, 1944, this book of virtuosic solo etudes was dedicated to Marcel Mule, and is published by Leduc.

Improvisation et Caprice (d’apres Blancou), this work is for solo alto saxophone and is taken from the Etudes Caprices book. It is dedicated to and recorded by Marcel Mule, and is published by Leduc. This is Bozza’s most popular work.

Impromptu et Danse, 1954, this 4’30” work is written for alto saxophone and piano, and is published by Leduc.

Introduction et Scherzo, is a work for SATB saxophone quartet. It is unpublished.

Piece Breve, 1955, is dedicated to Marcel Mule, written for alto saxophone and piano,

and published by Leduc.

Prelude et Divertissement, 1960, is a 6' work written for alto saxophone and piano and published by Leduc.

Petite Gavotte, 1964, this 1'30" work is written for alto saxophone and piano and published by Leduc.

Menuet des Pages, 1964, this 2'30" work is written for alto saxophone and piano and published by Leduc.

Chanson a Berceur, 1964, this 2' work is written for alto saxophone and piano and published by Leduc.

Gavotte des Damoiselles, 1964, this 2' work is written for alto saxophone and piano and published by Leduc.

Parade des Petits Soldats, 1964, this 1' work is written for alto saxophone and piano, and is published by Leduc.

Reve d'Enfants, 1964, this 2' work for alto saxophone and piano is published by Leduc.
Andante et Scherzo, 1938, this 7' work was dedicated to the Marcel Mule saxophone quartet, is scored SATB, and published by Leduc. This is a very popular work.

Nuages, 1946, this work was dedicated to the Marcel Mule saxophone quartet, is scored SATB, and published by Leduc. This is a very popular work.

Nocturne et Danse, 1968, this 6'30" work is written for alto saxophone and piano and published by Leduc.

Tarantelle, this work is written for alto saxophone and piano and published by Leduc. It is listed by Londeix as the final movement for the *Concertino*.

Ouverture pour une Ceremonie, this work is written for 3 trumpets, 4 saxophones (or horns), 3 trombones, bass trombone, tuba and percussion, and is published by Leduc.

Diptyque, 1970, this work is for alto saxophone and piano, and is published by Leduc.

Henri Tomasi (1901-1971)

Ballade, 1938

This 14' work is dedicated to Marcel Mule. Written for alto saxophone and an orchestra of strings, percussion and harp, it is published by Leduc and available with a piano reduction. It is interesting to note that the *Ballade* for alto saxophone and orchestra was written before any of Tomasi's concertos. This is due to Tomasi's close association with Marcel Mule at the Paris Conservatory. In terms of its popularity, the *Ballade* is perhaps not as successful as his *Concerto*. However, the *Ballade* was one of the works Marcel Mule performed on his famous tour of America with the Boston Symphony Orchestra in 1958.

The *Ballade* is a through-composed work for alto saxophone and orchestra. The major sections are slow-fast-slow-fast. It begins slowly with an *Andantino* marking of quarter note equals 60. Expressive and rubato, the instruction indicates *supple*. After the rubato introduction there is a closing cadence. Abruptly the key changes from 3 sharps to 4 flats, and the *Tempo di Gigue* begins with a tempo marking of half note equals 88. The rhythm and tempo are maintained and even increased for a time, several key changes are

made, returning briefly to the gigue tempo in 3 flats and a cadence set off by a fermata. The next section is marked *Tempo di Blues*, and has a tempo marking of quarter note equals 72. There are no sharps or flats in this section. After a brief cadenza, the blues tempo returns. From this point a general acceleration occurs. The Gigue returns and the work races to the end.

Tomasi was a French composer who studied at the Paris Conservatory with Vincent D'Indy. He won the Prix de Rome in 1927 and the Grand Prix de la Musique Francaise in 1957. In the 1930s he was one of the founders of a music group called 'Triton.' Co-founders included Prokofiev, Poulenc, Milhaud, and Honegger. The theater was his passion and he wrote several ballets. It was his operas that initially established his reputation. He spent as much time conducting opera as writing music.

Though he was probably as important a conductor as he was a composer, Tomasi's orchestral compositions are outstanding. Of these works, the solo concertos with orchestra are especially noteworthy. These works mostly date before 1960, and seem to represent compositional *investigation*. He wrote individual concertos for trumpet, saxophone, violin, horn, bassoon, trombone, clarinet, baritone, oboe, flute, guitar, cello, saxophone, and double bass. The saxophone concerto was written for the annual class contest at the Paris Conservatory in 1949.

According to A. Hoeree in the New Grove's Dictionary of Music,

"His music is intensely direct in feeling, occasionally dissonant and highly colored; he absorbed influences from his French contemporaries while retaining an individual voice."

Baker's Biography says of Tomasi,

"His music is marked by impressionistic colors; he was particularly attracted to exotic subjects, depicting in fine instrumental colors scenes in Corsica, Cambodia, Laos, Sahara, Tahiti, etc. He also wrote music inspired by Gregorian chant and medieval religious songs. During his last period he was motivated in his music by political events, and wrote pieces in homage to the Third World and Vietnam."

Though Tomasi's works for saxophone are often performed. There are relatively few recordings of the *Ballade*.

Recordings of the work:

JOHANNES ERNST

Works for Saxophone and Orchestra

Ballade, Tomasi

(Ernstj) D-\$17.95 – available from Dorn Publications

DANIEL GREMELLE

Le Saxophone Concertant

Ballade, Tomasi

(894759) D-\$18.95 – available from Dorn Publications

Being a conductor of opera, Tomasi wrote many works for stage and voice. According to the New Groves Dictionary one of these works, *Zippy, Ballade for a Clown* (1963), was actually arranged as the saxophone concerto in 1966. Apart from the various concertos, other works for wind instruments include; a set of variations for wind quintet; a Japanese suite for wind quintet and percussion; several pieces for wind trio; etudes for

trumpet; a nocturne for clarinet; a piece for four trombones; and three concert etudes for oboe. This is only a very brief listing. Even though his listing of works for saxophone is not extensive, Tomasi is considered a very important composer of saxophone works.

Other works written for saxophone by Henri Tomasi include:

Chant Course, 1932, this very popular work is written for alto or tenor saxophone and piano, and is published by Leduc.

Concerto, 1949, this 18' work is dedicated to Marcel Mule, written for alto saxophone and an orchestra of strings, percussion and harp. The individual movements are titled; 1) *Andante and Allegro*; and 2) *Final-Giration*. This is one of his most popular works and is published by Leduc with a piano reduction.

Introduction and Danse, 1949, is a 5' work for saxophone and string orchestra with harp. This work is published by Leduc, with a piano reduction.

Printemps, 1963, is a 10' work dedicated to the Woodwind Sextet of Dijon. Written for flute, oboe, clarinet, alto saxophone, horn and bassoon, this piece is published by Leduc. The individual movements are titled; 1) *Reveil des Oiseaux*; 2) *Chant d'amour*; and 3) *Danse des Oiseaux*.

Evocations, 1968, is a 4' minute work dedicated to Daniel Deffayet. A musical interpretation of several exotic locations, the work is for solo alto saxophone and is published by Leduc.

Paul Bonneau (born 1918)

Suite for alto saxophone and piano, 1944

This 7' work is dedicated to Marcel Mule and features solo alto saxophone with string orchestra, percussion and harp. Most often performed with the piano reduction, the work is published by Leduc. The individual movements are titled; 1) *Improvisation*; 2) *Danse des Demons*; 3) *Pliante*; and 4) *Espieglerie*.

Bonneau's most popular and notable work is his *Caprice en forme de valse* for virtuosic solo saxophone. The *Suite* is an excellent work though, and written prior to the *Caprice*, was one of the pieces Mule played on his recital in Elkhart, Indiana in 1958.

This four-movement suite is a programmatic study in mood and character, at best tenuously connected with the traditional Baroque dance suite. The first movement *Improvisation* is slow and rubato, resisting consistent tempo. Almost every two measures there is a change of tempo, plenty of 'give-and-take' type character, just as the title implies. Movement two, *Dance of the Demons*, is in 6/8 meter marked *Anime*. The thematic motive is short, quick and very rhythmic. Beginning with the piano introduction this rhythmic motive develops into a tricky fugal texture and the saxophone melody is intertwined. It is indeed a *devilishly* interesting movement. Movement three, *Plainte*, is as implied, slow and plaintive. Classic heterophony, the slow and lyrical melody is accompanied by a quarter-note based 7th chord texture, giving the movement a dreamy, if not hypnotic character. In several sections there is rhythmic tension created as quarter notes and quarter-note-triplets occur simultaneously. The final movement *Espieglerie* is marked *Vif*. This final movement is marked by sudden contrasts in accent and dynamics, with brief reflective sections that break the driving rhythmic flow. The movement is fast, yet light character, very much like the musical equivalent of a house-fly in flight.

A French composer, Bonneau's works are accessible and playable for the average saxophonist. He has developed a personal style and his music is very popular with classical saxophonists. Bonneau was a student at the Paris Conservatory, and wrote works for student performances there. He actually studied saxophone with Marcel Mule for about six months. Mule actually said he became a 'respectable saxophonist' in that period of time. He was an assistant conductor of one of the military bands, though only briefly. Of all the composers appearing on this list, the information regarding Paul Bonneau is minimal and very disappointing. More research on Bonneau is warranted.

Although this work is often performed by students, there is only 1 recording I could find. This recording only contains movements 3 and 4, and is most likely is out of print. A high-quality recording of this piece is needed and would be a welcomed universally by students and teachers of classical saxophone.

Recordings of the work:

FREDRICK HEMKE

James Edmund, piano
Contest Music for Saxophone
Suite, Paul Bonneau (3rd Movement – Plainte, 4th Movement – Espieglerie)
Lapider Records
Probably out of print

Although Bonneau wasn't a prolific composer in any genre, his works have been somewhat influential on classical saxophonists. Thanks largely to his association with Marcel Mule he has managed to place his few works into the standard saxophone repertoire.

Other works for saxophone by Paul Bonneau include:

Piece Concertante dans l'Esprit Jazz, 1944, this 10' work is dedicated to Marcel Mule, and written for alto saxophone and orchestra of strings, percussion, guitar and piano. The work is published by Leduc, and most commonly performed with a piano reduction.

Concerto for Alto Saxophone and Orchestra, 1944, this 15'30" work is dedicated to Marcel Mule. It is written for alto saxophone and orchestra of strings, percussion, and harp, and is published by Leduc. A piano reduction is available. The individual movements are titled; 1) *Allegro*; 2) *Andante*; and 3) *Allegro*.

Caprice en forme de valse, 1950, this 4' work is for solo saxophone, dedicated to, and recorded by Marcel Mule. This is possibly Bonneau's most popular work, a virtuosic tour-de-force, and considered a benchmark for classical saxophonists. The piece is published by Leduc.

2 Caprices en forme de valse, 1950-1980, is written for alto saxophone and string orchestra, or piano (ad lib). This work is published by Leduc.

Heitor Villa-Lobos (1887-1959)
Fantasia, Opus 630, 1948

This three-movement work is dedicated to Marcel Mule. Written for soprano or tenor saxophone, 3 horns, and string orchestra, it is published with piano reduction by Southern Music. The individual movements are titled; 1) *Animato*; 2) *Lento*; and 3) *Tres animes*. The premiere took place on November 17, 1951, in Rio de Janeiro, with Villa-Lobos as the conductor and Waldemar Szilman the saxophone soloist. This is an extremely popular work as seen in the numerous high-quality recordings.

The *Fantasia* features the saxophone with chamber orchestra. It was written during a phase when Villa-Lobos was placing emphasis on instrumental virtuosity. Some critics feel that his music of this period (circa 1945) was not his best. Nevertheless, this work is fascinating in the rhythmic energy, color, and melodic interest that made him famous. The composition is in three movements, character descriptions of mysterious and exotic Brazil. The overall treatment is not a concerto, though the saxophone is clearly the solo instrument. Even though some soloist elements are present, the saxophone is not used in an overbearing way, and sometimes sounds like an afterthought.

Complex rhythmic constructions are found throughout the *Fantasia* and reveal a strong connection to urban Brazilian popular music. Though not always apparent to the performer, there is a complex layer of rhythmic activity which results in poly-rhythms, divisions of meter, and additive meter. This work is deceptively difficult to perform, and when done well, sounds deceptively easy.

Looking at the saxophone part, the first movement is the most difficult in terms of interaction with the accompaniment. The second and third movements both use a very clear theme, and the saxophone part seems more important than the accompaniment. This is not to say that virtuosic elements don't appear in the last two movements, but that the virtuosity is less thematically derived in movements 2 and 3. Movement 1 is less thematic and the virtuosity seems to be there for its own sake. For the saxophonist the first movement tends to be the most confusing.

Raised in a middle-class family, Villa-Lobos was a remarkable Brazilian composer of great originality and unique ability to recreate native melodic and rhythmic elements in large instrumental and choral forms. He learned the cello from his father, and though it was his favorite instrument, he also learned to play the guitar – this instrument was the epitome of popular culture at the time, and was 'frowned' upon by the gentile society. In 1915 he gave a concert of his works in Rio de Janeiro. Creating a sensation, he was immediately tagged as a 'bad boy' by Brazilian music critics. At first his music was considered controversial and anti-establishment.

Around this time he met Aurthur Rubenstein, who became a great admirer and probably introduced him to French music and Stravinsky. In 1923 he went to Paris on a Brazilian government grant. Discovering *Modernism*, Villa-Lobos broke away from Romantic tonality, and sought to legitimize the Brazilian musical vocabulary. After returning to Brazil in 1930, he traveled the country and returned to composition. He eventually founded a conservatory under the sponsorship of the Ministry of Education in 1942, emphasizing Brazilian nationalism in his program of music education. In 1944 he made his first tour of America. During this time his international career took a dramatic upturn. From this time his music was held in very high regard. In 1945 he established the Brazilian Academy of Music in Rio de Janeiro, and was its president from 1947 until his death.

According to Baker in Londeix's 150 Years of Music for Saxophone,

“ Villa-Lobos is one of the most original composers of the 20th century. His lack of formal academic training, far from hampering his development, compelled him to create a technique all his own, curiously eclectic, and yet admirably suited to his musical ideas. An ardent patriot, he resolved from his earliest steps in composition to use Brazilian song materials as the exclusive source of thematic

inspiration. Occasionally he uses actual quotations from folksongs; much more often he wrote melodies in an authentic Brazilian style, but of his own invention. In his desire to relate Brazilian folk resources to universal values, he has written a series of unique works, *Bacchianas Brasileiras*, in which Brazilian melo-rhythms are treated with Bachian *Choros*, a very popular dance marked by incisive rhythm and songful ballad-like melody. Villa-Lobos expanded the *Choros* to embrace a wide variety of forms, from an instrumental solo to a large orchestral work with chorus.”

As to his personality and style, the New Groves Dictionary says,

“Villa-Lobos is often reported to have said that music creation constituted for him a biological necessity. (This may) account for the composer’s aversion to preconceived compositional plans and the resulting natural, if uneven, flow of his music as well as his seemingly spontaneous, improvisation-like language. In effect he created his own individual symbols of identity and made them acceptable as uniquely national. (He) more than any other composer of his generation...defined the exuberant stylistic eclecticism that has continued to characterize Brazilian art music.”

The *Fantasia* is another exceptionally popular work with audiences and performers. There are several good recordings of the piece.

Recordings of the work:

GREG BANASZAK
Saxophone Concertos
Fantasia, Villa-Lobos
(Centaur CRC2400) D-\$17.95 – available from Dorn Publications

DETLEF BENSMANN, alto saxophone
Virtuoso Saxophone Concertos
RIAS-Sinfonietta Berlin
Fantasia (tenor saxophone) - H. Villa-Lobos
Koch International (CD 311 025 F1)

JOHN HARLE
Saxophone Concertos
Fantasia, Villa-Lobos
(ANG72109.2) D-\$17.95 – available from Dorn Publications
EMI Classics (CDC 7 54301 2)

STEVEN MAUK
Classical Bouquet
Mary Ann Covert, piano
Fantasia Villa-Lobos
(Open Loop 008) D-\$17.95 – available from Dorn Publications

EUGENE ROUSSEAU, alto saxophone

Orchestre de chambre Paul Kuentz, Paul Kuentz, conductor
Saxophone Concertos
Fantasia (soprano saxophone) - H. Villa-Lobos
Deutsche Grammophon 2543 811 (2530209 – old LP number)

EUGENE ROUSSEAU
Saxophone Colors
Hans Graf, piano
Fantasia Villa-Lobos
(Delos DE1007) D-\$17.95 – available from Dorn Publications
NOBUYA SUGAWA, alto saxophone
Villa Lobos - Fantasia

DALE UNDERWOOD
Obras Brasileiras Saxofone e Orquestra
Fantasia, Villa-Lobos
(Underw) D-\$17.05 – available from Dorn Publications

Considering he wrote over three thousand works, and his desire to depart from convention, Villa-Lobos wrote very few works including saxophone. Remarkably he did include the saxophone in over fifty works, although the *Fantasia* is the only major solo work he wrote for saxophone. He did write several concertos, at least one each for instruments such as piano, guitar, harp, and harmonica. Other works for winds include several *Choros* for mixed winds, and several pieces for odd combinations of wind instruments.

Other works incorporating saxophone by Heitor Villa-Lobos include:

Bacchianas Brasileiras No.2, 1930, this work is written for chamber orchestra including 1 tenor saxophone and is published by Ricordi in France.

Bacchianas Brasileiras No5, - Aria, has been arranged by Bongiorno for soprano saxophone solo with AATB saxophone quartet. The arrangement is published by Bongiorno.

Sexteto mistico, Opus 123, 1917, this 9' chamber work is written for flute, oboe, alto saxophone, guitar, celeste, and harp. It is published by Max Eschig.

Quator, Opus 168, 1921, this 20' chamber quartet is dedicated to Mademoiselle Santos Lobos, and is written for flute, alto saxophone, celeste, harp and female voices. The individual movements are titled; 1) *Allegro con moto*; 2) *Andantino (avec voix de femmes)*; and 3) *Allegro deciso*. It is published by Max Eschig.

Nonetto, Opus 181, 1923, this 18' work is dedicated to O. G. Penleado, and is written for flute, oboe, clarinet, alto and baritone saxophone, bassoon, celeste, harp, piano, mixed choir, and percussion. It is published by Max Eschig.

Choros No. 7 – Settiminio, Opus 186, 1924, this 10' work is dedicated to A. Guinle. It is written for flute, oboe, clarinet, alto saxophone, violin, cello, and gong, and published by Max Eschig.

Choros No. 3, Opus 189, 1925, this work is dedicated to Picapau. It is written for mixed

choir, clarinet, alto saxophone, bassoon, 3 horns and trombone, and is published by Schott Freres.

Song of the Black Swan, appears to be an arrangement of a work by Simon. It is written for alto saxophone and piano, and is published by E. B. Marks Music.

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