

5-2013

# Dedications: Scholarly Program Notes For Selected Saxophone Works

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DEDICATIONS: SCHOLARLY PROGRAM NOTES FOR SELECTED SAXOPHONE  
WORKS

by

Gavin Murphy

B.M., Southern Illinois University, 2011

B.A., Southern Illinois University, 2011

Research Submitted in Partial Fulfillment of the Requirements for  
MASTER OF MUSIC.

DEPARTMENT OF MUSIC  
in the Graduate School  
Southern Illinois University Carbondale  
May 2013

RESEARCH PAPER APPROVAL

DEDICATIONS: SCHOLARLY PROGRAM NOTES FOR SELECTED SAXOPHONE  
WORKS

By

Gavin Murphy

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Masters of Music

in the field of Music Performance

Approved by:

Dr. Richard Kelley, Chair

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Graduate School  
Southern Illinois University Carbondale  
March 30, 2013

AN ABSTRACT OF THE RESEARCH PAPER OF

Gavin Murphy, for the Master of Music degree in Saxophone Performance, presented on April 9, 2013, at Southern Illinois University Carbondale.

TITLE: DEDICATIONS: SCHOLARLY PROGRAM NOTES FOR SELECTED  
SAXOPHONE WORKS

MAJOR PROFESSOR: Dr. Richard Kelley

The purpose of this research paper is to present historical information and theoretical analysis of four selected compositions that feature the saxophone as soloist with either piano or electronic accompaniment. These four compositions were performed at a recital on March 30, 2013. The pieces performed were *Tableaux de Provence* by Paule Maurice, Movements I and II from *Sonata for Alto Saxophone and Piano* by William Albright, *Billie* by Jacob Ter Veldhuis, and *Fantaisie* by Jules Demersseman.

Each chapter presents biographical information on the composer and theoretical and harmonic analysis of the pieces performed.

## DEDICATION

This document is dedicated to my aunt, Cathy Walker Glavin. She was a great inspiration to me both as a person and a musician. She was a professional pianist and had a piano studio in Orlando, Florida before being diagnosed with ovarian cancer. She passed away in 2009.

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## CHAPTER 1

### INTRODUCTION

The pieces discussed in this paper were performed at my graduate recital on March 30, 2013. The pieces were chosen to complement each other with a variety of musical styles and time periods of saxophone history. Jules Demersseman's *Fantaisie* was written in 1860, only a few decades after the saxophone was invented by Adolphe Sax, and presents a fun and interesting look at early saxophone literature. Paule Maurice's *Tableaux de Provence* was finished in 1955, and is a commonly performed work of traditional classical saxophone music. William Albright's *Sonata*, written in 1980, uses more modern harmonic and melodic techniques, especially altissimo in the saxophone, and is an example of modern saxophone solo literature. The performance on March 30 only included the first two movements of the piece, so this paper does not discuss movements three or four. Jacob Ter Veldhuis' *Billie* is a piece composed for saxophone and ghetto blaster, and uses sound clips and recordings of Billie Holiday. This piece was only written a decade ago, and is one of many similar works by Ter Veldhuis. The piece attempts to give the audience a glimpse into Holiday's performance anxiety and lifestyle choices.

As the title of this paper suggest, each of these pieces was dedicated to a loved one, or, in the case of *Billie*, a famous musician. This unifying concept will be discussed more in-depth with each piece, and can help us to observe compositional changes throughout the years, as well as similarities of character and emotion between the pieces. The pieces will be explored in program order.



## CHAPTER 2

*TABLEAUX DE PROVENCE* (1955)

Paule Maurice was a female French composer born in Paris in 1910. Little is known of Paule Maurice outside of her compositions and her twenty-five years as a professor at two important musical schools in Paris, the Paris Conservatory and National School of Music of Paris. According to Maurice's own writings, she composed over fifty compositions. However, only seven compositions are documented. Some websites sell compositions that are undocumented, such as *Tambour et Trompettes*. Paule Maurice is omitted from nearly every book or encyclopedia of composers, and when she is mentioned, it is a short blurb that gives nearly no information about her life or her compositions. Because of the lack of primary source material regarding Maurice's life, information quoted in books and articles that mention her often present false information or omit important details.

Paule Maurice studied at the Paris Conservatory with two Prix de Rome winners, Henri Busser and Noel Gallon, and according to Maurice's own curriculum vitae, she taught many students who won the Prix de Rome, as well. She married composer Pierre Lantier, although the date of their marriage is unknown. It is also unknown if they had any children.<sup>1</sup>

According to Anthony Moore's dissertation "Who Is Paule Maurice?" Maurice and her husband Lantier became close family friends with saxophonist Marcel Mule when Mule asked Lantier to teach composition to his son. Marcel Mule was a preeminent saxophonist and the first saxophone instructor at the Paris Conservatory since Adolphe Sax himself left seventy years

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<sup>1</sup> Anthony Moore, "Who Is Paule Maurice? Her Relative Anonymity and Its Consequences" (MM Diss., Florida Atlantic University, 2009), <http://www.paulemaurice.com> (accessed February 26, 2013) 15-18.

before. After their initial interaction, Paule took Pol Mule as a student, and they became close friends. This friendship gave Maurice the initial interest in writing a piece for saxophone and orchestra.<sup>2</sup> The fifth movement of the *Tableaux*, “Le Cabridan”, was written for Marcel Mule in 1948. According to Maurice, Mule found the piece too easy, “prompting [Maurice] to add a small cadenza. The other movements were written between 1952 and 1955.”<sup>3</sup>

*Tableaux de Provence* is undoubtedly Maurice’s most well known work. Maurice dedicated the work to Marcel Mule, and he was the first performer to record the *Tableaux* on a 1957 LP. World-renowned saxophone virtuoso Jean-Marie Londeix premiered the piece in Brest, France in 1958 under Lantier’s direction. The piece itself was written some time between 1948 and 1955, originally for solo saxophone and orchestra. Maurice later arranged the piano reduction. The title translates to “Pictures of Provence”, and Londeix writes that *Tableaux* is “a series of musical postcards depicting picturesque and attractive images. [The piece] convey[s] a particular setting or mood musically, while avoiding any uncharacteristic elements that could hinder this clear musical communication and enchantment.”<sup>4</sup> Provence, a rural area in Southern France, was of particular importance to Paule Maurice because of the vacations she spent there with her husband Pierre and the Mule family. The piece is programmatic, and each movement presents a different image of the area from Maurice’s memories.

The first movement, “Farandole des jeunes filles” (“Dance of the Young Girls”), is a light, fast moving piece that imitate the farandole, a Provençal dance. According to Londeix’s

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<sup>2</sup> Ibid.

<sup>3</sup> Paule Maurice, *Paule Maurice to Jean-Marie Londeix, November 29, 1960*, letter, <http://saxame.org/letters/maurice/maurice4.html> (accessed February 5, 2013).

<sup>4</sup> Jean-Marie Londeix, “Tableaux de Provence,” in *Jean-Marie Londeix: Master of the Modern Saxophone*, by James Umble. (Glenmoore, PA: Roncorp, Inc., 2000), 264.

description in *Jean Marie Londeix: Master of the Modern Saxophone*, the farandole “is usually danced outdoors. A large number of dancers hold hands, and, forming a chain, move to the rhythm of a tambourine player.” The saxophone has many moving lines and dance rhythms throughout the movement, and the scalar passages require quick fingers as well as light articulations. The composer delineates the dance rhythms with groups of notes slurred, usually three or six, with a staccato note leading into the next phrase. The piece is written in hypolydian mode with a repeated lilting pattern, and the piano often has harsh chords in the accompaniment. One article on the piece describes this movement: “Picture quick, polite girls dancing and 6/8-quarter movement. There is not a lot of time to think when playing, and a slight feeling of calm in the middle section, but the movement drives again to the end, only to be punctuated by V-I cadence in the piano.”

The second movement is *Chanson pour ma mie*, or “Song for My Lover” in English. This slow movement starts with an opening in the piano that is based on the tuning pitches for a guitar, as if the movement were more of an off-the-cuff performance of a serenade to a lover rather than a notated and practiced love song. The saxophone melody is warm and smooth, and written in a short A-B-A form. The melody line has some slightly unusual melodic tendencies, and requires a performer with a delicate, singing style and sense of phrase to make the movement’s emotion come through. The ending, in particular, is extremely soft and delicate, requiring a good ear for tuning and strong breath control.

*Tableaux*’s third movement, “La Bohémienne” (“The Gypsy Girl”), uses a “strongly emphasized rhythm [that] expresses the fiery temperament of the gypsy people.”<sup>5</sup> The theme of the piece is styled after a dancing gypsy, very fast and intense, with wildness about it. Unlike the

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<sup>5</sup> Ibid.

other movements of Maurice's piece, this piece feels very raw and unpolished, much like a performance by a travelling nomad. Maurice includes many flourishes, including grace notes and fast runs to simulate this throughout "La Bohémienne". The movement also has a strong simple meter rather than the compound meter found in the other movements.

The fourth movement is unlike the other movements in several ways. Its title is more specific than the other movements: "Des Alyscamps l'ame Soupire" ("From the Graveyard Les Alyscamps, a Soul Sighs") describes a particular Roman burial site in Provence that has been shown in works by both Van Gogh and Gauguin. This movement is slow and hauntingly lyrical, and is the longest of *Tableaux's* movements. This movement "illustrates the sort of talent Maurice represented as a composer ... with its spellbinding combination of dream-like melody and ambient piano accompaniment."<sup>6</sup> Londeix, who categorized the *Tableaux* as "being in a category of works called genre pieces ... written largely for entertainment purposes [and] popular with virtuoso performers who were seeking to attract and appeal to large audiences," says the fourth movement "fall[s] outside of this category ... because of its touching simplicity."<sup>7</sup>

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<sup>6</sup> Sarah Field, "Paule Maurice," *Clarinet and Saxophone*, Autumn 2001 issue, Clarinet and Saxophone Society of Great Britain, <http://studentsofpaulemaurice.com> (accessed March 10, 2013).

<sup>7</sup> Londeix, "Tableaux de Provence," 264.

Maurice herself described the emotional trauma behind the fourth movement in a letter to Londeix in 1960:

“The movement ... was written during a very emotional period when I learned of the death of my husband’s cousin, whom we considered a brother. He was living in Provence in a vineyard with peach trees and olive trees in the country. I still remember the hours we shared reading poetry together. Thanks to him, I learned to experience the true charm of Provence, to appreciate the cricket’s song and the sound of the waterfall. I cannot express in words how devastating it was to lose him. This movement was written within two days at that period. I am very touched that you guessed the emotional pain which inspired this movement.”<sup>8</sup>

The saxophone’s opening statement in this movement can be treated as the sigh of the title. The texture of the movement is similar to a lied, with the piano providing dark resonant chords beneath the nostalgic saxophone melody. The ending of the movement uses the shifting chords and triplet figures of the saxophone’s final statement to represent both the loss of a loved one and the joy of having been touched by them. As the saxophone holds out a long, sorrowful E concert, the piano suddenly plays an echo with lush chords accompanying it, a final memory of happier days.

The final movement of the *Tableaux*, entitled “La Cabridan”, is actually named after a large insect similar to a bumblebee or a cicada that is native to Provence. As Londeix states, “the saxophone’s agility is well-suited for presenting the rapid and swirling agitated figures found in this piece.”<sup>9</sup> The movement is in nearly constant motion, depicting the insect rising and falling in fast but light aerial acrobatics. The saxophonist must be technically proficient and able to move quickly through the range of the instrument without hesitation or interruption. The articulations are vitally important to achieve the buoyancy of the insect while still matching its flexibility. The

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<sup>8</sup> Paule Maurice, *Paule Maurice to Jean-Marie Londeix*.

<sup>9</sup> Londeix, “Tableaux de Provence,” 264.

cadenza, which Maurice added because Marcel Mule apparently found the piece too easy, stops the perpetual motion of the movement and imagines the insect hovering in one place for a moment before the final reappearance of the theme, a canon between the piano and the soloist. The final few bars “seem to depict the rapid escape of the insect, which disappears in a general *diminuendo*.”<sup>10</sup>

Despite being virtually unknown as a composer, and even though almost nothing is known of her life, Paule Maurice’s *Tableaux de Provence* has become “one of the most frequently recorded and studied classical saxophone compositions in history.”<sup>11</sup> One can only guess why the piece holds such acclaim among performers and yet the composer is so unknown, but the piece itself is a joy to perform and to listen to. “The music describes with sensitivity and great inspiration the rich atmosphere of this region of Southern France.”<sup>12</sup> Perhaps it is the beauty of the writing, or, as Londeix said in his notes on the piece, it is “popular with virtuoso performers who [are] seeking to attract and appeal to large audience.” Perhaps the most touching part of the work is Maurice’s lament for her cousin-in-law, a heart-wrenching and heartfelt goodbye to a good friend. Whether it is the mass appeal of the piece, its simple yet touching movements, or its challenges that bring audiences and performers to this work, it is most definitely a classic saxophone work in every sense of the word.

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<sup>10</sup> Ibid.

<sup>11</sup> Anthony Moore, “Who Is Paule Maurice? Her Relative Anonymity and Its Consequences.”

<sup>12</sup> Sarah Field, “Paule Maurice.”

## CHAPTER 3

*SONATA FOR ALTO SAXOPHONE AND PIANO (1984)*

William Albright was born in Gary, Indiana in 1944. Known primarily as a composer and organist, Albright studied at the University of Michigan and the Paris Conservatory under composers such as Olivier Messiaen, George Rochberg, and Ross Lee Finney. Albright wrote several modern rag pieces, and made many recordings of ragtime and stride piano pieces, such as works by Scott Joplin. He brought about a renewed interest in ragtime and stride piano pieces of the early 1900's. Albright's earliest compositions emulate pieces by one of his teachers, Messiaen, using both chromaticism and varying registers. However, in later works, he uses eclectic styles and concepts, combining "complex rhythmic and atonal style[s] with elements of American popular and non-Western music."<sup>13</sup>

Albright's pieces vary substantially one from the next. His works vary wildly in style, using different instruments and ensembles, and his variety of titles showcases this diversity. He wrote for small ensembles, both traditional and innovative, as well as solo works for piano and organ. Some of his pieces involve live performance with tape playback accompaniment. His works also utilize saxophone in various ways and with various ensembles, such as *Heater* for alto sax and wind ensemble, *Valley of Fire* for saxophone quartet and organ, and *That Saxophone Rag* for alto sax, voice, piano, and mixed chorus. Albright categorized his works as "generous,

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<sup>13</sup> *Grove Music Online*, s.v. "Albright, William," (by Don C. Gillespie), <http://www.oxfordmusiconline.com> (accessed February 10, 2013).

eclectic, and maximal. I enjoy and prefer messy diversity to boring unity. Many works are public; many are private. I enjoy lively rhythm and ecstatic beauty.”<sup>14</sup>

Albright’s *Sonata for Alto Saxophone and Piano* was composed under a National Endowment for the Arts, and was written for a group of three saxophonist-pianist duos: Laura Hunter and Brian Connelly, Donald Sinta and Ellen Weckler, and Joseph Wytko and Walter Cosand and was premiered by Sinta and Weckler in 1984 in Ann Arbor, Michigan. Like Albright’s catalogue of music, his *Sonata* explores “one primary musical idea or mood in each ... movement within a multi-movement composition.”<sup>15</sup> This makes the piece very eclectic and diverse across the four movements. The titles reflect this diversity and also Albright’s fascination with the use of old compositional styles and forms:

- I. Two Part Invention
- II. La follia nuova: a lament for George Cacioppo
- III. Scherzo “Will o’ the wisp”
- IV. Recitative and Dance

Albright begins his *Sonata* with a “Two-Part Invention” that, at first glance, seems entirely unrelated and random, especially between the saxophone and the piano parts. Although the title and the form suggest a movement based on strong harmonic and melodic counterpoint such as the keyboard works of Bach, Albright uses musical language that was not regularly practiced until the twentieth century. Although the movement may not sound like Bach’s two-part inventions harmonically or melodically, further analysis reveals Albright’s intent with regards to the name of this movement.

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<sup>14</sup> Brian Morton and Pamela Collins, eds., *Contemporary Composers*, s.v. “Albright, William,” by James Perone (Chicago: St. James Press, 1992) 9.

<sup>15</sup> Ibid.



“All of the features one would expect to find in an invention are present: for example, the motives presented at the beginning serve as the basis for the entire movement and are subject to development, fragmentation, transposition, and recombination. Likewise, the [movement’s] reliance on imitation [can] be seen, though ... clearly [it] differs from that of Bach. The movement also contains typical formal features, such as an exposition, episodes, middle entries, and a final entry.”<sup>16</sup>

Brian Utley’s analysis of this movement suggests two main motives that recur and develop throughout the movement, three middle entries and two episodes, and then a final entry at the end of the Invention. The initial motive is based on the first five bars of the piece, and consists of alternating attacks between the piano and saxophone. The strict harmonic and melodic counterpoint that is expected in Bach’s two-part inventions is instead found in this motive throughout the movement in articulation, dynamics, and rhythm. Motive A commonly uses “independent dynamics and large, soaring leaps,” as well as a “highly irregular imitation between the two voices.”<sup>17</sup>

**Figure 2.1- Motive “A” from Albright’s Sonata, “Two-Part Invention”**

<sup>16</sup> Brian Utley, “William Albright’s *Sonata* for Alto Saxophone and Piano: Analytical Insights and Performance considerations” (D.M.A. Diss., Louisiana State University: 2001), 7-8.

<sup>17</sup> *Ibid.*, 9.

The opening statement, which can be seen in Figure 2.1, uses only three notes, which seems to grow organically through repeated notes both within and between the two parts. This handful of notes, F#,A, and C, are vital to the piece as they return constantly through the different movements. According to Utley, these three pitches help tie the movements together. Even when both voices move together, such as the unison introduction of the F# in measure 3, the dynamics vary, so that the saxophone starts at a soft dynamic and crescendos to *mezzo-forte* while the piano strikes the A with a *sforzando* and decrescendos, reaching the F# at a *piano* dynamic.

The second motive, which interrupts the first motive in bar six, is “normally several half-steps and a leap of a perfect fourth and/or a minor third ... [which] nearly always articulates the boundary pitches (first, last and highest notes) E, C, and Ab,” writes Utley. “Strict unison statements between the voices, heavy accents, and very small note values”<sup>18</sup> are usually seen with this motive. This motive can be seen in Figure 2.2.

**Figure 2.2- Motive “B” from Albright’s *Sonata*, “Two-Part Invention”**

Unlike motive A, this motive is usually rhythmically and dynamically exact between the two voices, whether in unison or in canon. For instance, at (A), both voices have the initial statement of this theme in unison at a *forte* dynamic. At (B), both voices have the identical

<sup>18</sup> Ibid., 10-11.

quintuplet line, this time two beats apart, both at a *fortissimo* dynamic. Even when the two voices do not have unison pitches, they usually have the same dynamic marking.

One other motive that is worth noting is what Utley calls the *Placido* motive (see Figure 2.3), heard in two episodes at (J) and four bars before (O). This motive is distinctly different from the other motives of this movement, extremely smooth and legato, played at a lower dynamic, and characterized almost entirely by half-steps as opposed to the extreme registral leaps in the rest of the movement. The chords, repeated in constant eighth notes in both voices, gradually descend chromatically.

**Figure 2.3- The “Placido” Motive from Albright’s Two-Part Invention**

(J) *Placido, legato, sempre a tempo*

The musical score for the "Placido" motive is presented in two systems. The first system features a treble clef staff with a melody of eighth notes, marked *mp* and *sim.*, and a bass clef staff with a piano accompaniment of chords, also marked *mp* and *sim.*. The second system continues the melody in the treble clef, marked *poco sfz*, and the piano accompaniment in the bass clef, marked *con sed.*

According to Utley’s formal chart for Albright’s Invention, motive A and B are introduced in the first half of the exposition, bars 1-25. This opening gives the audience a chance to understand the two motives, and expands the notes used beyond the initial trichord of A, C, and F#. It also has several examples of the strict counterpoint that Albright uses between voices, passing various rhythmic tuplets between the piano and the saxophone, echoing lines in another voice, and using articulations to differentiate between motives.

The second half of the exposition, according to Utley, begins in bar 26 and continues until bar forty-three. This section, like the first exposition, is driven “by the augmentation of Motive A’s pitch content, but the interruptive Motive B is absent. However, the absence of the

second motive ... will be compensated in the ensuing cadenza, which is wholly reliant on that motive.”<sup>19</sup> Albright’s removal of the second motive for most of this section allows him to fully concentrate on Motive A. The two voices rarely connect during this section, although several times one voice will echo the other voice in rhythmic content or pitch. In bar thirty-nine, Motive B finally returns in the saxophone part, altered to a form that will become important for the cadenza in bar forty-four. The pitch content is obviously derived from Motive B, as we see the familiar perfect 4<sup>th</sup>/minor 3<sup>rd</sup> and several half-steps in the saxophone part, as well as small rhythmic divisions. Now, however, the motive is slurred rather than harshly articulated as it was earlier, and it usually falls dynamically as it descends melodically. It becomes “reminiscent of the ‘fall’ in jazz, ... [and] also begins to take on certain characteristics of Motive A in [both] cadenzas.”<sup>20</sup> Motive B’s jazz-like formation foreshadows Albright’s use of bebop style in the fourth movement, as well as Albright’s unusual dichotomy between old and new compositional techniques.

Bar forty-four begins the first of two cadenzas based around Motive B’s new jazz-like incarnation introduced in bar thirty-nine. As mentioned above, these cadenzas, although based on Motive B, use a variety of techniques found in Motive A: “close imitation between the two instruments, ... overlapping entrances utilizing nearly identical pitch structures, and ... independent dynamics.”<sup>21</sup> A similar cadenza occurs in bar sixty-six and sixty-seven, between the second and third middle episodes.

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<sup>19</sup> Ibid., 15.

<sup>20</sup> Ibid., 11.

<sup>21</sup> Ibid.

Albright presents three middle entries in his Two-Part Invention, each one featuring one or both of the motives previously described. The first entry, found in bars 45-48, uses two of the pitches found in the original motive, C and F# (the A is played once in both parts), and the rhythm, while more active than the original statement, is contrapuntal and includes the wide leaps seen earlier. This entry goes into the first episode, bars 49-56, the first of two of Utley's *Placido* Motives. This soft motive ends suddenly with a three second grand pause.

The second entry begins abruptly with a restatement of Motive B unison in the piano and sax at *forte*. The rest of the entry uses pieces of Motive A, again focusing on the important pitches of C and F#. Near the end of this entry, the saxophone again begins the jazzy 'fall' rendition of Motive B, while the piano "presents a pitch collection, A3-C4, F#5-G#5, derived from Motive A."<sup>22</sup> This section becomes the second cadenza based on the Motive B falling theme, found in bars sixty-five and sixty-six.

Middle Entry #3 begins, like the previous entry, with a unison statement of Motive B in bar sixty-eight. However, this entry, the shortest of the three middle entries, quickly gives way to the second *Placido* Episode in bars seventy to ninety-three. Both the piano and saxophone repeat soft, legato eighths again, slowly moving chromatically down. In this episode, the saxophone voice descends chromatically through nearly two octaves, with only a four bar interruption which outlines the chord in the piano. Near the end of this section, the saxophone reaches Db3, its lowest possible note. "As it does so, the piano reverse direction, and this brief ascent results in a final pitch cluster of Db-D-Eb with the saxophone actually at the bottom of the cluster."<sup>23</sup> This

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<sup>22</sup> Ibid., 17.

<sup>23</sup> Ibid., 18.

pitch cluster sets up the E heard in the saxophone in the beginning of the final section, the Final Entry.

The Final Entry, yet another cadenza for the saxophone, combines the idea of Motive A in the saxophone with the descending chromaticism from the *Placido* Motive. The saxophone part reaches into the altissimo a 6<sup>th</sup> above the normal range of the saxophone, and the piano combines the ever-descending bass line (which, by the end of the movement, reaches Db1) and high *sforzando* grace notes in the right hand. The saxophone line is extremely active at the beginning of the cadenza, but slowly fades away to nothing after reaching the height of its line. The piano, on the other hand, descends and crescendos all the way to the end of the movement, with the low Db in eighth notes at *fortissimo*. The final saxophone lines repeat an important set from this movement, C-F#-G#, while the piano pounds away on a low D, a note which Utley notes has “risen to considerable prominence”<sup>24</sup> near the end of the movement. The piano descends one more half-step, to Db, an unimportant note up to this point in the piece. Yet the movement ends with the piano pounding away on the Db. Utley tries to explain this ending in his dissertation:

“Descending one more half-step, to C, might ... seem appropriate but Albright stopped before falling to this structurally important pitch. This seemingly deceptive ending ... might be interpreted ... [as] the descent has either gone one note too far or stopped one note too soon. Looking ahead, however, one may discern [the] intention: the second movement is clearly in f# minor, so ending the first movement on Db (and an Ab in the saxophone) intimates a V-I relationship across the movements.”

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<sup>24</sup> Ibid., 20.

The second movement, “La follia nuova: a lament for George Cacioppo”, is often soft and harmonic, but at times loud and raw. The piece uses a variety of textures, and includes examples of both tonal and non-tonal harmonies. This movement is the longest in the *Sonata*, and the only one that Albright felt inclined to write about in the printed score:

“This movement is dedicated to the memory of the composer George Cacioppo who died unexpectedly on April 8, 1984. Mentor to two generations of composers, Cacioppo and his music and personality rest at the foundation of my thinking. He would have very much appreciated the use of the traditional title “La follia” (the madness) in my reincarnation as “La follia nuova.” Like its Baroque antecedents, the movement is in a chaconne-variation form, although at one point the sections jumble together, or intersect. The fact that the key is in F# minor may be important, or it may not be.”<sup>25</sup>

Cacioppo was an American composer who co-founded the ONCE avante-garde organization and festivals, which brought “artists, filmmakers, architects, poets and performance artists [together into] ... mixed media activities, [as well as] ... many guests composers and musicians [who also] took part.”<sup>26</sup> Cacioppo was also a visiting lecturer in composition for the University of Michigan, where Albright studied and later taught. Cacioppo is known for his unusual forms of notation, such as the piece *Cassiopeia*, which uses something similar to a star chart to display notes, with the lines connecting them showing duration, and the size of the dots representing dynamics.<sup>27</sup>

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<sup>25</sup> William Albright, *Sonata* (New York: Henmar Press, Inc., 1990).

<sup>26</sup> *Grove Music Online*, s.v. “ONCE,” (by John Rockwell), <http://www.oxfordmusiconline.com> (accessed March 12, 2013).

<sup>27</sup> *Grove Music Online*, s.v. “Cacioppo, George,” (by Leta Miller), <http://www.oxfordmusiconline.com> (accessed March 12, 2013).

Albright's formal structure is based on the folia, a "musical pattern used during the Baroque era as a basis for songs, dances, and variation sets. The original folia, however, was a popular dance in late 15<sup>th</sup>-century Portugal; the term meant 'mad' or 'empty-headed.'"<sup>28</sup> According to Utley, the folia that Albright is trying to imitate "came to represent a chord progression," and although Albright's version is "harmonically slightly different," they are both similar in their "general movement from tonic to a dominant function chord ... [and] the use of ties and delayed resolutions"<sup>29</sup> which are present through each version of the bass line. The chaconne is a four bar phrase which repeats twenty-three times through the movement. Usually it uses a shifting time signature: one bar of 4/4, one bar of 3/4, one bar of 2/4, and one bar of 5/8. Utley groups the variations into five sections of between three and seven variations based on how the groups of variations are composed and arranged.

**Figure 2.4- Variation 1, with the chaconne theme in the left hand**

The musical score for Variation 1 is presented in three systems. The first system shows the time signature changes: 4/4, 3/4, 2/4, and 5/8. The second system shows the right hand melody starting with a piano (*p*) and *espr.* (espressivo) marking, and a triplet of eighth notes. The third system shows the left hand accompaniment with a *Red. sim.* (ritardando) marking.

<sup>28</sup> Utley, "William Albright's *Sonata* for Alto Saxophone and Piano," 24-25.

<sup>29</sup> *Ibid.*



The first section starts with the chaconne theme in the piano, followed by three variations. The first two variations are based on a mournful melody that centers around F# and C#, visible in the right hand in figure 2.4. The piano introduces this melody, and then is echoed in canon by the saxophone in the second variation. The third variation sees the saxophone echoing softly on the F# in a repeated rhythm over the chaconne. This first section “acts as an introduction: it establishes the model and provides a small amount of melodic material to clarify the harmonic scheme.”<sup>30</sup>

The second section contains the next seven variations, and starts with another simple chaconne variation with *sforzando* notes in the piano (Albright marks them as *secco* “sting”) that outline the chaconne melody. The next variations are based around an F# minor scale that starts in the saxophone and then transfers to the piano. As the piano continues this scalar motive, the saxophone plays a sorrowful, singing melody in its highest notes at piano. Meanwhile, the chaconne theme has begun to descend octaves, even though it maintains the same rhythmic and harmonic basis. Utley notes that this “registral wedge” between the two voices reaches its peak in bar twenty-nine, where the saxophone holds an altissimo C#6 at *pianissimo* while the piano reaches F#1 at *fortissimo*. The bass line in the piano continues to descend during the next few variations, while the saxophone plays sustained C#'s in different registers, an elongation of the third variation's sustained F#'s. The final variation in this section sees both parts playing the scalar passage together for the first time, although the piano skips up and down between octaves.

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<sup>30</sup> Ibid., 27.

The third section, a set of five variations starting at bar forty-four, “bears little resemblance to the tonal ones that precede it: ... the metric pattern is the only obvious element that is retained. Deeper analysis ... reveals harmonic and/or intervallic relationships to the chaconne model.”<sup>31</sup> Albright reworks the chaconne harmonically in various ways, but ties it back to the original chaconne in each case. One variation uses “harmonic pedal points to provide consonant support for melodic pedal points,” while another variation features “parallel sixths (A-F#, G-E, F#-Eb, E-Db) instead of [the] parallel thirds”<sup>32</sup> of the original chaconne theme. The final two variations of this section, bars 57-64 are the two variations that Albright mentioned in his notes as “jumble[d] together, or intersect[ing].” Utley, who categorized these bars as part of the third variation set, notes “the first two and last two bars [bars 57-58 and 63-64] belong to the fourth variation group ... characterized by more literal statements of the chaconne paired with chromatically ascending cluster chords.”<sup>33</sup> Between these four bars, which constitute a full variation of the chaconne theme, is inserted another variation, more like the previous set of reharmonized variations. The saxophone line throughout this variation, in constant eighth notes on F#, combines the chaconne’s melodic line (which will feature in the saxophone part in the next several variations) and the repeated notes from earlier variations.

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<sup>31</sup> Ibid., 29.

<sup>32</sup> Ibid., 30.

<sup>33</sup> Ibid., 31.

The next four variations return to the chaconne theme, however, the top line, previously in the piano, is now in the saxophone. In the next variation, the saxophone suddenly skyrockets into the altissimo, all the way up to a written D#, a full sixth above the highest note of the saxophone, and then, mournfully returns to the normal range of the instrument as the piano plays the chaconne theme, now jumping octaves every other note. The saxophone and piano then repeat the chaconne melody in a haunting echo of bar sixty-five. The dynamics here, contrasting the extreme altissimo in the previous variation, infuse this melody with an infinite sadness, as if the musician has just cried out in anguish, and is suddenly giving up hope. The final four bars of this section are the first time in the movement when the chaconne is completely absent, and the piano simply climbs in octaves from C# to E#, “one of the few times that Albright provides a true leading tone to F#,”<sup>34</sup> leading into the coda of the movement with this strong dominant.

The meter in the coda is now suddenly in a consistent 3/4, and the chaconne harmonies now change on bar lines rather than after suspensions across the bar. The piano part is extremely simple, contrasting the saxophone’s rhythmically complex melody in this section. The score is marked “turn away from audience- ‘a private performance.’”<sup>35</sup> This quiet reflection of the performer allows the impression of mourning a friend, and reminds us of Albright’s dedication. In the final nine bars Albright uses the “repetitive sound of a single ‘tolling’ chord” made up of fourths, marked “repeat any number of times.” Utley notes that the quartal chord contrasts the primarily triadic movement, but the interval of a fourth is important for a variety of

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<sup>34</sup> Ibid., 33.

<sup>35</sup> Albright, *Sonata*.

reasons: it is the distance that the chaconne travels, from tonic to dominant; it is present at the suspensions before resolving to the thirds; and its “open spacing ... evokes the sound of a bell”<sup>36</sup> tolling for Albright’s dear friend, George Cacioppo.

Albright’s *Sonata*, like many of his pieces, uses a variety of old and new musical techniques and forms to build a complex piece that can be confusing to both listeners and performers. By exploring the form and function of the piece, we can gain a deeper understanding of the work and come to appreciate the sounds that it creates even more. Utley’s analysis shows that various elements, such as the interval of a third as a motive, and the use of the original three note set of the piece (F#-A-C) plays an important part in various places in the *Sonata*. In addition to this, parts of the first and third movement influence the final movement of the *Sonata*, which itself is influenced heavily by jazz and bebop stylings of the twentieth century. However, the second movement is not referenced in the Finale, “probably because of the special nature of [its] lament.”<sup>37</sup> Thanks to Brian Utley’s analysis, we can make sense of this very difficult but rewarding piece, and understand its importance in modern saxophone solo literature. We can also see how important Albright’s friendship with George Cacioppo was, and how he arranged a special tribute to him through the second movement’s “Lament”.

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<sup>36</sup> Utley, William Albright’s *Sonata* for Alto Saxophone and Piano,” 34.

<sup>37</sup> Ibid., 66-67.

## CHAPTER 4

*BILLIE* (2003)

Jacob Ter Veldhuis is a Dutch avant-garde and pop composer born in 1951. Originally a rock musician, he studied electronic music and composition at the Groningen Conservatoire in the Netherlands. His music is very unique in both its compositional style and the way that it is performed. He is one of the most popular contemporary Dutch composers, familiar both in his home country and abroad.

“Jacob TV is preoccupied with American media and world events and draws raw material from these sources. His work possesses an explosive strength and raw energy combined with extraordinary intricate architectural design. [Jacob] TV makes superb use of electronics, incorporating sound bytes from political speeches, commercials, interviews, talk shows, televangelists, and what have you—a colorful mix of high and low culture.”<sup>38</sup>

Ter Veldhuis has written a number of pieces involving saxophones, perhaps because saxophonists are more willing to play more avant-garde music, or perhaps simply because the saxophone’s timbre and volume interacts well with the electronics and soundtracks he uses. These pieces include “The Garden of Love” for soprano sax and soundtrack (originally written for oboe), *Buku* for alto sax and soundtrack, *Grab It!* for tenor sax and soundtrack, *Pimpin’* for baritone sax and soundtrack, *Postnuclear Winter Scenario No. 10* for saxophone quartet, and *Tallahatchie Concerto* for alto sax and chamber orchestra.

His pieces with soundtrack (or “ghettoblaster,” as stated in the titles) incorporate electronic music with sound clips from various sources. Many of the clips are sounds Ter Veldhuis has recorded specifically for a piece, such as recordings of pimps or street evangelists

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<sup>38</sup> JacobTV.net, “Jacob Ter Veldhuis bio,” <http://www.jacobtv.net/bio/cv.html> (accessed February 11, 2013).

for *Pimpin'* and *Jesus Is Coming*. The sound clips are altered, often metered and pitch-adjusted by Ter Veldhuis, and edited very specifically to offer a unique musical experience. The instrumental parts are usually not dissonant, but add melodies to the sound clips, and reinforce or undermine the words' meaning, depending on the situation. "The narrative ... and music lay in the words around which the composer builds his pieces; take away the words ... and you (are) left with a New Age-y meditation."<sup>39</sup> To better understand Ter Veldhuis' piece *Billie*, it is important to understand the significance of its subject, Billie Holiday.

Billie Holiday was born Elanora Fagan in 1915 in Philadelphia. Her life was filled with hardship and pain, but she was able to touch so many people with her music, and it is a common belief that, "if not for the sorrow, there would be no legend, and if not for the suffering, there would be no sainthood."<sup>40</sup> Billie Holiday's complicated family life, reliance on drugs and alcohol, and penchant for relationships with abusive men (including lawyers and agents who misused their power) are well-known and well-documented in various biographies, including her autobiography *Lady Sings the Blues* (ghostwritten by author William Dufty). However, the details of her life, especially her early life, are hard to uncover. For instance, *Lady Sings the Blues* begins with a bold-faced lie: "Mom and Pop were just a couple of kids when they got married. He was eighteen, she was sixteen, and I was three," when, in fact, Billie's father Clarence was younger than her mother Sadie by two years, and they never even lived together, let alone got married.

More recent biographies suggest that Billie was passed between family members while her mother traveled from job to job. Billie's autobiography details a crazy and traumatic

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<sup>39</sup> Anne Midgette, "Dutch Composer Samples Pop Culture and Gives It a Melody," *New York Times*, 156, no 539434, (5/4/2007), <http://www.ebscohost.com> (accessed February 11, 2013).

<sup>40</sup> Meg Greene, *Billie Holiday: A Biography* (Westport, CT: Greenwood Press, 2007).

childhood, waking up in her dead grandmother's arms and being raped by a 'Mr. Dick' at age 10. Although subsequent biographers have found no proof of many of these stories, Chris Ingham's biography suggests that Holiday was raped by Wilbert Rich. By 1929, Billie had moved to Harlem, where her mother had traveled looking for a better job. Soon after, she changed her name to "Billie, after her favorite film star Billie Dove, and Holiday after her father,"<sup>41</sup> who became a jazz guitarist. Although Billie never got the occasion to perform with her father, she occasionally "would sit down with certain musicians ... and ask about [him]."<sup>42</sup> One interview with Billie, available on youtube.com,<sup>43</sup> details how she first got a singing job. The italics in the quote denote sound clips that Jacob TV used for his piece.

*"I always knew I could sing, cause I always did sing, but, uh, I just did it for my own pleasure or for Mom, I never knew I could make any money out of it until I just had to when Mother got sick and she couldn't take care of us anymore, and I wandered down to 133<sup>rd</sup> street, a little night club, and told the man I was a dancer ... the piano player said 'well, can you sing,' and I said 'sure, I sing all the time;' he wants a singer. He said 'go ahead and sing,' and so I sang, and everybody loved me, and I made about \$40 in tips, and I got the job for \$18 a week."*<sup>44</sup>

After performing in night clubs for a few years, Billie began to get noticed by important jazz musicians and bandleaders of the time, including Benny Carter, Benny Goodman, Artie Shaw, and her lifelong friend, saxophonist Lester Young, who gave her the nickname that would stick with her for the rest of her life, Lady Day. She was heard by John Hammond, a well-known

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<sup>41</sup> Chris Ingham, *Billie Holiday* (London: Unanimous Ltd, 2000) 4.

<sup>42</sup> *Ibid.*, 10.

<sup>43</sup> Billie Holiday, "Rare Billie Holiday Interview Pt. 1" Youtube video, 3:49, posted by "TheBillie HolidayExperience," March 1, 2009, <http://www.youtube.com/watch?v=88x5vdh8nQY>.

<sup>44</sup> *Ibid.*

producer and “responsible for discovering Benny Goodman, Count Basie, Bessie Smith, Bob Dylan [and] Aretha Franklin ... among others.”<sup>45</sup> Hammond was responsible for getting Billie her first recording gig, and introduced her to several important jazz musicians that she would work with off and on throughout her life.

Billie’s life soon became a whirl of performances, drugs, and love affairs. Her records vary from jazz standards and popular tunes to politically-charged pieces such as her signature *Strange Fruit*. She was married twice, to Jimmy Monroe and Louis McKay, although both relationships were abusive and short-lived. She also consistently used lawyers and managers that took advantage of her, including John Levy, who “controlled all of Billie’s finances, ... played psychological games to affect her performance ... [and] actually beat her before performances [to] make the delivery of songs ... more authentic.”<sup>46</sup> Eventually, her reliance on alcohol and drugs took their toll, affecting her voice and her professionalism. She was often late to recording sessions, and was unreliable in performances and recording sessions. She was arrested several times for drug use, and although she tried several times to rehabilitate, she was never able to stay clean very long before returning to her bad habits. After her first arrest, her cabaret card (allowing her to sing in New York nightclubs) was revoked, and she bemoaned this circumstance for the rest of her life. Early in her career she worked with all-white bands like Artie’s Shaw’s, until the regular racism of audience members and venue staff became too much for Billie. Holiday collapsed from cirrhosis in May of 1959, and died on the 17<sup>th</sup> of July the same year. She was only 44 years old. Although her life was full of tragic circumstances, mistakes, abuse,

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<sup>45</sup> PBS, “About John Hammond” <http://www.pbs.org/wnet/americanmasters/episodes/john-hammond/about-john-hammond/626/> (accessed March 13, 2013).

<sup>46</sup> Ingham, *Billie Holiday*, 26.



racism and drugs, Billie Holiday was one of the most significant jazz singers of the century, “transform[ing] the art of jazz singing” and bringing about the start of “modern jazz singing.”<sup>47</sup>

Ter Veldhuis’ *Billie*, written in 2003, focuses on the singer by using clips from interviews with Billie herself. Hearing Billie’s voice and her story in her own words (even after the composer’s manipulations) gives the piece a very personal feeling. The composer says “I am always looking for authentic speech material which has a message as well as a musical quality as well as an emotional quality. Billie [Holiday] has all of that. [Her] life, apart from the fame and success, was full of tragedies, and very inspiring for a composer who has his roots in jazz blues, [and] rock.”<sup>48</sup> Although Ter Veldhuis doesn’t notate which clips come from where, a little research points to several of the sources. A video on youtube.com includes portions of several interviews also available on “Rare Tracks from the BHD, Vol. 9” available from [www.BillieHoliday.Be](http://www.BillieHoliday.Be). The interviews in question were shown on a BBC documentary called “Billie on Billie,” aired in 2003, the same year as Jacob TV’s piece. Although the youtube video shows only 15 minutes of the interviews from the BBC documentary, several audio clips from Jacob TV’s piece are definitely the same (whether TV got the clips from the BBC documentary or found it some other way is uncertain, however). Another youtube video<sup>49</sup> claims to be audio from between takes during a rehearsal in Los Angeles in August of 1955. Jacob TV uses part of the audio in the final few bars of the piece. Another source for the piece is particularly poignant, and will be fully explored later, but these sources give us an idea of how Ter Veldhuis uses his

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<sup>47</sup> Green, *Billie Holiday: A Biography*.

<sup>48</sup> Jacob Ter Veldhuis, e-mail message to author, March 18, 2013.

<sup>49</sup> Billie Holiday, “Billie Holiday-ME AND MY OLD VOICE Billie Holiday In Her Own Words INTERVIEW AND TALK.avi” Youtube video, 9:24, posted by “KING4DANIELLA,” June 24, 2010, <http://www.youtube.com/watch?v=ALKIe8n9Vv0>.

clips about seemingly random ideas and puts them together to tell a story in Billie's own words.

Below are the 'lyrics' to *Billie* as notated in the score (minus certain phrases that repeat in succession):

"I was scared to death  
 ne no a hum, ne no a hum etc.  
 I was scared to death  
 at that time you know  
 I'm always scared – You are?  
 I'm always scared  
 I was in the wings haha  
 and I couldn't control my knees  
 I'm always scared – You are?  
 Well, you can call it that...  
 I uh waited until the last minute  
 and said I wasn't gonna go on...  
 I had every chance  
 I had every chance I got and still gettin'  
 dare to sing !?- I'm always scared  
 dare to sing !?- I'm always scared  
 but anyway, I wet back and I did 16 songs  
 and I like to do a little tune  
 they make me cry, they make me happy  
 I walked out you know and then  
 and I like to do a little tune  
 they make me cry, they make me happy  
 I walked out you know and then  
 and I like to do a little tune  
 they make me cry, they make me happy  
 bend this note bend that note-boot  
 two kinds of blues:  
 there's happy blues and there's sad blues  
 I've been very happy, been very happy  
 The blues to me is like being very sad, very sick,  
 going to the church.  
 they was talkin' jazz, hihi, at that time you know – cook!  
 dare to sing – I'm always scared  
 they was talkin' jazz, hihi, at that time you know  
 bend this note bend that note – boot  
 dare to sing, dare to sing hahaha, when I got through it  
 can you sing and I said sure I sing all the time  
 can you sing and I said sure I sing all the time  
 I always knew I could sing 'cause I always did sing, but uh

so I sang, and everybody loved me and I made about a 40 dollars in tips  
 and I got the job!  
 they make me cry, they make me happy  
 blues, again blues, again blues  
 a little, a little a little too much  
 so I walk so I talk  
 and my voice is too loud when I'm out in the crowd  
 so that people are apt to stare  
 I can't hear the band at all! uh h h  
 Know know know do they know – do they care?  
 That it's only that I'm lonely and low as can be  
 And the tunes are not always the best – I request  
 And my voice is too loud – I can't hear the band at all!  
 But what else can you do, but what else can you do  
 At the end of a love affair  
 So I smoke and I joke uh hh a litt- a litt- a little too much  
 And I laugh, and the smile on my isn't really a smile at all!  
 And the smile on my face, on my face  
 Face face face – adadadada – for the trees  
 Face face face – for the sun into the rock  
 And now a little tune written 'specially for me  
 Strange fruit, strange fruit  
 I never had brothers or sisters, cousins or uncles –  
 All I had was my mom  
 My mom and I had a pretty rough time when we were in Baltimore  
 All we had was one preacher, he used to come every Sunday  
 to an an to an an c no t no t no s no t  
 Jesus Christ no! like Jesus no!  
 Like no Jesus cook like no some cook like no Jesus cook  
 Jesus Christ, they want me out of Chicago or uh Boston, he said  
 Like Jesus no!  
 Oh man it took me ten years!  
 And I said: I can't go out there, there's too many people...<sup>50</sup>

The saxophone part alternates between jazz-influenced blues melodies and more rhythmically straight, classical ones. Often, the saxophone mirrors or echoes Billie's voice, playing the same or similar rhythms to the vocal track. In fact, in the notes for performance, Connie Frigo, a saxophonist who has worked often with Jacob TV, makes it clear that the rhythms written are secondary to the performer's interpretation of Billie's recorded dialogue.

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<sup>50</sup> Jacob Ter Veldhuis, *Billie* (Doorn, The Netherlands: Boombox Holland, 2003), 2-3.

“When you discover ... slight differences between the notated rhythm in the solo part with that of what you hear in the lyrics, *you should always alter your rhythm to match the rhythm of the voice samples*. Listening closely to the melodic inflection in the voice samples is also crucial so that the inflection of the instrumental line matches that of the voice samples.”

**Figure 3.1- Excerpt from *Billie*, showing notated sax, voice, and electronic parts**

The image shows a musical score excerpt from Billie Holiday's 'Billie'. It features five staves: a top staff for saxophone (sax), a middle staff for voice, and three bottom staves for electronic parts (piano, bass, and drums). The saxophone part is in the key of F minor and has a complex, syncopated rhythm. The voice part includes the lyrics: "at that time you know I'm al- ways scared.. You are? I'm al- ways". The electronic parts provide a rhythmic accompaniment, with the piano part featuring a steady eighth-note pattern and the bass and drums providing a syncopated groove.

*Billie* shows that Holiday was musical even in the way she spoke. Even so, it is hard to notate exact pitches to the audio clips (although Jacob TV does; this can be seen in example 3.1, above); thus, any harmonic analysis has to depend more on the musical backgrounds and the saxophone line. Ter Veldhuis definitely writes melodies and ideas that are tonal, but the piece does not have a clear-cut harmonic structure or chord progression. We can see, just from looking at the beginning and ending of the piece, for instance, that both sections seem focused on F minor. In fact, many of the musical backgrounds from the opening are reused in the closing section of the piece.

The form of *Billie* can be called ternary, in that the opening returns at the end. The A section, which goes to bar ninety-eight, uses musical backgrounds as well as Billie Holiday's voice clips. The B section, from 99-153, uses only Billie's voice (presented as a back-and-forth dialogue in the left and right stereo channels) and saxophone. At bar 154, the beginning of the second A section, the musical backgrounds come back. This middle accompaniment-free section

offers an intimate moment with Billie, as if in these few repeated phrases, Billie is able to explain her entire life philosophy, and the damage that is evident in her voice from her life of hard living makes it all the more fascinating.

The piece begins with a musical introduction, much like any of the songs Holiday sang in life. Both the CD and the saxophone repeat similar lines for the first 15 bars, although, like Billie's career, they shift between a straight and a swung bluesy feel. Billie's first quote, "I was scared to death," starts a recurring theme in *Billie* of fear and loneliness. It is not long before Jacob TV changes that lyric to "I'm always scared." The only voice we hear besides Billie's is the voice of an anonymous interviewer twice asking, incredulously, "You are?" in response to that statement by Holiday. For most of the opening, the saxophone has a simple stepwise motive that comes back several times, as well as 'accompanying' Billie with the same rhythms and similar melodic ideas. Although Billie's voice is musical even without the saxophone line, it helps to solidify the melodies, and make repeated phrases more noticeable.

After the first thirty-five bars or so, the sax part becomes more active. Billie's voice continues to talk of fear, but now it is explained in context: "I was in the wings ... 'nd I couldn't control my knees ... I waited until the last minute and said I wasn't gonna go on." Little phrases repeat and are juxtaposed with one another throughout this section, with the saxophone for the most part still playing 'in unison' with Billie's voice and occasionally adding notes or phrases. This section becomes particularly jazz-like in the sax part, asking for growls, bends and blues-inspired melodies, and Billie's voice talks about jazz and what it feels like to her.

Perhaps the most interesting contradiction of Billie Holiday that Jacob TV attempts to point out in this section is Holiday's fear of singing, but finding the courage to sing anyway. This is made most clear in the juxtaposed phrase "Dare to sing- I'm always scared," which is repeated

throughout this section. Ter Veldhuis eventually removes the second half of the phrase and repeats “dare to sing,” with the saxophone rising in a triumphant soaring melody. As this phrase repeats and the sax moves up through the progression, the ‘accompaniment’ adds a saxophone echo of the previous lick, creating a stacking effect of the saxophone playing with itself, building to a Ab major seventh chord. Two bars later, Billie repeats the phrase “can you sing and I said sure I sing all the time,” six times, with the saxophone playing fast scalar 64<sup>th</sup> note passages, eventually slowing down to fall in a Bb minor chord.

After a bar of silence, there is an eleven bar coda to the A section. It is very slow and relaxed compared to the piece so far, and very harmonic. The saxophone has whole and half notes soaring over Billie speaking about her first experience singing professionally, and TV layers Billie on top of herself, simply singing the word “blues.” This fades off into a bar of silence, with only Billie’s laugh and an unnerving sound, similar to wood creaking.

The B section is made up of only Billie’s voice and saxophone and starts at bar 99. This section has Billie echoing herself between the left and right stereo channel (right usually starts) and the saxophone playing double duty, playing similar ‘unison’ lines with both of them. Billie’s vocals here seem to talk intimately of her feelings of loneliness and why she acts the way she does: “So I smoke ... and I joke ... a little too much.”

However, a knowledge of Billie Holiday’s repertoire helps us to understand this section more deeply: these are actually song lyrics from the final song on Holiday’s final studio-recorded album, *Lady In Satin*, recorded seventeen months before her death. Ingham’s *Billie Holiday* says she was “drunk and insecure” and didn’t know the songs, so producer Ray Ellis “persuaded her to take a break ... and learn the material. [The album was] recorded over three tortuous days.”<sup>51</sup>

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<sup>51</sup> Ingham, *Billie Holiday*, 37.

Holiday had picked the tunes out with Ellis the day before, and “it was as if [she] was chronicling her life story ... in a voice that was worn out and used up.”<sup>52</sup> On the 1997 re-release of *Lady In Satin*, several bonus tracks were added, including one entitled “The End of A Love Affair (The Audio Story)”. This track of several recordings within the studio that day allows us to listen to Holiday struggling to record *The End of A Love Affair*, first with the band, and eventually by herself. This is where Jacob TV undoubtedly got the audio clips for the middle section, including her frustrated announcement “I can’t hear the band at all,” and the deep chuckle that he uses several times through *Billie*. Jacob TV managed to find and use the final studio recording session of Holiday, and it makes this middle section seem especially poignant: the lyrics in her tortured, “used up” voice explains her outlook on life, how she is sad and lonely, and why she has lived her life to the fullest. The vocal part here seems much more personal and exposed, thus why TV exposes her voice without the accompaniment. It also showcases Billie Holiday’s ability to express the lyrics as more than just words; Billie was “intimate and aloof as a singer ... [able to] convey bewilderment, vulnerability, and yearning ... [a] devouring sense of loneliness and loss ... [and] melancholy longing and resignation.”<sup>53</sup>

The B section ends with the phrase “the smile on my face isn’t really a smile at all” in bars 145-150. Jacob TV plays with this final phrase by repeating the end of the phrase several times, and using the word “face” as a unifying element to get back into the repeated A section. The saxophone plays a floating line above a long C9 chord in the accompaniment. The saxophone keeps returning to the C as Ter Veldhuis begins layering Billie on top of herself again. Finally, the saxophone soars into the high range for a sweet, but short, melodic statement

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<sup>52</sup> Greene, *Billie Holiday: A Biography*, 105.

<sup>53</sup> Greene, *Billie Holiday: A Biography*.

before being interrupted. The accompaniment has a Bb minor seventh chord with the saxophone on a long Bb at *pianissimo*. The chord changes to a Bb major chord with a minor seventh and then back, while the saxophone stays on the Bb. This lays down a mournful, solemn base for Billie, whose voice cue mentions one of her most famous pieces, *Strange Fruit*, a racially charged piece that likens lynched Black southerners to ripe fruit. As Billie repeats the title, “strange fruit,” the saxophone part revisits a theme from the opening of the piece.

As Billie talks about her childhood in Baltimore, the soloist and the accompaniment echo this theme, culminating in a fast moving back-and-forth based around a Bb<sup>9</sup> chord. This section of the piece also marks another change in the way Jacob TV uses Billie’s voice. Here, Jacob TV turns Billie’s voice into a percussive device, shortening his clips to simply syllables that he repeats, as if Billie is beat-boxing or scat-singing. This builds through the rest of the piece, and eventually TV rebuilds Holiday’s voice into words: “like,” “no!” and “Jesus Christ.” Meanwhile, the accompaniment returns to the opening theme, and the saxophone, like the vocal part, is deconstructed to simple licks based around F minor. Ter Veldhuis accents certain notes which meet up with Billie’s spoken syllables, and the rhythmic syncopation builds until it feels like a the rhythm track for a rap song. The piece finally builds to a strong downbeat, and then Billie has an unaccompanied ‘solo:’ “Jesus Christ, they want me out of Chicago, or, uh, I Boston, he said.” The saxophone and accompaniment comes in again, building to the strong downbeat again; Billie speaks again, and then one last strong downbeat, leaving Billie to have the last word. Summing up the dichotomy between her brave performances and her fear, the piece ends with the vocal clip “And I said, ‘I can’t go out there, there’s too many people.’” According to Ter Veldhuis, “I did not know how to end the piece, and so the piece just ends like that .... [with] stage fright.”<sup>54</sup>

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<sup>54</sup> Jacob Ter Veldhuis, e-mail message to author, March 18, 2013.



Jacob Ter Veldhuis' is truly a talented composer who has made his own niche within the music industry by composing unique pieces such as *Billie*. His unusual use of electronics combined with a mostly tonal musical structure allows him to bring a truly touching experience to an audience. The editing and setting of the text sometimes make it hard for the audience to hear the words, but most of the piece is clear enough as long as the audio levels of the electronics and the saxophone are balanced. The recordings that he uses also allow Billie Holiday to speak to audiences from beyond the grave, explaining her feelings and actions in her own words in an extremely personal and musical way. The use of her last studio recording, in particular, is a haunting moment that shows Holiday at her most vulnerable. This piece is a fitting memorial and tribute to the greatest jazz singer in history, and an artist who spent her life proving that the "mixture of happiness and sadness is the common lot of humanity."<sup>55</sup>

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<sup>55</sup> Ibid.

## CHAPTER 5

*Fantaisie* (1860)

Jules Demersseman's *Fantaisie on sur original theme* was composed when the saxophone was a very young instrument, with its creator Adolphe Sax still struggling to gain legitimacy for himself and his new creation. Along with several early saxophone performers, Adolphe Sax fought to convince his contemporaries that the saxophone was not just a fad, but a completely new, authentic musical instrument, capable of having a lasting impact in the musical world.

Adolphe Sax had invented the saxophone around 1838, but had not displayed it publicly for several years. His first attempt to display the new instrument, at the Belgium Industrial Exhibit in 1841, was hindered by a jealous competitor, who is said to have kicked and damaged the sax. Sax moved to Paris soon after, and displayed the instrument at an exhibition there in the summer of 1844. Sax had already gathered the support of composer Hector Berlioz and others who were excited by the prospect of the new instrument.

However, the new instrument had many detractors, as well. Adolphe Sax faced many legal battles over the patents for his new family of instruments and competitors who claimed he had stolen their idea or manufacturing practices to create them, including his younger brother, Alphonse Sax. Despite these troubles, Sax continued to display his new instruments, and continued to win awards at exhibitions and slowly gain a foothold in the musical world. Saxophones replaced oboes and bassoons in military bands in France. Adolphe Sax became Professor of Saxophone at the Paris Conservatory for thirteen years, until military music classes (including saxophone) were abolished. Other composers and performers became enamored with

the saxophone, including Edward Lefebvre, Jean-Baptiste Singelée, Wagner, Henri Wuille, and Jules Demersseman.<sup>56</sup>

Henri Wuille was a clarinetist who picked up and began performing on the saxophone as early as 1858. In a review of one of Wuille's concert in Baden, France, Wuille is praised for "having broke with the routine customs or better yet, sheep-like attitude which hinder a great number of artists from profiting from the improvements realized several years ago in the different branches of instrumental manufacturing."<sup>57</sup> This article also implies that Wuille was the first person to perform the saxophone in both Belgium and Britain. Wuille was friends with composer and flautist Jules Demersseman.

Jules Demersseman was born in 1833 in Hondschoote, in Northern France near the French/Belgian border. He studied flute at the Paris Conservatory, and worked as a teacher, composer and soloist. Demersseman was friends with Adolphe Sax, and composed some of the earliest pieces for Sax's instruments: saxophone, saxhorn, and Sax's valved trombone. Many of these pieces were even published by Sax. Demersseman died in Paris in 1866, at the young age of 33.<sup>58</sup>

One of the pieces that Demersseman wrote, dedicated to Henri Wuille, was the *Fantaisie*, a "charming composition for alto saxophone and piano, so typical of many other mid-nineteenth-century solo wind show pieces [which] exhibits sweeping lyricism and demanding technical lines. Wuille's great performance ability becomes fully appreciated when the mechanical

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<sup>56</sup> Fred Hemke, "The Early History of the Saxophone" (D.M.A. Diss., University of Wisconsin: 1975), 164-176.

<sup>57</sup> *Ibid.*, 346-347.

<sup>58</sup> Musik Fabrik, "Jules Auguste Demersseman: Biographical Sketch" <http://www.julesdemersseman.com> (accessed March 14, 2013).

limitations of those early saxophones are taken into account.”<sup>59</sup> The piece is very soloistic, with several short cadenzas and lots of room for rubato. It is presented as a theme and variations, although the theme doesn’t start until bar forty-eight, after an extended introduction and a cadenza. It is centered around the key of Bb, starting in Bb minor, modulating to Bb major for the theme, and working its way away from and back to Bb major by the end of the final variation.

The piece begins with a thirteen bar piano introduction that misleads the audience into believing that this is, possibly, a showy piano work. These sixteenth-note lines, repeated later in the saxophone part, are based on chromatic runs, but follow a chord progression that will continue throughout the piece. After the initial stormy outburst in the piano, the saxophone enters with a turn-like figure that becomes a common motive and then floats gently over a simple accompaniment pattern in the piano. The saxophone part begins to gain intensity and drive until it reaches a frantic height with three chromatic scales in rapid succession leading to a heroic *fortissimo* arpeggiated Bb major chord. Demersseman quickly revokes this arrival at the major key, though, returning the saxophone to a Db. The saxophone then begins its first cadenza, climbing up and down the range of the instrument in both arpeggios and chromatic runs, pausing for a brief moment to trill on an A, and then finally resolving to Bb major once again.

**Figure 4.1- Theme from Demersseman’s *Fantaisie*, in saxophone part**



<sup>59</sup> Hemke, “The Early History of the Saxophone,” 348.

The theme is a light, sweet melody in  $\frac{3}{4}$  time (as seen in Figure 4.1), set with very simple piano chords as accompaniment. This is a perfect place for the performer to play with time a bit, pushing slightly through the middle portion of the melody (marked *presses peu a peu*) and pulling back four bars later. After getting through the theme, the pianist is given another chance to show off before the first variation.

The first variation takes the melody and arpeggiates it in near constant sixteenth-notes over the same chord progression as the theme. In the third bar, a trill on each downbeat and the line turns the passage into an echo of the turn idea from the beginning of the piece. During the B phrase of the melody, the saxophone changes to triplets, speeding up to yet another cadenza. This cadenza is shorter, but follows the same layout of motivic patterns and chromatic scales to lead back into the second half of the first variation, which is similar to the first half.

The piano ends the variation with the same melodic idea that closed the theme, and then uses a fanfare to bring the sax back in with a soft transition into the next section. This section cannot be called a variation on the original theme, although it does have many of the features of another variation. It changes key to Db major and changes time signature yet again to  $\frac{9}{8}$ , furthering the dichotomy between duple and triple meter seen so far in the piece. This section has a melody similar to the ideas of the opening, but Demersseman doesn't take time to explore them. He spends seven bars in  $\frac{9}{8}$ , then transitions to  $\frac{3}{4}$  and restates the opening of the theme in Db major before briefly pausing on an F major chord, which prepares us for our final variation and the push to the end of the piece.

The second variation is nothing less than a virtuosic display of the performer's technicality and finger flexibility. Returning to Bb major, the saxophone arpeggiates a similar pattern to the first theme, only this time in triplet sixteenth-notes over the theme in the piano

part. This intense display of finger work pauses for only a moment before pushing through to the finale, ramping up the rhythmic pattern to 32<sup>nd</sup> notes. The saxophone builds from a *piano* dynamic up to *fortissimo*, flowing up and down the instrument on Bb major arpeggios for four bars before finally arriving at heroic Bb quarter notes, hammering the tonic arrival in both the piano and the saxophone.

Demersseman's *Fantaisie* is typical for the era in which it was written, and although it is perhaps not as forward-thinking or novel as many pieces in the saxophone repertoire, it is one of the first pieces written specifically for the instrument, and was originally published by the originator of the saxophone, Adolphe Sax. It is pleasant to listen to, but also provides a challenge for performers who can work up the fast finger patterns and flexibility to take the ending and cadenzas at their own rubato tempos. Like Paule Maurice's *Tableaux de Provence*, it is a well-known piece from a composer whose body of work is mostly unknown or lost. Demersseman was unable to compose more for the saxophone because of his death only six years after finishing this piece. However, he was able to write a challenging and fun piece for saxophone that will remain in the repertoire as both historic example and virtuoso crowd-pleaser. Like the other pieces on this program, *Fantaisie* was dedicated to a friend of the composer, although on slightly different circumstances. Henri Wuille outlived Demersseman, and was able to perform the *Fantaisie*. However, it shows the friendship between the two of them and the great ability of the clarinetist who worked so hard to bring the saxophone to the public eye. Without open-minded composers and performers like Demersseman and Wuille, the saxophone would not have gained the popularity that it holds today.

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## APPENDICES

APPENDIX A  
CORRESPONDENCE

*Billie* by Jacob Ter Veldhuis

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Thursday, March 14, 2013 at 7:36 AM

Gavin Murphy <GMMurphy@siu.edu>

To: Jacob Ter Veldhuis <jacobtv@mac.com>

Mr. Ter Veldhuis,

My name is Gavin Murphy, and I am a graduate student at Southern Illinois University in Carbondale, Illinois, USA. I am performing my graduate degree recital on March 30 and I will be performing your piece *Billie* on my recital. The recital will be at 7:30 on March 30 at the OBF building on SIUC's campus in Carbondale, Illinois. I have really enjoyed studying and practicing this piece, and I look forward to performing it for an audience. As part of my master's degree, I am preparing program notes for the piece, and I had a few questions that I was hoping you would be willing to answer for me.

1. Why did you decide to do a piece based on Billie Holiday?
2. Where did you find the interview clips of Billie Holiday to be included in the piece?
3. What would you say is the most important or primary message that this piece should share with an audience?

Thank you so much for your time. I really enjoy your pieces, and I am looking forward to sharing *Billie* with an audience in just a few weeks time. Again, thanks so much for your time.

Sincerely,

Gavin Murphy

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Monday, March 18, 2013 at 5:23 AM

Jacob Ter Veldhuis <jacobtv@mac.com>

To: Gavin Murphy <GMMurphy@siu.edu>

Gavin,

thanks for your inquiry.

we will mention the performance on our website calendar.

Due to illness this may not be on time though, sorry about that.

Below are the answers to your questions:

Have a GREAT show!

1. Why did you decide to do a piece based on Billie Holiday?

I am always looking for authentic speech material which has a message as well a musical quality as well as an emotional quality. Billie has all that.

The life of Billie H. was - apart from fame and success full of tragedies, and very inspiring for a composer who has his roots in jazz, blues, rock.

2. Where did you find the interview clips of Billie Holiday to be included in the piece?

on the internet and on rare recordings in the archives of a large music library in Holland.

3. What would you say is the most important or primary message that this piece should share with an audience?

that is a tough question to answer... every word is too much really compared to what music can say...Billie is a mini documentary, a kind of music poem...

I did not know how to end the piece, and so the piece ends, just like that...stage fright...

met vriendelijke groeten

with kind regards

JacobTV

## VITA

Graduate School  
Southern Illinois University

Gavin Michael Murphy

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Southern Illinois University Carbondale  
Bachelor of Music, Saxophone Performance, May 2011  
Bachelor of Arts, Cinema, May 2011

Research Paper Title:

DEDICATIONS: SCHOLARLY PROGRAM NOTES FOR SELECTED SAXOPHONE  
WORKS

Major Professor: Dr. Richard Kelley