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# Scholarly Program Notes For Selected Saxophone Works

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SCHOLARLY PROGRAM NOTES FOR SELECTED SAXOPHONE WORKS

by

Allen Adcock

B.M.E., Arkansas State University, 2011

A Research Paper  
Submitted in Partial Fulfillment of the Requirements for the  
Master of Music

School of Music  
in the Graduate School  
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SCHOLARLY PROGRAM NOTES FOR SELECTED SAXOPHONE WORKS

By

Allen Adcock

A Research Paper Submitted in Partial

Fulfillment of the Requirements

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Master of Music

in the field of Music Performance

Approved by:

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AN ABSTRACT OF THE RESEARCH PAPER OF

ALLEN ADCOCK, for the Master's of Music degree in SAXOPHONE PERFORMANCE,  
presented on FEBRUARY 18, 2014, at Southern Illinois University Carbondale.

TITLE: 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 February 18, 2014. The pieces performed were the first three movements of *Suite No. 1 in G Major*, composed by Johann Sebastian Bach, *Concerto pour Saxophone Alto et Orchestra*, written by Henri Tomasi, *Mirage*, penned by Dorothy Chang, and *Buku*, created by Jacob Ter Veldhuis.

Each chapter presents theoretical and harmonic analysis of one of the four pieces, and biographical information regarding the relevant composer.

## DEDICATION

This research paper is dedicated to my family and friends. I especially want to thank my mother (Leah Adcock) and father (Rickie Adcock) for their continual and unconditional emotional and material support. They both have the muscular disease called "Muscular Dystrophy," and have been living with it for most of their lives. However, their willingness to help others and their optimistic natures continue to inspire and encourage me as I do my best in my every endeavor.

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## CHAPTER 1

### INTRODUCTION

This author's graduate recital pieces, performed on February 18, 2014, were chosen to showcase the variety of compositional styles which were separated by as many as 286 years.

The evening's first selection was Johann Sebastian Bach's *Suite No. 1 in G Major*, which was written circa 1720. James R. Kasprzyk completed the arrangement in 1967. Only movements one through three were performed and therefore researched and analyzed for this discussion. Bach's *Suite* gives us a view of music composition in the 18th century.

The piece that followed Bach's *Suite* was Henri Tomasi's 1949 composition, *Concerto pour Saxophone Alto et Orchestra*. It is standard repertoire for classical saxophonists and is written in a manner which evokes contrasting moods throughout.

The third composition, *Mirage* was written in 2000 by Dorothy Chang. The audience listened to a saxophone that was intentionally pushed beyond its customary stylistic and technical limits. This was accomplished by the use of extreme dynamics, altissimo, and extended techniques for the saxophone.

The final selection was 2006's *Buku* by Jacob Ter Veldhuis. This unorthodox piece includes electronic accompaniment otherwise known as "boom-box" and showcases the fusion of traditional saxophone sounds with contemporary electronic capabilities.

Each composition and its composer will now be further discussed in program order. This will allow the reader to compare and contrast the variety of compositional styles and emotions that are conjured when listening to these works.



## CHAPTER 2

*SUITE NO. 1 IN G MAJOR* (c. 1720)

Although minimal biographical documentation exists about the early life of Johann Sebastian Bach<sup>1</sup>, it is known that the suite's composer was born in 1685 and he was greatly influenced by his family of musicians and by Saint George's Church in their town of Eisenach.

His father Johann Ambrosius Bach, taught him to play stringed instruments, particularly the violin.<sup>2</sup> Sebastian Bach lost both of his parents at a young age. It was the Bach family tradition to support each other during times of need. Therefore, his second cousin, named Johann Christoph Bach, invited Bach and his brother Jakob to live with him.

During the five years that Bach lived in the town of Ohrdruf, Christoph taught him composition and how to play the organ. To help with expenses, Bach earned money as a performing singer. During the time he studied at a school in Ohrdruf, a new teacher named Elias Herda spoke of musical experiences in Luneburg.

Upon graduating, Bach received vocal training, and later, was selected to play violin, viola, and organ, all at Saint Michael's Church in Luneburg.<sup>3</sup> After his time at Saint Michael's, he moved to develop his musical career.

During the autumn of 1703, Bach astounded the residents of Arnstadt, where he tested a new organ and played for pay. There he met his second cousin, Maria Barbara Bach, who he later married. He was summoned by the Consistory to explain the presence of a 'strange maiden'

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<sup>1</sup> Martin Geck and John Hargraves, *Johann Sebastian Bach: Life and Work* (Orlando: Harcourt, 2006), 3.

<sup>2</sup> Karl Geiringer and Irene Geiringer, *Johann Sebastian Bach: The Culmination of an Era* (New York: Oxford University Press, 1966), 6.

<sup>3</sup> *Ibid.*, 10-11.

in the organ gallery.<sup>4</sup> He decided to find another job because his amorous cousin's singing with Bach was an unpopular practice.

Fortunately for him, a position opened as organist of Saint Blasius Church in the Free Imperial City of Muhlhausen. His cousin Barbara and the builder of Arnstadt's organ submitted recommendations on behalf of Bach. The people of Muhlhausen eagerly appointed him as organist and even offered services to help move him to the city. Bach then received a secure income that was sufficient to support a wife and any future children. Therefore, in the fall of 1707, they married. They eventually produced seven children. Sebastian quickly searched for employment with different duties. In mid-1708, Bach and his family moved again and began a new life in Weimar.

Word of Bach's organ virtuosity spread throughout Germany, while he was working in Weimar. Weimar's duke gave him leave to play and study throughout Germany, especially in cities near Weimar. In his position at Weimar, Bach composed mostly sacred church music. After serving for nine years in Weimar, he wanted to also compose secular music and he knew he could do so in a new position at the Köthen court. Bach again considered moving and did so in 1713.

When Bach took over as music director in the Köthen court; he had at his hand, well-trained musicians and good quality instruments, including a harpsichord. Although a large percentage of Bach's works from his time at the Köthen court is missing; some works are available, such as the six Brandenburg Concertos which reflect the exuberance of an artist discovering new means of expression.<sup>5</sup> Except for the six Brandenburg Concertos from Bach's orchestral compositions from the Köthen period, we have only the two violin concertos, the

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<sup>4</sup> Ibid., 22.

<sup>5</sup> Ibid., 44.

double concerto for two violins, and the four orchestra overtures.<sup>6</sup> During the same period, Bach compiled a “clavier book” for his eldest son, Wilhelm Friedemann Bach. According to Geiringer:

It is a most interesting document on Sebastian Bach the teacher, revealing his pedagogical bent, his methodical mind and the peculiar fingering technique he employed. This *Clavier-Büchlein* belonged to the series of books of instructive keyboard music already started in Weimar, a series which comprised such masterworks as the *Orgel-Büchlein*, the *Inventions* and the ‘Well-tempered Clavier.’<sup>7</sup>

This demonstrates Bach’s style of teaching and his appreciation of music education. The works mentioned above are among his most well known.

In mid-summer 1720, Bach was at the Bohemian Spa of Carlsbad. Upon returning to Köthen, he learned that his beloved wife had died. He then turned back to the church for spiritual help. The following year Bach met and soon after married Anna Magdalena Wilcken. The short mourning period that allowed him to remarry so quickly was common in the Bach family. His new wife eventually gave birth to thirteen children. Despite having a mended family, Sebastian felt neglected. The perceived neglect was possibly due to Köthen’s Prince Leopold marriage to Princess Anhalt-Bernburg, who did not appreciate music and art as much as her husband. Bach’s disappointment prompted him to search for a position in a more important musical center. However, the path to Bach’s new position was not a direct one.

Georg Philipp Telemann was selected to be the new music director in Leipzig. However, after noticing how badly the city wanted him, Telemann returned to Hamburg seeking a higher salary. Hamburg relented to his request. Having lost their new director, the city of Leipzig continued their search for a musician worthy of this prestigious opening. Another applicant named Christoph Graupner was then offered the position. However, the Prince of Hesse did not

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<sup>6</sup> Martin Geck and John Hargraves, *Johann Sebastian Bach: Life and Work* (Orlando: Harcourt, 2006), 107.

<sup>7</sup> Geiringer, *Johann Sebastian Bach: The Culmination of an Era*, 45.

want him to leave the orchestra of Darmstadt and so he offered Graupner a raise in salary and a wonderful gift of some kind. Graupner then recommended to the Leipzig counsel to let Johann Sebastian Bach have the job. The counsel still did not want Bach because he did not have the experience and the education that was desired for the new position holder. Doctor Lange, an important figure on the counsel, conducted the important meeting regarding the vacancy. Lange advised that Bach was competent enough for the job and could become a bigger name than Telemann. In mid-summer of 1723, he was finally hired as the Cantor of Leipzig, also known as Director Musices'.

Bach's numerous duties as Cantor of Leipzig included teaching Luther's Latin once a week and overseeing the music programs for all municipal churches, two of which, Saint Thomas' and Saint Nicholas', both had very elaborate music on Sundays. Increasingly, Bach's duties were lessened due to his declining health until he succumbed to pneumonia in 1750. Ten years later, his wife, Anna, died at the age of fifty-nine.

Bach was a dutiful student of music from his earliest years under the tutelage of his father Ambrosius and his second cousin Christoph. He was eager to learn the compositional styles of the period of his youth and the toccata and organ prelude were at their zenith as the epitome of the fantastic style.<sup>8</sup> Bach was also fascinated with the concerto styles of Vivaldi. However, despite his interest in the styles developed by his predecessors and contemporaries, Bach developed his own style which produced his major achievement in music- the use of polyphony and counterpoint in his compositions.

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<sup>8</sup> Geck and Hargraves, *Johann Sebastian Bach: Life and Work*, 473.

Bach's musical legacy thrives strongly to this day. More than two hundred chorales arranged for organ still survive.<sup>9</sup> Other important sacred compositions are his *Magnificat* from his time in Leipzig, several Luther Masses, and his Christmas Oratorio. It should be noted that although Bach is often associated with sacred works, his secular cantatas are also well received. Approximately two hundred secular and sacred cantatas exist from a surviving body of more than eleven hundred works.

However, Bach's influence is not limited to his personal catalogue of compositions. Rather, it is also evident through the study and enjoyment of the works of other musical giants such as Wolfgang Amadeus Mozart, Ludwig van Beethoven, Felix Mendelssohn, Robert Schumann, and Frederic Chopin. Although Bach certainly remains one of Germany's most renowned composers, due to his influence upon those composers who recognized him as a great, Johann Sebastian Bach can reasonably be considered a great among greats.

In analysis of Bach's *Suite*, it is helpful to know that a suite from the Baroque period is a collection of six international folk dances, each one representing a different country or culture, but all of which are written in the same key. The allemande is a German dance, courante is French, sarabande is Spanish, minuets are Italian, and the gigue comes from the British Isles. The kind of dance determines the placements of accent within certain rhythms. Originally, suites were only considered technical exercises, but performers extolled them as a testament to Bach's greatness as an improviser. His six suites were composed during the musician's years in Köthen (1717-1723), around the time of his first wife's death.

*Suite No. 1* includes a prelude, allemande, courante, sarabande, minuet, and gigue. The prelude and the allemande have a duple meter in 4/4, and the other movements each have a triple meter.

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<sup>9</sup> Ibid., 498.

The prelude is an introduction to the following dance movements of a suite, and does so with a sense of freedom, sounding somewhat improvised. It consists of scales and arpeggios in G Major and foreshadows the key of the entire suite. The allemande is upbeat in a 4/4 time signature and can be described as a stately or a low-key walking dance. The courante has a 3/4 time signature. The sarabande is a slow, majestic dance with accents occurring on beats one and two. The minuet is a walking tempo dance with moderate markings. The gigue moves with a light or waltz feeling throughout the dance.

The harmonic structure of Bach's *Suite No. 1* is consistent throughout the piece. Each dance is structured to begin with the tonic (I) chord to a dominant (V) chord then dominant (V) chord to tonic (I) chord. This occurs throughout Bach's *Suite*, except for in the prelude. This suite is very popular and is the most played throughout the world. Its prelude is the most recognizable movement of Johann Sebastian Bach's *Suite No. 1 in G Major* (Circa 1720).

## CHAPTER 3

*CONCERTO POUR SAXOPHONE ALTO ET ORCHESTRA (1949)*

Henri Tomasi (1901-1971) was a prolific composer and conductor, certainly by twentieth century standards. He was born in the French seaport city of Marseilles on the 17<sup>th</sup> of August, 1901. When Tomasi was really young he wanted to be a sailor, just like his uncles. However, Henri's father Xavier was a flautist and bandleader, and collected Corsican folk songs.

Xavier had studied music at the Conservatory of Music in Marseilles, where he won first Prize in 1897 on flute.<sup>10</sup> He recognized the potential within his son and persuaded Henri to study music. Due in part to his father's encouragement, Henri attended the Conservatory of Marseilles in addition to studying at public school. At the age of eighteen, he enrolled into the Paris Conservatory, one of the world's best-known music schools. Henri studied conducting with Philippe Gaubert and Vincent d'Indy, composition with Paul Dukas and Paul Vidal, and counterpoint with Georges Caussade.

Tomasi joined an avant-garde group named *Le Triton*, in 1922. The European music community regarded Tomasi as a distinguished conductor. He conducted several major radio concerts, operas, ballets, symphonic works, and festivals. Tomasi conducted the known orchestra in Paris called *Concerts du Journal* in 1927. This event led him to become a major, master class contributor for such outlets as Radio-Paris, Monte-Carlo, and many others.

In 1928 he married graphic artist Odette Camp. According to their son Claude, they almost got a divorce about fifteen years into the marriage.

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<sup>10</sup> Daniel Walter Shipman, "The Henri Tomasi Trumpet Concerto: A Musical Score Analysis" (D.M.A. diss., University of Houston, 2003), 1.

Claude stated in an interview with Daniel Walter Shipman:

'If they were truly in love when they married (1928), ten years after, for some reason, there was an erosion of that love on my father's side. He felt tension with Odette's exertion of authority and jealousy. My mother had not wished to have children. Because of Henri's existential crisis from 1940 on and because they had not yet had a child, he wrote her his decision to divorce on 15 August 1943. But in June 1943, my mother, who still loved him, succeeded in seducing him a last time and she announced at the beginning of September that she was pregnant! He was totally bursting with joy! It was as if he was also liberated from a lifelong monastic project which was indeed not attuned to his musical genius, to his sensuality, or to his intellectual need of rationality and science. He declared that it was impossible for him just to believe, to surrender to blind faith. So there was a real new starting point with my mother.'<sup>11</sup>

Throughout his conducting career, and until he retired from conducting in 1957, he was especially familiar with works by such French masters as Lalo, Saint-Saëns, Faure, d'Indy, Dukas, and especially those composed by Debussy and Ravel. After he retired from conducting, he devoted himself to composing music.

Although Tomasi was most inspired by Spain, many of his compositions were influenced by countries outside of Europe. He traveled to North Africa and although he never traveled to Peru, Vietnam, or Brazil, he wrote compositions about them. Within Europe, Tomasi's Scottish trip inspired him to write a piece for harp entitled *Highlands' Ballad*. In addition to being influenced by his travels, he drew inspiration from movies and books for his program elements in his compositions.

He is considered an independent and very versatile composer. His son described his creativity and innovation by saying, "He could express everything, either tragic or comic, and use all kinds of forms, such as dance, voice, and instrumental in a variety of styles."<sup>12</sup> Some people classify his works as Modern Impressionist which were influenced by Ravel and Debussy.

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<sup>11</sup> Ibid., 3.



Some of the elements that exist within his compositions include the following: mysticism, great emotional intensity, brilliant orchestration, Impressionism, and atmospheric style. His music uses oriental sounds (pentatonic scales), neo-Impressionistic effects (whole-tone scales, modal scales, and augmented chords), quartal harmonies, occasional jazz inferences, and even isolated, highly chromatic sections that hint at atonality. Furthermore, his compositions often use the tri-tone and the minor second intervals, as well as their inversions which are major seventh and minor ninth intervals.<sup>13</sup> Finally, Tomasi's musical works usually feature especially colorful orchestration.

Henri Tomasi wrote music for radio, operas, choral and other vocal works, tone poems, ballets, chamber and solo works, as well as etudes and other solo instrumental works for students and competitions at the Paris Conservatory.<sup>14</sup>

During his career as a composer and conductor, he received numerous awards which included the following: the Halphen Prize in 1925, the Second Grand Prix de Rome in 1927, a conducting award at the Paris Conservatory, the Prix des Beaux-Arts in 1929, the Grand French Music Prize from the S.A.C.E.M. (an association for French composers) in 1953, and the Grand City of Paris Prize in 1960.<sup>15</sup>

In analysis, Henri Tomasi's *Concerto Pour Saxophone Alto et Orchestra* (1949) consists of two movements. A highly lyrical *andante* introduces the first movement, followed by an *allegro* with a more intense melody and a quick, jaunty feel, situated in an odd 5/4 time signature rendering a feeling of imbalance.

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<sup>12</sup> Ibid., 5.

<sup>13</sup> Ibid., 9.

<sup>14</sup> Ibid., 5.

<sup>15</sup> Ibid., 2.

The first movement begins with accompaniment, performed on piano during this author's recital, playing its lyrical part by alternating between the right and left hands. The left hand has descending open-fifth chords in the first measure. Measure two and three has the A major chord sounding over the nonrelated lyrical part. The saxophone enters in measure four with the melody, which plays around the open-fifth chords in the accompaniment. Throughout the entire first movement there is a continual chord-like progression that moves by a half-step or whole-step. Present within the entire composition is bi-tonality, or two completely unrelated chords which shift in parallel motion and are played at the same time. Measure 109 is an example of the composition's use of bi-tonality.

The image shows a musical score for Measure 109 from Henri Tomasi's Concerto. It consists of three staves. The top staff is a grand staff with two treble clefs and a 3/4 time signature. The middle staff is a grand staff with two bass clefs and a 3/4 time signature. The bottom staff is a grand staff with two bass clefs and a 3/4 time signature. The score features complex chordal structures with various accidentals (sharps, flats, naturals) and a bi-tonal progression. The chords are written in a way that suggests simultaneous playing of two different tonalities. The bottom staff has a long horizontal line with a curved arrow underneath it, indicating a sustained or glissando effect. The number 16 is written in the bottom right corner of the image.

Figure 3.1- Measure 109 from Henri Tomasi's Concerto

The same motive, a dotted-quarter note followed by an eighth note, is expressed in measures 21-23, 32-37, and 240-end. This motive evokes a feeling or an image of waves rolling onto a beach which may attest to the atmospheric style of Tomasi. Measures 30-31 have a

<sup>16</sup> Henri Tomasi, *Concerto pour Saxophone Alto et Orchestre*. (Paris: Alphonse Leduc, 1949), 6.

contrary motion in the accompaniment, while the saxophone arpeggiates the chords that are played by the right hand of the pianist. The saxophone cadenza, starting at measure 158, recalls several elements earlier in the movement.

The second movement subtitled "Giration" and marked *Vif* (lively), frequently shifts meters and tonality, keeping with the off-balance feel of the first movement. A call-and-response section is a highlight of the second movement, and alternates between the saxophone and the accompaniment. The second movement, and therefore the concerto, concludes with a supercharged *largo*, which mildly imitates the work's opening theme, but as an inversion of it.

## CHAPTER 4

*MIRAGE* (2000)

Dorothy Chang was born 1970 in Winfield, Illinois. Chang was influenced musically primarily during her youth, and although she had very little exposure to classical music or compositional studies until she attended college, she still wrote her first composition at the age of eight and studied the clarinet and piano.

Her compositions are known to have emphasis on dramatic intensity and expressive lyricism, with more recent interest in works involving video, imagery and movement. To date, Chang has composed more than fifty works ranging from chamber music, to literature for large ensemble and soloists.

The chamber music and large ensemble compositions involve collaborations with theatre, dance and video. A recent interest in her music is her utilization of both Western and Chinese instruments in a work. Her orchestra and large ensemble repertoire include *Strange Air* (2008), commissioned and premiered by the Cabrillo Festival Orchestra and Maestra Marin Alsop, and *Flight: Concerto for Flute and Orchestra* (2006); commissioned by the Albany Symphony Orchestra and composed for her husband, flautist Paolo Bortolussi. Her additional works include a composition entitled *Rust*, which is a one-act chamber opera, with elements of Japanese Noh theatre staged for flautist and dancer/actor.

Chang has received awards and honors that include a Charles Ives Scholarship, recognition from the American Society of Composers, and the International Alliance for Women in Music. She has served as a *Music Alive* composer-in-residence with the Albany Symphony Orchestra. The composer earned her bachelor's and master's degrees in composition from the

University of Michigan, and her doctoral degree in music from the Jacobs School of Music, Indiana University. Doctor Chang currently serves on the faculty at the University of British Columbia in Vancouver. “Recent and upcoming projects include *Small and Curious Places* for mixed Chinese and Western ensemble that was premiered by Sound-streams (Toronto) in May 2013, a new work entitled *New Stories* for saxophonist Joseph Lulloff, and a cello concerto to be premiered in 2015 by cellist Joel Stobbe and the Vancouver Island Symphony Orchestra.”<sup>17</sup>

In analysis of *Mirage*, it was written for flute or saxophone and involves extended techniques such as altissimo, bends and flutter tongue. There are extreme changes in dynamics and meters and the piece’s free musical expression portray a bleak scene of a lone wanderer staggering across a dry, severe desert. Seeing a mirage of food and water, he races toward it. The wanderer's struggle to survive is reflected in the recurring crescendos, and his disappointment in encountering the mirage is painted in the forlorn epilogue following the final, triple-forte climax.

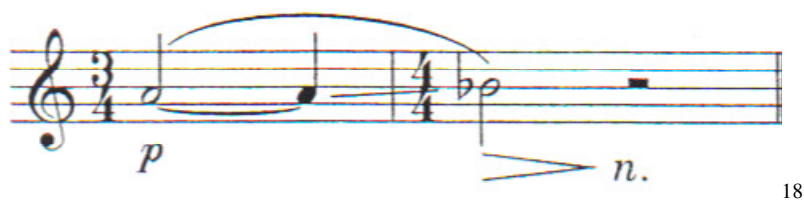


Figure 4.1- Measures 1-2, minor second interval

Minor second intervals (half-step) are a very important characteristic. This specific type of interval pattern appears everywhere within the composition. The pattern is evident at the

<sup>17</sup> Dorothy Chang, e-mail message to author. February 24, 2014.

<sup>18</sup> Dorothy Chang, *Mirage*. (Kylis Music, 2000), 1.

piece's beginning and appears again in measures 3, 7-8, 15-17, 28-29, 31-33, 35, 38-40, 42, 44-47, 49-50, 56-59, 61-63, 66-67, 72, and 74.

Furthermore, the minor second interval pattern is combined with 32nd notes at the beginning of specific measures and throughout other measures 3, 29, 31-32, 62-63, and 66-67. There is a sixteenth note figure in measure 64 that involves the same minor second interval. These specific intervals and rhythms are very common within the work, which suggests its importance for motivic interests in the composition.



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Figure 4.2- Measures 3-4, motive of 32nd notes with half-step interval

Dynamics and tempo help to elicit the imagery desired by the composer. The composition begins with the dynamic marking of *piano* and includes several small crescendos throughout the whole first page. Then the tempo increases at the dynamic marking of *mezzo-forte*. Tempo changes throughout the piece to help develop the vision of someone seeing a mirage, and staggers with a somewhat free style tempo. There is a section that is marked with *forte* and it says freely. This section is the part where a person is rushing for the mirage for food or water then they finally realize that it does not exist. At the end of the composition, the person continues to walk with a stagger due to a lack of food and water. The walker then passes out at

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<sup>19</sup> Ibid., 1.

the end from exhaustion. At that point, the dynamic returns to *piano* and then continues to decrescendo to fade out.

According to Dorothy Chang:

‘The primary motive of the work is the 'sighing' motive (rising and falling half-step) that opens the work and marks off large structural moments (m. 15, 28, 38 in rhythmic compression, 56 (falling half-step only), 75 (final phrase of the work). The motive at m. 9 is the "B" motive that is also developed in turn.’<sup>20</sup>

Chang’s description notes that there are two primary motives within *Mirage* that are developed throughout the composition and that give the piece its character or image. By empathizing with the walker and by experiencing the evolving emotions, the performer may be better equipped to properly play the motives that exist within *Mirage* and to convey those feelings to the listeners.

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<sup>20</sup>Ibid.

## CHAPTER 5

*BUKU* (2006)

Jacob Ter Veldhuis (born 1950), or "JacobTV" as he is called, is a Dutch composer of the self-titled modern music style *avant pop*. He began his career as a rock musician and studied composition and electronic music at the Groningen Conservatory. Jacob's compositions are among the most performed in the modern classical music scene.

Some of his most famous works are the video oratorio *Paradiso, Mountain Top*, concertos *Rainbow, Tallahatchie* and *Goldrush*, String Quartets 1, 2 and 3, *Diverso il Tempo*, *Laws of Science*, *Heartbreakers*, *Jesus is coming*, piano trio *Nivea Hair Care Styling Mousse*, *Chesse Cake* and *Lipstick*. His works have been performed by The Royal Concertgebouw Orchestra, the Tokyo City Philharmonic, the Russian State Academy, the Metropole Orchestra, and soloists such as Branford Marsalis, Arno Bornkamp and Kevin Gallagher.

Ter Veldhuis wrote numerous pieces for saxophone but it is not known why he composed so many pieces for the instrument. Perhaps he liked the sound of the saxophone or maybe he knew that the saxophone could play well on top of a prerecorded accompaniment. His major works for saxophone are *Buku* and *Grab It!* For saxophone quartet he wrote *Pitch Black*, *Postnuclear Winterscenario No. 10*, *Jesus Is Coming*, *Grab It!*, *The Body of Your Dreams*, *Heartbreakers*, *Take a Wild Guess*, and *Pimpin'*. Other saxophone works include *TATATATA*, *The Garden of Love*, *Billie*, *Believer*, *Tallahatchie Concerto*, and *May this Bliss Never End*.

*Buku* is about the "soul" of the alto saxophone and is also a tribute to three of the instrument's greatest jazz players: Charlie Parker, Cannonball Adderley and Art Pepper. The composer calls *Buku* one of his "boombox pieces"-musical works for soloists to play with



recorded accompaniments. These accompaniments are pieces of very short musical sound-bites-little jazz licks of intense energy and artistry. The following paragraphs contain some information about the three jazz players mentioned above.

Charlie Parker, also known as Bird, was an American jazz alto saxophonist and is commonly considered to have been one of the most influential saxophone players of the genre. Along with Dizzy Gillespie, Parker was very influential in developing the modern jazz style called bebop.

Parker was born in Kansas City, Kansas in 1920 to parents Charles and Addie Parker. He and his mother moved to Kansas City, Missouri around 1927. Parker asked his mother for an alto saxophone around 1933 but later lost interest and loaned the instrument out. A few years later, Parker reacquired his saxophone and tried to teach himself to improvise.<sup>21</sup> Due to his use of alcohol and drugs, the bebop great passed away in 1955.

Born in 1928, in Tampa, Florida, Cannonball Adderley is a jazz alto saxophonist and bandleader. He taught high school band in Fort Lauderdale, Florida before he served in an army band during the years from 1950-1953. After completion of his service, he resumed teaching until 1955. He moved to New York to play with his brother Nat Adderley. While he was in New York, a jam session provoked him into joining Oscar Pettiford's band and into signing a recording contract. In 1956, Cannonball and his brother formed a quintet. The following year Cannonball replaced Sonny Rollins in the Miles Davis Quintet, where he made several recordings with Miles Davis himself. Cannonball was awarded a variation of Parker's nickname, "the new Bird". Adderley is known as a master of improvisation.

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<sup>21</sup> *Grove Music Online*, s.v. "Parker, Charlie," (by Carl Woideck), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2224954> (accessed March 14, 2014).

Art Pepper, born in 1925, was a jazz alto and tenor saxophonist born in Gardena, California. He played with the big bands of Benny Carter and Stan Kenton around 1943. Pepper served in the army, toured with the Kenton orchestra as their best soloist during the years 1946-1951, and also worked as a freelance musician, performing in Los Angeles. He played with Buddy Rich's band as a tenor saxophonist in 1968. Until his sudden 1982 death, Pepper gave some sensational performances in New York and Japan. He is still a leading figure of West Coast jazz, a movement with which he was associated because of his choice of location and musical colleagues, and also because of his light, clear, precise sound on the alto saxophone.<sup>22</sup>

The title *Buku* refers to a remark Parker made about Dizzy Gillespie in an interview by Paul Desmond.

‘DESMOND: Charlie, this brings us kind of up to when you and Diz started joining forces -- the next record we have coming up. When did you first meet Dizzy Gillespie?

PARKER: Well, the first time, our official meeting I might say, was on the bandstand of the Savoy Ballroom in New York City in 1939. McShann's band first came to New York with it. Dizzy came by one night -- I think at the time he was working with Cab Calloway's band -- and he sat in on the band and I was quite fascinated by the fellow, and we became very good friends and until this day we are, you know. And that was the first time I ever had the pleasure to meet Dizzy Gillespie.

DESMOND: Was he playing the same way then, before he played with you?

PARKER: I don't remember precisely. I just know he was playing, what you might call, in the vernacular of the streets of Buku of horn, you know?

DESMOND: Buku?

PARKER: Yeah...

DESMOND: Okay.

PARKER: You know, just like all of the horns packed up in one, you know.

DESMOND: Right.

PARKER: And we used to go around different places and jam together, and we had quite a bit of fun in those days, and shortly after the McShann band went out West again, I went out with them and I came back to New York again... I found Dizzy again, in the old Hines organization in 1941, and I joined the band with him. I was in New York... I, we, both stayed on the band about a year. It was Earl Hines, and Dizzy Gillespie, Sarah Vaughan, Billy Eckstine, Gail Brockman,

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<sup>22</sup> *Grove Music Online*, s.v. "Pepper, Art," (by Barry Kernfeld), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21272> (accessed March 14, 2014).

Thomas Crump, Shadow Wilson... quite a few names that you'd recognize in the music world today, you know, were in that band.'<sup>23</sup>

Although nobody knows for certain to what Parker was referring, he likely meant *beaucoup*, the French term for "a lot".

In analysis of *Buku*, in order to properly prepare for performing the piece, it is important to know when the bass and swing pattern occurs within the performance track and to be competent with certain scales.

The bass usually sounds on beat one of each measure of the composition. In measure 143 of the slower section, the bass comes in on beats one and three. The constantly shifting meters, or beats per measure, make the “boombox” pieces considerably more difficult for performers. Beginning at measure sixty four, the swing pattern appears in the rhythm section which helps the performer maintain his place within the composition. The walking bass pattern is heard very well at measure ninety six and ceases at measure 103. Familiarity and understanding of the soundtrack’s sounds and patterns help the performer to play the expressive piece without becoming lost in the journey.

Scales are also very important in this composition. Measures 1-4 use the D major scale while measures 5-142 use the F major scale with some accidentals. The B-flat major scale exists within measures 143-164 with no accidentals. At measure 165, the F major scale returns for twelve total measures. The next four measures use the G major scale. The F major scale returns again for twelve measures and then the piece uses the D major and D dominant scales until measure 222, using very few non-harmonic tones. The remainder of the composition uses the A-flat major scale with flat seventh degree occurring, and more accidentals appear near the end.

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<sup>23</sup> Jacob Ter Veldhuis, *Buku* (Doorn, The Netherland: Boombox Holland, 2006), 3.

## CHAPTER 6

### CONCLUSION

This research paper covers musical works of a variety of styles, which were written by composers of diverse periods. Bach's piece was composed during the 18th century with the traditional harmonic structure of the Baroque period. The outline of the harmonic structure, in its basic format, is tonic to dominant then back to tonic. Tomasi's composition is from the period of when atonal music started to happen, and uses quartal harmonies and pentatonic scales. Chang's piece uses the idea of motives of rhythm or intervals. Also, she deals with the idea of creating imagery which is common in 21st century music. Ter Veldhuis's composition takes a drastic turn from Chang's by his use of accompaniment, which is notably prerecorded electronic instrumentation. These four compositions are windows into the evolution of music from the Baroque period into the contemporary, electronic age.

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## APPENDICES



APPENDIX A  
CORRESPONDENCE

*Mirage* by Dorothy Chang

**Monday, February 24, 2014 at 8:27 PM**

**Allen Adcock <allen.adcock@siu.edu>**

To: Dorothy Chang Bortolussi <dorothy.chang@ubc.ca>

Dr. Chang,

My name is Allen Adcock and I am a graduate student at Southern Illinois University in Carbondale. I am trying to finish my masters degree in music performance. I recently performed you amazing composition, *Mirage*, for my graduate saxophone recital. Diana Coloton told me that she knows you and went to school with you. There is not anything that I can find on this composition and I was wondering if you could give me some ideas on how you composed such a wonderful composition. Is there any special ideas that you used that I can write about in my document? Is there a way that I can call you or perhaps talk to you more about your composition? Is there anymore biographic information that you can give to me? I am needing to write about 7-10 pages about you and your composition. Please contact me when you can. My phone number is 870-219-2116.

Thank you very much,

Allen Adcock

Wednesday, February 26, 2014 at 2:10 AM

**Dorothy Chang Bortolussi <dorothy.chang@ubc.ca>**

To: Allen Adcock <allen.adcock@siu.edu>

1 attachment: ChangBio500.docx;

Hi Allen,

Thanks for your note; I'm glad to hear that you enjoyed performing Mirage. My schedule for the next while is a bit hectic and it'll be difficult for me to manage a phone call with you but I'm happy to answer any questions by email. I'm attaching a more detailed bio that might be helpful. Otherwise, please let me know what specific questions you might have about Mirage. Obviously (at least to me?), the primary motive of the work is the 'sighing' motive (rising and falling half-step) that opens the work and marks off large structural moments (m. 15, 28, 38 in rhythmic compression, 56 (falling half-step only), 75 (final phrase of the work). The motive at m. 9 is the "B" motive that is also developed in turn. I think of this as a 'gently falling' or 'gently cascading' motive, developed in m. 24-25, 39 etc., 45-55, 70, 77. In this work, the materials and structure are developed rather freely, with no systematic approach other than an overall intensification throughout, followed by a return to the calmer state of the opening. One element I worked with in this piece was to keep presenting the primary motives (sigh and falling) in various ways (e.g. very gentle and meditative opening; the same motive at the peak of the piece is loud and aggressive).

With that in mind, if you group mm. 1-6 together and mm. 9-13 you can relate almost every gesture or phrase of the work back to either one or the other of these musical ideas, sometimes appearing as more recognizable reiterations and sometimes greatly transformed. Sometimes the transformed versions spin off into yet other ideas, but those are used locally rather than

becoming established as important ideas (eg. development mm. 48-55). Another element you might look at is the use of intervals, since this work tends to gravitate toward the sound world of m2, m3, m6, tri-tone, M7. Successively higher pitch 'goals' were also built into the piece (look at each individual section; the highest pitch is, generally, rising until the peak at mm. 56-61; some detours along the way).

I hope this helps as a start. If you have specific questions about the piece please let me know. It might take me a day or two to respond but I'll try to get back to you as I can. Please say hello to Diane for me. Of course I remember her from Indiana, a fabulous singer!

Best,

Dorothy

Dorothy Chang, D.M. (on leave until July 1, 2014)

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