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## Extended Program Notes on a Saxophone Recital

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EXTENDED PROGRAM NOTES ON A SAXOPHONE RECITAL

by

Rubén Ríos

B.S., Conservatorio de Música de Puerto Rico, 2006

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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May 2021

RESEARCH PAPER APPROVAL

EXTENDED PROGRAM NOTES ON A SAXOPHONE RECITAL

by

Rubén Ríos

A Research Paper Submitted in Partial

Fulfillment of the Requirements

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Master of Music

in the field of Music

Approved by:

Dr. Richard Kelley, Chair

Dr. James Reifinger

Professor Edward Benyas

Graduate School  
Southern Illinois University Carbondale  
April 8, 2021

## AN ABSTRACT OF THE RESEARCH PAPER OF

Ruben Rios, for the Master of Music degree in Music, presented on April 8, 2021, at Southern Illinois University Carbondale.

TITLE: EXTENDED PROGRAM NOTES ON A SAXOPHONE RECITAL

MAJOR PROFESSOR: Dr. Richard Kelley

The purpose of this research paper is to present some of the essential pieces written for the saxophone by a group of composers from different countries, different musical backgrounds, and, most of all, different compositional styles. All have had one thing in common; they considered the saxophone an instrument that deserved a prominent place in the solo, orchestral, and chamber music world. The document includes biographical, historical, analytic information, and performance considerations for the works performed in the corresponding graduate recital. The works discussed are *A. Glazunov Concerto in E flat for Alto Saxophone and Piano*, *Ryo Noda's Improvisation 1*, *Jeanjean's Quatour pour saxophones*, *Paul Creston's Sonata for E flat Alto Saxophone and Piano Op. 19*, *J.B. Singelée's Concertino for Alto Saxophone in E flat and Piano*, and *Phil Woods' Sonata for Alto Saxophone and Piano*.

## ACKNOWLEDGMENTS

I want to acknowledge the professors who have made a difference in my musical career. These are Alfonso Fuentes, Rafael Enrique Irizarry, and Victor Meléndez from the *Conservatorio de Música de Puerto Rico*, and Dr. Richard Kelley from Southern Illinois University Carbondale (SIUC). These instructors have a thing in common, their love for music and a passion for teaching. I would also like to acknowledge and show my appreciation to Dr. Christopher Morehouse, Professor Edward Benyas, and Dr. Eric Lenz from the SIU School of Music. They share the same qualities as the professors mentioned above, and I thank them for their continued support during my studies at SIUC.

## **DEDICATION**

I dedicate this work to the many musicians that have inspired me, my family, and all the good friends and teachers who have encouraged me to follow my goals and dreams.

## PREFACE

The chosen music and repertoire discussed in this paper expose the versatility of the saxophone and the compositional evolution of this unique 19<sup>th</sup> century instrument. The saxophone appealed to prolific composers such as Hector Berlioz, George Gershwin, Paul Hindemith, Jacques Ibert, Darius Milhaud, Sergei Prokofiev, Maurice Ravel, and among many others.

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## CHAPTER 1

### INTRODUCTION

The saxophone is the invention of a single man, Adolphe Sax. Both a thinker and a doer, he had the genius to conceive a new and versatile instrument, the practical background to bring his theories to fruition, and the foresight to create the mechanisms necessary to ensure that it would become an essential part of the musical world. Born in Dinant, Belgium, on November 6, 1814, Adolphe Sax was the first child of Charles and Maria Sax, christened Antoine Joseph; he was called Adolphe from childhood. Shortly afterward, the family moved to Brussels, and Charles began a new and successful career which was to influence his son profoundly. He turned from the manufacture of cabinets and tables to the manufacture of clarinets and brass instruments.<sup>1</sup>

Many theories and stories surround the invention and establishment of the saxophone. The saxophone's history and its inventor are one of successes and oppositions. "The story of the saxophone is one of frustration, despair, and discovery in the nineteenth century, and one of limitless horizons in the twentieth century."<sup>2</sup> One author called the saxophone: "The Devils Horn," "Noisy Novelty," also "The King of Cool."<sup>3</sup> Gratefully, its inventor Adolphe Sax met and was befriended and supported by many of the most distinguished musicians in Paris, including Auber Habaneck, Spontini, and Donizetti. However, Sax confronted significant opposition from the established instrument makers in Paris. Among the tactics employed by these adversaries was

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<sup>1</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 1.

<sup>2</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), xiii.

<sup>3</sup>Michael Segell, *The Devils Horn: The Story of the Saxophone, From Noisy Novelty to King of Cool* (NY: Douglas & McIntyre Ltd., 2005).

an engineered opposition to the general acceptance of Sax's instruments in orchestras. Many influential performers served as consultants to instrument manufacturers and refused to play on an instrument by a rival maker.<sup>4</sup>

Adolphe Sax's time came with the reform of the French military bands. The unfathomable state of French military music was an embarrassment to French patriotism and prestige. Manufacturers were requested to submit instruments for consideration by the commission; only Sax gave a complete response to the invitation. On April 22, 1845, before an audience estimated at 20,000 gathered on the *Champ de Mars* in Paris, two bands gathered for a competition. One band represented a conservative reorganization of the existing ensembles: the other demonstrated Sax's extensive reforms and his instruments, including the saxophone comprehensively. The audience declared Sax's ensemble the clear winner.<sup>5</sup> The saxophone was on its way to becoming a prominent instrument in the French military bands and eventually made its way into the concert halls by the mid-nineteenth century. Consequently, Adolphe Sax was the first Professor of Saxophone at the *Conservatoire de Paris* in 1870.

From the late 1850s until the late 1870s, Adolphe Sax (1814–1894) owned and operated a small publishing house in Paris. In 1878, the publishing assets of the bankrupt Sax were sold, and these assets included the tin lithograph plates for 189 works of music, many of which were for saxophone and piano or saxophone ensemble. Sax's main contributions to the early saxophone literature development were his active encouragement of other composers to write for his new instrument and his subsequent publication of a significant portion of his literature.

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<sup>4</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 4-5.

<sup>5</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 5.

The compositions chosen by the author are pieces considered to be standard, nonetheless essential pieces from the saxophone repertoire. These works span a century of music composed for one of the last wind instruments invented that significantly influenced traditional, modern, jazz, and contemporary genres. The repertoire chosen by the author spans the beginnings of music composed for the saxophone as are J.B. Singelée's *Concertino*, written in 1861, up to the contemporary compositional style of Ryo Noda's *Improvisation 1*, a piece written for the saxophone with a Japanese shakuhachi influence composed in 1972.

The other pieces performed by the author are the *Concerto in E-flat Major for Alto Saxophone and Piano* by Alexander Glazunov composed in 1934, Paul Creston's *Sonata for E-flat Alto Saxophone and Piano Op. 19* from 1939, the Jeanjean brothers *Quatuor pour Saxophones* from 1949, and the jazz influenced crossover piece from American saxophone great Phil Woods, *Sonata for Alto Saxophone and Piano* from 1962. The pieces mentioned were not performed in chronological order in the author's graduation recital. Nonetheless, the chosen repertoire is an intent to demonstrate the versatility of the saxophone, and the compositional evolution of this unique 19<sup>th</sup> century instrument which appealed to the likes of Hector Berlioz, George Gershwin, Paul Hindemith, Jacques Ibert, Darius Milhaud, Sergei Prokofiev, Maurice Ravel and many other composers.

**CHAPTER 2**  
**CONCERTO IN E-FLAT MAJOR FOR ALTO SAXOPHONE AND STRING**  
**ORCHESTRA BY ALEXANDER GLAZUNOV**

Aleksandr Konstantinovich Glazunov was born August 10, 1865, in St. Petersburg, Russia, and died March 21, 1936, in Paris, France. Glazunov is considered the prominent Russian symphonic composer of the generation that followed Tchaikovsky. Glazunov's mother, a piano pupil of Mily Balakirev, took her talented son to her teacher, and on his advice, the boy, in 1880, began to study with Nikolay Rimsky-Korsakov. In 1882 Balakirev conducted Glazunov's *First Symphony*.<sup>6</sup> Alexander Glazunov was part of a non-nationalistic movement during the Romantic period, an era of contrast and antithesis not only between generations or among different composers living at the same time but even within the works of individual composers.<sup>7</sup>

Alexander Glazunov's *Concerto in E-flat Major for Alto Saxophone and String Orchestra* was composed in 1934 for German saxophone virtuoso Sigurd M. Rascher; the piece is one of the most significant works within the saxophone literature. Sigurd Rascher and Marcel Mule, two of the most prominent saxophonists of the time, claimed to be the first to premiere the *Concerto*. Nevertheless, according to Rascher, he visited Glazunov and played the work for him around April 1934 to receive the composer's feedback. Rascher received a fifty-six page

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<sup>6</sup>The Editors of Encyclopedia Britannica, "Aleksandr Glazunov," in *Encyclopedia Britannica*, Encyclopedia Britannica, 2020, <https://www.britannica.com/biography/Aleksandr-Glazunov>.

<sup>7</sup>Sebastian Ariel Serrano-Ayala, Nerilyn Ann Beratio, Khristine Ruth De Gracia, Sherry Ann de Dios, and Aera Jean Apalat, "Concerto in E Flat Major for Alto Saxophone and String Orchestra Opus 109 by Alexander Glazunov: A Structural Analysis for Teaching Intermediate Level," *Journal of Education, Psychology, and Humanities* vol.1, no. 1 (Jun. 2018): 138.

autographed score from the composer; the *Concerto* was completed by early May of 1934. Rascher performed the premiere on November 26, 1934, in the Church of St. Nicholas in Nyköping, Sweden, with the Norrköping Symphony Orchestra under the conducting of Tord Benner. Marcel Mule's first performance of the piece took place on January 20, 1935, two months after Rascher's world premiere, at Radio Colonial in Paris, with Henri Tomasi conducting.<sup>8</sup>

Alexander Glazunov's *Concerto in E-flat Major for Alto Saxophone and String Orchestra* is a through-composed piece. Although the concerto is in one movement, it comprises three significant sections which follow the traditional concerto model. Exposition: Allegro Moderato, in 4/4, ending in G minor followed by a brief development. Transition: Andante in (C-flat major; sometimes in B Major), in 3/4, ending with a small cadenza. Finally, the Conclusion: Fugato in C minor, in 12/8. The above formal sections occur again before leading to the coda in E-flat major, the initial key.<sup>9</sup>

Section one is structured as follows: Introductory statement (Da Capo). (A) The first statement is followed by (a) imitation. (B) The second statement is followed by (b) imitation. Introductory statement and transition. (C) First statement repeats, and a (c) "rhapsodic" imitation. The second section (D) second statement, (d) "rhapsodic" imitation, and *Cadenza*. Then follows a Transition, *Fughetta*, the recapitulations of (A) and the *Fughetta* recapitulation.

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<sup>8</sup>Cristopher D. Mickel, "A Comparative Examination of the Published Editions of Alexander Glazunov's Concerto in E-flat Major for alto saxophone and String Orchestra, Op. 109" (DMA diss., West Virginia University, 2011), 1-7.

<sup>9</sup>Sebastian Ariel Serrano-Ayala, Nerilyn Ann Beratio, Khristine Ruth De Gracia, Sherryl Ann de Dios, and Aera Jean Apalat, "Concerto in E-Flat Major for Alto Saxophone and String Orchestra Opus 109 by Alexander Glazunov: A Structural Analysis for Teaching Intermediate Level," *Journal of Education, Psychology, and Humanities* vol.1, no. 1 (Jun. 2018): 139-147.

Section three is the recapitulation of (a), the recapitulation of the *Fughetta*, recapitulation of (B), recapitulation of (b) and the *Coda*, “A”, “B”, “b”, “c”, “A”, “c” (Figure 1).<sup>10</sup>

Figure 2.1: Map of the Form

		Part	Location
<b>MOVEMENT</b>	SECTION ONE	<b>Introductory Statement</b>	<b>Da capo</b>
		A: 1st statement	Number 1
		a: imitation	Number 3
		B: 2nd statement	Number 5
		b: imitation	Number 7
		Introductory Statement and transition	Number 9 & 10
		C: 1st statement	Number 11 c
		c: “rhapsodic” imitation	5th measure of 13
		D: 2nd statement	Number 17
		d: “rhapsodic” imitation	4th measure of 19
	SECTION TWO	CADENZA	9th measure of 21
		Transition	Number 22
		Fughetta	Number 24
		Recapitulations of “A”	Number 27
		Recapitulation of Fughetta	Number 31
	SECTION THREE	Recapitulation of “a”	Number 33
		Recapitulation of Fughetta	Number 35
		Recapitulation of “B”	Number 37
Recapitulation of “b”		3th measure of 39	
CODA – “A”, “B”, “b”, “c”, “A”, “c”.		Number 41 to 55	

The introduction to the concerto is ten measures long. Measures one through four are the first statement of the first theme written in octaves for the orchestra and the piano reduction. Measures 5–10 are a harmonized expansion of the introduction with a resemblance to early counterpoint. The saxophone entrance in measure eleven is in *Allegro moderato* in a *piano*

<sup>10</sup>Sebastian Ariel Serrano-Ayala, Nerilyn Ann Beratio, Khristine Ruth De Gracia, Sherryl Ann de Dios, and Aera Jean Apalat, “Concerto in E-Flat Major for Alto Saxophone and String Orchestra Opus 109 by Alexander Glazunov: A Structural Analysis for Teaching Intermediate Level,” *Journal of Education, Psychology, and Humanities* vol.1, no. 1 (Jun. 2018): 140.

dynamic, as to establish that the composer is in no hurry to demonstrate the instrument's capabilities and qualities.

The Concerto's overall texture is often imitative, with frequent pedalpoint use to create a robust accompaniment. When not imitative, motion is usually contrary. Unison textures occur only at the beginning and end of the work and at the introduction of the second formal section. The frequent use of cross-rhythms also contributes eighth notes to the texture, primarily when heard against triplets. The uses of hemiolas and accents on the measure's weak beats are also characteristic rhythmic devices found in the *Concerto*. There is a feeling of increasing chromaticism in each section, and especially in the last. Glazunov employs a rich tonal palette in the traditional sense with numerous passing and neighboring chords and a sequentially descending series of deceptive cadences.

Glazunov's *Saxophone Concerto* is written in a nineteenth-century style and therefore contains frequent changes of tempo. The first section has four tempo markings, the second has thirteen, and the third has twelve. Each section contains passages of a minimum of thirty seconds in length.<sup>11</sup> Other important aspects of Glazunov's *Concerto* are the style, melodic structure, rhythm, choice of harmony, tonality, and sonority. Glazunov uses wide leaps for expressive purposes, often leaps of sixths, sevenths, diminished or augmented intervals, which are tendencies in late-Romantic composition. Irregular and complex meters are present in Glazunov's *Concerto*, and rhythmic complications such as permutations of compound meters occur throughout the piece.

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<sup>11</sup>Sebastian Ariel Serrano-Ayala, Nerilyn Ann Beratio, Khristine Ruth De Gracia, Sherryl Ann de Dios, and Aera Jean Apalat, "Concerto in E-Flat Major for Alto Saxophone and String Orchestra Opus 109 by Alexander Glazunov: A Structural Analysis for Teaching Intermediate Level," *Journal of Education, Psychology, and Humanities* vol.1, no. 1 (Jun. 2018): 148.



For practice and rehearsal matters, the author recommends using a metronome to internalize each of the twenty-two tempo changes appearing in most of the fifty-five sections of the concerto indicated by rehearsal numbers. Besides the frequent tempo changes, there are multiple mood changes, dynamics, *accelerando*, *allargando*, *rallentando*, *calando*, and *agitato* indications throughout the piece from the first statement to the coda. The frequent tempo changes give the concerto a sense of interpretive freedom. To know the orchestra or piano score by heart will give the performer a greater sense of security for entrances after long instances of rest for the saxophone.

These instances occur at rehearsal numbers nine, ten, sixteen, and nineteen. Some of these occurrences where the saxophone is not playing have tempo changes; if the saxophone player is counting bars, he or she can lose their place due to an *accelerando*, *rallentando* or tempo marking change in the middle of the section. The entrance to rehearsal numbers thirty-one, thirty-two, and two bars before rehearsal number forty-one presents us with these instances.

The author chose to play the original cadenza from the Alphonse Leduc Edition. The Bärenreiter Edition presents us with three distinct versions of cadenzas. Two of the cadenzas are written by the composer, a third cadenza is written by Sigurd Rascher and is also included in the Bärenreiter Edition. There is a fourth cadenza written by saxophonist Christian Lauba written in 2010 named *Cadenza for the Concerto for Saxophone and String Orchestra by Alexander Glazunov 13th study in style for alto saxophone*. This cadenza is also found in the Alphonse Leduc Edition *Éditions Musicales* catalog. The cadenza written by Lauba is also used for a better transition from the cadenza to the coda.

The coda at rehearsal number fifty-three is marked in an *Allegro* tempo with three bars of call and response between the saxophone and accompanist which goes into a *piu pesante* and a

final *a Tempo* leading to a *Più mosso* at rehearsal number fifty-five for a grand finale. The finale is usually performed with an *accelerando* and arpeggios in C Major from the low register of the saxophone ending with a high C on the altissimo register of the horn.

## CHAPTER 3

### IMPROVISATION I BY RYO NODA

Ryo Noda was born in Amagasaki, Japan on October 17, 1948. He studied saxophone at the Osaka College of Music with the famous Japanese pedagogue, Arata Sagaguchi, from 1968 to 1972. Noda continued his studies in the United States with Fred Hemke at Northwestern University and in France with Jean-Marie Londeix at the Conservatory at Bordeaux. Noda's work as a composer was recognized in 1973 when he was awarded the SACEM Composition Prize, the year after he composed *Improvisation I*. Many of Noda's compositions for saxophone, especially the unaccompanied ones, have become contemporary classics in the instrument's repertoire.

Noda is particularly well-known for his performance of avant-garde works for saxophone, many of which are his own compositions. *Improvisation I*, written in Toronto in 1972, was Noda's first composition for saxophone; the piece was written for Jean-Marie Londeix. It is a piece for unaccompanied alto saxophone and was unique at the time due to its combination of Eastern and Western musical styles.<sup>12</sup> One of the unique features of the piece is the use of Japanese music using shakuhachi-like techniques. Noda's renowned piece's other characteristics are the use of various extended techniques such as portamento, pitch bends, quartertones, indeterminate music, tremolos, *bisbigliando*, variable vibrato and timbre trills and special articulations such as Japanese cutting-tones and flutter-tongue.

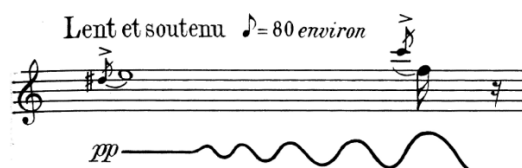
The author has chosen to explain some personal approaches to various of the extended techniques presented in Ryo Noda's *Improvisation I*. These are the techniques the author

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<sup>12</sup>Steve Mauk, "Creative Teaching Techniques: A Master Lesson on Ryo Noda's *Improvisation I*," *Saxophone Journal* vol. 22, no. 2 (Sept/Oct 1997): 56.

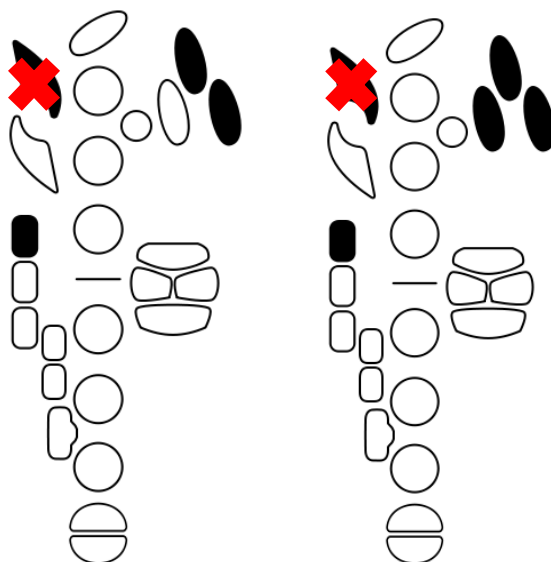
considers the most unique to Mr. Noda's piece. The first extended technique that appears in the piece is the variable vibrato preceded by a grace note which is a familiar gesture in much of the music written for the saxophone. The authors' approach to the grace note is using the palm keys instead of the regular fingering for the D-sharp grace note. The reason for the use of the palm keys is the desired tone quality. Figure 2 shows the instance where the technique is required, and figure three shows the used fingering for the desired gestures.

Figure 3.1: Variable vibrato



This grace note is one half-step below the first sustained note in the piece. The D-sharp grace note may be produced by using the fingering for the high E's fingering without the octave key moving into the high F position to produce the written E in the saxophone score.

Figure 3.2: High E and F positions



These fingerings may vary from one type, model, or brand of saxophone to another; it is up to the performer to explore his or her instrument for the most accurate intonation of the written notes due to differences in the manufacturing of different models and brands of saxophones, and also due to the irregular airstream produced inside of the horn as these fingerings are being played without the octave key. Nonetheless, the use of these palm key positions, which are intended for the production of the upper register of the saxophone, now played without the octave key, may produce the desired distinctive subtle *tenuto* sound similar to the Japanese Shakuhachi flute.

The following extended technique found in the piece is the quarter-tone flat and sharp pitch bends.

Figure 3.3: Quartertone pitch bends

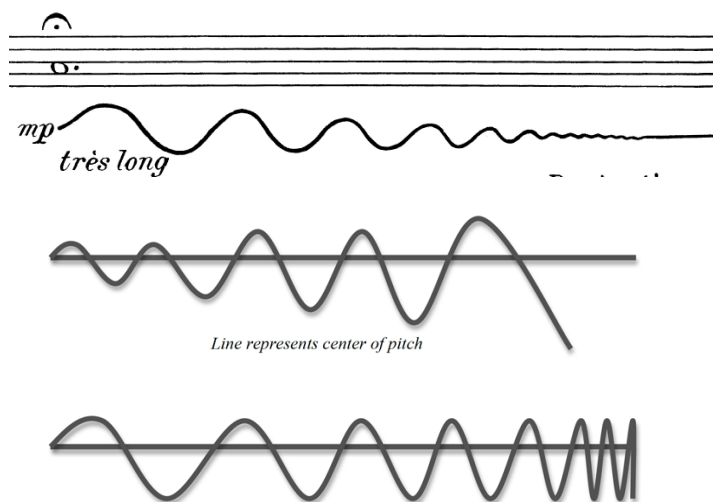


The recommended gesture for lowering the pitch or pitch bending of the high A may be produced using the regular fingering of the desired A and slowly lowering the first and third fingers (fingers 4 and 6 of the right hand), thus lowering the pitch. To raise or produce an A-sharp, the performer shall slowly add the middle finger of the right hand (finger 5) thus raising the pitch to a sharp pitched A. Pitch bends are to be done by controlling air production, movement of the oral cavity, and lip and jaw movement. For the mentioned extended technique, the author recommends the practice of pitch-bending with the mouthpiece alone, followed by practicing the pitch-bending with the mouthpiece on the saxophone's neck, and finally with the whole instrument assembled producing the highest and lowest pitch possible without allowing

the tone to break. With the saxophone fully assembled, it is recommended to practice the pitch bends throughout the low, middle, and upper register. Setting a metronome to emulate the piece's tempo (eighth note = 80) is also recommended. The performers' goal should be to produce a steady and firm tone quality for the flat and sharp quarter-tone bends.

Another unique extended technique found in Noda's *Improvisation I* that requires particular attention is the Special Vibrato technique. For the Special Vibrato technique, the performer must practice manipulating the vibrato in frequency and amplitude to produce the wanted shape of vibrato.

Figure 3.4: Special Vibrato



The performer should separately practice increasing both the amplitude of the vibrato and the frequency. The typical vibrato in shakuhachi is broader and less regular than in contemporary saxophone performance.<sup>13</sup> The practice of long tones in different dynamic ranges from *pianissimo* to *forte* with ample to slight jaw movement is recommended. It must be noted that

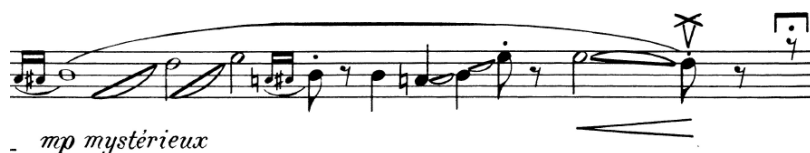
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<sup>13</sup>James Bunte, "A Players Guide to the Music of Ryo Noda: Performance and Preparation of *Improvisation I* and *Mai*" (DMA diss., University of Cincinnati, 2010), 18.

there are instances where this unique vibrato is in *pianissimo* or *piano* dynamic, which demands a steady breath control, necessary for the performance of this particular technique. Producing the vibrato from very slow to very fast and vice versa will give the performer a sense of the tonal quality and speed he or she is looking to achieve. The piece's final note presents us with a Special Vibrato note which starts in an ample, very long *très long* concert C4 which seems to fade away into the distance.

Upward or downward portamentos may be produced by combining voicing control, breath control, and slow finger movement.<sup>14</sup> The author anew prefers the use of palm keys to produce the upward and downward portamento gestures. Nonetheless, an ear for intonation is indispensable.

Figure 3.5: *Portamento*



Ryo Noda's *Improvisation I* is written in a loose A-B-A form with a few bridge sections in between; the lack of meter and bar lines evokes an improvisatory feeling. The interpretation of the suggested tempo, rhythmic values, and notated rests and fermata play a significant part in determining the piece's pace.<sup>15</sup> Not all of the music in *Improvisation I* is Oriental in style; the piece has instances in most of the six lines of the score written out and meant to be played and sound like Western-influenced classical music. The use of trills, standard saxophone vibrato,

<sup>14</sup>James Bunte, "A Players Guide to the Music of Ryo Noda: Performance and Preparation of *Improvisation I* and *Mai*" (DMA diss., University of Cincinnati, 2010), 26.

<sup>15</sup>Steve Mauk, "Creative Teaching Techniques: A Master Lesson on Ryo Noda's *Improvisation I*," *Saxophone Journal* vol. 22, no. 2 (Sept/Oct 1997): 56-57.

straight tone, musical expressiveness, and shape are part of the piece's classical performance characteristics.

As noted above, Noda's *Improvisation I* is written in six lines of a combination of traditional and non-traditional music writing with no bar lines; only a *Lent et soutenu* "slowly and sustained," eight notes = 80 *environ* "approximate" are given as the tempo indication. The piece is not to be played at a "metronomic" pace; however, the performer must have a sense of the spatial time to perform each passage. The pacing of *Improvisation I* is indicated primarily through fermata indications written over eight notes, sixteenth notes, caesura, double-caesura, whole note, and a dotted whole note fermata at the end of the piece. These fermatas, both regular and square, are an indication to the performer that each fermata should be given a respective and different value.

Accelerando indications in the piece are essential to notice since they are indications used as set-ups to the *Vivo* and *Piu vivo* passages of lines three and four of the piece. The *Vivo* and *Piu vivo* indications should be handled with special attention to not rush the tempo but play "lively" as in *Vivo* and a "livelier" tempo or a bit faster as in *Piu vivo*. Other indications as *bien rythmé et non mesuré* tells the performer that the phrase should be "rhythmic yet not measured" which emphasizes the idea of metric flexibility. One noteworthy observation to take in account is the space where the performance will take place. Larger halls with more reverberance may require longer spaces between the fermatas to allow the previous phrases to fade away. This way, a given phrase would not overlap another.

Additional recommendations for the practice and performance of Noda's *Improvisation I* by the author are using a synthetic reed. These can help produce a tone quality similar to a non-reed instrument such as a shakuhachi flute, mainly when used in false fingerings for the



saxophone's middle register's sound production. Other sound effects such as vibrato, quarter-tone production, cutting tone, flutter tongue, and portamentos, all featured in Noda's piece, may be facilitated using these reeds. The strength of the reed, the chosen mouthpiece, and a clear idea of the desired tone quality for this unique piece's performance are essential.

## CHAPTER 4

### QUATOUR POUR SAXOPHONES BY F. ET M. JEANJEAN (1949)

While relatively minor composers overall, Faustin and Maurice Jeanjean's *Quatuor pour Saxophones* has established a place in the foundational saxophone quartet repertoire. Like numerous other important works for the genre, it was written for the Quatuor de la Garde Republicaine, the saxophone section from France's premier military wind ensemble.

The saxophone quartet as a medium is generally thought to have dated from the late 1920's. However, earlier works were written for the combination by Jean-Baptiste Singelée (1812–75), including *Allegro de Concert* (AATB), *Quatuor en 4 Parties* (SATB), and *Grand Quatuor Concertante n 3 Parties* (SATB). Another early introduction of the ensemble was by Edouard Lefèbre (1834–1911).<sup>16</sup> The *Quatuor de Saxophones de Paris*, established by saxophonist Marcel Mule in 1927, would proceed to cement the saxophone's place in the chamber music medium.

*Quatuor pour Saxophones* is a programmatic piece which depicts sceneries from the French life such as the gaiety or playfulness of children in the village as represented in *Gaieté Villageoise*, or different sceneries from the same standpoint in *Doux Paysage*. The flutter of butterflies in the fast and playful *Papillons*, and a concert on the square as in *Concert Sur La Place*. *Quatuor* was finished by Faustin Jeanjean in 1949, thirteen years after Mule had left the Garde Republicaine; this quartet consists of four programmatic movements. The first movement, *Gaieté Villageoise* consists of a playful melody in 6/8 meter in the key of B-flat Major with a contrasting cantabile interlude a major sixth away in G Major. The piece comes back to an *a*

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<sup>16</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 65.

*Tempo* marking in the original key. Halfway through the *a Tempo*, the composers start announcing a new key change for a reprise through the Dominant of E-flat Major, a fourth away from the original key. The second movement, *Doux Paysage* (Soft landscape), provides a lush chorale setting inspired by the composers' travels through the French countryside. *Doux Paysage* is in an *Andantino calme* in  $\frac{3}{4}$ , which starts and maintains mostly throughout in *piano* dynamic. This movement with warm harmonies allows gives every performer in the quartet the opportunity to “sing” his part in a lushly beautiful manner. After instances of *cédez* and *molto espressivo*, the piece returns to *a Tempo* for a final cadence again in a *piano* dynamic. *Doux Paysage* requires excellent attention to subtle expression and elegance.

The third movement, *Papillons* is a *Scherzo* depicting the fast flutter of a butterfly. This movement is performed in a fast *Allegretto vivo* tempo. This *Scherzo* in  $\frac{3}{4}$  is to be played in *piano* dynamic up to the *Un poco ritenuto e marcato* in rehearsal number six. Here a short eight-bar instance depicts the dance of a single butterfly’s dance while other butterflies seem to be surprised by the nymphet’s solo dance, only to join her and continue their dance rapidly. The piece returns *da capo* for a second exposition and to the coda, which can give us the idea of three groups of playful butterflies doing their final formation to take their final bows.

Finally, *Concert sur la place* (Concert on the Square) is a humorous finale set in a lively duple meter, featuring short solo interjections from each voice.<sup>17</sup> The most dramatic and playful of the four movements, *Concert sur la place*, starts in an *Allegro* tempo throughout the first section leading to a *Meno mosso* interlude which starts at rehearsal number five and goes on up

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<sup>17</sup>Timothy Salzman *Exiled: Wind Ensemble Chamber Winds* (University of Washington, Oct. 2016), 4, <https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/37315/Compact%20Disc%20B348%202016%2010-23.pdf?sequence=1>.

to rehearsal number twelve when it returns to the original *Allegro* tempo and the finale. The interlude section has various tempo and expression changes. From the mentioned *Meno mosso* at rehearsal number five, up to rehearsal number eight the composers created a conversation lead by the tenor saxophone, which is interrupted by the alto saxophone as if wanting to make an invitation to the soprano to join them in their humorously mischievous conversation which is supported by the baritone saxophone. For rehearsal purposes, this playful interaction must be consciously timed for grace and continuity. The instance is repeated moving into an *alerte* (alert) one bar before rehearsal number six, where all rapidly unite into a sudden *cédez* moving on to engage in a sensual *Tempo de Valse*. The playful and seductive *Valse* goes on until a final *rallentando*, leading back to the original *Allegro tempo primo* and *fine*. Each of the fast movements of the Jeanjean brothers *Quatour* should be performed with liveliness and also lightness for fluidity.

**CHAPTER 5**  
**SONATA FOR E FLAT ALTO SAXOPHONE AND PIANO OP. 19 (1939) BY PAUL**  
**CRESTON**

Paul Creston (born Giuseppe Guttovvegio; October 10, 1906 - August 24, 1985) was an Italian American composer of classical music. Born in New York City to Sicilian immigrants, he was self-taught as a composer. During high school, he was nicknamed "Cress" after a character he portrayed in a play. Later in life, he lengthened this name to Creston, chose Paul for a first name, and legally changed his name to Paul Creston in 1944. Creston was one of the most performed American composers of the 1940s and 1950s. He wrote 120 compositions with opus numbers, including piano pieces, songs, chamber music for various instruments, choral works, symphonic band works, and over 35 orchestral works, including six symphonies. In an orchestral survey prepared by Robert Sabin in the late 1950s, Creston and Aaron Copland shared first place regarding the number of orchestra compositions and their performances by major American symphony orchestras.<sup>18</sup>

Creston is particularly recognized for his contributions to the literature of the “neglected instruments.” His works for harp, accordion, marimba, trombone, and saxophone continue to be very popular with performers and audiences alike. During the 1930s, when the saxophone was mainly associated with the concert and military bands, vaudeville, and the growing jazz movement, the solo alto saxophone compositions by Creston played a vital role in the development of the literature for concert saxophone. His four works for solo saxophone, the *Suite for E-flat Alto Saxophone and Piano Op. 6*, *Sonata for E-flat Alto Saxophone and Piano*

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<sup>18</sup>Willie L. Morris III, “The Development of the Saxophone Compositions of Paul Creston” (DMA diss., University of Missouri, 1996), ii.

*Op. 19, Concerto for E-flat Alto Saxophone and Orchestra Op. 26, and Rapsodie for E-flat Alto Saxophone and Organ Op. 108*, are actively studied and performed today. Those compositions catalyzed more American composers such as Anton Billoti, Burnet Brindel, and Bernard Heiden to write for the saxophone.<sup>19</sup>

Creston's *Sonata for E-flat alto saxophone and piano, Op. 19* is one of the most unique works ever written for saxophone and piano. Creston combines energy, variety, and musical interest that draws from many styles.<sup>20</sup> Creston's tempo indications: I – *With vigor*, II – *With tranquility*, and III – *With gaiety* point us towards his stylistic intent.

The *Sonata for Alto Saxophone and Piano, Op. 19* by Paul Creston was written in the summer of 1939 at American saxophonist Cecil Leeson's request. This work is one of the most frequently performed saxophone pieces written in the neo-Romantic style. The piece is characteristic of the best of Creston's music; long melodies, rich harmonies, flamboyant rhythms, and a virtuoso score which amply demonstrates his declaration that "the saxophone is the perfect solo instrument."<sup>21</sup> The first movement's construction, *With vigor*, based upon two themes, is a modern look at the traditional sonata-allegro form. The first theme is vigorous, eleven bars in length, and all played in a *forte* dynamic. In a contrasting tender and sensitive style, the second theme immediately follows and continues for nine measures, characterized by subtle inflections within a context of a *piano* dynamic and ternary rhythm. Movement I, *With vigor*, demands an aggressive entrance; nevertheless, one should not allow the aggressiveness to

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<sup>19</sup>Willie L. Morris III, "The Development of the Saxophone Compositions of Paul Creston" (DMA diss., University of Missouri, 1996), ii.

<sup>20</sup>Steven Mauk, "Master Lesson on Paul Creston's Sonata" (Report, accessed Dec. 3, 2020), 1, [https://icss.weebly.com/uploads/3/6/4/7/3647992/creston\\_sonata\\_masterclass.pdf](https://icss.weebly.com/uploads/3/6/4/7/3647992/creston_sonata_masterclass.pdf).

<sup>21</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 57.

get in the way of clear articulation. The personality of Creston's *Sonata* relies on the attention given to articulation and dynamics at all times. The first movement immediately demands control of the left hand on the first bar, control of the right hand on the second bar, and control of the upper register of the saxophone by bar six and seven. The technical control and awareness which is a sign of what is to come in the rest of the first movement takes place in the first ten bars.

Rehearsal number ten asks the performer for a *calming* dynamic, leading to the beautiful second theme in bar thirteen demanding control of airspeed and intonation and a beautiful tone on the saxophone's high register in a *piano* dynamic.

Throughout the rest of the movement, two significant phrase-related instances occur that require great attention. Both instances start three bars before rehearsal number twenty and continue throughout the whole piece. These phrases are the eight-note triplets versus eighth notes followed by two sixteenth notes phrases. Many of these figures appear within the same bar and can be misplayed if the performer lacks the required attention.

Figure 5.1: Eight-note triplets versus eighth notes followed by two sixteenth notes



Another eminent figure to take care of is the mordents found in movement one and movement three. The mordents should be played on the beat as in Baroque music, not as grace notes before the beat, as some may perform them. Accurate performance of the mordents in both the first and third movements is essential to convey Creston's intentions.<sup>22</sup> See figure 5.2 below

<sup>22</sup>Steven Mauk, "Master Lesson on Paul Creston's Sonata" (Report, accessed Mar. 12, 2021), 1, [https://icss.weebly.com/uploads/3/6/4/7/3647992/creston\\_sonata\\_masterclass.pdf](https://icss.weebly.com/uploads/3/6/4/7/3647992/creston_sonata_masterclass.pdf).

for Creston's indication of the mordent to be played on the beat and create contrast with the surrounding triplets.

Figure 5.2: Mordents



The saxophonist's concepts of dynamics and style must match those of the pianist. Both players must balance their respective parts, keeping in mind that the piece is a sonata, an intimate chamber music piece.

The second movement *With Tranquility*, is similar in form to the single theme *Lied* in three parts. Although the movement is notated in 5/4 meter, the phrases are almost entirely in 3/4 as such, (3+3+3+3+4+3+5+4+3+4 beats). The melody naturally adheres to this odd meter. Again, Creston combines triplet figures with eighth note followed by two sixteenth note figures creating a floating and moving forward sense to this slow tempo movement. Breath control is an essential aspect of this ear-catching movement. The composer presents three and four-bar phrases with very little space to take breaths. These phrases should be taken care of with the sensibility to not break the continuity of the composer's intention. After the climax of the second part of the movement, the gentleness of the opening returns before concluding with a *gradually fading away* as signaled in the score, leading into a gradual *morendo*.

The third and final movement: *With Gaiety*, is a rondo in seven sections and three episodes (A-B-A-C-A-D-A). The refrain is to be played lively, crisp, full of energy, witty and spirited, but at the same time light for fluidity. This refrain is often in irregular meter 5/8, 7/8 (5+5+5+7+7+8+5+5+6 beats). The meter of these cellular groupings includes groups of 3/8 and 2/8; these are heard as alternatively ternary 6/8 and binary 3/4. During the movement, the



composer varies this refrain, especially concerning dynamics. In the second section, the composer juxtaposes the piano's 3/8 bars with the saxophone's 4/4 bars, creating an exciting polyrhythm.<sup>23</sup> In this third and final movement, special attention must be given to accents and keeping tempo. *With gaiety* is a conversation between soloist and accompanist where each one interchanges his role as the protagonist at a swift pace. Dynamics, articulations, accents and mordents shape this movement in its entirety, rather than tempo variations. The Creston Sonata is regarded as "one of the definitive works for saxophone and piano."<sup>24</sup>

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<sup>23</sup>James C. Umble, *Jean-Marie Londeix: Master of the Modern Saxophone* (USA: Roncorp Publications, 2000), 211.

<sup>24</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 55.

## CHAPTER 6

### CONCERTINO FOR ALTO SAXOPHONE IN E-FLAT AND PIANO OP. 78 BY J.B.

#### SINGELÉE

Jean-Baptiste Singelée was born in Brussels on September 25, 1812 and died in Ostende on September 29, 1875. As a violinist, he showed his gift for music early on. His brother, also a violinist, was his first teacher. Jean Baptiste was admitted to the *École Royale de Musique de Bruxelles* and became the student of Nicolas-Lambert Wey at sixteen, where he quickly met with success. He received a *Premier Prix* in violin a year later. Singelée soon joined the *Théâtre Nautique* as a violinist. When Singelée returned to Brussels in 1838, he became the first violinist at the Royal Theater, and on October 14, 1839 replaced Lambert Joseph Meerts as a solo violinist. He remained there for the next sixteen years. During this time, Singelée composed many works for dance and had two ballets performed at the *Théâtre de la Monnaie*; the performances were very well received.<sup>25</sup>

Jean Baptiste Singelée composed approximately 140 pieces during his lifetime. At least twenty-four of these works were published by Adolphe Sax.

From the late 1850s until the late 1870s, Adolphe Sax (1814–1894), the saxophone's inventor, owned and operated a small publishing house, *Chez Adolphe Sax*, in Paris. In 1878, when the publishing assets of the bankrupt Sax were sold, these assets included the tin lithograph plates for 189 works of music, many of which were for saxophone and piano or saxophone ensemble. Sax's main contributions to the early saxophone literature development were his

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<sup>25</sup>James C. Umble, *Jean-Marie Londeix: Master of the Modern Saxophone* (USA: Roncorp Publications, 2000), 293.

active encouragement of other composers to write for his new instrument and his subsequent publication of a significant portion of his literature. Singelée's *Concertino*, op. 78 was composed in 1861 and published by Sax. It was used as one of the Paris Conservatory contest pieces the same year. A faithful friend of Adolphe Sax, Jean Baptiste Singelée wrote many works for the saxophone. Many of Singelée's works in Sax's catalog are regarded as worthy of performance to this date.<sup>26</sup>

Singelée's *Concertino*, op. 78 marks the composer's first significant departure from the established compositional structures of his earlier works for saxophone. Opus 78 is a through-composed work. The *Concertino* is in *Allegro Moderato* tempo, which starts with a short eight-bar piano introduction of tonic to sub-dominant, to dominant chord structures that introduce the saxophone. The piece is very scale and arpeggio oriented throughout, using the instrument's normal range the low D to a high E. In bar nine, the saxophone enters a *Risolto* in a scalar manner followed by interweaving arpeggios leading to a conservative tonal movement throughout the exposition. In bar seventeen, the composer brings us to a *dolce* in the French lied style for the next twenty-two bars arriving at a dramatic *rallentando* in bar 39.

The next *a tempo* follows for 14 bars into a *rallentando* in the fifty-fourth bar. The new *a tempo* starting at bar fifty-five leads into the higher register of the voice-like horn to a written high E. A third *rallentando* moves into a *léger* feel with light and rapid melody instances, followed by scales in *staccato* and *legato* arpeggios and upward and cascading scales into the coda. The ten-bar coda allows the performer the opportunity to highlight a gradual but decisive

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<sup>26</sup>Richard Ingham, ed., *The Cambridge Companion to the Saxophone* (The Edinburgh Building, Cambridge CB2 8RU, UK: Cambridge University Press, 1998), 51-53.

accelerando with more arpeggios in inversions and crescendo chromatic scale movement into the final I–V–I cadenza and finale.

The *Concertino for Alto Saxophone in E-flat and Piano* by J.B. Singelée is an ideal pedagogical and introductory piece for students interested in developing their performance skills and experience with an accompanist. Other technical aspects featured in the piece that will help the young aspiring student are using the whole normal range of the saxophone. The use of diatonic scales and arpeggios in different inversions is a device featured in the that may be used to introduce the student to basic melodic and harmonic analytical theory. Requirements such as the *rallentando*, *a tempo* and *legato* markings will champion the students' taste for music interpretation and the love for the saxophone's early works.

## CHAPTER 7

### SONATA FOR ALTO SAX & PIANO, BY PHIL WOODS

Phil Woods (1931–2015) was an American jazz saxophonist, clarinetist, bandleader, and composer. In the jazz world, Mr. Woods was known for his distinctive flamboyant sound on the alto saxophone and his beautifully structured improvised solos influenced by Benny Carter and Charlie Parker. Woods was a leading jazz performer since the 1950s. At that time, Woods began to lead his own bands. As a teenager, Woods would commute to New York City for lessons with pianist Lennie Tristano, watch jazz performances through the night and take the early bus back to his hometown, Springfield, Massachusetts.<sup>27</sup> Mr. Woods studied classical music at the Julliard School, majoring in clarinet due to restrictions in their program for the saxophone at the time. Phil Woods made his way into the New York jazz scene as a sideman with greats such as Dizzy Gillespie, Thelonious Monk, and Quincy Jones and into the international jazz scene as an alto saxophonist and bandleader.

Phil Woods wrote over 200 songs, instrumental pieces, and arrangements. One of Woods' late compositions was *The Children's Suite*, a jazz suite inspired by the poems of A.A. Milne. Among these compositions are four published works for concert saxophone, the most famous, the *Sonata for Alto Saxophone and Piano*. Originally titled *Four Moods*, Woods wrote the piece for his close friend Victor Morosco, who premiered the piece at his Carnegie Hall debut in New York City on December 2, 1962. Woods' compositions are a unique juxtaposition

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<sup>27</sup>Patrick Jarenwattananon, "Phil Woods, Top Jazz Saxophonist, Has Died," *A Blog Supreme/Legacy* (blog), Sept. 29, 2015, <https://www.npr.org/sections/ablogsupreme/2015/09/29/444562972/phil-woods-top-jazz-saxophonist-has-died#:~:text=Alto%20saxophonist%20Phil%20Woods%2C%20a,Woods%20was%2083>.

of musical elements from classical and jazz music. He writes with classical discipline yet never loses the unmistakable drive of jazz rhythmic impetus, combined with authentic harmonic tension. *Sonata for Alto Saxophone and Piano* combines Western classical and jazz traditions, including improvisation. In addition to improvisation, Mr. Woods includes extended techniques for the saxophone, such as overtones, multi-phonics, swinging eighth notes, and embellishments like smears, growls, and alternate fingerings, which affect the color of the saxophone tone.<sup>28</sup>

*Sonata for Alto Saxophone and Piano* is a four-movement Sonata that may be played with a definite jazz feeling for articulation and rhythm. The performer should take part and free to add stylistic articulations, accents, and ornaments in the jazz style. For the master's in music graduation recital, the author performed on a jazz saxophone mouthpiece of a similar make to the mouthpiece the composer used throughout his career to emulate the sound, history, and legacy of Mr. Phil Woods. Additionally, the author performed the first movement only on his master's recital and will only discuss the first movement subsequently.

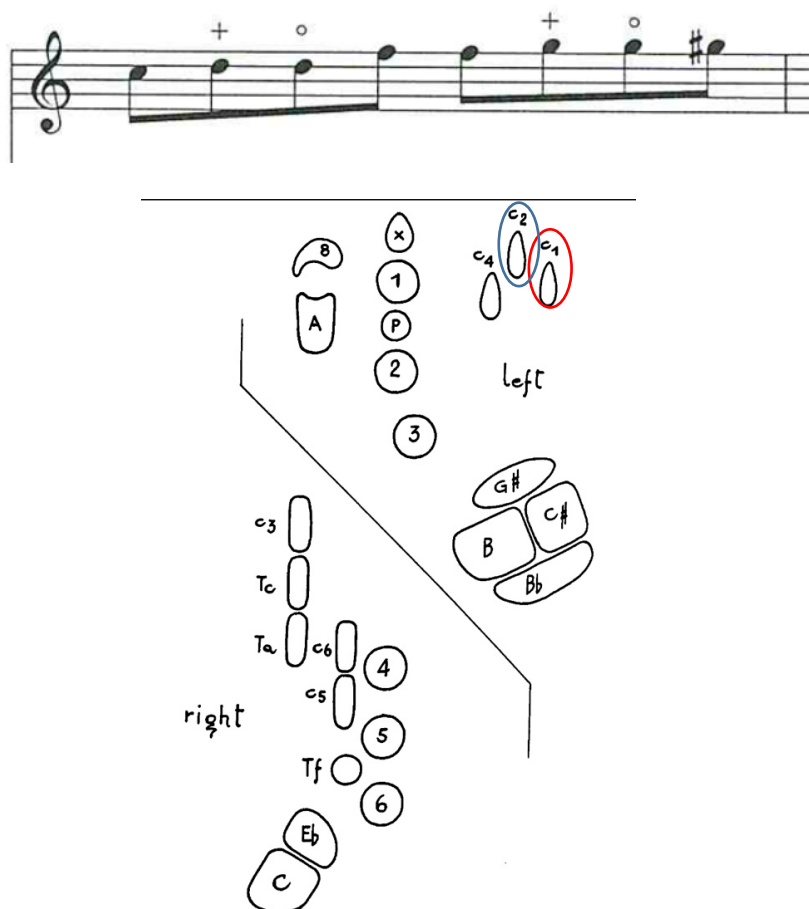
Some of the sound effects in the piece are achieved by the use of alternating false fingerings. These alternate fingerings produce ghosted notes which the composer was known for using masterfully. The first set of ghost notes are played by alternating the given note's actual fingering with an alternate position of the same note with an (+) and the ghosted or false fingering with an (o). The first notes, C and D, should be played in their normal positions. The second D should be played using palm key C1 without the octave key to produce a ghosted D. These palm keys are labeled as such due to their chromatic nature in the high register of the saxophone. The following note, F, is played with the standard position followed by a low B-flat

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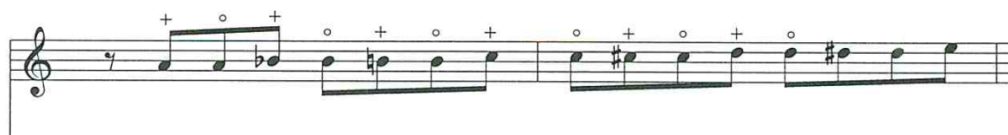
<sup>28</sup>David Andrew Brennan, "A Performer's Analysis of Phil Woods' Sonata for Alto Saxophone and Piano" (DMA diss., University of California, 2004), 3.

multiphonic producing the written F sound. The following G is performed in its usual position followed by a low C multiphonic producing the G and on to a normal G-sharp position (Figure 9).

Figure 7.1: Alternate Fingering



The second set of false fingerings are: Figure 7.2 - Alternating ghosted notes



In this excerpt of the second group of alternating ghosted notes, the performer may alternate using regular positions followed by false fingerings or multiphonic fingerings. The first

A is played in its usual position followed by a false fingering for the following A, which will be played by adding fingers four, five, and six of the right hand, producing the desired effect. The following B-flat is in normal position, while the next B-flat will be produced by a multiphonic using the low B-flat position. The same technique of alternating the regular positions of following notes with their lower position multiphonic may be applied up the second C-sharp in the excerpt. The first D natural in the second bar of figure (10) will be performed in its usual position, followed by the c1 fingering (see figure 9). Even though the D-sharps do not have (+) or (o) signs, if the performer desires, the first D-sharp may be played in its usual position while the second may be played with the c2 key (figure 9 in blue), generally used for the high E-flat in the horn. The performer may finish the phrase with the E in its normal position.

The performer of *Sonata for Alto Saxophone and Piano* by Phil Woods may choose to combine swing eighth notes or straight eight-notes throughout the piece. The author prefers to play with a swing eighth note feel throughout, as it is how the composer most likely would choose to interpret the piece himself. Victor Morosco suggests a “definite jazz feeling for articulation and rhythm” beginning at measure thirty-six of the first movement.<sup>29</sup>

At rehearsal number one hundred, the movement includes a 16-bar open section for improvisation which is divided into one eight-bar phrase and two four-bar phrases. The first eight-bar phrase is in D minor for the alto saxophone. Next, a short downward chromatic motion base line is divided into two four bar phrases. The chord progression continues into four bars in G at rehearsal number one hundred and eight. This four-bar section ends with a II–V transition into the progressions parallel major tonality, D major. The last four-bar section for improvisation

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<sup>29</sup>Jeremy Long, “Sonata for Alto Saxophone and Piano by Phil Woods: An Improvisation-Specific Performer’s Guide” (DMA diss., University of Cincinnati, 2010), 4.



is in a 3/4 meter. This 3/4-meter four-bar section alternates from D major to B-flat major, a flat sixth away giving the performer a hint to improvise using the D harmonic minor scale. This sixteen-bar improvisation section may be repeated ad-lib. Another unique feature of this movement is the accompanist's feature as a soloist when at rehearsal number one hundred and thirty-four, the same improvisation section is opened for the pianist.

Figure 7.3: Improvisation chord progression

The musical score for Figure 7.3 is written in 3/4 time and consists of four systems of music. Each system includes a vocal line (top) and a piano accompaniment line (bottom). The piano line includes chord symbols and performance instructions.

**System 1 (Rehearsal 134):** The piano line includes the instruction "Piano Solo ad lib." and "repeat ad lib.". Chord symbols above the piano line are: D-, A7b9/C#, D-C, Bb, Bba, E7b9, E-7, A7b9. Chord symbols below the piano line are: F-, C7b9/E, F-/Eb, Dø, DbΔ, G7b9, G-7, C7b9.

**System 2 (Rehearsal 138):** The piano line includes the instruction "Cue (last time only)". Chord symbols above the piano line are: D-, C#°, D-C, Bb, Bba, E7b9, E-7, A7b9. Chord symbols below the piano line are: F-, E°, F-/Eb, Dø, DbΔ, G7b9, G-7, C7b9.

**System 3 (Rehearsal 142):** Chord symbols above the piano line are: G-7, A-7, Bba, Bb, G-7, G-7/F, E-7, A7. Chord symbols below the piano line are: Bb-7, C-7, DbΔ, Dø, Bb-7, Bb-7/Ab, G-7, C7.

**System 4 (Rehearsal 146):** The piano line includes a first ending (1) and a second ending (2) with a "mp" dynamic marking. Chord symbols above the piano line are: 1. DΔ, Bba, DΔ, Bba; 2. DΔ, Bba, DΔ, Bba. Chord symbols below the piano line are: 1. FΔ, DbΔ, FΔ, DbΔ; 2. FΔ, DbΔ, FΔ, DbΔ.

After the pianist has finished the improvisation section, the composer gives an indication that reads *a little faster* and *crescendo poco a poco* directly into the coda section with a short

*ritardando* and dramatic return to the 6/8 piano introduction ending the *Sonata* with an A in the *altissimo* range *a la* Woods.

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## APPENDIX

## RECITAL PROGRAM NOTES

*Southern Illinois University Carbondale*  
*School of Music*  
*presents*

**The Graduate Recital of**  
**Rubén Ríos, *saxophone***

*featuring*

**Dr. Barbara Noyes, *piano***  
**David Alonso, *alto saxophone***  
**Richard Hayes, *tenor saxophone***  
**Dr. Richard Kelley, *baritone saxophone***

**SIU**  
Southern  
Illinois  
University  
CARBONDALE

*Series 2020-2021. No. 18*  
*Friday, March 12, 2021. 7:30 p.m.*  
*Old Baptist Foundation Recital Hall.*

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## PROGRAM

Concerto in E-flat Major (1936) ALEXANDER GLAZNOV  
(1865-1936)

Rubén Ríos, *alto saxophone*  
Dr. Barbara Noyes, *piano*

Improvisation I (1974) RYO NODA  
(b. 1948)

Rubén Ríos, *alto saxophone*

Quatuor pour Saxophones (1949) MAURICE JEANJEAN  
(1875-1946)  
I. Gaieté Villageoise  
II. Doux Paysage FAUSTIN JEANJEAN  
(1900-1979)  
IV. Concert sur la Place

Rubén Ríos, *soprano saxophone*  
David Alonso, *alto saxophone*  
Richard Hayes, *tenor saxophone*  
Richard Kelley, *baritone saxophone*

~Intermission~

Concertino for Alto Saxophone in E-flat and Piano (1861) J.B. SINGELÉE  
(1812-1875)

Rubén Ríos, *alto saxophone*  
Dr. Barbara Noyes, *piano*

Sonata for E-flat Alto Saxophone and Piano, Op. 19 (1939) PAUL CRESTON  
(1906-1985)

I. With vigor  
II. With tranquility  
III. With gaiety

Rubén Ríos, *alto saxophone*  
Dr. Barbara Noyes, *piano*

Sonata for Alto Saxophone and Piano (1962) PHIL WOODS  
(1931-2015)

I.

Rubén Ríos, *alto saxophone*  
Dr. Barbara Noyes, *piano*

**Program Notes**  
by Rubén Ríos

**Concerto in E – flat Major for Alto Saxophone and String Orchestra**  
**Alexander Glazunov**

Aleksandr Konstantinovich Glazunov was born August 10, 1865, in St. Petersburg, Russia and died March 21, 1936, Paris, France. Glazunov is considered the prominent Russian symphonic composer of the generation that followed Tchaikovsky. Glazunov's mother, a piano pupil of Mily Balakirev, took her talented son to her teacher, and on his advice, the boy in 1880 began to study with Nikolay Rimsky-Korsakov. In 1882 Balakirev conducted Glazunov's First Symphony. Alexander Glazunov was part of a non-nationalistic movement during the Romantic period, an era of contrast and antithesis not only between generations or among various composers living at the same time, but even within the works of individual composers.

Alexander Glazunov's Concerto in E – flat Major for Alto Saxophone and String Orchestra is a through-composed piece; although the Concerto is in one movement, it comprises three significant sections which follow the traditional concerto model. Exposition: Allegro Moderato, in 4/4, ending in G minor followed by a brief development. Transition: Andante in (C flat major; sometimes in B major), in 3/4, ending with a small cadenza. Finally, the Conclusion: Fugato in C minor, in 12/8. The above forms occur again before leading to the coda in E-flat major.

**Improvisation 1**  
**Ryo Noda**

Ryo Noda was born in Amagasaki, Japan on October 17, 1948. He studied saxophone at the Osaka College of Music with the famous Japanese pedagogue, Arata Sagaguchi, from 1968-72. Noda continued his studies in the United States with Fred Hemke at Northwestern University and in France with Jean-Marie Londeix at the Conservatory at Bordeaux. Noda's work as a composer was recognized in 1973 when he was awarded the SACEM Composition Prize. Many of Noda's compositions for saxophone, especially the unaccompanied ones, have become contemporary classics in the instrument's repertoire.

One of the unique features of Improvisation 1, composed in 1972, is the use of Japanese shakuhachi-like techniques. Another characteristic of Noda's renowned piece is special effects, including variable vibrato, portamento, quarter tones, pitch bending, flutter tongue, timbre trills, and cutting tones. The piece is written in a loose A-B-A form with a few bridge sections in between; the lack of meter and bar lines evokes an improvisatory feeling. Not all of the music in Improvisation 1 is Oriental in style; the piece has instances in most of the six lines of the written score that are to be played and sound like Western-influenced classical music. The use of trills, standard saxophone vibrato, tone, musical expressiveness and shape, are part of the piece's classical performance characteristics.

## Program Notes

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### **F. et. M. Jeanjean Quatuor pour Saxophones**

**Maurice Jeanjean & Faustin Jeanjean**

While relatively minor composers overall, Faustin and Maurice Jeanjean's Quatuor pour Saxophones has established a place in the essential saxophone quartet repertoire. Like numerous other important works for the genre, it was written for the Quatuor de la Garde Republicaine, the saxophone section from France's premier military wind ensemble. The quartet, first established by saxophonist Marcel Mule in 1927, would cement the saxophone's place in the chamber music medium.

Finished by Faustin Jeanjean in 1949, thirteen years after Mule had left the Garde Republicaine, this quartet consists of four programmatic movements, Gaieté Villageoise consists of a playful melody in 6/8 meter with a contrasting cantabile interlude. Doux Paysage (Soft landscape) indeed provides a lush choral setting undoubtedly inspired by the composers' travels through the French countryside. The third movement, Papillons (not performed tonight), is a Scherzo depicting the fast flutter of a butterfly. Finally, Concert sur la place (Concert on the Square) is a humorous finale set in a duple meter, featuring short solo interjections from each voice.

### **Concertino for Alto Saxophone in E flat and Piano**

**J.B. Singelée**

Jean-Baptiste Singelée was born in Brussels on September 25, 1812 and died in Ostende on September 29, 1875. As a violinist, he showed his gifts for music early on. His brother, also a violinist, was his first teacher. Jean Baptiste was admitted to the École Royale de Musique de Bruxelles and became Nicolas-Lambert Wey's student at sixteen. He quickly met with success as he received a Premier Prix in violin a year later. Singelée soon joined the Théâtre Nautique as a violinist. When he returned to Brussels in 1838, he became the first violinist at the Royal Theater, and on October 14, 1839, and replaced Meerts as solo violinist. He remained there for the next sixteen years. During this time, Singelée composed many dance works and had two ballets performed at the Théâtre de la Monnaie. Jean Baptiste Singelée composed approximately 140 pieces during his lifetime. At least twenty-four of these works were published by Adolphe Sax.

Singelée's Concertino, op. 78 was composed in approximately 1861 and was used as one of the Paris Conservatory contest pieces the same year. Singelée's Concertino marks the composer's departure from his earlier established compositional structures for saxophone. Opus 78 is a through-composed work; harmonically and structurally conservative, there are no repeats of sections and there are no theme and variations. The Concertino is in Allegro Moderato tempo. The composer writes very few dynamic indications, instead choosing to leave those nuances up to the performers.



## Program Notes

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### **Sonata for E flat Alto Saxophone and Piano, Op. 19**

**Paul Creston**

Paul Creston (born Giuseppe Guttovogio; October 10, 1906 - August 24, 1985) was an Italian American composer of classical music. Born in New York City to Sicilian immigrants, he was self-taught as a composer. Creston was one of the most performed American composers of the 1940s and 1950s. He wrote 120 compositions with opus numbers, including piano pieces, songs, chamber music for various instruments, choral works, symphonic band works, and over 35 orchestral works, including six symphonies. In an orchestral survey prepared by Robert Sabin in the late 1950s, Creston and Aaron Copland shared first place regarding the number of orchestra compositions and their performances by major American symphony orchestras.

The Sonata for Alto Saxophone and Piano, Op. 19 by Paul Creston was written in the summer of 1939 at the request of American saxophonist Cecil Leeson. This work is one of the most frequently performed saxophone pieces written in the neo-Romantic style. The first movement's construction, *With vigor*, based upon two themes, is a modern look at the traditional sonata-allegro form. The first theme is vigorous, eleven bars in length and all played in a forte dynamic. In a contrasting tender and sensitive style, the second theme immediately follows and continues for nine measures, characterized by subtle inflections within a context of a piano dynamic and ternary rhythm. The second movement *With Tranquility*, is similar in form to the single theme *Lied* in three parts. Although the movement is notated in 5/4 meter, the phrases are almost entirely in 3/4 as such (3+3+3+3+4+3+5+4+3+4 beats). The melody naturally adheres to this odd meter. After the climax of the second part of the movement, the gentleness of the opening returns before concluding in a gradually fading away signaled in the score, leading into a gradual *morendo*. The third and final movement: *With Gaiety*, is a rondo in seven sections and three episodes (A-B-A-C-A-D-A). The refrain (A) is to be played lively, crisp, full of energy, witty and spirited and at the same time light for fluidity. The refrain is often in irregular meter 5/8, 7/8 (5+5+5+7+7+8+5+5+6 beats). The meter of these cellular groupings includes groups of 3/8 and 2/8; these are heard as alternatively ternary 6/8 and binary 3/4. During the course of the movement, the composer varies this refrain, especially with regard to dynamics. In section B the composer juxtaposes the piano's 3/8 bars with the saxophone's 4/4 bars, creating a beautiful polyrhythm. Dynamics, articulations, accents and mordents serve to shape this movement in its entirety, rather than tempo variations. The Creston Sonata is considered part of the essential repertoire written for the alto saxophone.

## Program Notes

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### **Sonata for Alto Saxophone and Piano**

#### **Phil Woods**

Phil Woods (1931- 2015) was an American jazz saxophonist, clarinetist, bandleader and composer. In the Jazz world, Mr. Woods was known for his distinctive flamboyant sound in the alto saxophone and his beautifully structured improvised solos influenced by Benny Carter and Charlie Parker. Woods was a leading jazz performer since the 1950s. At that time, Woods began to lead his own bands. As a teenager, Woods would commute to New York City for lessons with pianist Lennie Tristano, watch jazz performances through the night and take the early bus back to his hometown, Springfield, Massachusetts. Mr. Woods studied classical music at the Julliard School, majoring in clarinet due to restrictions in their program for the saxophone at the time. Phil Woods made his way into the New York jazz scene as a sideman with such greats as Dizzy Gillespie, Thelonious Monk and Quincy Jones and also into the international jazz scene as an alto saxophonist and bandleader.

Phil Woods wrote over 200 songs, instrumental pieces and arrangements. One of Woods' late compositions was *The Children's Suite*, a jazz suite inspired by the poems of A.A. Milne. Among these compositions are four published works for concert saxophone, the most famous, the *Sonata for Alto Saxophone and Piano*. Originally titled *Four Moods*, Woods wrote the piece for his close friend Victor Morosco, who premiered the piece at his Carnegie Hall debut in New York City on December 2, 1962. Woods' compositions are a unique juxtaposition of musical elements from classical and jazz music. He writes with classical discipline yet never loses the unmistakable drive of jazz rhythmic impetus, combined with authentic harmonic tension. *Sonata for Alto Saxophone and Piano* combines Western classical and jazz traditions, including improvisation. In addition to improvisation, Mr. Woods includes extended techniques for the saxophone, such as overtones, multi-phonics, swinging eighth notes, and embellishments like smears, growls and alternate fingerings, which affect the color of the saxophone tone. Some of the sound effects in the piece are achieved by the use of alternating false fingerings. These alternate fingerings produce ghosted notes which the composer was known for using masterfully. The performer of *Sonata for Alto Saxophone and Piano* should take part and feel free to add stylistic articulations, accents, and ornaments in the jazz style.

*Sonata for Alto Saxophone and Piano* is a four movement Sonata (only the first movement will be performed tonight) to be played with definite jazz feeling for articulation and rhythm.

The first movement starts with a 6/8 jazz waltz for piano alone, the saxophone enters with a pick-up into a sensual 4/4 Ballad for 23 bars, transcending into an aggressive faster mood to take a tour into Woods' alto saxophone jazz world. The form interchanges from 4/4 to 3/4 sections in the melody and improvisation sections for both the saxophone and piano. The coda is a reprise into the beautiful piano 6/8 intro and the saxophone closes the first movement with a finale 'a la' Woods.

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Research Paper Title:

Extended Program Notes on a Saxophone Recital

Major Professor: Dr. Richard Kelley