AN ANNOTATED BIBLIOGRAPHY OF SELECTED REPERTOIRE FOR ALTO SAXOPHONE AND PIANO FOR DEVELOPING COLLEGE-LEVEL ALTO SAXOPHONISTS, WITH AN ANALYSIS OF YVON BOURREL’S 

SONATE POUR ALTO SAXOPHONE ET PIANO

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2005

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In this study the author addresses the problem of finding quality repertoire for young college-level saxophonists. By examining graded repertoire lists from a variety of college and university saxophone instructors, the author has compiled a list of 180 works for alto saxophone and piano. Twenty-four well-known works of a difficulty-level appropriate for freshman and sophomore players are identified and annotated.

Each annotation consists of bibliographical information, a biographical sketch of the composer, a difficulty rating of eight elements of performance, a discussion of performance considerations, and a bibliography of available recordings. The eight elements of performance included in the difficulty rating are: Meter, key signatures, tempo, note-values, rhythm, articulation, range, and dynamic levels. Each of these facets is graded using a six-point difficulty scale.

The twenty-four selected works are:

- *Sonate*, Op. 115 - Jean Absil
- *Sonata*, No. 1 - Garland Anderson
- *Serenade* - Frank Bencriscutto
- *Suite* - Paul Bonneau
- *Sonate*, Op. 18 - Yvon Bourrel
- *Aria* - Eugène Bozza
- *Sonatina*, Op. 36 - Lex van Delden
Sonate - Marc Eychenne

*Cinq Danses Exotiques* - Jean Françaix

*Diversion* - Bernhard Heiden

*Aria* - Jacques Ibert

*Sonata* - Wolfgang Jacobi

*Cantilène et Danse* - Denis Joly

*Meditation* - Walter Kaufmann

*Sicilienne* - Pierre Lantier

*Ballade* - Alfred Reed

*Chanson et Passepied* - Jeanine Rueff

*Particles* - Armand Russell

*Seven Epigrams* - Randall Snyder

*Romance* - William Grant Still

*Sonatine Sportive* - Alexandre Tcherepnin

*Sarabande and Gigue* - Fisher Tull

*Introduction and Samba* - Maurice C. Whitney

*Sonata* - Alec Wilder

One work from the select list, Yvon Bourrel's *Sonate Pour Saxophone Alto et Piano*, has been analyzed in greater detail with regard to thematic material and key areas to provide in-depth information that, hopefully, will help the student gain a deeper understanding of that work and as a result perform the piece with greater artistry.
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Scott D. Kallestad
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INTRODUCTION

Background and Significance

A great wealth of repertoire for the saxophone has been composed in the last century and a half. A recent publication by Jean-Marie Londeix “documents over 18,000 published and available works for saxophone.”\(^1\) Approximately 1,900 of these works are composed for alto saxophone and piano, presenting an overwhelming repertoire from which to choose.

There have been many repertoire lists, annotated bibliographies, and analytical studies written during the past 35 years that pertain to repertoire for the saxophone. These lists have taken many forms ranging from simple databases of composers and titles, to more extensive bibliographies that include names and dates of composers, titles, year of publication, publisher, difficulty level, composer biographies, and sometimes brief descriptions of the works. Several annotated bibliographies have been written that discuss the saxophone repertoire of specific composers such as Warren Benson,\(^2\) Paul Bonneau,\(^3\) Paul Creston,\(^4\) Pierre-Max Dubois,\(^5\) Jindřich Feld,\(^6\) Charles


\(^3\) Keith Terry Johnson. “A Theoretical Analysis of Selected Solo Repertoire for Saxophone by Paul Bonneau.” (DMA diss., University of North Texas, 2002).


Koechlin, Lucie Robert, Heitor Villa-Lobos, and more. Dissertations have been written that discuss concerti for soprano saxophone and orchestra, unaccompanied works for alto saxophone, sonatas for alto saxophone and piano composed during the 1980s, tenor saxophone repertoire for college-level players, compositions for saxophone and percussion, repertoire commissioned by Elise Boyer Hall, the pedagogical contributions of Larry Teal, saxophone music published by Adolphe Sax, and more. In addition, many great works for saxophone have been treated to detailed analytical or comparative study, including works by Leslie Bassett, Claude Debussy, Bernhard Heiden, and Jacques Ibert just to mention a few.

---


15 William Henry Street. “Elise Boyer Hall, America’s First Female Concert Saxophonist: Her Life as Performing Artist, Pioneer of Concert Repertory for Saxophone and Patroness of the Arts (Massachusetts).” (DMA diss., Northwestern University, 1983).


Purpose

The purpose of this study is to create a document that will provide the college-level saxophone instructor with a graded list of select repertoire for alto saxophone and piano that will be appropriate for freshman and sophomore music majors who are not yet ready to study many of the difficult master-works of the repertoire. Repertoire chosen for this study will include original works for alto saxophone and piano, as well as other original works for saxophone that have been arranged for this medium by the composer. These solos have been chosen based on their difficulty level and their popularity with college-level saxophone instructors from various colleges and universities across the United States. The annotations for each solo will provide descriptive information regarding several musical factors of study and performance that will assist the college saxophone instructor in choosing repertoire that will best fit the strengths and weaknesses of the student. In addition, one work from the bibliography, Yvon Bourrel's *Sonate Pour Saxophone Alto et Piano*, will be analyzed in greater detail to provide in-depth information that will hopefully help the student gain a deeper understanding of that work, and therefore help him perform the pieces with greater artistry.

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Method

Selection of repertoire

To determine which repertoire ought to be included in the annotated bibliography, the author assembled a survey of repertoire lists and applied saxophone course syllabi available via various college and university music department internet websites. Only those repertoire lists that met certain requirements were included in the survey. Each list had to contain at least thirty original works for alto saxophone and piano (transcriptions by the composer were allowed), and each had to be graded by difficulty level for college-level students. Using these two criteria, thirteen such repertoire lists were identified and collected into a single database containing 765 entries. This database was then organized by composers and titles in order to identify any duplication of titles. Many of the pieces were found to be on more than one list; indeed, some were on all thirteen. Duplications were tallied and then removed, thus reducing the list to 184 individual titles (Appendix). From this list of 184 compositions, 24 were selected for this annotated bibliography using two criteria. First, each composition had to appear on at least two different repertoire lists; and second, each had to have the equivalent of a “freshman” or “sophomore” difficulty rating assigned to it by the creator of the list. Furthermore, this author chose to disallow any piece that had already been given significant discussion in another thesis or dissertation. This process of selection resulted in the following list of twenty-four original works for alto saxophone and piano (Figure 1).
<table>
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<tr>
<th>COMPOSER</th>
<th>TITLE</th>
<th>PUBLISHER</th>
<th>YEAR</th>
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<td>1966</td>
</tr>
<tr>
<td>Bencriscutto, Frank</td>
<td>Serenade (alto w/ band)</td>
<td>Shawnee Press</td>
<td>1976</td>
</tr>
<tr>
<td>Bonneau, Paul</td>
<td>Suite</td>
<td>Alphonse Leduc</td>
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</tr>
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<td>Bourrel, Yvon</td>
<td>Sonate</td>
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<td>Bozza, Eugene</td>
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<td>Eychenne, Marc</td>
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<td>Cinq Danses Exotiques</td>
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<td>1962</td>
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<td>Heiden, Bernhard</td>
<td>Diversion</td>
<td>MMB Music Inc.</td>
<td>1943</td>
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<td>Ibert, Jacques</td>
<td>Aria</td>
<td>Alphonse Leduc</td>
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</tr>
<tr>
<td>Jacobi, Wolfgang</td>
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<td>1932</td>
</tr>
<tr>
<td>Joly, Denis</td>
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<td>Alphonse Leduc</td>
<td>1949</td>
</tr>
<tr>
<td>Kaufmann, Walter</td>
<td>Meditation</td>
<td>MMB Music Inc.</td>
<td>1982</td>
</tr>
<tr>
<td>Lantier, Pierre</td>
<td>Sicilienne</td>
<td>Alphonse Leduc</td>
<td>1936</td>
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<tr>
<td>Reed, Alfred</td>
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<td>Southern Music Co.</td>
<td>1956</td>
</tr>
<tr>
<td>Rueff, Jeanine</td>
<td>Chanson et Passepied</td>
<td>Alphonse Leduc</td>
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<td>Russell, Armand</td>
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<td>Whitney, Maurice</td>
<td>Introduction and Samba</td>
<td>Bourne Co.</td>
<td>1950</td>
</tr>
<tr>
<td>Wilder, Alex</td>
<td>Sonata</td>
<td>Margun Music Inc.</td>
<td>1970</td>
</tr>
</tbody>
</table>

Figure 1. Compositions selected for annotated bibliography
Contents of Annotations

Each annotation contains information in four categories: (1) bibliographic information, (2) biography, (3) performance considerations, and (4) available recordings. The bibliographic information includes the following: Composer name, date(s), country, title of composition, year of composition when different from year of publication, place of publication, publisher, year published, dedication, pertinent comments provided in the score, and movement titles. Biographical information includes information about the composer’s musical education, career, and any honors and awards.

Performance considerations include duration of composition, an eight-point difficulty assessment, pitch range of the composition (standard and altissimo), description of challenging aspects, and points of interest. The durations given for the compositions are either provided in the score by the publisher, or are determined by this author through performance. In either case, the source is listed in parentheses after the duration. The range given for each composition represents the lowest and highest notes of the normal written range of the saxophone, plus any altissimo notes that may occur in the piece. The normal and altissimo ranges of the saxophone are identified in the Octave Designation Chart (see Appendix).

Available recordings have been researched for each annotation, and have been limited to commercially available compact disc recordings. The one exception to this is Marcel Mule’s 1950’s era recording of the Sonatine Sportive by Alexandre Tcherepnin.
Determining Difficulty Level

To determine the difficulty level of a composition, it is important to remember that there are several different skills involved in creating a single musical performance. One must therefore consider that some of the required skills may well have a difficulty level which is considerably greater than other required skills found in the same piece. For example, a composition may have a very simple key signature and no accidentals, yet still be very difficult due to an extremely angular melodic line. Or, a work may be technically quite simple, yet make extreme demands of a performer’s breathing and expressive skills.

Therefore, to assign one level of difficulty to a multi-faceted work may not result in an accurate rating. It would seem more useful to provide the applied saxophone teacher with a difficulty rating for each facet of performance in a single piece, thus allowing the teacher to choose repertoire that will best fulfill the needs of the individual student. To this end, each piece in this study will be graded using a six-point scale on the following facets of music performance:

1. Meter
2. Key Signature
3. Tempo
4. Note/Rest Value
5. Rhythm
6. Articulation, Timbre Changes and Advanced Techniques
7. Range
8. Musical Needs: Phrasing, Dynamic requirements

The six levels of difficulty can be identified as follows:
Level 1: very easy - 5th-6th grade
Level 2: easy - 7th-8th grade
Level 3: medium easy - 9th-11th grade
Level 4: medium difficult - 12th grade - college freshman
Level 5: difficult - college sophomore-junior
Level 6: very difficult - college senior-graduate

The chart in Figure 2 illustrates how these levels can be assigned to the musical concepts listed above. This chart is adapted from similar charts by Cheryl Fryer\textsuperscript{22} and Rhett Bender,\textsuperscript{23} both of which were based on a chart published in a 1990 issue of *BandWorld Magazine*.\textsuperscript{24} This author has made significant adjustments to the grade-level assignments based on personal teaching experience.

\textit{Source Materials}

The following sources will be used as resources for this document:


\textsuperscript{23} Rhett Lyle Bender. “An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers.” (DMA diss., University of Georgia, 2000).

\textsuperscript{24} Rick Blake, Trina Bonham, Jody Henderson, and Vicki Hess; “Music Grading and Selection,” *BandWorld* 5 (March–April 1990), 24–25.
<table>
<thead>
<tr>
<th>Grade</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meter</td>
<td>2/4, 3/4, 4/4</td>
<td>2/2, 3/8, 6/8</td>
<td>9/8, easy changing meter, easy asymmetrical meter</td>
<td>5/8, 7/8, More advanced changing meter</td>
<td>More advanced asymmetrical meters</td>
<td>Constant meter changes or no meter</td>
</tr>
<tr>
<td>Key Signatures</td>
<td>Zero to three flats or sharps, zero to one key change</td>
<td>Three to five flats or sharps, zero to three Key changes</td>
<td>No key signature, limited accidentals</td>
<td>Five to seven flats or sharps, zero to three Key changes</td>
<td>No key signature, extensive accidentals</td>
<td>Any key situation or chromatic note or accidentals</td>
</tr>
<tr>
<td>Tempo</td>
<td>72-120</td>
<td>60-132 ritard, accel.</td>
<td>48-144 ritard, accel.</td>
<td>42-168 ritard, accel.</td>
<td>42-208 ritard, accel.</td>
<td>Any tempo aleatoric</td>
</tr>
<tr>
<td>Note/Rest Value</td>
<td>Whole, half, quarter, eighth</td>
<td>Simple sixteenth notes and triplets</td>
<td>All values in duple, easy compound rhythms</td>
<td>All values in duple and all values in compound</td>
<td>Complex duple and compound values</td>
<td>Any value or ratio</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Simple eighth, mostly unison</td>
<td>Simple syncopation</td>
<td>Basic duple and triple syncopation</td>
<td>All rhythms except complex compound or complex 16th note rhythm</td>
<td>Complex 16th note rhythms or hemiola</td>
<td>Any rhythm, individual syncopation, not tutti</td>
</tr>
<tr>
<td>Articulation, timbre changes, and advanced techniques</td>
<td>Attack, release, slurs, staccato, accent</td>
<td>Attack, release, slurs, staccato, accent, legato</td>
<td>Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato</td>
<td>Any articulation, growl or flutter tongue</td>
<td>Any articulation, simple multiphonics, slap tongue, key pops</td>
<td>Any technique, microtones</td>
</tr>
<tr>
<td>Range</td>
<td>Limited normal range</td>
<td>Within normal range</td>
<td>Much use of upper and lower ends of normal range</td>
<td>Limited use of extended ranges</td>
<td>Moderate use of extended ranges</td>
<td>Abundant use of extended ranges</td>
</tr>
<tr>
<td>Musical Needs: Phrasing, Dynamic Requirements</td>
<td>Simple 3 or 4 bar phrase structure</td>
<td>Simple 3 or 4 bar phrase structure with extreme dynamics</td>
<td>Uneven phrase length</td>
<td>Uneven phrase length with extreme dynamics</td>
<td>Contemporary phrase units</td>
<td>Aleatoric phrasing</td>
</tr>
</tbody>
</table>

Figure 2. Difficulty Level Chart

Fryer, Cheryl. “An annotated bibliography of selected chamber music for saxophone, winds and percussion with analyses of Danses Exotiques by Jean Françaix, and Nonet by Fisher Tull.” DMA diss., University of North Texas, 2003. Fryer's discussion of difficulty level, especially her “Level of Difficulty Criteria Chart,” will be a very useful tool in determining difficulty levels of the pieces discussed in this volume.


Gillespie’s bibliography of clarinet repertoire serves as a format model for the current document.

Gora, William Alan. “An annotated bibliography of selected materials relative to the history, repertoire, acoustics and pedagogy of the saxophone.” DMA diss., University of Miami, 1975. Gora’s book is designed as a handbook for the college studio teacher. Even though it is now thirty years old, the bibliography of method and etude books is significant. Gora also includes descriptions of repertoire from a very select list of some of the best-known pieces for saxophone. Only the Aria by Eugene Bozza is duplicated in this document.

Londeix, Jean-Marie. A Comprehensive Guide to the Saxophone Repertoire, 1844-2003, ed. by Bruce Ronkin. Cherry Hill, NJ: Roncorp, 2003. This volume is, as the name implies, comprehensive. It lists thousands of solo and chamber works for saxophone in nearly every instrument combination. Information provided includes:
composer’s name, dates, country, brief biography, list of saxophone repertoire, publishing data, durations, and sometimes quotes from other sources (reviews, biographies, etc.). This work is a very significant resource, however, there is no attempt to identify a grade or difficulty level, or to judge the quality or importance of the repertoire listed.
ANNOTATED BIBLIOGRAPHY

Sonate, Op. 115 - Jean Absil

Absil, Jean (1893-1974) Belgium

Sonate, Op. 115 pour Saxophone Alto et Piano

Paris: Henry Lemoine, (p 1963)

Dedication: à Georges Gourdet

1. Allegro
2. Andantino
3. Vivo

Biography

Jean (Nicolas Joseph) Absil was born in Hainaut, in 1893 and died in Brussels in 1974. In 1913 he began organ studies at the Brussels conservatory, changing to composition in 1920. In 1921 he was appointed director of the Ettebeek Music School. In 1930 he began teaching practical harmony at the Brussels Conservatory, earning a professorship in 1936. He was appointed professor of fugue in 1939. Absil was elected to the Belgian Royal Academy in 1955, and was awarded the Prix Quinquennial by the Belgian government in 1964.  

Performance Considerations

Duration: 10:00 (reviewer)

Range: A# - F3

Difficulty level

<table>
<thead>
<tr>
<th>Meter</th>
<th>Key sig.</th>
<th>Tempo</th>
<th>Note-values</th>
<th>Rhythm</th>
<th>Articulation</th>
<th>Range</th>
<th>Dynamic</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

There are several challenging aspects found in this work. The entire work has a key signature of three sharps; however, chromatically altered notes are used extensively, including several double-sharps. Absil has written cadenzas in each of the three movements, and in each he uses 16th and 32nd notes. Some of these patterns are beamed in groups of six, seven or eight. The performer must also be able to switch readily from duplet to triplet subdivisions in this work. Although the Sonata stays within the standard range\(^{26}\) of the instrument, there are several difficult technical passages in the upper register that will challenge the performer.

Recordings

Jong, Hans de, *Vintage of European Saxophone Music Vol. 2: Belgium*, CNR 3011,

Sonata, No. 1 - Garland Anderson

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\(^{26}\) See Appendix B: Octave Designation Chart, for a description of the standard and altissimo ranges of the saxophone.
Anderson, Garland (b. 1933) United States.

Sonata No. 1 for Eb Alto Saxophone and Piano


Dedication: To Sarah Jane Anderson

Movements:

1. Allegro (quarter-note =120-126)
2. Andante sostenuto (Chorale) (half-note =56-60)
3. Allegro agitato (quarter-note =126-132)

Biography

Garland Lee Anderson was born in Union City, Ohio in 1933. He earned a Bachelors of Arts degree from Earlham College, then continued his studies in composition with Hans Gal at the University of Edinburgh (1954-56), and with Roy Harris at Indiana University (1958-60). Anderson earned several awards, including a National Endowment for the Arts Fellowship in 1976, and an ASCAP award in 1980. He was nominated for a Pulitzer Prize in 1984. He has written opera, oratorios, and chamber works for various instruments including violin, saxophone (alto, tenor and baritone), tuba, and piano.\textsuperscript{27}

Performance Considerations

Duration: 11:00 (reviewer)

Range: C#1-E3

Difficulty level 4 (publisher)

Anderson’s *Sonata No. 1* provides both rhythmic and melodic challenges. The student needs to shift back and forth between duplet and triplet rhythms in both quarter-note and eighth-note melodic lines. Some of the melodic lines in the first and third movements are, at times, quite angular, with melodic intervals of a fifth or greater very common. Anderson writes without using a key signature, and some passages have abundant accidentals. The second movement (Chorale) is written in a meter signature of 6/2, with eight measures of 8/2 meter. This may be confusing for younger players; however, this author believes the half-note pulse (mm = 56-60) encourages a more melodic and sustained style.

*Recordings*

No available recordings known to this reviewer.

*Serenade - Frank Bencriscutto*

Bencriscutto, Frank (1928-1997) United States

*Serenade for Solo Alto Saxophone and Piano*


Comments in score: “The *Serenade* is also available for Solo Alto Saxophone and Band.”
Biography

Frank Anthony Bencriscutto was a conductor, composer, and saxophonist. He was Director of Bands and Professor of Music at the University of Minnesota (Minneapolis) for 32 years. Bencriscutto earned his Bachelor of Music (BM) and Master of Music (MM) from the University of Wisconsin (Madison), and his Doctorate of Music Arts (DMA) from the Eastman School of Music (Rochester, NY). He played principal alto saxophone at Eastman under Frederick Fennell, and studied composition with Howard Hanson.\(^\text{28}\)

Performance Considerations

Duration: 4:30 (reviewer)

Range: D1-F3

Difficulty level

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The *Serenade* is a single-movement work written in ABA form. The A sections are labeled “Happily (quarter-note = 132)” and “Tempo I.” These sections contain several 16th-note passages, most of which are based on scale patterns. The B section is labeled “Tranquillo (eighth-note = 144)” and is written in a very lyrical and expressive style.

style. Bencriscutto states in the notes provided in the score that he composed the Serenade to “take advantage of [the saxophone’s] technical grace and warm lyricism.”

Challenges in this piece include syncopated articulations in the A sections, melodic lines in the highest part of the standard range of the saxophone, and long phrases that may need additional breath marks for some performers.

Recording

Ogushi, Toshihisa, Tokyo Conservatoire Shobi Wind Ensemble, 1990 Mid-West International Band & Orchestra Clinic, Mark Records, 1991

Suite - Paul Bonneau

Bonneau, Paul (1918-1996) France

Suite pour Saxophone Alto et Piano

Paris: Leduc, 1944

Dedication: à Monsieur Marcel Mule

Movements:

1. Improvisation (1:00)
2. Danse des Démons (1:30)
3. Plaînte [Grief] (2:30)
4. Espièglerie [Playfulness] (1:45)

---

**Biography**

Paul Bonneau studied music at the Conservatoire National Supérieur de Paris, earning the *Premier Prix d'Harmonie* (1937); *Premier Prix de Fugue* (1942), and the *Premier Prix de Composition* (1945). He studied with Noël Gallon and Henri Busser. Bonneau served as a music director in the French Army from 1939-1945. In late 1944 he began directing broadcasts of symphonic music for the French Radio (RDF). Over the next 30 years he conducted 638 radio broadcasts. Bonneau worked as a composer, arranger, director, and administrator.\(^{30}\)

**Performance Considerations**

Duration: 7:00 (reviewer)

Range: B-F3

Difficulty level

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The most challenging performance issue for some may be the large number of changes in tempo found in *Suite*. Many of these changes are moments when the music slows down at the end of a phrase, then returns to tempo. This will likely increase the ensemble rehearsal time, and will certainly require both players to be technically well prepared before attempting assembly. Most of the phrases are quite manageable, however, some saxophonists may need to add a few of their own breath marks to make the piece work for them. Rhythms are not too complex in this composition, however, the
third movement (*lent et expressif*) does contain several quarter-note triplets. These should not be considered too difficult in this situation, as the pulse of the music is felt at the half note. Bonneau does not use any altissimo, but he does write some difficult passages in the upper register that will require technical preparation. There is also a significant amount of lyrical playing in the upper register in the third movement. Bonneau rarely writes the saxophone part below the staff in this work. Dynamic levels and dynamic contrast markings are abundant.

Of special compositional interest is Bonneau's use of imitation. The second movement of the *Suite, Danse des Demons*, is a canon, and therefore contains a high degree of thematic imitation. In the first sixteen measures (Figure 3), each voice enters at an interval of an ascending major sixth from the previous entrance: the first voice enters at D; the second at B; the third at Ab (this is the saxophone entrance); and, the final entrance occurs at F. The net result is the outlining of a diminished seventh arpeggio (D-B-Ab-F). The next canonic episode begins at measure 25, now with only the first two measures of the theme in each statement. This four-voice canon begins on A-flat in the saxophone, with each of the next three entrances a minor ninth below the previous one (Ab-G-F#-F).

At measure 33, the theme is inverted in the piano while the theme in the saxophone appears in augmentation. This section is followed by a long pedal point on A in the piano (measures 48-64). Above this pedal point, beginning at measure 52, is a three-voice canon using the first three measures of the theme. The first statement is in the piano, starting on D, the second is in the saxophone beginning on B, and the third...
returns to the piano on Ab. As in the first episode, these entrances outline a diminished
chord. The final canonic statement begins at measure 69. Each of the four voices plays two measures of the theme, and all begin on D (in various octaves). Bonneau uses a stretto technique here by beginning these two-measure phrases one-half measure apart. Another impressive point of imitation can be found in the third movement, *Plainte*, at measures 30-35. Bonneau presents the main theme in canon between the saxophone and the piano. The canon is in unison at the distance of one beat, and continues for six measures (Figure 4).

![Figure 4: Bonneau Suite, Mvt. 3, Measures 30-32](image)

*Recording*

Colmaor, Loris, *Musique de chambre*, Phoenix (Italy) PH00618, 2003

*Sonate, Op. 18 - Yvon Bourrel*

Bourrel, Yvon (b. 1932) France

*Sonate, Op. 18 pour saxophone alto & piano*

Paris: Billaudot (1964)
Dedication: Au DUO Georges Gourdet – Gilbert Mellinger

1. Modéré (quarter note = env. 104)
2. Très vif (dotted-half note = env. 104)
3. “In Memoriam” Calme et soutenu (quarter note = 60 env.)
4. Animé (dotted-quarter note = 138-144)

Biography

Yvon Bourrel studied composition at the Conservatoire de Valenciennes and at the Conservatoire National Supérieur de Paris. There he studied counterpoint and fugue with Madame Simone Plé-Caussade, and composition with Darius Milhaud and Jean Rivier. *Sonate* was premiered by the Gourdet-Mellinger Duo on 24 March 1966.

Performance Considerations

Duration: 16:00 (publisher)

Range: B-F#3

Difficulty level

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<th>Tempo</th>
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<th>Rhythm</th>
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Bourrel's *Sonate* provides several challenges to the young collegiate performer. The first of these is endurance. The first movement has only three short rests, and the saxophonist must play non-stop through the entire third movement. This may be very demanding for young players. Another challenge is the abundance of key areas. Bourrel’s modulations are frequent and abrupt in this piece. The *Sonate* is not
composed with a key signature and as a result there are plenty of accidentals throughout. Tempos change quickly in this piece, too. The saxophonist will need to study each of many tempo and meter changes very carefully prior to rehearsing with a pianist. Many of the changes occur at the end of phrases, but there are also plenty of section changes where new tempos begin.

The numerous technical passages in Sonate are, for the most part, written in scalar patterns. These should be easier to prepare than arpeggios or larger intervals; however, some of the technical passages will still prove difficult, especially those that lie in the highest portion of the saxophone range.

Recording
Colmaor, Loris, *Musique de chambre*, Phoenix (Italy) PH00618, 2003

*Aria - Eugène Bozza*

Bozza, Eugène (1905-1911) France
*Aria pour saxophone alto et piano*
Paris: Leduc (1936)

*Biography*

Eugène Bozza studied music at the Conservatoire in Paris, winning *premiers prix* in violin (1924), conducting (1930) and composition (1934). His teachers in the three subjects were Edouard Nadaud, Henri Rabaud, and Henri Busser, respectively. Bozza conducted the Opéra-Comique in Paris From 1938 to 1948 and was director of the
Ecole Nationale de Musique from 1951-1975. Although he composed in many genres, including operas, ballets, large-scale symphonic and choral works, he is best known for his instrumental chamber music works.\textsuperscript{31}

**Performance Considerations**

Duration: 4:00 (reviewer)

Range: E1-D\#3

Difficulty level

<table>
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<th>Meter</th>
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The *Aria* by Eugène Bozza is considered by many to be one of the most lyrical pieces of the saxophone repertoire. It is not technically challenging, but there are musical challenges. Perhaps the greatest challenge encountered in playing the *Aria* is endurance. Other than the four measures of piano introduction the saxophone part contains no rests, only breath marks. The dynamic requirements of the composer, as well as additional dynamic interpretations made by each performer only add to the difficulty. The performer must have the strength and control to maintain a beautiful tone at constantly changing dynamic levels that range from *pianississimo* through *fortissimo*.

**Recordings**

Baraglioli, Jean-Pierre, *Concertos for Alto Saxophone & String Orchestra*, MEDIA 7 9709

____________________
Klock, Lynn, *Aria*, Open Loop, 1989
Tse, Kenneth, *In Memory*, Enharmonic 014, 2000

**Sonatina, Op. 36 - Lex van Delden**

Delden, Lex van (1919-1988) Netherlands

*Sonatina, Op. 36*

1. Allegro
2. Aria (lento)
3. Rondo alla polka

Amsterdam: Donemus, 1952

Dedication: Dedicated to Jules de Vries

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Biography

Lex van Delden began composing as a young boy, and remained a self-taught composer all his life. He began the study of medicine at the University of Amsterdam in 1938, and presented his first serious composition in 1939. From 1947 to 1982 he was a music critic for the daily newspaper *Het Parool*. He also served as president of the Society of Dutch Composers, and chairman of the Performing Right Organization.

Lex van Delden did not receive any commissions from outside of the Netherlands. His son, Lex van Delden Jr. writes that this anonymity was par for the course for most Dutch composers of his father’s generation, however, he states that his father’s music has been performed by musicians and ensembles all over the world, including conductors George Szell, Charles Munch, Eugen Jochum, and soloists Sigurd Rascher, Eugene Rousseau to name a few.³² Orchestras that have performed Delden’s works include the Munich Philharmonica, the Orchestra de la Suisse Romande, the Irish Orchestra, the American Wind Symphony Orchestra and the National Symphony Orchestra (Washington D.C.). Awards include the Amsterdam Muzjekprijs (1948) and two first Prizes by the Northern California Harpists’ Association (1951 and 1955).³³

Performance Considerations

Duration: 9:00 (publisher)
Range: C1-F3
Difficulty level


Lex van Delden’s *Sonatina* is a dramatic work, full of energetic rhythms, and haunting melodies. The primary challenge in this work is the syncopated character of the rhythms found in the two faster movements (see Figures 5 and 6). To complicate matters, these passages tend to contain large intervals that will make them more difficult to learn. Once learned, these passages in the saxophone and piano parts should assemble rather easily as the rhythms in the piano part either match those in the saxophone part, or support them with stable time-keeping. This should remain true even in the canonic third movement. On the other hand, some rehearsal time may be required for the many brief *ritardando* and *accelerandos* found throughout the piece.

![Figure 5: Delden Sonatina, Mvt. 1, Measures 1-4](image)

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34 *SONATINA FOR ALTO SAXOPHONE AND PIANO*, by Lex van Delden. © Copyright 1952 by Donemus, Amsterdam. Used by Permission
Figure 6: Delden *Sonatina*, Mvt. 3, Measures 11-13

Recordings


Rousseau, Eugene. *Eugene Rousseau, Marion Hall*. CORONET LPS 1292

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*Sonate* - Marc Eychenne

Eychenne, Marc. (b. 1933) Algeria

*Sonate pour saxophone alto et piano*

Paris: Billaudot, 1967

Dedication: Au duo Georges Gourdet – Gilbert Mellinger

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\(^{35}\) SONATINA FOR ALTO SAXOPHONE AND PIANO, by Lex van Delden. © Copyright 1952 by Donemus, Amsterdam. Used by Permission
Movements:

1. Allegro (quarter note =144)
2. Andante (quarter note =54)
3. Rondo (quarter note =168)

Biography

No biographical data available.

Performance Considerations

Duration: 15:00 (reviewer)

Range: Bb - F#3

Difficulty level

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Eychenne writes in a lyrical, yet rhythmic style tinged with jazz influences. The syncopated rhythms in the melody contribute to the jazz style of the piece. Another part of this rhythmic effect is created through the shifting of the meter, and there is a great deal of meter change in the first movement. All meters are quarter-note based (2/4, 4/4, 5/4, 7/4), but change abruptly from one to another, often after only one or two measures. Eychenne also indicates several tempo changes in the first movement, though there are very few in the other two movements.

Other challenges in the Sonate include dramatic dynamic changes. An example can be found at the end of the second movement where both players are required to
play from *fortississimo* to *pianissimo* and even *perdendosi*, all in the space of a few seconds (Figure 7).

![Figure 7. Eychenne: Sonate, Mvt. 2, Measures 54-58](image)

The primary challenge of the third movement is one of technique. This is a rather technical movement, and it may take a great deal of practice to achieve an accurate performance. There is a question as to the appropriate tempo for the movement. The tempo marking the composer has provided is quarter-note = 168, even though the pulse should be felt at the dotted-quarter note. This puts the dotted-quarter note pulse at 112, significantly slower than the number 168 the composer has written. It is the author’s opinion that the movement will sound best when played at dotted-quarter = 168. Curiously, the performance of the third movement found on the only recording listed below is played at dotted-quarter = 188. Regardless whether a saxophonist chooses to perform this movement at 168 or 188, it will prove technically challenging.
The other challenge found in the third movement is that of endurance. Eychenne has written many long phrases and only a few short rests.

Recording
Colmaor, Loris, *Musique de chambre*, Phoenix (Italy) PH00618, 2003

**Cinq Danses Exotiques - Jean Françaix**


*Cinq danses exotiques pour Saxophone alto en mi bémol et Piano.*

1. Pambiche – Risoluto (quarter note = 132)
2. Baiao – Con morbidezza (half note = 58)
3. Mambo – Allegrissimo (quarter note = 152)
4. Samba lenta – Tranquillo (eighth note = 144)
5. Merengue – Vivo con spirito (quarter note = 132)

Mainz: B. Schott's Sohne, 1962

Dedication: *Dédié à Marcel Mule*

**Biography**

A light and humorous style characterizes the music of Jean Françaix. A French pianist and composer, Françaix wrote opera, ballet, film scores, pieces for orchestra, instrumental chamber music, choral pieces and vocal solos. He also orchestrated music of other composers including Chopin and Poulenc. Françaix' musical style is often based on the energetic rhythms found in dances, including styles such as the polka and
the galop. Françaix was awarded the *Premier Prix* in Piano at the Paris Conservatory in 1930, the *Florence Gould Prix* in 1950, and the *Grand Prix de Arthur Honegger* in 1992.\(^{36}\) More biographical information, plus a cogent discussion on the history of the different dances used in this piece can be found in Cheryl Freyer’s 2003 dissertation on chamber music for saxophone, winds and percussion.\(^{37}\)

**Performance Considerations**

Durations: 7:00 (reviewer)

Range: Bb-D#3

Difficulty level

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Jean Françaix utilizes exciting rhythms from the Latin dance forms found in his *Cinq Danses Exotiques*. Some of the syncopated rhythms may be difficult to learn, but the repetitive nature of the music will very quickly reinforce the rhythms in the learners mind.

The rhythms found in the piano part are especially repetitive, often forming an ostinato-like background for the melodies in the piano part. The constancy of the piano rhythms will make the assembly of the ensemble quite easy in four of the five movements. The fourth movement, *Samba Lenta*, may be more difficult due to the

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implied subdivisions within its measures. The meter is 5/8, and the saxophone part appears to play metric subdivisions of 3/8 and 2/8 within most of the measures, the reverse in a few. On the other hand, the first measure of the piano part is clearly marked by the composer with two equal metric subdivisions of 5/16, a pattern that is to continue throughout the movement (Figure 8). This disparity of subdivisions between the two parts creates greater rhythmic interest, but also may lead to a lack of ensemble precision.

![Figure 8. Françaix: Cinq Danses Exotiques, Mvt. 4, Measures 1-2](image)

Françaix uses various articulations to great effect in this piece, among them staccato, accent, tenuto, and martellato. The performer is advised to maintain a clear difference when staccato, accent and martellato are found in close proximity.

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38 Françaix CINQ DANSES EXOTIQUES POUR SXOPHONE ET PIANO IN MI BEMOL. © 1962 by Schott Musik International GmbH & Co. KG, Mainz. © renewed. All Rights Reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Musik International GmbH & Co. KG, Mainz.
Recordings


Colmaor, Loris, *Musique de chambre*, Phoenix (Italy) PH00618, 2003


Dieter Patzold, *Trip to South America*, Patzold CD

Perconti, Bill, *Related Characters*, Centaur 2345


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*Diversion - Bernhard Heiden*

Heiden, Bernhard (1910-2000) Germany, United States

*Diversion for Alto Saxophone and Band*

Saint Louis, MO: MMB, (p 1984)

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*Biography*

Bernard Heiden studied composition with Paul Hindemith at the Hochschule für Musik in Berlin from 1929-1933, and then moved to the United States in 1935. He taught at the Art Center Music School in Detroit for eight years, conducted the Detroit Chamber Orchestra, composed and arranged for theater and radio, and performed on recitals. In 1943 Heiden was inducted into the United States Army, where he served as Assistant Bandmaster of the 445th Army Service Band. In 1945 he began studies at Cornell University, studying Musicology with Donald Grout. He earned a Master of Arts
degree in 1946 and began teaching at Indiana University School of Music the same year. Heiden served as Chair of the Composition Department until 1974, and retired in 1981. He remained an active figure in music at Indiana University until his death in 2000. Honors and awards given to Bernhard Heiden include two Fromm Foundation awards and a fellowship from the Guggenheim Foundation.\(^{39}\)

*Performance Considerations*

Duration: 6:30 (publisher)

Range: C1-E3

Difficulty level

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*Diversion* is the second of four pieces for alto saxophone and piano by Bernhard Heiden. The work is not very difficult, is enjoyable to hear and rewarding to perform. The technical requirements include 16th notes (primarily scales) at quarter-note = 108, and arpeggiated 16th notes at quarter-note = 132. Most 16th note passages are slurred however there are some short articulated passages. Meters are 4/4, 6/8, and 2/4. The 6/8 section is a lyrical *andante* (dotted-quarter = 60) and requires great dynamic expression.

Renowned saxophonist Eugene Rousseau has recorded Bernhard Heiden’s *Diversion* on his 1995 audio recording titled *Saxophone Vocalise*.\(^{40}\) Rousseau’s

\(^{39}\) “Biography of Composer, Bernhard Heiden” Bernhard Heiden Memorial Concert, Indiana University School of Music - Auer Hall, Bloomington, Indiana - September 18, 2000.

interpretation includes alternate tempos to the markings in the score. Below is a chart of measure numbers, Heiden’s tempos as indicated in the score, and Rousseau’s tempos as heard on the 1995 recording (Figure 9).

<table>
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<tr>
<th>MEASURE</th>
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<td>1</td>
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<td>76</td>
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<td>108</td>
<td>quarter-note = 136</td>
<td>quarter-note = 144</td>
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<tr>
<td>199</td>
<td>quarter-note = 152</td>
<td>quarter-note = 158</td>
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Figure 9: Heiden *Diversion* tempos as recorded by Eugene Rousseau

*Diversion* is composed within the standard range of the saxophone; however, Rousseau’s recording contains a modified cadenza that extends the upper range to altissimo C#4. Rousseau also plays the final passage of the piece one octave higher than written, ending with a sustained altissimo A3. Band parts are available for *Diversion*, and should be easily playable by college level bands, and by accomplished high school level bands. The conductor may find it desirable to limit the size of the band if there are concerns regarding dynamic balance with the soloist.

Recordings

Fischer, Kenneth, *Kenneth Fischer*, ACA Digital Recording 20003, 1988

Fischer, Kenneth, *America’s Millennium Tribute to Adolphe Sax, Vol. VI*, Arizona University Recordings AUR3113

Aria - Jacques Ibert

Ibert, Jacques (1890-1963) France

Aria pour Saxophone Alto et Piano

Paris: Leduc (p 1932)

Biography

Jacques Ibert studied music at the Paris Conservatory before and after the first World War. In 1919 he received the Prix de Rome, and began a career as a performer (including piano for silent films), composer, and administrator. Ibert’s Concertino da Camera for Alto Saxophone and Orchestra is recognized as one of the finest concerti of the repertoire. He also wrote L’Histoires (1922), a suite for solo piano that was later transcribed for alto saxophone and piano by Marcel Mule.\textsuperscript{41} More biographical information about Jacques Ibert can be found in Thomas Liley’s 1988 dissertation on selected music of Paul Creston, Alexander Glazounov, Bernhard Heiden, and Jacques Ibert.\textsuperscript{42}

Performance Considerations

Duration: 4:00 (reviewer)

Range: F1-Db3


\textsuperscript{42} Liley, Thomas L.” A Teacher’s Guide to the Interpretation of Selected Music for Saxophone [Paul Creston Sonata; Alexander Glazounov Concerto; Bernhard Heiden Sonata; Jacques Ibert Concertino da camera].” (D.M. Dissertation, Indiana University, 1988)
The most challenging aspects of Ibert’s *Aria* are lyrical aspects such as choosing dynamic shapes for the phrases, and controlling the tone and intonation of the saxophone when playing soft. The composer does provide some indication of dynamic direction in every phrase, but leaves much of the dynamic interpretation, especially the subtle effects, to the performer.

There are many soft moments throughout the piece. The most difficult of these is the final note, a sustained B₂ following a B₁, that decrescendos to *pianississimo*. To play this well the saxophonist must have an embouchure that is strong enough to both maintain a focused tone, and to prevent the intonation from becoming sharp during the decrescendo. The author also recommends checking the intonation of the B₁ and B₂ with a reliable tuning device.

There are some rhythmic challenges in the *Aria* such as shifting from duple to triple sixteenth-notes (Figure 10), and triple sixteenth- to quadruple thirty-second notes (Figure 11). These rhythms will be much easier to understand and count if the performer subdivides the indicated quarter-note pulse (quarter-note = 48) into eighth-notes (eighth-note = 96).
Figure 10. Ibert *Aria*, Measure 23

Figure 11. Ibert *Aria*, Measure 17

*Recording*

Klock, Lynn, *Aria*, Open Loop, p1989
Sonata - Wolfgang Jacobi

Jacobi, Wolfgang (1894-1972) Germany

Sonata for Alto Saxophone and Piano (1930)

1. Allegro ma non troppo
2. Sarabande
3. Allegro

New York, NY: Bourne (1965)

Dedication: Dedicated to Sigurd M. Rascher

Biography

Wolfgang Jacobi (1894–1972) was a composer, teacher and painter. During World War I, Jacobi was taken prisoner by the French. After the War, he studied with in Berlin with Friedrich Koch from 1919 to 1922. Upon graduation, he taught music theory at the Klindworth-Scharwenka Conservatory (1922-33). In 1933 Jacobi was “disqualified” from composing by the Nazi government due to his status as a “half-Jew.” He and his family took refuge in Italy for one year, then moved to Munich. In 1942 a firebomb destroyed Jacobi’s family home in Berlin where all his early manuscripts had been stored. After the war Jacobi was able to return to composing and teaching, and in 1946 he began teaching at the Haendel Conservatory in Munich.

As a composer, he was influenced by the music of Debussy, Hindemith, Reger and Bartók. Jacobi’s compositions included works for almost every genre: chamber music, orchestral works, concertos, choral music, songs and lieder. Among the honors and awards given to Jacobi were the Order of Merit (1961), Bavarian Medal of Service
Jacobi’s Sonata is an energetic and dramatic composition, offering challenges in several categories. The first and third movements both contain many passages of sixteenth-notes that are technically difficult due either to angularity, range, or both. Rhythms in these movements are not too complex, although there are syncopated passages in the piano part that may make ensemble precision difficult.

Rhythm may be an issue for both players in the second movement. Jacobi subdivides the quarter-note pulse into four different types of sixteenth-notes in the main theme: quadruple, quintuple, sextuple, and septuple. Furthermore, at one point in the saxophone part these four subdivisions all occur within two measures (Figure 12).

Dynamic contrast is yet another challenging facet of this work. Jacobi writes technical passages at all dynamic levels from piano to fortissimo, often with sudden changes. Perhaps the two most difficult dynamic moments of the piece are found in the second movement. The first is a half note on F3 that begins pianissimo and then
decrescendos. The second is the final note of the movement, a D1 that decrescendos to *pianissimo* (Figure 13). In both cases the control of tone and especially control of intonation will prove difficult.

Figure 12. Jacobi *Sonata*, Mvt. 2, Measures 6-7

Figure 13. Jacobi *Sonata*, Mvt. 2, Measures 47-49

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43 SONATA FOR Eb Alto Saxophone and Piano by Wolfgang Jacobi. © Copyright 1965 by Bourne Co. Copyright Renewed. All Rights Reserved, International Copyright Secured.
Recordings


*Cantilène et Danse* - Denis Joly

Joly, Denis (b. 1906) France

*Cantilène et Danse*

Paris: Leduc (p 1949)

Dedication: “à mon ami Albert Beaucamp, Directeur au Conservatoire de Rouen”

Biography

No biographical data available.

Performance Considerations

Duration: 4:30 (reviewer)

Range: B-D3

Difficulty level

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*Cantilène et Danse* is a delightful French work featuring graceful melodic lines in the slow section (andantino cantabile), and light scales and arpeggios in the faster
section (allegro scherzando). The performer will need to make musical decisions regarding dynamics and shapes of the phrases, and interpret brief changes of tempo found at some of the phrase endings. The greatest challenge will be the speed of the sixteenth-note passages in the fast section (dotted-quarter note = 120). Most of the sixteenth-notes are written in scale form, but some arpeggios may require extra practice. The final segment of the Danse is marked *plus vite*, causing the tempo to increase. This will naturally increase the difficulty, however the composer has provided a nine-measure cut that removes nearly all the sixteenth notes in this section.

*Recordings*

No available recordings known to this reviewer.

*Mediation - Walter Kaufmann*

Kaufmann, Walter (1907-1984) Czech Republic, United States

*Mediation, Alto Saxophone and Piano (1982)*

Saint Louis, MO: Nouruth Music, Inc., 1988

Edited by Eugene Rousseau

Dedication: “Dedicated to Eugene Rousseau on the occasion of his 50th birthday, August 23, 1982”

*Biography*

Walter Kaufmann studied at the Berlin Hochschule fur Musik, and at the Prague Conservatory. He served as the music director for All-India Radio (1935-46), head of
the piano department at the Conservatory of Halifax, Nova Scotia (1947-8), conductor of the Winnipeg Symphony Orchestra (1949-1956), and professor of musicology at Indiana University (1957-77). His compositions include operas, six symphonies, concertos, and assorted chamber works. Kaufmann also authored books on Indian ragas and notation of Asian music. His musical style blends elements of Eastern and Western styles.44

Performance Considerations

Duration: 3:30 (reviewer)

Range: F#1-F#3, altissimo A3-Bb3 (optional lower octave)

Difficulty level

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Kaufmann’s Meditation is a lyrical work with a haunting melody. The composer gives only minimal dynamic instructions, leaving the bulk of the expressive interpretation to the performer. The saxophone part uses only the notes found in the following scale: D-E-F#-G#-A-Bb-C-D. This pattern of whole steps and half steps (W-W-W-H-H-W-W) may be thought of as a whole tone scale with an additional note between degrees four and five. Nicholas Slonimsky includes two similar scales in his Thesaurus of Scales and Melodic Patterns.45 Both scales are placed in the category “Heptatonic Scales” (scales with seven degrees), though Slonimsky has not identified individual

names for either of them. The first of these, scale number 138, has a whole-half pattern of H-W-W-W-W-H, while the pattern of the second, scale number 149, is W-W-W-W-W-H-H.

The consistent use of these seven tones, plus the repetitive style of the melodic construction lends to a meditative quality described by the title. The only real technical challenge will be the two altissimo notes (A3 and Bb3). Even though Kaufmann has used these notes at the expressive and dynamic climax of the work, he also makes allowance for these notes to be played one octave lower if necessary.

Recordings


*Sicilienne* - Pierre Lantier

Lantier, Pierre (1910-1998) France

*Sicilienne pour Saxophone alto et piano* (1936)

Paris: Alphonse Leduc, 1944

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Biography

Pierre Louis Lantier studied composition at the Paris Conservatory with Henri Busser, André Bloch, Georges Caussade and Phillippe Gaubert. He was awarded the Prix de Rome in 1937. He taught theory and composition at the Conservatoire. Lantier was married to French composer Paule Maurice.46

Performance Considerations

Duration: 5:00 (reviewer)

Range: Eb1-F3

Difficulty level

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Lantier’s Sicilienne appears to be composed in the style of the 18th-century aria of the same name (French: sicilienne, Italian: siciliana). This type of aria was popular in the late 17th and 18th centuries, used both as a vocal song and as an instrumental work. Characteristics of the sicilienne include a 6/8 (or 12/8) meter, a slow tempo, and a pastoral or even melancholy association. Composers known to have written arias of the sicilienne type include Alessandro Scarlatti, Handel, J.S. Bach, Haydn, Mozart, Telemann, Domenico Scarlatti, and François Couperin.47

Lantier’s Sicilienne is a highly lyrical work in ABA form. It is a single-movement work in 6/8 meter, with a brief piano interlude in 2/4. The tempo indication is Andante,

and while no specific metronome marking is given, an appropriate tempo might be
dotted-quarter = 46. The B section is marked *Un peu plus vif et décidé* [a little more
lively and decisively]. Tempo may increase to dotted-quarter = 60. The final A section is
marked *A Tempo* but it is possible the composer intended *Tempo I*.

This work is not difficult in the technical sense (level 1), but does present
challenges in tone control, intonation, and expression. The most challenging passages
with regard to tonal control may be found in the first A section and the B section. Here
Lantier places the saxophone at the top of the standard register (E3 and F3) in long
tones marked *forte* and *fortissimo* respectively. Another difficult moment is the octave
leap from Eb1 to Eb2 at the end of the piece. The dynamic markings in this phrase are
diminuendo and pianississimo. The young saxophonist must be encouraged to play
*Sicilienne* with expression, but always within the realm of tonal control.

*Recording*


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**Ballade - Alfred Reed**

Reed, Alfred (b. 1921) United States

*Ballade*

San Antonio: Southern Music Company, 1956

Dedication: For Vincent J. Abato

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Biography

Alfred Reed (born Alfred Friedman) studied theory and arranging at a young age, which led to a position as a staff composer and arranger for the Radio Workshop in New York from 1938-42. During World War II he served in the 529th United States Air Force Band as associate conductor. From 1946-48 he studied at the Juilliard School. In 1948 Reed joined NBC as a composer and arranger. In 1953 he went to Baylor University as both a student and a conductor, directing the Baylor University Symphony Orchestra. He earned his Bachelor of Music degree in 1955 and his Master of Music degree in 1956.

In 1955 Reed took a position as executive editor at Hansen Publications, then in 1966 he began a teaching career at the University of Miami. A versatile musician and educator, Reed taught theory, composition, music marketing and music education, and conducted the Wind Ensemble. He retired from teaching in 1993 but continues to compose and conduct.48

Performance Considerations

Duration: 5:00 (reviewer)

Range: F1-F3

Difficulty level: 3 (publisher)

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The *Ballade* is a gentle, lyrical composition that should be very accessible to the young college saxophonist. The primary challenge will be the successful control of tone and intonation in the upper portion of the saxophone’s range. Reed has carefully indicated dynamic levels and changes to help young performers with musical interpretation.

Another challenging aspect of the *Ballade* is the rhythmic “feel.” Reed has written the piece in 4/4 meter and almost always uses a triplet eighth-note subdivision of the quarter-note pulse. It is those few instances when the quarter-note pulse is subdivided in duple eighth-notes that may cause inexperienced players difficulty.

*Ballade* is also arranged for solo alto saxophone and band.

**Recordings**


Tse, Kenneth, *In Memory*, Enharmonic label 014, 2000

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**Chanson et Passepied - Jeanine Rueff**


1. Andantino

2. Allegretto (dotted-quarter note = 60 environ)

Dedication: none.
Biography

Jeanine Rueff, a pianist and composer, studied at the Paris Conservatory with Henri Challan, Noël and Jean Gallon, and with Henri Busser. She worked at the Conservatory first as an accompanist for the saxophone classes of Marcel Mule and the clarinet classes of Ulysse Delécluse. In 1960 she began teaching solfege, and in 1977 harmony. Rueff retired from teaching in 1988.49

Performance Considerations

Duration: 3:30 (reviewer)

Range: D1-D#3

Difficulty level:

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Jeanine Rueff's *Chanson et Passepied* is a accessible work for the developing player. The Andantino is a very lyrical movement with gentle arching phrases in the saxophone line. The Allegretto is a bright, rhythmic dance in 3/8 meter. The melodic material in the Allegretto is derived from the Andante, creating a strong sense of unity. The allegretto consists of eighth and sixteenth notes, played for the most part in a slurred articulation style, with only a few brief staccato passages. Other technical characteristics include rhythmic syncopation, grace notes, and a two-octave descending chromatic scale.

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The piano score is not difficult, and ensemble assembly should take place quite easily.

Recordings

Delangle, Claude, *Secret Garden: French Standards for Young Saxophonists*, AUR CD 3077


Particles - Armand Russell

Russell, Armand (b. 1932) United States.

*Particles for Eb Alto Saxophone and Piano* (1965).


Dedication: For Sigurd Rascher

Movements:

1. Allegro (quarter note = ca. 120)
2. Lento
3. Allegro moderato and barbaro (quarter note = ca. 100)
4. Andante
5. Allegro (dotted-quarter note = ca. 84)
Biography

Armand Russell earned his Bachelor of Arts and Master of Arts degrees from the University of Washington, and his Doctorate from the Eastman School of Music. His music composition teachers at Eastman included Howard Hanson and Bernard Rogers. Russell taught music theory and composition at the University of Hawaii from 1961-1994, and also served as Chair of the Music Department for several years. As a performer, Russell played double bass with the Seattle Symphony, the Boston Pops Tour Orchestra, and the Rochester Philharmonic and Civic Orchestras.  

Performance Considerations

Duration 7:30 (reviewer)

Range: B-E3, one altissimo G3

Difficulty level

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Russell’s *Particles* is a contemporary suite that is accessible to young college players. Challenging aspects will be found in counting, dynamics, angular melodies, and range. The first movement (allegro) will require careful counting on the part of both saxophonist and pianist. Each part contains syncopated eighth-note patterns that are quite independent of the other part. Angular melodic passages are found in all five movements, often featuring the octave. As a general rule, at faster tempi the melodic lines become less angular. While dynamic indications are appropriately indicated
throughout the work, they are especially plentiful in the slower movements. This will
demand special attention from the performers in the second movement (lento). With
regard to the range, the only difficult moment in the piece is one altissimo G3 in the
fourth movement (andante). This note may be very difficult for inexperienced altissimo
players as the attack is slurred, the note is soft, and will be sustained for approximately
5 seconds. Russell does not indicate that the altissimo G3 may be played lower; that
will be a decision for the instructor or the performer to make.

Recording
Gwozdz, Lawrence, An American Tribute to Sigurd Rascher, Crystal Records CD 652,
1995

Seven Epigrams - Randall Snyder

Snyder, Randall (b. 1944) United States
Seven Epigrams for Alto Saxophone and Piano
San Antonio: Southern Music Company, 1973
Dedication: for Fred Hemke
Movements:
1. Crisply (quarter-note = 108)
2. Slow (quarter-note = 48)
3. (quarter-note = 88)

<http://www.acmusic.org/russell.html>
4. Slower (quarter-note = 66)
5. (dotted-quarter note = 112)
6. Very Deliberate (eighth-note = 70)
7. (quarter-note = 120)

Biography

Randall Snyder earned his bachelor degree from Quincy College (Illinois) in 1966, and his master and doctorate of music from the University of Madison (Wisconsin) in 1967 and 1973, respectively. Snyder joined the University of Nebraska-Lincoln since 1974, teaching theory, composition, ethnomusicology, jazz and popular music. In 1996 he was designated Composer-in-Residence. Other awards include three Artist Fellowships from the National Endowment for the Arts, first prize composition award from the International Double Reed Society (1977), and the Alienor Harpsichord Composition award (1982). In addition to his teaching, Snyder is an active performer of jazz and contemporary music.51

Performance Considerations

Duration: 5:30 (reviewer)
Range: Bb-F3, altissimo A3
Difficulty level: 5 (publisher)

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Seven Epigrams is a fine piece for introducing a student to contemporary saxophone repertoire. The only extended saxophone techniques used in the work include one timbre tremolo, and two altissimo A3s. There are three sections that utilize a “free” meter signature, and these may be played in a cadenza style. The two most challenging aspects of this work will be the extreme angular melodic lines, and the rhythms. Intervals greater than one octave are common, and some greater than two octaves can be found. Most of these large intervals are found in the slower movements, and the faster movement (dotted-quarter = 112) is, for the most part written in scale passages and small intervals. Dynamic indications are plentiful, and some are quite extreme, i.e., piano to forte in one sixteenth note, and forte to pianississimo during the key tremolo. Care must be taken to emphasize these drastic dynamics to achieve the greatest effect.

Recordings

No available recordings known to this reviewer.

Romance - William Grant Still

Still, William Grant (1895-1978) United States

Romance for Alto Saxophone and Piano

New York, NY: International Music Company (p 1966)

51 “Randall Snyder, Professor of Composition” University of Nebraska-Lincoln website (Accessed 1 April 2005) <http://myitg.unl.edu/unlweb/index.php?bio_id=43>
Dedication: none

Comments in score: also available on rental for Saxophone and Orchestra

Biography

William Grant Still studied at Wilberforce University from 1911-1915, then briefly attended Oberlin College to study music. His studies were interrupted by his naval service in World War I. He returned to Oberlin after the war, but did not finish a degree. From 1919 to 1934 Still worked as a composer and arranger in New York, working with notables such as W. C. Handy, Paul Whiteman, Artie Shaw and Sophie Tucker. He also studied composition with Edgard Varèse. In 1934 he moved to Los Angeles, writing for films, television, and his own serious music including eight operas.\textsuperscript{52}

Performance Considerations

Duration: 4:30 (publisher), 5:30 (reviewer)

Range: G1-E3

Difficulty level

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As with many lyrical compositions the primary challenges found in \textit{Romance} are those of musicality (dynamic direction, rubato) and tonal control. The composer indicates many brief \textit{ritardando} and \textit{a tempo} markings in the score, which will increase the study time and perhaps rehearsal time needed to prepare the piece. On the other
hand, Still’s dynamic markings are relatively sparse leaving the bulk of the dynamic interpretation to the performer. With regard to tone, the saxophonist will be required to play both forte and piano at the peak of the saxophone’s standard range with beautiful tone and perfect intonation.

The one technical concern in Romance is the repeated alternation from D3 to E3. This pattern begins as sixteenth-notes and changes to a trill. If intonation and tone are acceptable the teacher may recommend an alternate fingering, otherwise, this passage provides an opportunity to develop a difficult technique.

Recordings
Gwozdz, Lawrence, American Concerto Tribute to Sigurd Rascher, Crystal Records CD 652
Gwozdz, Lawrence, Tribute To Sigurd Rascher: Contemporary Music For Saxophone, Albany Records, 331, 1999
Hester, Michael, Seasons, Smooth Stone Productions, 2001
Perconti, Bill, Related Characters, Centaur 2345
Sierra Winds, American Music for Woodwinds by William Grant Still with the Sierra Winds, Cambria CD-1083,
Tartsinis, Styliani, Remembering Sigurd Rascher, Wisteria Records 77957, 2001
Tartsinis, Styliani, Americas, Wisteria Records 55795
Tse, Kenneth, An American Exhibition, Crystal Records CD 657

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Sonatine Sportive - Alexandre Tcherepnin

Tcherepnin, Alexandre (1899-1977) Russia, France, United States

Sonatine Sportive. Op. 63, pour saxophone alto et piano

Paris: Leduc (1939)

1. Lutte [boxing] (Allegro, quarter-note = 116)
2. Mi-temps [rest time] (Larghetto (quarter-note = 60)
3. Course [race] (Vivace, dotted-quarter note = 116)

Biography

Alexandre Tcherepnin was a Russian composer who lived an international life. His father was Nicolai Tcherepnin (1873-1945), a very well-known Russian composer. As a result, he had contact with friends and students of his fathers such as Rimsky-Korsikov, Stravinsky, and Prokofiev. Tcherepnin moved to Paris in 1921, meeting more musicians and composers such as Boulanger and Messaient. He visited and lived in China from 1934-38, returned to Paris, then moved to Chicago in 1949. Tcherepnin taught at DePaul University for 15 years, retired in 1964 and moved to New York.53

Performance Considerations

Duration: 6:00 (publisher)

Range: B-D#3

Difficulty level

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Tcherepnin’s *Sonatine Sportive* is a three-movement composition (fast-slow-fast) based on a sporting event where the contestants are represented by the saxophonist and the pianist. The first movement portrays a boxing match, the second a rest period, and the third a race in the form of a canon. The piece, according to Marcel Mule, was originally composed for bassoon and piano. But upon hearing Mule perform saxophone on a Paris radio program, Tcherepnin decided to arrange his piece for saxophone and piano. The saxophonist will find a variety of technical challenges in *Sonatine Sportive*. The first of these is the great number of accidentals used throughout the first movement. The second movement has far fewer accidentals, but is written in the keys of Db major and E major. The third movement is written in B major and uses a moderate amount of accidentals.

Tcherepnin’s rhythms are not difficult. Most are constructed of duple eighth- and sixteenth-notes in the first two movements, and triplet eighth-notes in the third movement. The melodies are, however, still difficult due to their angular nature.

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54 *Sonatine Sportive* is published by Leduc for bassoon and piano, and also for cello and piano.

Furthermore, Tcherepnin uses a great deal of articulation markings, including staccato, accents, tenuto, and staccato accents.

The second movement (Larghetto) is of a lyrical style. Challenges include two cadenza passages containing repetitive arpeggiated patterns. One of these is marked cresc. e accelerando, and may be played quite quickly.

The third movement (Course) is in canon (Figure 14). Ensemble may be difficult to assemble in parts of this movement as the two voices are more independent of each other.

Figure 14. Tcherepnin Sonatine Sportive, Mvt. 3, Measures 1-5

Recordings


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56 The author has found no evidence that this recording is available commercially, however, the reader may find copies available in libraries, or through an interlibrary loan program.
Sarabande and Gigue - Fisher Tull

Tull, Fisher (1934-1994) United States

Sarabande and Gigue (1976)

1. Andante
2. Allegro

New York: Boosey & Hawkes (1979)

Dedication: To Kenneth Deans

Biography

Fisher Tull earned a Bachelor of Music degree in music education (1952), a Master of Music degree in theory (1957), and a Ph.D. in composition (1965) at North Texas State University. His primary teacher in composition was Samuel Adler.

Tull began teaching at Sam Houston State University in 1957, and taught there until his death in 1994. He served as Chair of the Department of Music from 1965 to 1982. At the time of his death he was the Director of Graduate Studies in Music.

Tull received several awards and honors, including those from the American Band Association, the Texas Music Teachers Association, Texas Composers Guild, American Society of Composers, Authors and Publishers (ASCAP), and the National Flute Association.

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57 At the time Tull received his BM and MM degrees, the University of North Texas was called North Texas State College. In 1961 the school was renamed North Texas State University, and in 1988 was renamed University of North Texas.

Performance Considerations

Duration: 5:30 (publisher), 6:00 (reviewer)

Range: Bb-F#3, altissimo Ab3, A3, B3, C#4

Difficulty level

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</table>

Sarabande and Gigue was written at the request of saxophonist Kenneth Deans in 1976. After Deans died in 1984 Tull wrote a work for solo saxophone, Threnody, which he dedicated to Deans.

Sarabande and Gigue is based on two of the dances from the traditional Baroque suite of dances. The Sarabande must be played with great dynamic control, perhaps the greatest challenge of the piece. The first note of the Sarabande (D2) begins at pianississimo and crescendos to piano. In mirror-image, the last note (also D2) begins at piano and is marked morendo (dying away). If the performer’s control of tone is well developed these two notes might be considered to “fade in” and “fade out” respectively, a difficult but effective task. Another difficult dynamic part of the Sarabande is a series of thirty-second note arpeggios played at pianississimo. These arpeggios cover most of the range of the instrument, raising the issue of even tonal response in all registers.

---


60 Sheryl K. Murphy-Manley, “Fisher Tull (1934-94)”, Sam Houston State University website (accessed 1 April 2005) <http://www.shsu.edu/~music/events/contmusfest/tull.html>

The *Gigue* is an energetic piece with great rhythmic vitality. The first challenge most performers will note is the meter signature of 7/8, and the frequent changes of meter that follow. Meter signatures found in *Gigue* are 3/8, 6/8, 8/8, 9/8, 2/4, 3/4, and 4/4. Most of the rhythms in this movement are constructed of duple and triple eighth-notes, and duple sixteenth-notes. Tull writes four sets of quarter-note triplets to create a two-against-three rhythm, and these passages may require extra practice for some.

The most difficult technique for younger players will be the altissimo notes. In the middle of the movement the saxophonist must play C#4, A#3 and A3 in a sustained and lyrical style (Figure 15). At the end of the movement there is an articulated B3. As with any altissimo passage, it should be the goal of the performer to make these pitches respond and resonate with the same tone expected of all notes in the standard range. This is the true challenge of the lyrical passage mentioned above.

![Figure 15. Tull Sarabande and Gigue, Mvt. 2, Measures 54-60](image)

**Recordings**


Introduction and Samba - Maurice C. Whitney

Whitney, Maurice C. (1909-1984) United States

Introduction and Samba

New York, NY: Bourne (p 1951)

Dedication: Dedicated to Sigurd Rascher

Biography

Maurice Whitney was an educator, pianist, oboist, author, and composer. He served as band director and Supervisor of Music for the Glens Falls, NY school district. Whitney composed several pieces for solo clarinet, oboe, and saxophone, as well as works for concert band. In 1954 he published a text titled One Hundred Fifty Progressive Exercises for Melodic Dictation.

Performance Considerations

Duration: 10:00 (reviewer)

Range: C1-F#3, altissimo G3-D4 (most altissimo notes are optional)

Difficulty level

<table>
<thead>
<tr>
<th>Meter</th>
<th>Key sig.</th>
<th>Tempo</th>
<th>Note-values</th>
<th>Rhythm</th>
<th>Articulation</th>
<th>Range</th>
<th>Dynamic</th>
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<td>5</td>
<td>5</td>
<td>3</td>
<td>5</td>
<td>4</td>
</tr>
</tbody>
</table>

Maurice Whitney’s Introduction and Samba is a two-part work of contrasting styles. The Introduction (adagio) is written in the saxophone’s written key of D minor.

---

62 SARABANDE AND GIGUE for ALTO SAXOPHONE by Fisher Tull. © Copyright 1979 by Boosey & Hawkes, Inc. Copyright for all countries. All rights reserved. Reprinted by permission of Boosey & Hawkes, Inc.
and has a plaintive quality. The melodic lines rise and fall in long arches, sometimes reaching well into the altissimo range. The *Samba* contains several brief altissimo passages of a more technical nature. Sigurd Rascher, who edited the composition for Whitney, writes in the foreword to the score that the original manuscript of *Introduction and Samba* contained altissimo, but that the first published edition (1951) was labeled a “Student Edition” and did not contain altissimo. According to Rascher the 1987 edition is “identical with the composers manuscript”\(^\text{63}\) and contains significant altissimo writing. While some college students will be ready for lyrical and technical altissimo playing, not all will be. The choice will, of course, be up to the teacher and the student to decide which way to practice and perform the work.

The other main challenge found in the *Introduction and Samba* is of a more technical nature. In the Introduction one finds three passages of thirty-second notes, written with 13 or 14 notes in the space of an eighth-note. These brief passages are sweeping lead-ins to the lyrical themes and must be played with appropriate dynamic direction. On a technical point, they might have been more accurately written as sixty-fourth notes instead of thirty-second notes.

The *Samba* has several technical challenges, including sixteen-notes in scales and arpeggios, both slurred and staccato, all at quarter-note = 126. There is even one passage of arpeggiated thirty-second notes at this tempo. At measure 141 in the *Samba* one finds a return to the *Introduction* theme, but now it is marked “Freely” and includes florid arpeggiated runs to be played in an quasi-rubato style. The work ends with a technical passage leading to a sustained *fortissimo* D4.

---

Recordings


**Sonata - Alec Wilder**

Wilder, Alec (1907-1980) United States

*Sonata for Alto Saxophone and Piano*


Comment in score: “Solo part edited by Don Sinta”

Movements:

1. (quarter note = 96)
2. (quarter note = 126)
3. (dotted-quarter note = 126)
4. (quarter note = 64)

**Biography**

Alec [Alexander Lafayette Chew] Wilder was primarily a self-taught composer. He grew up in Rochester, NY, and briefly studied at the Eastman School of Music in the 1920s. Later in life (1973) he was awarded an honorary doctorate from the school. Wilder moved to New York City to compose, and there he met several influential
musicians including Frank Sinatra and Mitch Miller who helped him get his music to the public.

As a composer Wilder blended jazz and American popular song styles with European “classical” forms and techniques. David Dempsey states: “[Wilder’s] music combined the harmonic, melodic, and structural qualities found in Bach and Hindemith with lush popular song harmonies and jazz phrasing.” Wilder’s compositions included sonatas, suites, concertos, operas, ballets, art songs, instrumental chamber music, and popular songs. He wrote nine works for saxophone, three of them for the alto saxophone.

Wilder received several honors and awards for his 1972 book American Popular Song — (The Great Innovators 1900-1950), including the Peabody Award, a Guggenheim fellowship, an Avon Foundation Grant, the Deems Taylor ASCAP Award and a National Book Award.

Performance Considerations

Duration: 12:00 (publisher)

Range: C#1-Gb3

Difficulty level

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<th>Note-values</th>
<th>Rhythm</th>
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<td>4</td>
<td>3</td>
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---


Alec Wilder’s *Sonata* has a cyclical nature in that the four movements share similar melodic materials. While main themes are not directly quoted from one movement to the next, portions of melodies and/or outlines of melodies from the first movement do appear in all the other movements.

The piece is not difficult compared to some others in this bibliography, but it does contain some notable challenges. For example, Wilder’s melodic lines tend to be angular (Figure 16). Wilder also composes both lyrically and technically in the highest register of the saxophone’s standard range. Wilder includes a variety of articulation markings throughout the work, including staccato, tenuto, accent, accented tenuto, staccatissimo, and marcato. Ornaments and effects include trills, grace notes, glissando, and *bends* — a descending portamento that should be played in a jazz-like style.

![Figure 16. Wilder Sonata, Mvt. 1, Measures 51-53](image)

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Recordings

No available recordings known to this reviewer.
YVON BOURREL’S SONATE POUR SAXOPHONE ALTO ET PIANO: A STUDY OF FORM, THEMATIC MATERIAL, AND KEY AREAS

Yvon Bourrel’s *Sonate Pour Saxophone Alto Et Piano* is a four-movement sonata based on Classical forms. The movements, (1) *Modéré*, (2) *Très vif*, (3) “*In Memoriam*” (*Calme et soutenu*), and (4) *Animé*, demonstrate a very lyrical compositional style with melodies often constructed of scalar material. Another significant characteristic of Bourrel’s compositional style is the extensive use of modulation and abrupt key change. Following is an examination of the forms Bourrel uses for each movement, the various thematic materials, and identification of the many key areas.

**First Movement – Modéré**

The opening movement of the Bourrel *Sonate* is composed in Sonata-Allegro form (Exposition - Development - Recapitulation). The Exposition and Recapitulation can each be divided into two sections based on thematic material. Using these divisions the form of the movement can be stated as ABCBA. Figure 17 shows the distribution of these sections by measure.
The Sonate is constructed using two main themes and a closing theme. The first theme (a) begins at measure 1 (Figure 18). The second theme (b) appears at measure 21 (Figure 19). This is followed by a closing theme (c), which is closely related to the second theme, beginning at measure 33. The first theme and the closing theme provide material for the Development. The Recapitulation opens with the second theme at measure 71. After a brief transition, the first theme is stated at measure 83; the closing theme is not present in the Recapitulation. The movement ends with a two-measure codetta.

---

Bourrel’s use of Sonata-Allegro form differs somewhat from the Classical design with regard to key areas. In the Exposition one traditionally expects to find the first theme presented in the tonic, and the second theme presented in either the dominant (in a major key) or the relative major (in a minor key). Bourrel’s Exposition begins in the key of E minor, and then, after moving through the keys of E-flat minor and F major ends with a half-cadence on the dominant of D minor. The second section of the Exposition begins in D minor, then shifts to E major, C-sharp minor, C-sharp major and finally rests in F major.

The Development begins in F minor, then moves through several keys, including A minor, E major, F-sharp major, E-flat major, and C major. Note that the other movements of the Sonate are composed in C major, A minor and E major. It is possible that Bourrel is using this Development section to “preview” the keys of the remaining movements.
The Recapitulation does not begin with the first theme in the tonic key of E minor as one might expect, but rather, it begins with the second theme in C minor. Following this statement Bourrel moves V of E minor, and ends the movement with the first theme in E minor. The form, thematic material, and key areas are presented in Figure 20.

| Measure | 1 | 11 | 14 | 21 | 27 | 30 | 33 | 37 | 41 | 43 | 47 | 50 | 53 | 56 | 61 | 71 | 75 | 83 |
|---------|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Form    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Exposition | |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Development | |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Recap.  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Theme   | a | a | tr. | b | c | tr. |   | b | a |
| Key Area | e | eb | F | d | a | E | c# | F | A | f | a | E | F# | Eb | C | c | b | e |

**Figure 20: Bourrel Sonate, Mvt. 1, Form, Themes, and Key Areas**

**Second Movement - Très Vif**

The second movement is composed in ternary form (ABA’). The A sections are constructed with four different themes, followed by the return of the first theme (abcda). The B section of the form has only one theme (e) and is of contrasting tempo and style. Thus, the organization of themes can be stated as: abcdaeabcda’. The final statement of the “a” theme is reduced to only four measures, causing the final A section to be 21 measures shorter than the first A section.

Each of the five themes is presented in it’s own key. The “a” theme is in C major; the “b” theme is in E-flat major, the “c” theme is stated first in C-sharp minor, and is
then modified and written in G-sharp (dominant of C-sharp). The “d” theme is in C-sharp major, and the “e” theme is in E minor, the key of the first movement. The form, themes and key areas are shown in Figure 21.

<table>
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<tr>
<th>Measure</th>
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<th>38</th>
<th>57</th>
<th>66</th>
<th>91</th>
<th>117</th>
<th>143</th>
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<tr>
<td>Form</td>
<td>A</td>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td>A'</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>a</td>
<td>e</td>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>a'</td>
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<td>Key Area</td>
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<td>Eb</td>
<td>c#</td>
<td>C#</td>
<td>C</td>
<td>D</td>
<td>C</td>
<td>Eb</td>
<td>c#</td>
<td>C#</td>
<td>C</td>
</tr>
</tbody>
</table>

Figure 21: Bourrel Sonate, Mvt. 2, Form, Themes, and Key Areas

**Compositional Techniques**

The “a” and “b” themes of the second movement are each presented as a canon between the saxophone and the piano. In both cases the canons are played at an interval of one octave. The first motive of the “a” theme is eleven counts long, and in the 3/4 meter the motive may sound as though it is a four-measure phrase to the inexperienced player. The rhythmic interval of the canon is only nine counts — a three-measure distance. This difference creates an elision that may, at first, cause confusion for the ensemble members (see Figure 22). The rhythmic interval of the “b” theme canon is only three counts and is not likely to be a cause for confusion.

As mentioned above, the B section of the movement is a contrasting section by virtue of tempo and style. The A sections are labeled *Très vif* and *scherzando*, with a tempo indication dotted-half note = 104. The B section is marked *Très calme* and *expressif*, with a tempo marking of quarter-note = 108.

---

70 The case (upper or lower) of the letters in the Key Area row identifies the major or minor tonality of the given key. Upper-case letters refer to major keys, lower-case letters refer to minor keys.
Third Movement – “In Memoriam”

The third movement of the *Sonate* is composed in ABA’ form. There are two main themes. The first theme (a) is stated three times, beginning at measures 1, 14, and 49. Each time it is altered from the original statement, and is placed in a different key area. The second theme (b) is stated only once, followed by transitional material. As in the first movement, Bourrel travels through many key areas, often to keys that do not appear to be related to the tonic. The chart below identifies the form, the themes and their respective keys, as well as other key areas emphasized in the third movement. (Figure 23)

The movement ends in the key of E minor, with a half-cadence (ending on a B chord) that is resolved with the start of the Fourth Movement.

---

Fourth Movement- *Animé*

Bourrel's fourth movement is written in Rondo form (ABACADA). This identification of form is based not only on thematic material, but also on the meters and styles of the various parts of the movement. The movement begins and ends in the key of E major, but there are many changes of key areas in each section of the movement. Figure 24 identifies the sections of the rondo form by measure number, with theme statements and corresponding key areas.

<table>
<thead>
<tr>
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<th>8</th>
<th>14</th>
<th>22</th>
<th>24</th>
<th>33</th>
<th>43</th>
<th>49 to end</th>
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<td>A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td>a</td>
<td>a’</td>
<td>B</td>
<td>a”</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Key Area</td>
<td>a</td>
<td>F#</td>
<td>f</td>
<td>Eb</td>
<td>C</td>
<td>C#</td>
<td>Bb</td>
<td>e</td>
</tr>
</tbody>
</table>

Figure 24: Bourrel *Sonate*, Mvt. 4, Form, Themes and Key Areas

The A sections of this movement are in 6/8 meter. The B section has simultaneous 6/8 and 2/4 meters, switching back and forth between the saxophone and
piano parts (see Figure 25). The C section is in a slow 4/4 meter. The D section is in 6/8 meter, and is given the same tempo as the A sections, however, this marks the first time that the saxophone part has contained sixteenth-notes at this tempo, making the perceived speed greater.

![Figure 25: Bourrel Sonate, Mvt. 4, Measures 31-34](image)

The Sonate by Yvon Bourrel is a composition steeped in traditional forms, and rich in thematic ideas and modulations. This work will provide the performer with an excellent example of repertoire for alto saxophone and piano. It is the hope of the author that the in-depth study of form, thematic materials, and key areas provided here will help the performer make informed decisions about the emphasis of the various sections of the piece, phrases, and motivic events. An increased knowledge of the composition should aid the saxophonist in preparing a more thoughtful and artistic performance.

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CONCLUSION

The primary function of the this document is to provide a select repertoire for college-level saxophonists, focusing on those pieces best suited for the freshman and sophomore levels. Giving the saxophone teacher and/or student a separate difficulty rating for each facet of performance will help make choosing appropriate repertoire more effective. This process can, through use of the Difficulty Level Chart, be applied to any repertoire, including those found on the “Repertoire for Alto Saxophone and Piano Used in Selected Colleges and Universities” list found in the Appendix. Increased usage of this Difficulty Level Chart, or similar charts, may help create a more consistent and precise rating system for instrumental chamber repertoire in the future.
Octave Designation Chart

The range given for each composition represents the lowest and highest notes of the normal written range of the saxophone, plus any altissimo notes that may occur. The normal range of the saxophone is identified as follows:

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<th>Notes</th>
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</thead>
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<td>Lowest octave</td>
<td>Bb-B</td>
</tr>
<tr>
<td>First octave</td>
<td>C1-B1</td>
</tr>
<tr>
<td>Second octave</td>
<td>C2-B2</td>
</tr>
<tr>
<td>Third octave</td>
<td>C3-F#3</td>
</tr>
</tbody>
</table>

The altissimo range of the saxophone is identified as follows:

<table>
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<th>Notes</th>
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<tbody>
<tr>
<td>Third octave</td>
<td>G3-B3</td>
</tr>
<tr>
<td>Fourth octave</td>
<td>C4-B4</td>
</tr>
</tbody>
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Addresses of Publishers

Boosey & Hawkes: 52 Cooper Square, New York, NY 10003
Bourne Company Music Publishing: 5 West 37th Street, New York, NY 10018
Donemus: Funenpark 1, 1018 AK Amsterdam, the Netherlands
Editions Billaudot: 14, rue de l'Echiquier, 75010 Paris, France
Alphonse Leduc, 175, rue Saint-Honoré, 75040 Paris cedex 01
Henri Lemoine, 17 street Pigalle, 75 009 Paris, France
Margun Music: 167 Dudley Road, Newton Centre, MA 02159
MMB Music: 10370 Page Industrial Blvd, St. Louis, MO 63132
Norruth Music: see MMB Music
Shawnee Press: Waring Drive, Delaware Water Gap, PA 18327
Southern Music Company: P.O. Box 329, San Antonio, TX 78292
### Repertoire for Alto Saxophone and Piano Used in Selected Colleges and Universities

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<td>Sonata, Op. 115</td>
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