

/A MASTER'S SAXOPHONE RECITAL
AND PROGRAM NOTES/

by

CANDIDA MASSIMINO

B. M., University of Dayton, 1982

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

Approved by:


Major Professor

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Department of Music

Graduate Artist Recital
Spring 1984

Presents

CANDIDA MASSIMINO, alto saxophone
Bachelor of Music Education, University of Dayton, 1982

Assisted by

SARAH ELIZABETH ROYALL, piano
ANN WESTGATE, harpsichord and celeste
VINCENT PUGH, cello
DIANE NOTTINGHAM-HEERMAN, mezzo-soprano
BRUCE DROPKIN, guitar
KRISTIN FENSHOLT, oboe
LISA THARP, flute
FLORENCE SCHWAB, harp
JAMES RAHTEN, audio engineer

May 8, 1984

All Faiths Chapel

8:00 p.m.

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A MASTER'S RECITAL

Presented in partial fulfillment of the requirements
for the degree of
MASTER'S of MUSIC

PROGRAM

- | | |
|--|---------------------------|
| Sonata in G Major | <i>Giovanni Platti</i> |
| Grave | (ca. 1690-1763) |
| Allegro | Transcribed by |
| Adagio | Eugene Rousseau |
| Allegro molto | |
| Études pour saxophone alto et piano | <i>Charles Koechlin</i> |
| Pour les sons liés et le charme de la sonarité | (1867-1950) |
| Le Chant du Veilleur | <i>Joaquín Nin</i> |
| | (1879-1947) |
| Intermission | |
| Sonata for alto saxophone | <i>Daniel Lazarus</i> |
| Allegro | (1898-1964) |
| Air and Variations | |
| Rondo | |
| Duo for alto saxophone and piano | <i>Walter S. Hartley</i> |
| | (born 1927) |
| Sextuor Mystique | <i>Heitor Villa-Lobos</i> |
| | (1887-1959) |
| Evocation and Song for alto saxophone
and electronic tape | <i>Lawrence Moss</i> |
| | (born 1927) |

INTRODUCTION

Although the saxophone has only existed for about 150 years, its repertoire has flourished in the twentieth century incorporating it within most all genres. The saxophone was developed by the Belgian instrument maker Adolphe Sax (1814-1894) between the years 1836 and 1841. In 1842 he brought the saxophone to Paris, and it was there that it was praised by Hector Berlioz. Berlioz showed his fondness for the instrument by premiering it in his sextet Hymn Sacré (for saxophone, two trumpets, bugle and two clarinets) in 1844. George Kastner employed the saxophone within the orchestra for his opera The Last King of Juda in 1844. The saxophone was first used in a solo capacity^f in Henry Fry's Santa Claus Symphony in 1853. The saxophone has since been featured in the orchestral works of George Bizet, Richard Strauss, Charles Ives, Bela Bartok, Paul Hindemith, Aaron Copland, Shostakovich, Benjamin Britten, Lukas Foss, Leonard Bernstein and others. The beginning of the saxophone's solo literature was marked by the performance of the Vellones and Ibert concertos by the French saxophonist Marcel Mule in 1935. The first original work for saxophone quartet was composed by Alexander Glazunov in 1932.

The following recital features original works by Charles Koechlin, Walter Hartley, Heitor Villa-Lobos and Lawrence Moss. It also presents works by Giovanni Platti and Joaquin Nin that have been transcribed to incorporate the saxophone within the ensemble.

CHAPTER ONE: SONATA IN G

Giovanni Platti was a composer active in central Germany during the first half of the eighteenth century. Although some biographical data is uncertain, it can be said that he was probably born in Venice ca. 1700. It was there that he most likely received his musical training. Platti traveled along with other Venetian musicians to Würzburg in 1722. At this time, the Venetian opera composer Fortunato Chelleri took charge of the orchestra in Würzburg. It has been suggested that he was responsible for Platti's appointment to the court orchestra.¹ Platti served there until 1761 as a vocal teacher, composer, and performer on oboe, flute, violin, cello, harpsichord and when needed, a tenor in the choir. He died in Würzburg on January 11, 1763.

Platti composed sacred vocal works and 120 instrumental works, the majority of which are sonatas. Fausto Torrefranco, an early twentieth century Italian musicologist, suggests that Platti's compositions when placed in chronological order exhibit a transition from high Baroque characteristics to those of the galant style.²

The Sonata in G is one of VI Flauto Traversiere Solo con Violoncello overo Cembalo opus 3, written ca. 1743. The sonata is stylistically typical of Platti's earlier works. It abides more by Baroque ideals rather than classical. The work follows a four movement solo sonata

1 Eva Badura-Skoda, "Giovanni Platti," in The New Grove Dictionary of Music and Musicians (6th edn., 1980) XIV, 848.

2 William Newman, The Sonata in the Classical Era (New York: W. W. Norton, 1983), p. 365.

da chiesa plan, and is contained within grave, allegro adagio and allegro tempi. All movements are binary in form and are monothematic, unfolding from an initial idea through embellishments and brief key modulations. The thematic material is spun out in continuous rhythm and makes use of sequential repetition. Newman notes that "Platti's pert ideas, with their repeated notes, their energetic metric groupings, their wide skips and shifts of range . . . bring to mind the neat thin buoyant conversation of a Pergolesi opera buffa. Understandably, the ideas in the flute and cello sonatas are more often songlike in character (as in the flute sonata in G)." ³

The sonata in G reflects the expressiveness of the Baroque affections. The grave and adagio movements are deeply expressive with florid and lyric lines. The allegro movements are rhythmically driving and melodically crisp and playful in mood.

The edition available for soprano saxophone and piano is published by Etoile Quality Music, Bloomington, Indiana. It is transcribed by saxophonist Eugene Rousseau, with keyboard realization by Marian Hall. (Both are on the faculty at Indiana University.) Because an original score was not readily available, correspondence with the editor was necessary. Dr. Rousseau indicated that only suggested ornamentation, dynamics and articulation had been edited into Platti's original notation. ⁴

Baroque composers allowed for much freedom of interpretation on the part of the performer. In keeping with this spirit, a more authentic

³ Newman, The Sonata in the Classical Era, p. 368.

⁴ This information was given by Dr. Eugene Rousseau to the author in a telephone conversation, March 1984.

setting was created for the Rousseau edition by utilizing harpsichord and cello for a continuo ensemble. This presented some performance problems for both instruments. The harpsichord part had to be reduced and altered in several places to accommodate its smaller range. Ornamentation, idiomatic arpeggiations, etc. were added where appropriate. The cello part was derived from the keyboard's bass line. Generally, this did not present any difficulties. The slurred markings in the edition were eliminated to give clarity to the line.

The timbre of the soprano saxophone is quite suitable for a work of this nature, especially when balanced with a continuo ensemble. The transposition of the sonata for soprano saxophone is in A major. This key places the tessitura of the piece_f in the saxophone's highest practical range. This presents a particular problem to the soprano saxophone as far as fingering and intonation are concerned.

During the eighteenth century, ornamentation practices varied from country to country. Italian musicians of the first half of the century practiced what is referred to as "free ornamentation." They drew their embellishments from a division technique: a practice based on the concept of altering melody so that its principal notes become structural pivots for the addition of passing tones, turns and other such graces. The new melodic line also reflects the underlying harmonic structure. The usual performance practice allows for the performers to exhibit their skills in ornamentation on the second statement of a repeated section, thus distinguishing in the listener's ear the original material and the embellished rendition.⁵

5 Betty Bang Mather and David Lasocki, Free Ornamentation in Woodwind Music (New York: McGinnis and Marx Music Pub., 1976), p. 12.

Following are examples of free ornamentation as applied to Giovanni Platti's Sonata in G. The first excerpt is taken from the first movement, Allegro, measures 4-6. The second excerpt is also taken from this movement, measures 9-10. The third excerpt is taken from the second movement, Allegro molto, measures 60-64. The top stave in each example is an original line from the Rousseau edition. The bottom stave illustrates a possible embellishment.

The first musical example consists of two staves in G major (one sharp) and 2/4 time. The top staff shows the original notation from the Rousseau edition, featuring a melodic line with eighth and sixteenth notes. The bottom staff illustrates a possible embellishment, which includes a more complex rhythmic pattern with many sixteenth notes and a trill-like figure.

The second musical example consists of two staves in G major (one sharp) and 2/4 time. The top staff shows the original notation, which includes a triplet of eighth notes. The bottom staff illustrates a possible embellishment, featuring a more intricate rhythmic pattern with many sixteenth notes and a triplet of eighth notes.

The third musical example consists of two staves in G major (one sharp) and 2/4 time. The top staff shows the original notation, which includes a melodic line with eighth and sixteenth notes. The bottom staff illustrates a possible embellishment, featuring a more complex rhythmic pattern with many sixteenth notes and a trill-like figure.

CHAPTER TWO: ÉTUDES POUR SAXOPHONE ALTO ET PIANO
 "POUR LES SONS LIÉS ET LE CHARME DE LA SONORITÉ"

Charles Koechlin's Études pour saxophone alto et piano is a charming work worth noting in the saxophone repertoire. The work is a collection of fifteen etudes, each one focusing on a particular musical element or pedagogical difficulty. The term "etude" can bring about a certain schooled or unmusical connotation; however, Koechlin's etudes create no such image. The work captures the character, simplicity and grace of the French folk song. The etudes make an excellent programming choice for they can be performed singly or in a set of any combination. The challenge presented by the second etude to the saxophonist is in the projection of the lyric line of the first theme and by the articulation and rhythmic interpretation of the second theme.

Charles Koechlin was born in Paris, November 27, 1887, and died in Le Canadel Var, December 1950. His family, successful textilists, urged him to pursue a military career. Koechlin's poor health made him ineligible for the military, and he turned his attentions to music. He attended the Paris Conservatoire from 1890-1897, and there he studied with Massenet, Gedalge and Faure.¹

Although Koechlin was primarily a composer and teacher, he was best known for his essays on music theory. They appeared in journals such as the Gazette des Beaux Arts, Chronique des Arts and the Lavignac Encyclopedia.²

1 Robert Orledge, "Charles Koechlin" in The New Grove Dictionary of Music and Musicians (6th edn., edited by Stanley Sadie, 1980), X, 145.

2 Article, "Charles Koechlin" in Baker's Biographical Dictionary of Music and Musicians (6th edition, 1978), p. 904.

Koechlin founded the Société Musicale Indépendante in 1909. The society promoted new music that opposed the philosophy of the school headed by d'Indy and the Schola Cantorum. He associated with the Parisian composers Ravel, Schmitt, Debussy, Milhaud, Roussel and others.

Koechlin made three American tours (1918, 1928, 1937) to lecture on french music. He won the Prix Cressent in 1936 for his Symphony d'hymnes and the Prix Halphan in 1937 for his first symphony. He gained some public recognition during the 1940's after several broadcasts of his music.³

Koechlin became president of the Federation of Musicale Populaire, and president of the french section of the ISCM.⁴

Koechlin's musical output is quite large, and his works encompass the stage, cinema, orchestral, choral and chamber media. He also orchestrated works of Bach, Debussy, Faure and others. Koechlin has a vivid imagination and was stimulated by extra-musical subjects. The article in The New Grove Dictionary claims that "subjects which recurringly" impose themselves "upon him included classical mythology, dreams and fantasy (which reflected his desire to escape from everyday reality into an 'ivory tower' within which he could compose) and the night sky, the serenity and mystery of the universe. Koechlin however was an avid self-borrower and music inspired by one subject could easily recur in a completely different context."⁴

Because of this nature, Koechlin's orchestral works are mostly programmatic and favor the form of the symphonic poem. The most popular of his works is a seven movement orchestral piece based on Kipling's Jungle Book. Koechlin must have been fascinated with the cinema, for there are

3 Orledge, "Charles Koechlin," X, 145.

4 Ibid., 145.

many film-inspired works such as the Epitaphe of Jean Harlow (for flute, alto saxophone and piano) and the Seven Stars Symphony: Douglas Fairbanks, Lillian Harvey, Greta Garbo, Clara Bow, Marlene Dietrich, Emile Janning and Charlie Chaplin.

Koechlin is one of the many French composers who have contributed significantly to the saxophone repertoire. His compositions incorporating the saxophone are opus 165, a Wind Sextet for flute, oboe, english horn, clarinet, alto saxophone, bassoon and horn (1937), opus 188, Etudes pour saxophone alto et piano (1942-3), opus 216, 11 Monodies #10 for oboe d'amore, clarinet and soprano saxophone (1947-8), and the Epitaphe of Jean Harlow (1937).

W. H. Mellers in his article "A Plea for Koechlin" claims that no composer is more "French" than Koechlin. Mellers goes on to say that Koechlin never made an attempt to win popular or critical approval, and there is "no trace of bitterness which is supposed to affect the contemporary artist within his music."⁵

The character of the French folk song permeates much of Koechlin's style. Melody is an especially important element of his concept of form and development. Koechlin often alters motives through inversion or other techniques and uses them to unify thematic material for an entire work.

There is such related motivic use contained within the Etudes pour saxophone alto et piano. The first theme in the second etude serves later in etudes no. IV and VII.

⁵ W. H. Mellers, "A Plea for Koechlin," Music Review, Vol. III, No. 3 (1942), p. 190.

Example 1. Motivic relationships between etudes no. II, IV and VII

a. Etude no. II

Pour les sons liés et le charme de la sonorité

♩ = 120. 126 avec grâce, souple, mais en mesure



p dolce legg.

b. Etude no. IV

Pour la douceur des attaques

Andantino (♩. 46-48)



p

c. Etude no. VII

Pour les sons liés et le charme de la sonorité.

Allegretto, très calme presque And^{te} (♩ = 52)



p dolciss. *mp*

Koechlin favors two types of melodic character; one type that is long-phrased and lyric (as illustrated in example 1) and another type that is dance-like with a defined rhythm.

Example 2. Second melody type, etude II

2 *Tempo (ou même un peu plus vite) ♩ = 126*

legg. scherzando. un peu ironique, et d'un ton plus mordant



p legg.

Koechlin's harmonic vocabulary is predominantly based on major/minor and modal systems; however, the use of atonality and polytonality does exist in his later works. His harmonic use has impressionistic tendencies utilizing chord planing and other devices. Along with triadic structures, Koechlin also builds sonorities on the superpositioning of seconds, fourths and fifths. Koechlin's fondness of Bach and counterpoint influences his use of canonic and fugal techniques. Examples of Koechlin's use of different textures can be seen in the collection of etudes for saxophone.

Example 3a. Canonic texture

Allegro (sans précipiter le mouvement) ♩ = 116-120 (4)

mf solide, bien rythmé

mf Canon du thème du saxophone

Example 3b. Contrapuntal texture

cresc. poco a poco

Koechlin's use of rhythm is strongly related to his concept of melody rather than being an independent factor as in the music of Bartok or Stravinsky. His use of irregular barring promotes the fluidity of the melodic motion.

Etude no. 11 is ternary in form. It is subdivided as A¹, A², B, A³ and A⁴. The "A" and "B" sections are not only contrasting in theme character, but also major, minor and modal sonorities. The first statement of the first theme (example 1a) is in e-flat major. The second statement is in g natural minor turning to c natural minor to end the section. The second theme (example 2) is stated in several tonal areas, first in f dorian, then to b-flat dorian, f major and finally to c major. The third section restates the first theme in f minor and c major before returning to the final measures in e-flat major.

M. D. Calvocoressi remarks in his article "Charles Koechlin's Instrumental Works" that during a time when the piano was best treated as a percussion instrument, Koechlin_f tended to use it for the "quality of its vibrations and the range of colors provided by its partials and resultant tones."⁶ Koechlin's method of writing is seldom "show-case" or virtuosic. He is concerned with textural and timbral effects. Mellers suggests that Koechlin reflects the spirit of the 16th century French school. The style of Janequin and Claudin de Sermisy is captured by his two and three-part "vocal" writing for the keyboard.⁷

The accompaniment to the collection of etudes serves well to illustrate Koechlin's typical use of the keyboard. The piano writing is always sensitive and complementary to that of the saxophone. He utilizes arpeggiations and other idiomatic figurations, as well as contrapuntal and the previously mentioned "voice-leading" gestures. The etude no. 11

⁶ M. D. Calvocoressi, "Charles Koechlin's Instrumental Works," Music and Letters, Vol. V, No. 4 (1924), pp. 361-2.

⁷ Mellers, "A Plea for Koechlin," p. 192.

contains contrasting textures. The first "A" section employs arpeggiations (including added tones of 6ths, 7ths, 9ths, etc.). The "B" section is contrasted with a chordal accompaniment using added tones and quartal structures, later combined within a contrapuntal scheme. The final section returns to the arpeggiations and increases to a three-part texture with the addition of an obligato figure above the saxophone melody.

CHAPTER THREE: LE CHANT DE VEILLEUR

Le Chant de Veilleur, originally scored for mezzo-soprano, piano and violin, was written by Joaquín Nin in 1933. Nin composed the work for the Dutch vocalist Else Rykens. The edition published by Eschig for mezzo-soprano, piano and alto saxophone is transcribed by French saxophonist Jean-Marie Londeix. The text, written in both Dutch and in French in this publication, is translated as follows:

The watchman shakes his brass bell, and on the ensuing day he announces the day's awakening. He hurls the call from the tower's height: "It is the hour, alas! when you must separate from each other. Already, there below, the woods are enveloped by a slow tremor."

Listen, young lass, to my calls. Already the approach of the sun is giving a rosy tint to the skies. The moon is turning blue in the dying night. What does the watchman's song cry out to you O mortals? "Love each other again, while the night falls over your loving. Ah!"¹

Joaquín Nin was born in Havana on September 29, 1879, and died in Havana on October 24, 1947. In 1902 he went to Paris to study piano and composition at the schola Cantorum. Three years later he was appointed to the piano faculty, and then made an honorary professor at that institution. After a visit to Berlin (1908-1910) he returned to Havana and founded a concert society and music magazine. He toured Europe and South America as a concert pianist. Nin was especially noted for his performance of early Spanish keyboard music.² His compositional style is influenced by Bach,

1 Translation provided by Dr. Jean Sloop and Diane Nottingham-Heerman.

2 A. Menendez Aleyxandre, "Joaquín Nin" in The New Grove Dictionary of Music and Musicians (6th edn., edited by Stanley Sadie, 1980), p. 250.

Spanish Baroque music and French Impressionism. Nin wrote song cycles, piano works and chamber music incorporating the violin. He also edited two valuable collections of Spanish keyboard music: 16 Sonates anciennes d'auteurs espagnols and 17 Sonatas et pieces anciennes d'auteurs espagnols.³

Le Chant de Veilleur is set in D dorian which projects a reflective mood for the somber text. The melody is based on an old Dutch theme. The piece is introduced by the piano, depicting the ringing of the watchman's bell with four repeated clusters in the lowest octave. The piano continues with impressionistic chord planing in a rubato manner. The saxophone enters to sound a verse of the theme over a simple polyphonic accompaniment. The voice then enters with the first verse and is joined by the saxophone's countermelody and chordal piano accompaniment.

The image shows a musical score for 'Le Chant de Veilleur'. It consists of two staves: Violin and Piano. The Violin staff is marked 'Lento (♩ = 60) espressivo e assai sonoro' and features a melodic line with a fermata and a second ending. The Piano staff is marked 'Lento (♩ = 60) espressivo' and includes a piano interlude with 'rit.' and 'a tempo' markings, followed by a section marked 'p loco'. The piano part includes a bass line labeled '8^a bassa' and a section with a fermata and a second ending. The score is written in D minor and 4/4 time.

After a piano interlude, the voice enters with the final verse.

The countermelody in the saxophone (starting in measure 77) is written in a higher tessitura to intensify the text "Already the sun is giving a rosy tint to the skies." The piece ends with a sigh from the watchman and a final ring of his bell is sounded in the piano.

³ Article "Joaquín Nin," in Baker's Biographical Dictionary of Music and Musicians (6th edition, 1978), p. 1238.

Le Chant de Veilleur is an example of one of the many fine transcriptions that incorporate the saxophone within a mixed chamber ensemble.

CHAPTER FOUR: SONATA FOR ALTO SAXOPHONE

Daniel Lazarus's Sonata for alto saxophone is a significant work within the instrument's unaccompanied solo literature. The piece demands mature musicianship to reflect its dramatic and cerebral nature. Although it contains difficult technical passages, the real challenge requires the soloist to exhibit absolute control in projecting its lines and subtle nuances. The manner in which the solo line is delivered within an unaccompanied setting is crucial in defining phrases and harmonic implications.

Daniel Lazarus, a French conductor and composer, was born in Paris on December 13, 1898, and died in Paris on June 27, 1964. He studied at the Paris Conservatoire and won the first prize in composition in 1915. Lazarus served as musical director for the Théâtre du Vieux Colombier (1921-5), artistic director for the Opéra Comique (1936-9), and as choir-master for the Paris Opera (1946-56). From 1956 until his death, he was a professor at the Schola Cantorum.¹

The majority of Lazarus's works are incidental scores, ballets, operas and large choral and orchestral works. Included among his instrumental works are pieces for cello, violin, piano and chamber ensemble. There are two works that utilize saxophone: The Sonata for alto saxophone and Four Melodies for contralto, alto saxophone, flute, clarinet, bassoon and string quintet.

1 Anne Girardot "Daniel Lazarus" in The New Grove Dictionary of Music and Musicians (6th edn., edited by Stanley Sadie, 1980), X, p. 570.

The Sonata for alto saxophone was written in 1949, for French saxophonist Marcel Mule. Mule (born 1901) is known as the founder of the classical saxophone school, and has appeared as a soloist world wide. Mule taught the saxophone class at the Paris Conservatoire from 1942-1968. He was the second to teach saxophone at that institution; the first was Adolphe Sax, the instrument's inventor.

The work makes use of traditional forms for its three movements: Sonata-allegro, air and variations, and rondo. Lazarus primarily orients his materials around tonal centers; however, major/minor systems are also used. The first movement is set in B. The first theme suggests B minor by the arrangement of its three-note motive.

Example 1.^f First theme



The theme is restated through an implied polyphony. The line actually contains two ideas: a variation of the three-note motive and an elaborating motive. These two intertwined ideas function as consequent and antecedent units. J. S. Bach utilized this type of polyphonic implication within his unaccompanied instrumental works, especially those for violin.

Example 2. Implied polyphony

The second theme (scherzando) is lighter in character to that of the opening gesture. The subito piano and forte dynamics give the line shape and buoyancy. It is stated in G, and turns to A to end the exposition.

Example 3. Second theme



The development begins with a diminution of the first theme in B. The line moves through the centers of A and A-flat. The scherzando returns, this time in E-flat. A chromatic pattern appears at the agitato, and leads to an augmentation of the first theme in F#. A cadenzic passage of scale patterns chromatically progresses ^f to a climactic D#. From this point the line point cascades in tritones and thirds. The recapitulation sounds the first theme in B and then in D. The scherzando returns to close the movement in B.

It is interesting to note that the second movement, air and variations, is set in F, and not in F#. The tritone relationship (between the first and second movements) increases the tension created by a change of key, usually to the dominant or subdominant at this point. Lazarus's genius is reflected in his manipulation of the theme and its variations. The movement is perhaps the most musically demanding of the entire work. The adagio theme is lyric and sets an almost haunting atmosphere. Its melody moves through some unexpected turns away from the F center.

Example 4. Theme

Air **Adagio**

p molto espress.

pp subito

p

Variation no. 1 utilizes most of the thematic melody, giving it a different contour in its last measures. Variation no. 2 alters the thematic notes into a chromatic pattern within a marcato style. Variation no. 3 recalls the mood of the theme, suggested in F minor. The fourth variation, the most rapid of the set, outlines the melody in sixteenth notes and extends the phrase with new material. The coda restates the theme with a slight change of notes in its last measures.

The dance-like character of the Rondo balances the drama of the first two movements. The Rondo differs from the previous movements in two respects: the first and second movements use changing meters and are oriented around tonal centers. The Rondo is metered in 6/8 (with the exception of two 9/8 bars), and strongly outlines diatonic keys. The Rondo has two themes. The first theme appears coupled with alternating phrases:

Example 5. Rondo: First theme and associated phrases

First theme

Allegro vivace

Antecedent phrase a

Antecedent phrase b

Antecedent phrase c

The second theme is six and one-half measures long, and is repeated to create a thirteen measure section.

Example 6. Second theme

The image displays two staves of musical notation. The first staff contains a six-measure phrase in G# major, starting with a piano fortissimo (*pp subito*) dynamic and ending with a piano (*p*) dynamic. The second staff contains a thirteen-measure phrase, which is a repetition of the first phrase with some variations, starting with a piano (*p*) dynamic and ending with a piano fortissimo (*pp subito*) dynamic.

The overall structure of the rondo is A B A B coda. Although there are many repetitions of these two themes, the piece's excitement is maintained through variation and changes of key. The first section consists of six statements of the A theme. It begins in B major and moves through the keys of E, B, D, F, and B. The B section takes the second theme in G# and B. The return of the A section is also in G# and B. The second theme comes back in F#, B, and G. The coda, derived from the first theme, finishes the movement in B major. As exemplified in this rondo, Lazarus favors the third relationship within his harmonic plans.

CHAPTER FIVE: DUO

Duo for alto saxophone and piano, opus 60, was written for the saxophonist Donald Sinta. Hartley and Sinta were both on the faculty of the National Music Camp at Interlochen at the time. (Sinta's reknowned playing has inspired numerous works, including Leslie Basset's Music for Saxophone and Piano and Warren Benson's Farewell.) The Duo was premiered by Hartley and Sinta on October 28, 1964, at Davis and Elkins College.

Walter Hartley was born on February 21, 1927, in Washington D. C.. His college degrees are from the Eastman School of Music, and constitute a BM and MM in music (1950 and 1951) and a Ph.D. in composition (1953). He studied piano under L. S. Etchison and Jose Echaniz. Hartley's composition instructors include Bernard Rogers and Howard Hanson.

Major influences on Hartley's music are Stravinsky, Bartok, Honegger and Hindemith. Hindemith's influence is particularly evident in the Duo. Hartley reflects Hindemith's theories of interval and chordal stability within this work. The intervals of the octave, fifth and fourth outline much of the melodic and harmonic material. In Hindemith's Craft of Musical Composition, Book one, these intervals are listed in his "series one" as being the strongest and most stable.¹ Hartley forms melodic contours by utilizing the interval of the second to link harmonically stronger intervals. Hindemith claims that seconds are "the real building units of melody."²

1 Paul Hindemith, Craft of Musical Composition (New York: Belwin-Mills, 1968), p. 96.

2 Ibid., p. 187.

the treble played over an augmentation of the same theme in the bass. The saxophone sounds a fusion of the first and second themes.

Example 2. First theme

Allegro (♩ = 132)

Alto Saxophone (Score in C)

Piano

ff

ff

1

Example 3. Second theme



The *lento* section is quite contrasting in character to that of the first section. Motives taken from the second theme are scored over a planing of doubled octave and fifth structures in the piano. The saxophone enters with a new melodic idea at a *pianissimo*. Although obscured, both parts still retain a reminiscence of the rhythmic motive. The rhythmic tension is now relaxed, and in doing so, the melodic line seems almost suspended in time. After a brief solo passage from the saxophone, the piano builds intensity to prepare for the saxophone's *altissimo* trumpet-like call. The climactic statement is abrupt and opposite in character to the previously understated section. By adjacently placing these two opposites, Hartley has created a new unifying device, an antithesis. The final section recapitulates material from the first section. A new triplet figure (oriented around a pattern of fourths) occurs first in the saxophone, and then in the piano. This figure is also sounded in the concluding measures. A piano interlude recalls all previous motives. A *codetta*, also utilizing these ideas, drives the piece to its conclusion.

Hartley has taught at Kings College in Delaware, Longwood College in Virginia, Hope College in Michigan and Davis and Elkins College in West Virginia. In 1969, he began his present position as professor of music and head of Theory and Composition department at New York State University at Fredonia. During the years of 1956-1964, Hartley taught piano, theory, and composition at the National Music Camp at Interlochen, Michigan.

Hartley has received many commissions from college and high school musical organizations. In 1954, the Koussevitsky foundation commissioned the Chamber Symphony. The Greater Buffalo Youth Orchestra has commissioned his latest work, Symphony no. 3. Included among the works to receive awards are the Concert Overture for Orchestra (National Symphony Orchestra, 1955) and his Sinfonia no. 3 for brass choir (the G. C. Conn Brass aware in 1964).

Hartley has received an ASCAP award annually since 1962. He has been a guest composer at the International Tuba Symposium workshop, and at the World Saxophone Congress conventions.³

Hartley composes in almost every vocal and instrumental media, and his works number over 150. He is best known for his writing that incorporates brass and saxophones. He has steadily contributed to the saxophone repertoire since 1961, composing solo and ensemble literature. Following is a list of Walter Hartley's compositions for saxophone/s.

TITLE	INSTRUMENT/S	DATE	TIMING	PUBLISHER
Petite suite	alto saxophone unaccompanied	1961	5'5"	Fema Music
Duo	alto saxophone and piano	1964	5'5"	Theodore Pressor
Concerto	alto saxophone and concert band	1966	12'	Theodore Pressor
Poem	tenor saxophone and piano	1967	3'5"	Theodore Pressor
Double concerto	alto saxophone and tuba soli with wind octet	1969	7'5"	Philharmonic corporation

³ Biographical information was obtained through a letter from Walter Hartley to the author, February, 1984.

TITLE	INSTRUMENT/S	DATE	TIMING	PUBLISHER
Suite for saxophone quartet	soprano, alto, tenor and baritone saxophones	1972	11'	Philharmonic corporation
The saxophone Album	SATB (one each with piano)	1974	5'5"	Dorn Publishers
Little Suite	baritone saxophone	1974	5'5"	Dorn Publishers
Sonata	tenor saxophone and piano	1974	10'5"	Dorn Publishers
Octet for Saxophones	SAAATTB and bass saxophones	1975	8'5"	Dorn Publishers
Sonorities	alto saxophone and piano	1976	3'	Dorn Publishers
Sonata	baritone saxophone and piano	1976	10'5"	Dorn Publishers
Saxophrenia	alto saxophone ^f and piano	1976	2'5"	Dorn Publishers
Quartet for Reeds	oboe, clarinet, alto saxophone and bassoon	1976	9'5"	Dorn Publishers
Concertino	tenor saxophone and concert band	1978	9'	Dorn Publishers
Valse Vertigo	alto saxophone and concert band	1978	3'40"	Dorn Publishers
Diversions	soprano saxophone and piano	1979	7'5"	Ethos Publications
Rhapsody	tenor saxophone and string quartet or orchestra	1979	6'15"	Dorn Publishers
Quintet for saxophones	soprano, 2 alto, tenor and baritone saxophones	1981	10'	Dorn Publishers
Trio	alto, tenor and baritone saxophones	1984	11'	MS (available through the composer)
Cantilena	alto saxophone and marimba	1984	2'40"	MS (available through the composer)

CHAPTER SIX: SEXTUOR MYSTIQUE

Heitor Villa-Lobos's Sextuor Mystique was written in 1917. It is scored for flute, oboe, alto saxophone, harp, celeste and guitar. At this time, Villa-Lobos had also published his fourth string quartet, second symphony and several symphonic poems. Among these works is Amazones, a symphonic poem based on the tale of an Indian maiden's experiences in the tropical forest. No doubt, Sextuor Mystique reflects a similarly exotic tale or myth.

Many of Villa-Lobos's works are programmatic in nature. A true nationalist, Villa-Lobos absorbed not only his country's musical resources, but its literary character as well. His musical output consists of over two-thousand works for all genres, proving him to be an extremely prolific composer. His music exhibits an uninhibited and vital creative spirit. Villa-Lobos incorporated the many types of Brazilian music into a new form he called Chôros. These works are written for solo instruments and various ensembles, and are original in form. An effort to fuse native elements with outside influences resulted in the Bacchianas Brasileiras. The suite of nine works uses contrapuntal techniques in an homage to J. S. Bach.¹

Villa-Lobos was born in Rio de Janeiro on March 5, 1887, and died in Rio de Janeiro on November 17, 1959. He received his first musical training from his father, Raul, who was a journalist and an amateur cellist. As a child, Villa-Lobos was exposed to the music of the street musicians,

¹ Luiz Heitor Corrêa de Azevedo, "Heitor Villa-Lobos," in The New Grove Dictionary of Music and Musicians (6th edn., edited by Stanley Sadie, 1980), XIX, p. 764.

Brazilian folk songs and to the classical literature that was performed in his home by family and friends. After the death of his father, Villa-Lobos joined a Choro, a band of popular Rio musicians. At the age of eighteen, he decided to pursue a musical career. Opposed to the structured academic instruction, he chose to educate himself by embarking on a three year journey of northern and southern Brazil to gain knowledge of its musical resources. He observed and recorded the types of native music much in the same manner as did Bartok and Kodaly in their countries.

When he returned to Rio de Janeiro, Villa-Lobos enrolled at the National Institute of Music. He was unable to submit himself to the disciplined procedures of his teachers and set off on another journey, this time to the jungles of middle Brazil and again to the north.²

His own pursuit led him to study D'Indy's treatise on composition and the scores of the symphonic masters. He became acquainted with the styles of Bach, Puccini and of the French impressionists. After the nomadic years of research, Villa-Lobos began to publish works for a variety of genres. He presented them in a number of programs and although met with some violent criticisms at first, he eventually was awarded with praise by the Brazilian musical public. Under the patronage of Artur Rubinstein, he was able to travel to Paris in 1923. Villa-Lobos established himself among the elite in the Parisian artistic circle.

In 1930, Villa-Lobos returned to Brazil and dedicated himself to the education of the country's youth. As the director of musical education, he implemented many programs in the school systems and organized large youth concerts.

² Vasco Mariz, Heitor Villa-Lobos: Life and Works of the Brazilian Composer (Washington, D. C.: 1970), pp. 8-9.

Villa-Lobos made his American debut in Los Angeles in 1944, and continued to make frequent appearances in America and in Europe until the time of his death.

Villa-Lobos employs unusual instrumental combinations within his works. The use of native instruments, such as the guitar and percussion instruments, is also a trademark of his style. His exposure to American jazz bands influenced his use of saxophone. Fantasia for soprano or tenor saxophone, dedicated to the French saxophonist Marcel Mule, is his only solo work for the instrument. The saxophone is incorporated into six chamber ensembles: Sextuor Mystique (1917); Quatuor (1921) for flute, alto saxophone, celeste, harp, and female chorus; Nonetto (1923) for flute, oboe, clarinet, alto saxophone, baritone saxophone, celeste, harp, piano, percussion and mixed choir; Chôros no. 7 (1924) for flute, oboe, clarinet, alto saxophone, bassoon, three trumpets, trombone and men's chorus, and Bacchianas Brasileiras no. 2 (1930) for tenor saxophone and chamber orchestra.

Sextuor Mystique is stylistically typical of Villa-Lobos's early works. The enthusiasm of the young composer is reflected through the abundant melodies and complex textures created by an almost over-scoring of instruments. The sextet although brilliantly orchestrated, does not possess the maturity of his later works.

The sextet is a collage of melodies, fragmented motives and rhapsodic passages. (Themes can be numbered, but not for the purpose of illustrating thematic development or other conventional labeling practices.) The adagio section is the most thematically developed within the piece, but it too moves through many different figurations.

The work is ternary in form. The first section, Allegro non troppo, presents three primary themes interwoven with numerous countermelodies and brief motives.

Example 1a. Theme one



Example 1b. Theme two



Example 1c. Theme three



The adagio begins with a long solo passage for the oboe scored over a rhythmic ostinato in the harp and guitar. The influence of impressionism in Villa-Lobos's style is evident in this section. The free flowing lines are not unlike those written by Debussy in his work for flute entitled Syrinx (1913). There is also a great similarity between this section of the sextet and the second movement of Villa-Lobos's Fantasia for soprano or tenor saxophone.

Example 2a. Sextuor Mystique: adagio theme



Example 2b. Fantasia: second movement theme



Example 2c. Syrinx: theme



The adagio theme appears later in this section sounded by the flute and doubled at the octave by the saxophone displaying another impressionistic device.

The final section, Quasi Allegro, sparkles with sixteenth-note figurations and motives that recall the first theme through a rhythmic suggestion. There is an eight-measure declamatory theme stated by the ensemble that presents a new idea and is one of the few homophonic textures found in the entire piece. A cascade of triplet patterns brings the work to its concluding unison note.

Although the work is oriented in A, there is a constant fluctuation through other centers. The rapid harmonic movement and the use of pedal point makes defining a tonal center at any one time difficult. The sextet begins with a nine measure sounding of E. The ear is deceived into believing that this is tonic until the appearance of the pedal A. The prolongation of the dominant increases the tension normally created in the preparation of a tonic.

The influence of impressionism is also apparent in Villa-Lobos's chordal structures. He favors extended harmonies, such as the major seventh chord and quartal structures. There is a tendency towards polytonality in his later works.

Villa-Lobos draws his materials from a wide choice of scales (minor, pentatonic, whole-tone, etc.) and various alterations. The second theme of the sextet outlines the pitches of an octatonic scale based on E. Superimposed upon this are scale figures in the flute outlining E harmonic minor. This theme is later scored over six measures of an augmented triad on F, with an added major seventh. A pentatonic passage follows in the celeste. Villa-Lobos sets a mystic atmosphere in the adagio by scoring the seductive melody over an arpeggiated E-flat minor-major chord. Such unstable qualities avoid a feeling of diatonicism by veiling the harmonic progression.

A dense contrapuntal texture prevails throughout the sextet. Generally the flute, oboe and alto saxophone are intertwined while the guitar, celeste and harp provide a harmonic base with occasional solo flourishes. The rhythmic execution is perhaps the most difficult aspect of the work's performance. There are numerous polyrhythmical events throughout the piece making for a complex texture. Unfortunately, at times this extreme activity distracts from the sounding of an important idea. There is a frequent use of rhythmic ostinato throughout the work. Villa-Lobos also employs changing meters, uneven groupings and hemiola figurations.

Example 3. A Polyrhythmical section

The image shows a musical score for a sextet, labeled 'Example 3. A Polyrhythmical section'. The score consists of six staves, each representing a different instrument: Flute (Fl.), Horn (Htb.), Saxophone (Sax.), Guitar (Guit.), Celeste (C.ÉL.), and Harp (Hpc.). The music is written in 6/8 time. The Flute part features a complex, rhythmic melody with many eighth and sixteenth notes. The Horn part has a more melodic line with some rests. The Saxophone part has a melodic line with some grace notes. The Guitar part has a rhythmic pattern with some chords. The Celeste part has a melodic line with some grace notes. The Harp part has a rhythmic pattern with some chords. The score is divided into two measures by a double bar line.

Pedagogical difficulties should not inhibit the programming of Villa-Lobos's Sextuor Mystique. The work is brilliantly orchestrated and demands a sensitive performance by all members in the ensemble. The

unusual combination of instruments makes for an appealing choice on any recital, and is well worth the preparation.

CHAPTER SEVEN: EVOCATION AND SONG

The electronic medium has been criticized as existing merely through recordings, thus eliminating interaction with an audience. One solution for this situation is to combine live performers with tape. Live performers offer their individual interpretation, unpredictability and physical interaction with the audience. The tape offers a wide spectrum of timbral possibilities and creates a unique ambiance with its presence.

Prior to 1960, composers preferred to combine orchestra with tape. The orchestra was an attractive medium because of the timbral potential of the many different instruments within the ensemble. Early works used orchestra and tape in an antiphonal manner, alternating the two components for a color and physical contrast. This sectional writing gradually became less defined and more homogeneous in texture.

Stockhausen's Kontakte for piano, percussion and tape, written in 1959, prompted others to compose for smaller ensembles.¹

There are now numerous tape compositions that utilize a variety of instrumental combinations and even mixed media. A recital given at Kansas State University in May of 1984, illustrates some possibilities involving live performers and tape:

¹ David Ernst, Evolution of Electronic Music (New York: Schirmer Books, 1977), p. 126.

Example 1. A Recital given at Kansas State University
on May 2, 1984.



Department of Music

Faculty Recital Series
Season 1983-84

MUSIC FOR LIVE PERFORMERS AND TAPE

Wednesday, May 2, 1984

All Faiths Chapel Auditorium

8:00 p.m.

PROGRAM

Now for soprano and tape (1971) *Hanley Jackson*
(born 1939)

Jean Sloop, soprano

Homophonium I for solo trumpet and *Ted Shreffler*
four pre-recorded trumpets (1977) (born 1943)

Craig B. Parker, live and pre-recorded trumpets

Evocation and Song for alto saxophone *Lawrence Moss*
and electronic tape (1972) (born 1927)

Candida Massimino, alto saxophone

Intermission

Animus I for trombone and tape (1966) *Jacob Druckman*
(born 1928)

Roger Muse, trombone

Tangents VI for oboe, clarinet, and *Hanley Jackson*
tape (1976) (born 1939)

Sara Funkhouser, oboe
Frank Sidorfsky, clarinet

The Tortoise and the Hare (A Children's *James Rahtjen*
Story) for narrator, trumpet, (born 1960)
trombone, and tape (1984)

world premiere

Mary Peterson, narrator
Roger Muse, trombone
Craig B. Parker, trumpet

Evocation and Song for alto saxophone and tape by Lawrence Moss was written in 1972. It was composed for saxophonist George Etheridge and was premiered by him at the 29th American Music Festival in Washington, D. C.. Moss conceived the work with the acoustics of a high-ceilinged, marble recital hall in mind. The work involves two tapes and requires the speakers to be placed as follows:

"The two tape decks should be placed next to each other, so as to be operated by one person. . . . Two speakers will be placed on stage, while the other speakers will be in the rear corners of the hall."²

According to Etheridge, the premiere was a unique experience. The speakers were obscured by plants and greenery, and he appeared to be engulfed by the reverberating electronic sound, seemingly coming from nowhere. Etheridge has recorded Evocation and Song on Opus One records.³

Lawrence Moss was born on November 18, 1927, in Los Angeles. He earned his BA from the University of California in 1949, his MA from the Eastman School of Music in 1951 and his Ph.D. in composition from the University of Southern California in 1957. Moss's composition teachers include Leon Kirchner and Ingolf Dahl. Dahl has written a concerto for alto saxophone and concert band (1949). The piece, dedicated to saxophonist Sigurd Rascher, is a significant work within the concerto repertoire of the saxophone.



Moss was an instructor at Mills College in California from 1956-1959, and was an assistant and then an associate professor at the School of Music at Yale University from 1960-1968. In 1969, he took the position he

² Explanatory notes contained within the score of Evocation and Song.










³ Information given by George Etheridge in a telephone conversation with the author, February, 1984.

presently holds as professor of composition at the University of Maryland. Moss studied in Vienna from 1953-1954 on a Fulbright fellowship. While studying in Rome on a Morse fellowship from Yale (1964-1965), Moss wrote his opera The Queen and the Rebels. He also traveled to Florence from 1959-1960 and from 1968-1969 under two Guggenheim Fellowships. During the later period he wrote The Brute, a comic opera in one act. Works resulting from commissions include Ariel for soprano and orchestra (New Haven Symphony Commission, 1969), and Elegy for two violins and viola (Paul Zukofsky Commission, 1969).⁴

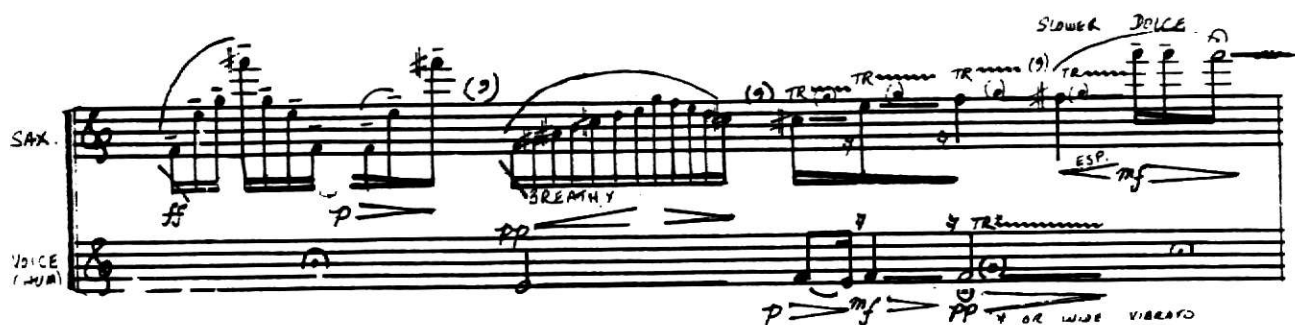
Moss composes for a variety of mediums including orchestral and chamber ensembles. His two compositions utilizing electronic tape are Unseen Leaves for soprano, slides, lights and tape, and Evocation and Song for alto saxophone and tape.

Evocation and Song is a one-movement work, and is approximately ten minutes long. The two sections are delineated by timbre and stylistic changes. There are no metric indications or bar lines employed. The piece is designated in seconds. Running cue lines aid in the coordination of the saxophone with the tape. The saxophone uses mostly proportional notation. There are frequent tempo changes, indicating the speed of a small fragment or section. Explanatory notes in the score clarify the more unusual notations. Accelerando and ritard signs,  are to be interpreted within a relative context. (The accelerando means to get faster, and not necessarily as fast as possible.) This notation,  indicates that the pitches be played quickly, and again, not as fast as possible. A vertical line | appears between the saxophone line and the

⁴ This information was given by Lawrence Moss in a letter to the author, February, 1984.

tape cues in the score. Moss wants a simultaneous attack or cut-off at this point. A slanted line  tells the soloist to enter immediately after a certain cue given in the tape. A wavy line  requires the soloist to improvise on a designated set of pitches. A line with this contour  illustrates the use of a wide vibrato that gradually narrows to a "normal" vibrato. (The word vibrato in this context is put in parenthesis because this term must be taken within a relative manner. No two soloists have vibrato of the same width.) Arrows preceding note heads   show the direction of a microtone based on that pitch. The score also contains unmeasured pauses, listed here in decreasing duration:     . The score has other uncommon notations, including trills, fluttertongued notes and multiphonics. A passage in the saxophone part is scored in two staves: the top staff for notes to be produced with the saxophone, and the bottom staff to be realized with the voice. The simultaneous sounding of these two lines creates an unusual effect. Quite obviously, this is a difficult task for any saxophonist.

Example 2. Simultaneous sounding of saxophone and voice



The musical score for Example 2 consists of two staves. The top staff is labeled 'SAX.' and the bottom staff is labeled 'VOICE (HUMAN)'. The saxophone part begins with a fortissimo (ff) dynamic, followed by a piano (p) dynamic, and then a pianissimo (pp) dynamic. It includes performance directions such as 'BREATHY' and 'TRILL'. The voice part starts with a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic, and then a pianissimo (pp) dynamic. It includes performance directions such as 'SLOWER', 'DOLCE', and 'or wide vibrato'. Both parts feature complex rhythmic patterns and trills.

The score also contains verbal directions such as "delicately, match tape" and "frenetically, jazz-like."

The tape part is indicated in both conventional and graphic notation. Because the tape scoring uses sound mass techniques and complex electronic

sonorities, the part is represented in simplified cues to aid the soloist. Complications involved with works involving tape are many, and differ for each set of circumstances. A reduction of the tape part into cues can present a problem if not clearly notated. Synchronization between the instrumental line and the tape part can be guided by either cues within the tape part (referred to as a click track), a stop watch or by mere estimation by the soloist. Any one of these methods could present problems. (The cues might be inaudible, etc.) Difficulties with the actual tape can occur in a number of ways: the paper or plastic leader section of the tape can tear and break, as well as any other portion of the tape. Tape recorders can vary in speed settings, and so the possibility of the tape part being "instantly" transposed into another key is always an impending doom to the soloist! Other machine malfunctions are always possible.

Works that involve a continuously running tape can be operated by the soloist or an assistant. Other works, such as Evocation and Song, require a competent assistant to operate the intricately coordinated tapes. The physical make-up of the performance area can present limitations upon the composer's original intent. Evocation and Song was intended, as previously stated, to be performed in a resonant hall with two of the speakers situated away from the stage. The average recital hall is not constructed in this manner, and the cable to extend the speakers to the rear of the hall is not always accessible.

A tape work can consist of electronically produced sounds, or those that are derived from the environment and conventional instruments. Conventional instruments are able to emulate electronic sonorities. Evocation and Song utilizes both aspects. The tape uses electronic timbres

as well as those resembling gongs, chimes, bassoons, and other instruments. The saxophone is required in several points during the work to "echo" the tape on a single note "senza vibrato." There are indications for multiphonics (a simultaneous sounding of two or more pitches produced on a wind instrument). These sonorities make for an unusual effect due to the interference of sound waves in the overtone series involved. An excerpt on page 7 of the score tells the soloist to "almost go out of control!" The frenzied pointillistic figurations, fluttertongued and altissimo notes create an image of a machine that has gone "haywire." The final note of the saxophone is indistinguishable from the final tape sonority.

Evocation and Song is delineated into sub-sections or events. The first movement contains many such passages, and is contrasted to the rather unified construction of the second. The work begins with the saxophone in a rubato solo passage. Much of the material is based on the intervals of the minor third, tritone and major seventh. The sweeping gestures and fragmented motives create an atmosphere for the piece, almost mystic in character. The first tape joins in with gong-like tones. The saxophone continues with similar material and both parts increase in intensity. The following section involves improvisatory "bursts of notes" from given sets of pitches. The next event uses imitation between the tape and saxophone. There is an acceleration in the tape, and the saxophone sounds material derived from the opening statement. At this point, the tape is stopped, and the saxophone proceeds with a disjunct line which leads into the simultaneous sounding of instrument and voice. The next section utilizes pointillistic figurations in the saxophone over a nasal timbre in the tape. The tape is halted again and the soloist exhibits a modern virtuosic

passage, using multiphonics, fluttertongued notes and the altissimo register. The tape follows with a transition into the next movement. The second tape joins the first and then takes over to begin the Song.

The tape timbre within this section primarily is created with gongs, chimes and bassoon-like sonorities. The score is more rhythmically defined and flowing than in the previous section. The tape also uses more exact pitches (rather than sound mass textures). The saxophone part is disjunct yet lyric, and is contained within a high tessitura. Both parts have grace-note gestures notated. The final section is signaled by a motive derived from the very first idea, sounded in the tape. The final sonority produced by the saxophone and tape fades into silence.

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A MASTER'S SAXOPHONE RECITAL
AND PROGRAM NOTES

by

CANDIDA MASSIMINO

B. M., University of Dayton, 1982

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984

This Master's Report and Recital features original works by Charles Koechlin, Walter Hartley, Heitor Villa-Lobos and Lawrence Moss. It also presents works by Giovanni Platti and Joaquín Nin that have been transcribed to incorporate the saxophone within the ensemble. Accompanying the recital tape is a series of program notes including composer biography and analytical comments.