

AN ANNOTATED BIBLIOGRAPHY OF SELECTED PUBLISHED
REPERTOIRE AND PERFORMANCE GUIDE FOR SAXOPHONE-CELLO DUOS

by

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(Under the Direction of Stephen Valdez and Connie Frigo)

ABSTRACT

Since 1953, the number of compositions for saxophone-cello duo has increased from one to nearly forty. Due to the short history of this genre, there is little research done specifically regarding this ensemble. This document provides musicians with a single source containing a list of select compositions, stylistic traits, and performance information on saxophone-cello duos.

Chapter One gives information on sources used to locate works, defines terms used to describe works, and explains the purpose for updating current sources. Purpose, need for study, and the author's methodology is also outlined in this section.

Chapter Two is an annotated bibliography of seventeen saxophone-cello duos. The entries are categorized into three twentieth-century compositional styles: post-tonal, neoclassical, and polystylistic, listed alphabetically by composer. Each entry will include the following information: the composer's birth and death years; title; movements; date of composition; approximate duration; name of publisher; date of publication; commissioning body (if

applicable); and dedication (if applicable). Each annotation will briefly describe the work's form, style characteristic, and performance considerations for saxophone and cello.

Chapter Three includes information on selected works from professional members of saxophone-cello duos. Interviews with Paul Bro and Kurt Fowler from the Bro-Fowler Duo and Jonathan Helton and Steven Thomas from the Helton-Thomas Duo provide primary source material. Their experiences performing, researching, and commissioning works for saxophone-cello duo are presented in relation to selected works from the annotated bibliography.

INDEX WORDS: Saxophone, Alto saxophone, Soprano saxophone, Tenor saxophone, Saxophone-cello duo

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by

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CHAPTER 1

INTRODUCTION, ORGANIZATIONAL PLAN, AND REVIEW OF LITERATURE

Introduction

The combination of the saxophone and cello is not typical to all composers. Since Günter Raphael's composition, *Divertimento, Op. 74 für Altsaxophon in Es und Violoncello* in 1953, more than eighty works were written for this unlikely combination.¹ Of these works, seventy-five percent were written after 1990. Because of each instrument's unique timbral capabilities, a new palette of colors is available when these two voices combine. In Hector Berlioz's *Treatise on Instrumentation and Orchestration*, he wrote of the saxophone as:

...an instrument whose tone color is between that of the brass and the woodwinds. But it even reminds one, though more remotely, of the sound of the strings. I think its main advantage is the greatly varied beauty in its different possibilities of expression. At one time deeply quiet, at another full of emotion; dreamy, melancholic, sometimes with the hush of an echo...I do not know of any instrument having this specific tone-quality, bordering on the limits of the audible.²

In a chapter dedicated to the violoncello Berlioz later writes:

...the cello... tone quality of its two higher strings (A and D) is one of the most expressive in the orchestra...The two lower strings, the C and G strings, have a smooth and deep sound which is admirably suited in such cases, but their low register means that they can only be given a bass line that is more or less melodic, while the true singing parts must be reserved for the higher strings.³

¹ Helton-Thomas Saxophone and Cello Duo <<http://plaza.ufl.edu/jhelton/saxcello/>> (accessed 2/2014)

² Berlioz, Hector. *Treatise on Instrumentation and Orchestration*. (Paris, France: Editions de Musique. 1844), 233

³ Ibid, 31

Due to the established ensembles Bro-Fowler and Helton-Thomas Duos, made up of American musicians Paul Bro, Kurt Fowler, Jonathan Helton, and Steven Thomas, the amount of music composed for saxophone-cello duo has increased significantly in the past fifteen years. From 1999-2014 their efforts commissioning new works and performing and recording saxophone-cello duos have given this ensemble stronger impetus.

Purpose

This document serves to examine a majority of works for the saxophone-cello duo. The annotated bibliography section serves as a resource for saxophonists, cellists, teachers, or anyone interested in for music for this ensemble. Annotations are used as a reference to better understand each work, especially since many of them may be unfamiliar to some performers.

A portion of this paper serves to provide performance suggestions for selected pieces by the Bro-Fowler and Helton-Thomas Duos. The members of these duos were interviewed to gain insight on ensemble challenges, personal reflections, and further information not found in other sources.

Need for Study

There is little research available today regarding the saxophone-cello duo. Mention of specific works, ensembles, and performances can be found in a smattering of journal articles, CD liner notes and dissertations. However, there is no single resource with an up-to-date catalog of these works that includes descriptions and information on how to locate and purchase the sheet music. The annotated bibliography in this document compiles published works into a single source. It will enable those interested in forming a saxophone-cello duo to have access to a larger catalog for performances.

Bruce Ronkin's *Londeix Guide to the Saxophone Repertoire 1844-2012* (referred throughout this document as Londeix's guide) is a commonly referenced source for saxophonists. This resource contains a list of compositions for saxophone-cello duos as well as publisher addresses. The research provided in this document provides updated publisher information and availability of sheet music.

This document also discusses performance challenges of saxophone-cello duos. Using experts with extensive experience playing in saxophone-cello duos as primary sources, this guide will offer performance suggestions for selected works.

Sub-problems

Several questions will be examined in this study:

1. Which saxophone-cello duos are currently published?
2. Where can recordings of these works be found?
3. What are the technical requirements for the saxophonist and cellist?
4. Into what musical genres do these works fall?
5. Who commissions saxophone-cello duos?
6. Who is writing saxophone-cello duos?

Delimitations

Londeix's guide contains nine hundred fifty published works for ensembles of two to eight instruments that contain saxophone and cello.⁴ Due to the extensive number of works, the author has chosen to research only works for saxophone-cello duos, that is, thirty-eight works for this ensemble. Of the thirty-eight works in Londeix's guide, seventeen will be included in the annotated bibliography.

⁴ Ronkin, Bruce. *Londeix Guide to the Saxophone Repertoire 1844-2012*. (Glenmore, PA: Northeastern Music Publications Inc., 2012), 586-94

Methodology

The author contacted each publisher and living composer associated with the thirty-eight saxophone cello duos provided by Londeix's guide. For this bibliography to be useful, the duos must be readily available; therefore only seventeen published and commercially available works were examined and included.

Online resources, including Dorn Publications (Formerly Woodwind Service, Inc.), Google Internet Search Engine, Maryland University System's Research Port, and World Cat Library Database were consulted to aid the author. Those works not available for online perusal were obtained through interlibrary loan or purchased by the researcher. Cello professors Kurt Fowler and Steven Thomas were also consulted regarding works for this ensemble. Available recordings are listed in the annotations.

To aid the performers, part of this study includes contact with the Bro-Fowler Duo and Helton-Thomas Duo. Two interviews were organized in which both members of each duo were present. These calls were placed using the Internet teleconferencing software Skype. A digital recording device documented each interview to help the author review and collect data. This data is a primary source in relation to selected works found in the bibliography. Karen Lau, doctoral cello performance student at Catholic University of America, also participated in the study by providing feedback on cello performance practice. Human subject guidelines as dictated by the University of Georgia's Institute Review Board (IRB) were satisfied prior to collecting data from these individuals. The interviews with the two duos focused on questions relating to works the Bro-Fowler and Helton-Thomas Duos have commissioned, performed, and/or studied. Each question referenced a specific work, instrument, or ensemble issue. A complete interview guide can be found in the appendix portion of this document.

Definition of Terms

Altissimo (high tones): Those notes above the normal range of the saxophone. The highest written note of the normal range is F-sharp⁶ above the treble clef staff.⁵

Extended Techniques:

Saxophone: Advanced skills that go beyond the traditional tone production in the normal register of the saxophone (written B-flat³ to F-sharp⁵). These techniques include but are not limited to: multiphonics, flutter-tongue, growl, timbral change, changing vibrato, microtones, key clicks, circular breathing, and reed popping.

Cello: Unconventional methods of playing the cello that create a new timbres or effects. Some examples of these techniques include: natural and false harmonics, multiple-stops, body tapping, Bartok pizzicato, and vibrato variations. Advanced bowing practices include flautano, jeté, sul ponticello, and col legno styles.

Harmonics: Touching the string on the cello in a specific place dividing it into equal vibrating parts. This produces a tone higher than the pitch achieved with the finger firmly on the fingerboard. The resulting timbre is thin and airy reaching above the natural range of the instrument.⁶

Neoclassical: A trend in music from the 1910s to the 1950s in which composers revived, imitated, or evoked the styles, genres, and forms of pre-Romantic music, especially those of the eighteenth century.⁷ This style often incorporates combination of functional and atonal tonalities.

⁵ Eugene Rousseau, *Saxophone High Tones, a Systematic Approach to the Above-Normal Range of the Saxophones: Soprano, Alto, Tenor, Baritone* (Bloomington, IN: Etoile Music Inc, 1978), 3

⁶ Diran Alexanian, *Complete Cello Technique* (New York, NY: Dover Publications, 2003), 103

⁷ Peter Burkholder, Donald Grout & Jay Palisca. *A History of Western Music* (New York, NY: W.W. Norton & Company, 2010), A12

Polystylism: A combination of new and older styles created through quotation or stylistic allusion. This composition technique is found in the late twentieth century and early twenty-first century. Combined musical styles may include serialism, romanticism, impressionism, electronic music, indeterminacy, classicism, etc.⁸

Post-Tonal: A twentieth century method of music composition embracing new ways to organize pitch. As opposed to tonal music, post-tonal composition techniques include, but are not limited to: atonality, neo-tonality, serialism, use of referential collections, etc.⁹

Organizational Arrangement of Annotations

The information contained in the annotations is arranged as follows:

1. Composer's name and dates
2. Title
3. Movement titles and/or tempo indications (if applicable)
4. Publisher
5. Date of publication
6. Duration of composition
7. Available recordings (if applicable)
8. Commissioning body and/or dedication (if applicable)
9. Description and commentary of the music
10. Saxophone performance considerations
11. Cello performance considerations

⁸ Ibid, 980

⁹ Ibid., 805

Annotations are categorized into three styles: post-tonal, neoclassical, and polystylistic. These designations come from five principal sources: 1) the researcher's determination after careful analysis and performance of each work; 2) the composer's comments on the score; 3) information provided specifically for this document by the composer or publisher; 4) reviews of the works in periodicals; 5) recording liner notes.

Review of Literature

Although the focus of the document is saxophone-cello duos, general information pertaining to the saxophone was also surveyed. Sources reviewed fall within these nine criteria:

1. Any source with specific information about saxophone and cello ensembles including: history, biographies, review of literature, and reviews of recordings.
2. Any source with information on composers who are known to have written music with saxophone and cello, especially saxophone-cello duos.
3. Sources with information on saxophone and cello performers and pedagogues, particularly those involved with a saxophone-cello duo.
4. Any source that provides a listing of saxophone literature.
5. Any source with an annotated bibliography of any portion of saxophone literature.
6. Discographies of saxophone and cello music.
7. Books that contain general and background information on the saxophone and cello.
8. Any dissertations that are annotated bibliographies of literature for other instruments that may be used as a model for the final document.
9. Any online resources that contain information relating to ensembles containing the saxophone and cello.

One source provides a comprehensive list of published saxophone-cello duos: *Londeix Guide to the Saxophone Repertoire 1844-2012* by Bruce Ronkin. However, this source does not include annotations. There are three resources cited regarding the discussion of saxophone techniques. *Hello! Mr. Sax*, by Jean-Marie Londeix, provides fingering charts for saxophone altissimo, multiphonics, trills, and microtones. This source also contains information regarding specific articulation considerations. *Saxophone High Tones*, by Eugene Rousseau, provides multiple fingering and voicing considerations and exercises for saxophone performance technique. Larry Teal's *Art of Saxophone Playing* contains definitions about specific saxophone techniques.¹⁰

One resource was consulted regarding cello techniques. Diran Alexanian's *Complete Cello Technique, The Classic Treatise on Cello Theory and Practice* is a guide for performance techniques of the cello including: articulation, bowing, harmonics, multiple-stops, and extended techniques.

Two articles from *The Saxophone Symposium* contain information relating to saxophone-cello duos. John Sampen reviewed Adriaan Valk's *Dialogue for Alto saxophone and Cello* in the Summer 1993 issue.¹¹ An article titled *The Saxophone Sonatas of Edison Denisov: A Study of Continuity* by Joren Cain compares and analyzes Denisov's *Alto Saxophone Sonate* and *Sonate for Alto Saxophone and Cello*.¹² Both of these articles were reviewed when creating annotations for the related works.

Doctoral dissertations served as sources for specific works and models for this document. Cheryl Fryer's *An Annotated Bibliography or Selected Chamber Music for Saxophone, Winds, and Percussion* focuses on music of Jean Francaix and Fischer Tull. It also includes a

¹⁰ Teal, Larry. *Art of Saxophone Playing*. (Van Nuys, CA: Alfred Publishing, 1963)

¹¹ John Sampen, *The Saxophone Symposium* (Terra Haute, IN: North American Saxophone Alliance, 1993), 26

¹² Joren Cain, *The Saxophone Symposium* (Terra Haute, IN: North American Saxophone Alliance, 1999), 26-40

comprehensive history of saxophone in chamber music.¹³ *The Saxophone in Chamber Music* by James Edward Kaiser provides a list of published chamber music incorporating the saxophone up to 1980.¹⁴ Michael Duke's dissertation entitled *The Saxophone in Chamber Music Since 1980: An Annotated Bibliography of Selected Original Works* continued Kaiser's work until its publication in 2004.¹⁵ Regarding layout and presentation of information, Rhett Bender's document *An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers* provides an insightful model for organizing this type of document.¹⁶

Oxford Music Online (formerly *Grove Online*)¹⁷ was consulted regarding specific information about composers and their list of works. The information found in the Bro-Fowler Duo¹⁸ and Helton-Thomas Duo websites¹⁹ provided the researcher with contact information for the human subject research as well as listings of saxophone-cello duo repertoire. The Amsterdam, Holland-based saxophone-cello duo, *Cseallox*'s website also provided a resource for new repertoire to add to this project. All composer homepages are included in the works cited section.

¹³ Cheryl Fryer, *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds, and Percussion* (Denton, TX: University of North Texas, 2003)

¹⁴ James Edward Kaiser, *The Saxophone in Chamber Music* (Bloomington, IN: Indiana University, 1980)

¹⁵ Michael Duke, *The Saxophone in Chamber Music Since 1980* (Bloomington, IN: Indiana University, 2004)

¹⁶ Rhett Bender, *An Annotated Bibliography of Published Saxophone Quartets by American Composers* (Athens, GA: University of Georgia, 2002)

¹⁷ Oxford Music Online. <<http://www.oxfordmusiconline.com/public/>> (accessed 2/2014)

¹⁸ Helton-Thomas Saxophone and Cello Duo <<http://plaza.ufl.edu/jhelton/saxcello/>> (accessed 2/2014)

¹⁹ Bro-Fowler Duo. <<http://brofowlerduo.com/brofowlerduo.com/Welcome.html>> (accessed 2/2014)

CHAPTER 2

ANNOTATED BIBLIOGRAPHY

Post-Tonal Compositions

This category encompasses most of the repertoire written for saxophone-cello duo. Due to the emergence of music written in the mid-Twentieth century, many composers employed post-tonal composition techniques popular during this time. The following seven annotations represent works in this compositional style and are listed alphabetically by composer's last name.

Composer

Chang, Dorothy (b. 1970)

Title

Walk on Water for Alto Saxophone and Cello

Publisher

Dorn Publications, Inc.

Date of Publication

2004

Duration

ca. 8'40"

Available Recordings

None available

Commission

Paul Bro and Kurt Fowler

Description and Commentary

Dorothy Chang's post-tonal work *Walk on Water* is a programmatic work based on the metaphor 'water as time.' On the last page of the score, Ms. Chang offers the performer some insight into her inspiration for this composition:

The movement of water is often used as a metaphor for time: the flow of time, the stream or tide of time. In *Walk on Water*, I explore the idea of movement as it relates to the flow of music unfolding. Although the work evolves in one continuous line, there are sudden surges and hesitations; phrases take unexpected turns in character and dramatic intensity, and elsewhere remain more static, creating circles through repetition. This erratic pattern of push and pull creates the perception or elasticity in the flow of time, with unpredictability propelling the piece forward.

As with the reflection of images in water, the musical material appears in varying degrees of distortion, moving through turbulent, aggressive passages as well as tranquil, meditative lulls. These abrupt shifts create an overall atmosphere of restlessness that carries through until the final cadence of the piece.

Walk on Water was written for Paul Bro and Kurt Fowler, with funding provided by an Indiana State University Arts Endowment Grant.²⁰

The metaphor 'water as time' is portrayed into many aspects of this work. Tempo throughout *Walk on Water* is fluid, demonstrating ebbs and flow of a stream or river. The tempo varies sixteen times; from the initial quarter note = 152 beats per minute to a dramatically slower quarter note = 52 beats per minute. Rhythmic complexity between the saxophone and cello also demonstrates the reflections and ripples in the water.

²⁰ Chang, Dorothy. *Walk on Water*. (Needham, MA: Dorn Publications. 1993)

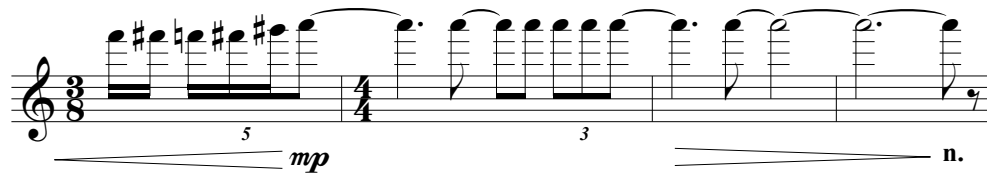
Example 1 – *Walk on Water*, mm. 49-55

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 15, and the second system contains measures 16 through 19. The piano part features a variety of textures, including single notes, chords, and triplets. The voice part is characterized by a melodic line with various ornaments and a dynamic range from *p* to *mp* to *p*. The score includes performance instructions such as *poco*, *espressivo*, *begin lyrical, turning harsh with descent*, and *f*.

p *mp* *p* *poco* *espressivo* *p* *begin lyrical, turning harsh with descent* *f*

12

Example 2 – *Walk on Water*, mm. 110-113, saxophone part



The cellist must be comfortable with double-stop technique; being able to reach intervals up to a minor 7th. Cellists must be able to execute a tremolo variation of double-stop fourths in a chromatic figure m. 167. Alternation between pizzicato and arco bowing is a common technique seen throughout the work. As seen in example 3, mm. 138-146, the cellist must switch techniques.

Example 3 – *Walk on Water*, mm. 138-141, cello part



The author recommends each musician practice individually with a metronome so that all tempi and rhythmic figures are executed according to the score. Steven Thomas of the Helton-Thomas Duo advised entering some rhythms into music notation software (i.e. Finale, Sibelius, etc.) so that one can hear how more challenging rhythms align.²¹

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶, A-sharp⁶
- ✧ flutter-tongue articulation

Cello Performance Considerations

Extended Techniques

- ✧ triple-stops
- ✧ portamento
- ✧ double-stop tremolos

²¹ Thomas, Steven. Interview Transcript. (August 31, 2013)

Composer

Denisov, Edison (1929-1996)

Title

Sonate for Alto Saxophone et Violoncelle

I. Allegro Risoluto

II. Tranquilo

III. Moderato

Publisher

Gerard Billaudot

Date of Publication

1994

Duration

ca. 13'

Available Recordings

Delangle, Claude. *The Russian Saxophone*. BIS, CD-765.

Martínez, Francisco. *Edison Denisov, Music for Saxophone*. Madrid, Spain: Verso.

Nardi, Giovanni and Carlotta Meldolesi. *Outline*. Videoradio. Milan, Italy: 2010.

Commission

Claude Delangle

Description and Commentary

Edison Denisov's *Sonate pour Saxophone alto et violoncelle* is arguably the most recognized work composed for saxophone-cello duo. This work is an excellent example of a contemporary innovation of the sonata genre. Denisov draws on compositional elements from his work *Sonate pour saxophone alto et piano*.²² Each movement contains an unique post-tonal setting: movement one uses a serial compositional technique, movement two incorporates microtones, and movement three uses jazz elements to combine aspects of the previous two

²² Denisov, Edison. *Sonate pour Alto saxophone et piano*. (Paris: Alphonse Leduc. 1973)

movements. For insight into Edison Denisov's compositional process, he provides the following program note in the score.

Cette sonate a été composée pour Claude Delangle en 1994 et lui est dédiée.

Les deux instruments, saxophone et violoncelle, s'assemblent parfaitement bien tout en conservant leurs spécificités d'écriture propre.

Assez virtuose, cette sonate s'inscrit dans la continuité de celle pour saxophone et piano composée en 1970 et en développe les idées.

Elle comporte trois mouvements, le deuxième étant le plus long et le plus développé. Il s'agit d'un long dialogue entre les deux instruments ; ils y sont traités de façons uniformes et mélodiques tandis que dans les autres mouvements ils sont le plus souvent superposés.

Le deuxième mouvement introduit souvent des quarts de tons ; le troisième, des éléments de jazz.²³

Movement I – Allegro Risoluto

Denisov does not provide a specific tempo marking aside from *Allegro risoluto* for the first movement. Many ensembles perform movement one in a tempo range from eighth note = 160-180 beats per minute. In an effective performance two important characteristics may be highlighted: contrast of articulation and close-fitting rhythmic figures.

Throughout this movement, the saxophone plays primarily legato figures while the cellist alternates between two roles: accented rhythmic multiple-stops and a legato echo of the saxophone. The opening eight measures (example 4) demonstrate this idea of contrasting

²³ Denisov, Edison. *Sonate pour Saxophone Alto et violoncello*. (1995, Paris, France: Alphonse Leduc)

Translation: This sonata was composed for Claude Delangle in 1994 and is dedicated to him. The two instruments, saxophone and violoncello, match perfectly, while retaining their own compositional specificities. Rather virtuosic, this *Sonata* aligns with the *Sonata for saxophone and piano* composed in 1970, and develops its ideas. There are three movements, the second the longest and most developed, a long dialogue between the two instruments, treated uniformly and melodically, while in the other movements, they are frequently superimposed. The second movement often introduces quarter tones; and the third, elements of jazz.

Example 4 – *Sonate pour saxophone alto et violoncelle, Mvt. I*, mm. 1-8

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves: the upper staff is in bass clef with a key signature of one flat and a 9/16 time signature, and the lower staff is in bass clef with a 2/4 time signature. The second system also has two staves: the upper staff is in treble clef with a 12/16 time signature, and the lower staff is in bass clef with a 7/8 time signature. The third system has two staves: the upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' and 'fr.'. The lyrics 'The Rose Tree' are written below the staves, aligned with the melody.

16

11/16 (example 5) occur frequently throughout the movement. Performers should adhere to the strict rhythmic demands of the movement, analyzing each meter carefully to understand how the parts fit together. The next step is to understand Denisov's note divisions - paying attention to how they coordinate between parts. As in mm. 40-48 (example 6) the composer provides ratios above note beams (i.e. 9:8, 5:4, and 7:8). Subdividing the pulse by sixteenth and thirty-second notes initially, then with larger beat units is helpful in rehearsal of the first movement.

Example 5 – *Sonate pour saxophone alto et violoncelle, Mvt. I*, mm. 17-19

Example 6 – *Sonate pour saxophone alto et violoncelle, Mvt. I*, mm. 40-48

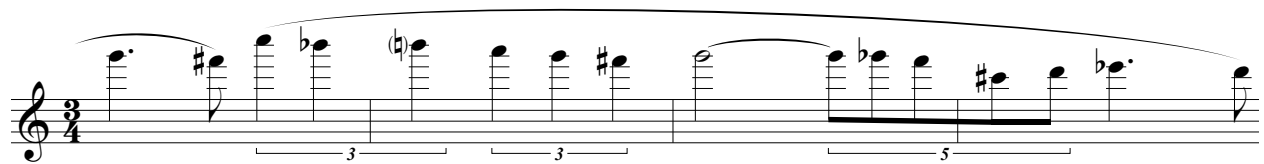
The musical score is presented in three systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1 (mm. 40-42):** The treble staff begins with a triplet of eighth notes, followed by a 9:8 ratio bracket. The bass staff also features a triplet. Dynamics include *p* (piano) and *f* (forte). A 5:4 ratio bracket is present in the treble staff.
- System 2 (mm. 43-45):** The treble staff shows a 5:4 ratio bracket and a *fr.* (forzando) marking. The bass staff has a 7:8 ratio bracket. A *espr.* (espressivo) marking is placed between the staves. The system concludes with a wavy line indicating a trill or tremolo.
- System 3 (mm. 46-48):** The treble staff starts with a trill (tr) and a *f* dynamic. It includes a 5:6 ratio bracket and a 3-measure rest. The bass staff features a 5-measure rest and a 7:8 ratio bracket. Dynamics include *f*, *molto espr.* (molto espressivo), and *espr.* at the end.

Movement II – Tranquillo

As in the first movement, Denisov does not provide a specific tempo indication for the second movement of the *Sonate*. Using audio recordings as a reference, the common tempo range is quarter note = 48-52 beats per minute. No dynamic level louder than *piano* is indicated in the score in this movement. The saxophonist may find this challenging, as one figure ascends to the altissimo range, written C⁷ (example 7) at a *pianissimo* dynamic level at m. 49. While drastically contrasting in mood, the second movement retains the complex note groupings of the first. These note groups are not presented in a serial fashion, but serve to notate Denisov's rubato effect.

Example 7 – *Sonate pour saxophone alto et violoncelle, Mvt. II*, mm. 49-51, saxophone part



Lowering or raising pitches by a quarter tone is prevalent throughout the movement. These altered pitches are indicated with a legend at the lower left-hand corner of page six of the score. An example of the quarter tones used in the opening four measures is seen in example 8. As both performers are preparing parts individually, the author suggests using a needle tuner to ensure that the quarter tones fall precisely between two half steps. In addition to this use of microtones, multiphonics appear in the saxophone part in mm. 36-40 and 53-56. Suggested fingerings for both quarter tone and multiphonic techniques can be found in Jean-Marie Londeix's book *Hello! Mr. Sax Parameters of the Saxophone*,²⁴ pages 24 and 31 respectively.

²⁴ Londeix, Jean-Marie. *Hello! Mr. Saxophone or Parameters of the Saxophone*. (Paris, France: Alphonse Leduc. 1989)

Example 8 – *Sonate pour saxophone alto et violoncelle, Mvt. II*, mm. 1-4

Movement III – Moderato

From Claude Delangle's recording, a suggested tempo for the third movement of the *Sonate* is quarter note = 70-76 beats per minute. Elements from the previous two movements are used to unify the work as a whole. Complex mathematical beat divisions, quarter tones, saxophone multiphonics, and contrasting articulations are all present in the final movement. These characteristics are incorporated into a jazz-influenced style, serving as a contrast to the styles of the previous movements.

Throughout this movement the cellist plays a pizzicato, eighth-note rhythm accompanimental figure reminiscent of a walking bass line (example 9) frequently used in jazz music.

Example 9 – *Sonate pour saxophone alto et violoncelle, Mvt. III*, mm. 1-2

This part must be played with strict time in order to ‘groove’ under the saxophone melody.

Figures in the saxophone part are written with precise beat divisions and suggest the feeling of improvisation. Lipped portamento and flutter-tongue sections also give a jazz flavor to phrases.

The cellist and saxophonist are in dialogue periodically through the movement. These conversations alternate complex melodic figures introduced by the saxophone and imitated by the cello in mm. 11-14 (example 10).

Example 10 – *Sonate pour saxophone alto et violoncelle, Mvt. III*, mm. 11-14

The image displays two systems of musical notation for saxophone and cello. The first system (mm. 11-14) shows the saxophone part with complex rhythmic patterns and time signatures 5:4, 7:6, 7:8, and 9:8. The cello part has a more melodic line with a triplet and time signatures 5:4 and 7:8. The second system (mm. 15-18) continues the dialogue with time signatures 5:3, 9:6, and 7:8. The saxophone part features a triplet and a dynamic marking 'p'. The cello part has a triplet and a dynamic marking 'p'.

The final seven bars (mm. 54-60) reflect the sound of the second movement. The score indicates the tempo to slow to quarter note = 52 and quarter tones are marked in the saxophone part mm. 55-57. A contrast in articulations reminiscent of the first movement also occurs in the third movement when the saxophonist plays legato lines over a distinctive pizzicato cello figure.

Denisov's *Sonate for Alto Saxophone and Cello* is appropriate for a professional or doctoral-level collegiate duo. Both players must be comfortable with complex rhythms, a wide range of extended instrumental techniques, and virtuosic control. Individual and ensemble rehearsal at very slow tempi is required so that the rhythms are executed properly and with ease. Once mastered, this composition is very effective as part of a program with other contrasting neo-classical or polystylistic works.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶, A-sharp⁶, B⁶, C⁷, C-sharp⁷, D⁷, D-sharp⁷, & E⁷
- ✧ microtones
- ✧ multiphonics
- ✧ flutter-tongue articulation
- ✧ lipped portamento

Cello Performance Considerations

Extended Techniques

- ✧ natural and artificial harmonics
- ✧ triple and quadruple-stops
- ✧ microtones

Composer

Elliott, Jonathan (b. 1962)

Title

Field Music: Ash

Publisher

P B P Music

Date of Publication

2005

Duration

ca. 6'

Available Recordings

None available

Commission

Jonathan Helton and Steven Thomas (The Helton-Thomas Duo)

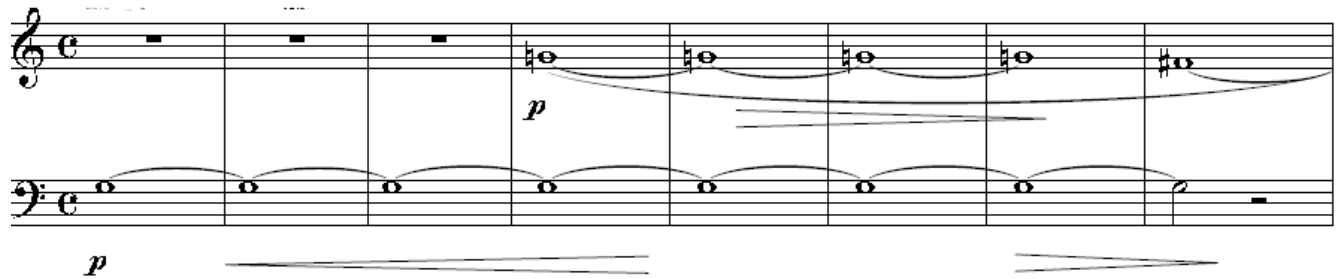
Description and Commentary

This work is part of Jonathan Elliott's *Field Music* Series. *Ash* is the sixth movement of a seven-part suite. Each movement of the suite utilizes a different instrumentation: I. *Dancing* (flute and guitar); II. *Spirals* (flute, viola, and harp); III. *Return* (violin and piano); IV. *Screens* (electronics); V. *Rock in Place Echoing* (piano four-hands); VI. *Ash* (saxophone and cello); and VII. *Ganges* (piano and electronics).

Field Music: Ash is formally organized into an arch form: A (mm. 1-42), B (mm. 43-78), C (mm. 79-99), B¹ (mm. 100-127), and A¹ (mm 128-190). Denoted by rehearsal letters, each section explores a contrasting textural combination of the duo. A and A¹ are sections characterized by long, sustained tones at a soft dynamic level. B and B¹ incorporate trills and glissandi. Section C develops a motive with contrasting articulations in canon between the saxophone and cello. It is notable that pitch class G acts as a tonal center throughout entire work.

The author suggests that when approaching the A and A¹ sections, the cellist consider practicing with an electronic drone G³ to ensure that the tone can be sustained in tune for a long period of time. Example 11 displays this opening eight-measure drone. Throughout this section, the duo must prioritize ensemble blend, with each instrument using the softest articulation upon entrance to maintain the tranquil mood of the music.

Example 11 – *Field Music: Ash*, mm. 1-8 (A section)



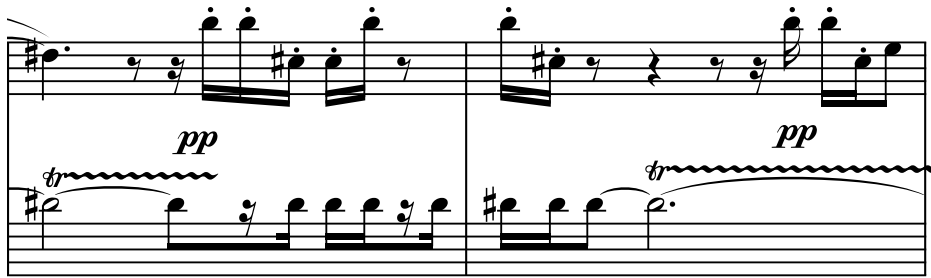
In sections B and B¹, trills are incorporated as a new textural variance. Example 12 depicts layering of trilled pitches exchanged by the saxophone and cello. Performers must decide upon the speed of trill when rehearsing. Once this is determined, trill speed consistency should be maintained throughout these sections. It is important to maintain the sustained style of the A section during the B section.

Example 12 – *Field Music: Ash*, mm. 46-48 (B section)



Section C acts as the fulcrum point of the movement, developing ideas from both the A and B sections. A staccato motive seen briefly in the previous sections is further established during C in the saxophone part, mm. 80-83 (example 13). Trills, sustained pitches, and the staccato motive combine in rhythmic imitation characterizing this section. Balance can be challenging from mm. 85-90 due to the transparent upper range of the cello part. To adjust for this, the author advises the saxophonist to reduce the dynamic level to *piano* during this section.

Example 13 – *Field Music: Ash*, mm. 80-81 (C section)



Field Music: Ash incorporates some advanced instrumental techniques, but none too challenging for the undergraduate-level performer. This is an appropriate first work for those looking to develop a saxophone-cello duo. Blend, intonation, and articulation matching are skills important for new duos and opportunities to work on these are abundant in this composition.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶
- ✧ circular breathing if possible

Measures 109-119 contain continuous trilling for the saxophonist. While this could be played with breaks for breathing, one could consider executing a circular breathing technique during this section.

Cello Performance Considerations

Extended Techniques

- ✧ glissandi (single and double-stop)
- ✧ sul ponticello
- ✧ natural harmonics

Composer

Engebretson, Mark

Title

Four Short songs: a certain sadness

I. ♩ = 44

II. ♩ = 138

III. ♩ = 72

IV. ♩ = 30 (and not faster!)

Publisher

Effiny Music

Year

1990-1991

Duration

ca. 9'

Available Recordings

Fancher, Sue. *Where Does Love Go? Music by Mark Engebretson*. Innova 645. 2007.

Commission

Dedicated to Sue Fancher

Premiered by Karen Ulgar on March, 1993 in Stockholm, Sweden.

Description and Commentary

Mark Engebretson's *Four Short Songs: a certain sadness* explores the voice-like quality of both the saxophone and cello. Played in whole, the work portrays four separate, contrasting songs relating to a sorrowful mood. Characteristics of each of the four short movements uniquely display a certain tone color, articulation, or motivic elements. These elements formally organize the work instead of traditional functional harmony.

Movement I - $\text{♩} = 44$

Sustained dissonance and timbral variation characterize the texture of movement one. Pitch classes C and G are central to the formal organization. Engebretson uses pitch classes B and C-sharp to create tension as dissonant harmonies to C and G. Trills, vibrato, and pizzicato effects add to the somber mood. These elements coupled with the slow, quarter note = 44 beats per minute tempo create a thoughtful, meditative song.

The saxophone part opens with an altissimo register G-sharp⁶ played at a *piano* dynamic level with a ‘slow undulation’ in mm. 1-2 (example 14). In mm. 9-10 the cellist plays a C sharp² with the same notation of ‘slow undulation.’ Both musicians could consider vibrating these pitches slightly wider than a traditional vibrato. The final artificial harmonic in the cello part must be sustained as long as possible while decreasing the dynamic to *niente*.

Example 14 – *Four Short Songs: a certain sadness, Mvt. I*, mm. 1-2

The musical score for Example 14, measures 1-2 of Movement I, is presented in 4/4 time. The top staff, representing the Saxophone, begins with a whole note G-sharp in the altissimo register, marked with a 'p' (piano) dynamic. A wavy line labeled 'slow undulation' is written above the note. The bottom staff, representing the Cello, features a sequence of notes: a half note C2 (mf), a quarter note C2 (p), a half note C2 (mf), and a quarter note C2 (p). There are also some rests and a trill-like figure in the second measure.

Movement II - $\text{♩} = 138$

Contrasting articulation at a swift tempo is prevalent within the second movement. Accent, staccato, tenuto, tremolo, and flutter-tongue indications are used on repeated note figures throughout. Played in quasi-canonic texture, the layering of these motives defines the form of

the movement. As each articulation occurs, a new section begins: mm. 1-10 – A; mm. 11-18 – B; mm. 19-32 – C. Microtones and a saxophone multiphonic add color to the texture of this movement.

The cello often plays a tenuto articulation while the saxophone is marked staccato. The author stresses the importance these contrasting articulations. If performed clearly, an unique ensemble timbre can be achieved. Example 15 demonstrates this contrast.

Example 15 - *Four Short Songs: a certain sadness, Mvt. II*, mm. 26-27, (from the score)

At this tempo, saxophonists could consider using double-tongue articulation technique if their single tongue is not fast enough. For the mood of this movement to be effective, a quick tempo is a priority and should not be sacrificed due to slow articulation speed.

Movement III - $\text{♩} = 72$

The third movement focuses on lyrical melodic ideas found commonly in traditional vocal songs. Legato texture coupled with unison rhythms between both instruments emphasizes this character. Pitch class B-flat emerges in measure five as an integral pitch – featured at the climax (m. 16) and end of the movement.

In example 16 both instruments play figures separated by octaves in rhythmic unison. The saxophone may need to play softer in this section to balance with the softer upper register of the cello in measure 7. Movement three should build from mm. 1-18 reaching a climactic

fortississimo. The saxophonist may play strongly here, as the cello is written in a resonant range.

This movement changes time signature without indication; the author suggests penciling in time signatures to aid counting.

Example 16 – *Four Short Songs: a certain sadness, Mvt. III*, mm. 7-9

The musical score for Example 16, Mvt. III, mm. 7-9, is written for piano and saxophone. It consists of three measures. Measure 7 is in 5/4 time, measure 8 is in 3/4 time, and measure 9 is in 6/4 time. The piano part is in the bass clef, and the saxophone part is in the treble clef. Dynamics include *pp*, *mp*, *p*, and *f*. There are also crescendo and decrescendo markings. A triplet of eighth notes is marked with a '3' in measure 9.

Mvt. IV - $\text{♩} = 30$ (and not faster!)

The fourth and final movement introduces an improvised effect notated as ‘Ghost Music’ in the saxophone part. This improvisatory motive organizes the movement and provides a new eerie mood. Engebretson provides the following program notes in the page prior to the movement:

The saxophone Ghost Music is to be played on the palm keys (plus any desired, effective alterations). Occasionally during the Ghost Music, there are other notes given that are to be interjected, like the two C#’s in the first line for the saxophone, and the # in the second line for the cello. Imagine jumping out of the box momentarily to play these interjections.²⁵

Example 17 displays an example of ‘Ghost Music’ provided by the composer as a basis for the performer’s improvised version.

²⁵ Engebretson, Mark. *Four Short Songs: a certain Sadness*. (Greensboro, NC: Effiny Music, 1991)

Example 17 - *Four Short Songs: a certain sadness, Mvt. IV*, (from the score)

Saxophone:



Cello:



The rhythm throughout the fourth movement can be slightly free while still within the metronome marking quarter note = 30 beats per minute. Black horizontal lines indicate a repeating microtonal figure which continues until the end of the line (example 18). Vertical lines with numbers are present so the musicians can accurately coordinate their entrances.

The cellist may consider performing the microtonal figures by sliding the left hand slowly up and down the string to create a portamento effect. Saxophonists must know quarter tone fingering technique to create an accurate execution of Ghost Music.

Example 18 – *Four Short Songs: a certain sadness, Mvt. IV* (from the score)

Four Short Songs: a certain sadness is appropriate for a graduate-level ensemble. Due to the free nature of movements one, three, and four, both players in the ensemble need to communicate effectively. Each musician must be comfortable reading unbarred notation as well as performing extended techniques shown below.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G-sharp⁶
- ✧ flutter-tongue articulation
- ✧ multiphonics
- ✧ microtones
- ✧ timbre trills

Cello Performance Considerations

Extended Techniques

- ✧ triple and quadruple-stops
- ✧ timbre trills
- ✧ false harmonics

The composer provides a description of the notation in the score.

Composer

Glover, John

Title

Doubt That the Stars Are Fire

Publisher

John Glover Music

Date of Publication

2001

Duration

ca. 8'

Available Recordings

None Available

Description and Commentary

John Glover's through-composed composition, *Doubt That the Stars Are Fire*, is a programmatic work based on a line from William Shakespeare's *Hamlet*. The composer provides the following program note as part of the score:

Doubt that the stars are fire, doubt that the sun doth move, doubt truth to be a liar, but never doubt my love." These impassioned words from Hamlet to Ophelia were the spark of my composition. Their love is pure, innocent, like that of Romeo and Juliet's. However, unlike the young lovers in that play Hamlet and Ophelia's love does not survive in this world, or any other. It is tainted by the lies and deceit of Polonius, poisoned by the greed and murderous lust of Claudius. Both Hamlet and Ophelia think the other has forsaken their love and so in turn become cruel and unforgiving to each other.

The piece opens establishing this corrupt atmosphere before presenting the lover's theme (*Tranquillo*). The remainder of the piece is a struggle in which this theme attempts to survive in the corrupt world.²⁶

Glover's depiction of struggle is represented in his work by the wide array of timbral capabilities of a saxophone-cello duo. *Doubt That the Stars Are Fire* is a through-composed work divided into seven distinct sections. Based on tempo, thematic material, and texture, the sections are as follows: A (mm. 1-12) *misterioso*; B (mm. 13-41) *agitato*; C (mm. 42-63) *with precision*; D (mm. 64-93) *tranquillo*; E (mm. 94-119) *agitato*; F (mm. 120-150) *tranquillo*; and G (mm. 151-221) *agitato*. Glover provides the expressive texts as indicated above which are helpful in interpreting the mood of each individual section. This understanding is central to the successful performance of the work.

It is important that the duo recognizes the structure of the dynamics within this work. Each part often contains independent dynamic indications as seen clearly in section A (example

²⁶ Glover, John. *Doubt That the Stars Are Fire*. (New York, NY: John Glover Music. 2001)

19). Duos should strive to achieve a contrast of dynamic level from *pppp* to *ffff* as indicated in the score.

Example 19 - *Doubt That the Stars Are Fire*, mm. 5-8

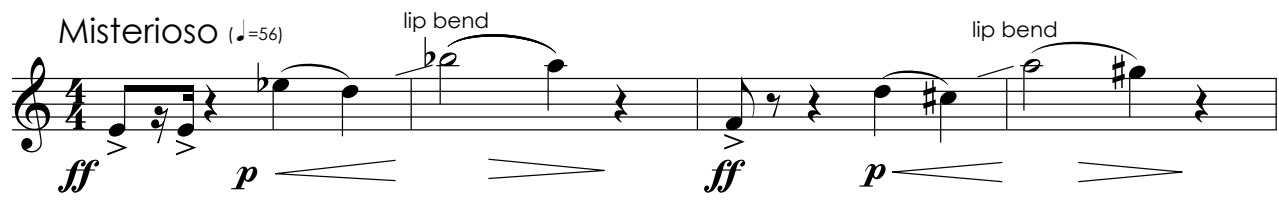
Throughout the work, the composer uses specific dynamic levels to help balance certain passages where the saxophone may be naturally louder than the cello. Section C shows this concept with the saxophone at a *pppp* volume while the cello plays a similar figure at *ppp* (example 20).

Example 20 –*Doubt That the Stars Are Fire*, mm. 42-45

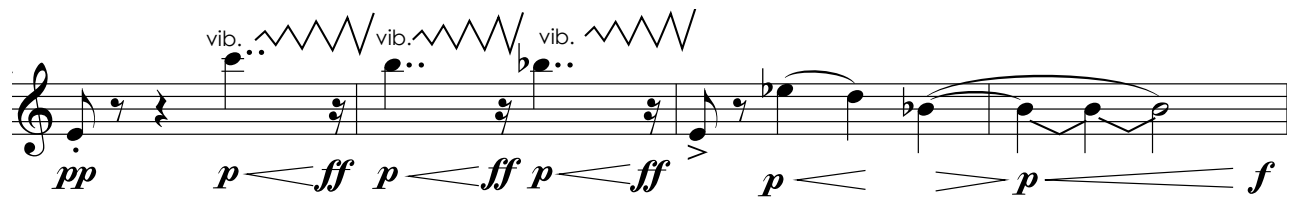
The composer includes some unique notations in the score. In measures 2 and 4, the saxophone part contains the indication ‘lip bend’ with a slanted line prior to the pitch as seen in example 21. This technique can be performed similar to a lipped portamento by lowering the

jaw slightly and opening the oral cavity. In mm. 9-11, the saxophone vibrato must increase in width with a similar technique (example 22). This notation occurs in the cello part in m. 20 (example 24). Cello pizzicato technique is used throughout the work with notation above the pitches, as seen in example 24.

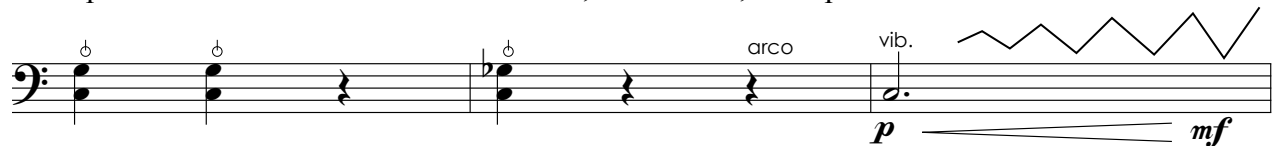
Example 21 – *Doubt That the Stars Are Fire*, mm. 1-4, saxophone part



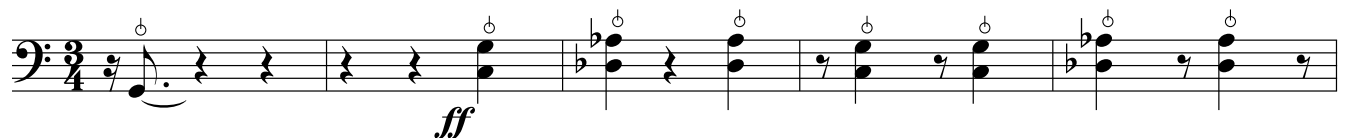
Example 22 – *Doubt That the Stars Are Fire*, mm. 9-12, saxophone part



Example 23 – *Doubt That the Stars Are Fire*, mm. 18-20, cello part



Example 24 – *Doubt That the Stars Are Fire*, mm. 13-17, cello part



Doubt That the Stars Are Fire is appropriate for an advanced undergraduate or a graduate-level duo. While the saxophonist must be able to perform advanced techniques listed in the section below, the cello part requires less advanced skill. The challenge of this work is accurately representing the programmatic elements. Contrasting each section with precise changes in tempo and mood is vital in portraying each emotion and mood described in the score.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶
- ✧ slap-tongue articulation
- ✧ lipped portamento
- ✧ metered vibrato

Cello Performance Considerations

Extended Techniques

- ✧ sul ponticello
- ✧ portamento

Composer

Read Thomas, Augusta (b. 1964)

Title

Lake Reflecting Stars With Moonrise for alto saxophone and violoncello

Publisher

G. Schirmer Inc. New York, NY

Date of Publication

2008, revised May 9, 2011

Duration

ca. 6'

Available Recordings

None available

Commission

Paul Bro, Kurt Fowler & The University Endowment of Arts Committee, Indiana State University

Description and Commentary

Lake Reflecting Stars With Moonrise is a through-composed work divided into nine sections. Each section contains a unique style written above the staff and typically incorporates a change in tempo. There should be no pause between sections unless indicated.

Section 1 – *Spacious and Floating; Like a sparkling, starry night*, ♩ = 96, mm. 1-23

Section 2 – *Continuing with a Jazzy flair*, ♩ = 100-104, ♩ = 76-80, mm. 24-37

Section 3 – *Playful and rich*, ♩ = 100-104, mm. 38-47

Section 4 – *Jazzy and Lyrical*, ♩ = 100-104, mm. 48-61

Section 5 – *Extrovert*, ♩ = 108, ♩ = 92, mm. 62-70

Section 6 – *Broad and Expressive*, ♩ = 66-72, mm. 71-76

Section 7 – *Fanfare-like; The Moon Rising*, ♩ = 92-96, mm. 77-97

Section 8 – *Eloquent*, ♩ = 84-88, mm. 98-106

Section 9 – *Poetic Coda* ♩ = 66, ♩ = 60, mm. 107-119

The composer provided the following programs notes:

NOTES: **NUANCE - TRANSFORMATION -** **SPONTANEITY - GESTALT**

Although highly notated, precise, carefully structured, soundly proportioned, and while musicians are elegantly working from a nuanced, specific text, I like my music to have the feeling that it is organically being self-propelled - on the spot. As if we listeners are overhearing a *captured improvisation*.

My music, which is organic and, at every level, concerned with transformations and connections, should be played so that the *inner life* of the different rhythmic, timbral and pitch syntaxes are made explicit and are then organically allied to one another with characterized phrasing of rhythm, color, harmony, counterpoint, tempo, keeping it alive – continuously sounding spontaneous.

All of this, hopefully, working toward the fundamental goal: to compose a work in which every musical parameter is allied in one holistic gestalt.”

*“I like my music to be played so that the “inner-life” of the different rhythmic syntaxes is specific, with characterized phrasing of the colors and harmonies, etc.- keeping it ultra alive –such that it always sounds spontaneous. For their sublime, precision and technical mastery, I deeply thank these two players who are playing my notations in this way.”*²⁷

Lake Reflecting Stars With Moonrise is a programmatic work based on the natural phenomenon depicted in the title. The composer offers many markings throughout the score (example 25) to help the performers portray the images of the lake, moon, and stars. With this information, duos are encouraged to focus on making these effects come to life by precisely executing the notated notes, rhythms, and expressive markings.

²⁷ Read Thomas, Augusta. *Lake Reflecting Stars With Moonrise*. (New York, NY: G. Schirmer Inc, 2008)

Example 25 - *Lake Reflecting Stars with Moonrise*, mm. 24-27, (from the score)

continuing to flicker and gain more motion

p *pp* *mp* *< mf* *mp* *< mf* *p* *mf*

Sul G pizz. *ff* Ping' Bell-like

playful *f* *mf* *f* *ff*

sul D and G

arco continuing to flicker and gain more motion

p *f* *sub.* *p* *< mf*

Duos should use the most recent edition of the score released on May 9, 2011, which contains error corrections and updated note beamings from the original 2008 edition. The composer worked with Jonathan Helton and Stephen Thomas to create these revisions based on their experiences rehearsing and performing *Lake Reflecting Stars with Moonrise*.

In addition to following the text indications carefully, the composer requests that fermatas vary in length. The first fermata transitioning section 3 to 4 (example 26) and subsequent fermatas should never be played with the same duration in performance. “Some can be two seconds, others four, etcetera, such that they do not become predictable.”²⁸ There are eleven fermatas throughout the work.

²⁸ Read Thomas, Augusta. *Lake Reflecting Stars With Moonrise*. (New York, NY: G. Shirmer Inc. 2008)

Example 26 – *Lake Reflecting Stars with Moonrise*, mm. 45-49, (from the score)

Example 27 shows the first occurrence of grace notes in the work. Augusta Read-Thomas commonly uses this note length which like fermatas, give some artistic freedom. She states that grace notes should not be rushed and have solid duration. “They should always come before the beat and are notated as graces notes, instead of 1/64th notes, forcing the pulse to get pushed off, little by little, which is desired in order to keep the arabesque, floating, unpredictable feeling of the flow.”²⁹

Example 27 – *Lake Reflecting Stars with Moonrise*, mm. 8-12, (from the score)

²⁹ Ibid.

Within a complex rhythmic structure, grace notes should receive a different note value than notes around them. As seen in example 28, the grace notes within the saxophone line, mm. 54-55 should stretch the measure duration slightly.

Example 28 – *Lake Reflecting Stars with Moonrise*, mm. 54-56, saxophone part, (from the score)

♩ = 92

with character and flair

54

rubato

3

3

ff mf ff f ff mp f

Lake Reflecting Stars with Moonrise is appropriate for a doctoral or professional-level duo. Interpreting the rhythms throughout the work can be challenging, compounded by frequent tempo changes. A successful performance of this work will go beyond the notation, painting an image of the programmatic elements. While there is not an abundance of extended techniques, the saxophonist must have control of the altissimo register (example 29). The cellist's control of natural harmonics and pizzicato resonance is essential to a successful performance.

Example 29 – *Lake Reflecting Stars with Moonrise*, m. 66, saxophone part, (from the score)

molto rubato

66

mf

sub.

5

ff

G# A
optional 8vb

Saxophone Performance Considerations:

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶

Cello Performance Considerations:

Bowings: All string bowings are simply suggestions from the composer and can be changed freely by the player. The composer requests, “Please move from double-stops to single notes as smoothly as possible.”

Pizzicato: All Pizzicatos are L.V. Molto. The pizzicato on harmonics, especially, should ring in a bell-like, “ping” fashion.

Extended Techniques

- ✧ quasi-sul ponticello
- ✧ natural harmonics

Composer

Schiavo, Leonardo (b. 1983)

Title

Kantika for sax (contralto in Mi bem., tenore in Si bem.) and cello

- I. Obrni I (Turn 1)
- II. O Ghiorghios me ton archonta
- III. A Akseli Gallèn-Kallela
- IV. Obrni II (*ad lib.*)
- V. Drag...
- VI. Begunje Kamen castle
- VII. Obrni III (*con improvisazione ritmico-percussiva del vlc./ with cello's rhythmic-percussive improvisation*).

Publisher

Pizzicato, Verlag Helvetia
Catalog #: PVH 1352

Date of Publication

2006

Duration

ca. 20'

Available Recordings

None available

Dedication

Emma Nical Pigato, Saxophone, and Massimiliano Varusio, cello

Premiered by Emma Nical Pigato and Massimiliano Varusio at the 14th World Saxophone Congress in Ljubljana, Slovenia, July 7, 2006.

Description and Commentary

Kantika is a seven-movement programmatic work. It is notable due to its length and inclusion of improvisatory sections. The saxophonist plays alto for all seven movements except movement four, which is played on tenor saxophone. Each player is advised to read the “Nota generali” section which explains the extended techniques and how certain sections of the work are to be performed prior to beginning individual practice.

Kantika was premiered at the 2006 World Saxophone Congress in Ljubljana, Slovenia, where Serbo-Croatian is the national language. Schiavo uses this language in naming the title and movements of the work. *Kantika* translates to “Canticles” and has a relation to biblical songs. Each movement depicts an aspect of the country of Slovenia with a religious undertone.

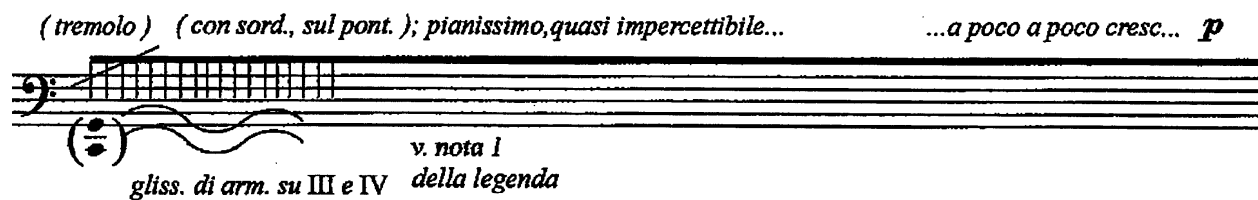
This work is organized into seven movements with movements I, IV, and VII marking the beginning, middle, and end respectively. These movements are entitled *Obrni* (I, II, and III)

which translates to “Turn” or “Inverted.” The unifying element of these movements is a musical turn as seen in example 30a-c in three contrasting varieties.

Example 30a – *Kantika*, Mvt. I, mm. 1-2, (from the score)



Example 30b – *Kantika*, Mvt. IV, cello part, (from the score)



Example 30c – *Kantika*, Mvt. VII, m. 11, saxophone part, (from the score)



While the work is written in a post-tonal style, each turn figure gives a unique ornamental sound reminiscent of Eastern European folk tonal language. Movements IV and VII encourage each performer to improvise based on the turn motive. These improvisations should not be too elaborate, but they allow each performer to extend the phrase.

Movements II, III, V, and VI are dedications to specific people who were important in his education. Schiavo includes specific instructions describing improvisational section and notation in the score, which should be followed carefully. A majority of these movements are based on extended techniques, advanced rhythmic figures, and improvisation.

Technically and artistically *Kantika* is one of the most advanced works in the saxophone-cello duo repertoire and is suitable for a professional-level ensemble. It may be attempted by a doctoral-level duo if each performer has a total command of extended techniques such as microtones, harmonics, and articulation effects. Many of the techniques indicated in the score are not commonly found in repertoire. Example 31 demonstrates one such technique in which the saxophonist must produce a harmonic one octave higher than Bb³ while the cellist improvises on a double-stopped harmonic turn motive.

Example 31 – *Kantika*, Mvt. IV, (from the score)

il suono può anche essere "soffiato"

espr.

ppp

Sax-v. nota 2 della legenda

sf

molto!

espr.

ppp

sempre *p*; continua *sim*.

In movement VI, Schiavo combines timbral effects in the saxophone part over harmonic quadruple-stops in the cello as seen in example 32.

Example 32 – *Kantika*, Mvt. VI, (from the score)

(liber.)

3

recit.

(far percepire il vibr.)

liber., poco a poco accel. e dim.

(lab-sol)

mp

*5

ord. mp

3

*5

3

Saxophone Performance Considerations

Extended Techniques

- ✧ open and closed slap-tongue articulations
- ✧ microtones
- ✧ multiphonics
- ✧ timbre trills
- ✧ lipped portamento
- ✧ key clicks
- ✧ voiced harmonics

Cello Performance Considerations

Extended Techniques

- ✧ harmonics
 - ✧ microtones
 - ✧ tremolo while producing a natural glissando
 - ✧ soundboard tapping
 - ✧ triple and quadruple-stops
-

Neoclassical Works

Neoclassicism is a musical framework based on more traditional Classical period forms (1760-1800) with contemporary harmonies place the following five works into the neoclassical style category. The use of jazz-like harmonies, a new interpretation of sonata form, reference to Classical period melodic language, or a combination of these elements and others contrast these works from the post-tonal compositions.

Composer

Fowler, Jennifer (b. 1939)

Title

Lament for Alto Saxophone and Cello

Publisher

Australian Music Centre

Date of Publication

1996-2002

Duration

ca. 8'

Available Recordings

None available

Description and Commentary

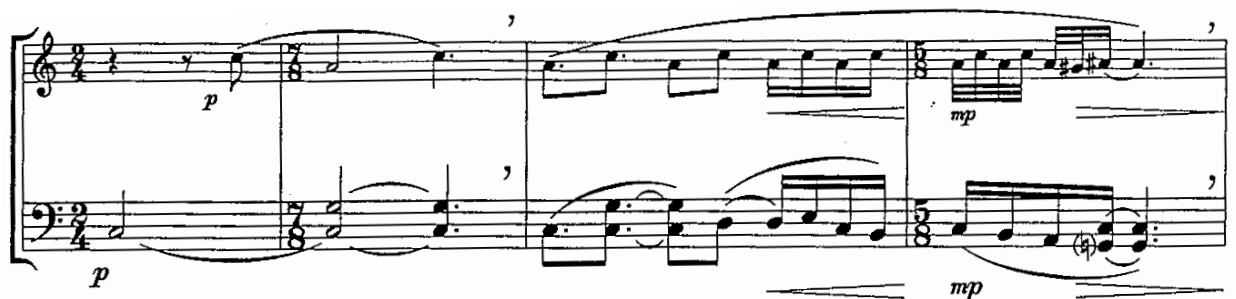
Lament for Alto Saxophone and Cello is a one-movement work originally composed in 1996. Fowler then arranged twelve different versions for various instrumentations, including English horn and cello, alto recorder and cello, two clarinets, tuba quartet, and others. Jennifer Fowler provides the following program note in the score:

LAMENT was written in response to the death of a friend. In this piece I wanted to spin a long line of wordless lamentation. I was aiming to explore what one could say within quite strict limitations: spinning out a few notes at a time; twisting and turning; keeping up a sense of momentum and a sense of progression. Underneath, the bleak intervals of 4ths and 5ths at cadence points are used to underpin the line, but also to unsettle it with uneasy independent movement.³⁰

Lament is a modified ternary form: A – mm. 1-25; B – mm. 26-39; C – 40-67; A¹ – mm. 68-92; and coda – mm. 100-177. Fowler uses central pitches and motives to define the form as opposed functional harmony.

Pitch classes C and A act as focal points throughout the work and are treated with importance. As melodies revolve around the diatonic modes of C major, accidentals are seen as significant notes providing dissonance to the work. The opening four measures demonstrate these concepts (Example 33). The author suggests the saxophonist elongate the G-sharp and A-sharp in measure four to emphasize the dissonance.

Example 33 – *Lament*, mm. 1-4, (from the score)

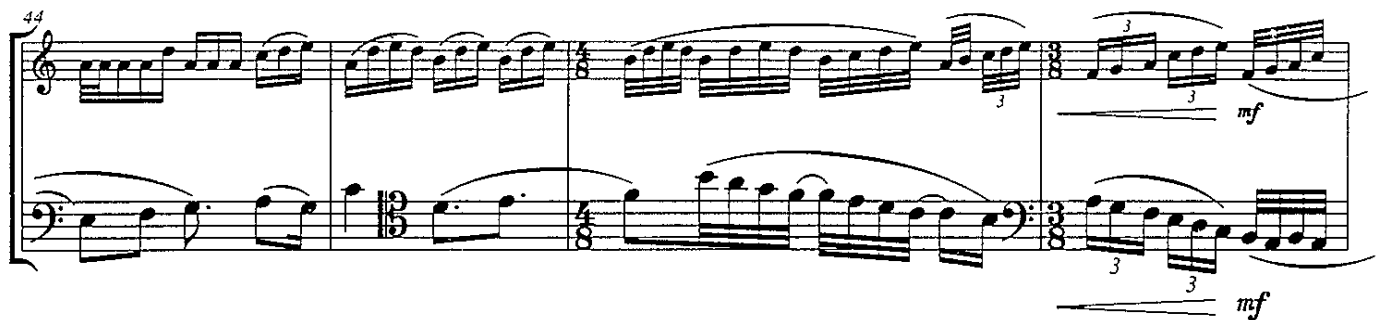


Fowler incorporates numerous time signatures throughout the work. As seen in example 33, the opening four bars alone have three meter changes. From mm. 57-80 there is a time

³⁰ Fowler, Jennifer. *Lament*. (Sydney, Australia: Australian Music Center. 1996-2002)

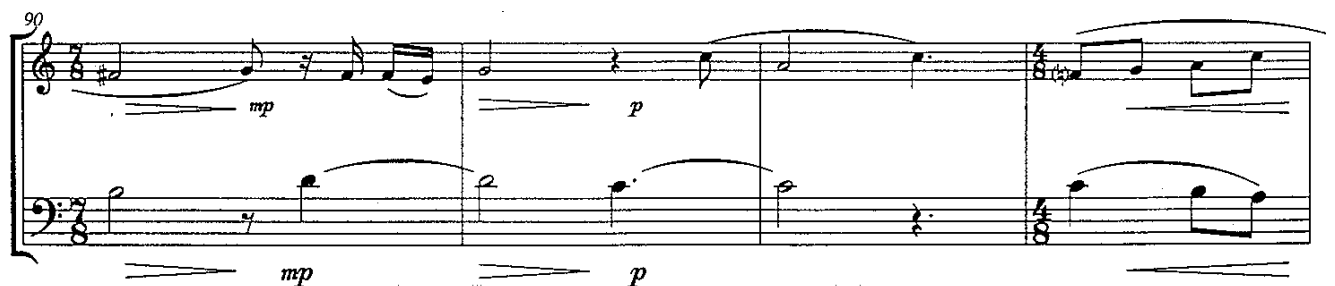
signature change in every measure. The author suggests that the performers use a metronome with a sixteenth-note subdivision below the suggested eighth note = 88 beats per minute indication. This will assist in the counting of complex thirty-second note figures as seen in example 34.

Example 34 – *Lament*, mm. 44-47, (from the score)



The mood of the work is indicated by the title - *Lament*. Most musical lines are characterized by legato and tenuto articulations. While there are many quick passages, the contrasting, sustained lines should be treated with prominence. Example 35 demonstrates such a section where intonation, balance, and mood are particularly delicate.

Example 35 – *Lament*, mm. 90-93, (from the score)



Lament for Alto Saxophone and Cello does not contain extended techniques for either instrument, making it suitable for an advanced undergraduate-level duo. While it does present

challenging rhythmic figures and some virtuosity in fast, scalar passages, careful rehearsal should solve these issues. There are many moments for lyrical playing, but not many contrasting articulations or colors. At 7-8 minutes, *Lament* would be a good change of pace from more commonly performed works for saxophone-cello duo that are longer in duration.

Composer

Pound, Robert (b. 1971)

Title

Laps and Lapses, alto saxophone and cello

Publisher

Robert Wellington Pound Publishing

Date of Publication

2001

Duration

ca. 7'

Available Recordings

None available

Dedication

Sibylle Johner and Phil Greene,

Premiered at Third Street Music School, New York City, NY on May 25, 2001.

Description and Commentary

Laps and Lapses, a one-movement work, is divided into eight distinct sections based on thematic material and tempo changes. The sections are organized by motive and tempo into the following divisions: A, mm. 1-40; B, mm. 41-73; C, mm. 73-100; D, mm. 101-148; E, mm. 149-

181; F, mm. 182-210; G, mm. 211-227; and H, mm. 228-274. Section eight is a recapitulation of section one and coda.

Not just a clever title, *Laps and Lapses* is based on specific imagery. Robert Pound provides the following program note in the score to give the performers insight into his inspiration for this work:

Laps and Lapses is simply a race between the saxophone and cello. Each competitor is defined not merely by its timbre but also by intervallic and rhythmic characteristics. These characteristics become more evident in the lengthy solo for each instrument. The slow sections in a somewhat nostalgic style are the “lapses” episodes when the minds of the competitors stray from the race.³¹

To preserve the spirit of the race, it is important that the initial tempo marking of quarter note = 132 is followed closely. The author feels that clarity of technical lines is of utmost importance. As seen in example 36, the thirty-second note figure opening the work must line up precisely. The subsequent cello double-stops in measure 2 should be crisp, emphasizing the accented notes accurately. Throughout the work, the cello plays these figures, which act as a motor rhythm underneath the saxophone’s melodies.

³¹ Pound, Robert. *Laps and Lapses*. (Carlisle, PA: Robert Wellington Pound. 2001)

Example 36 – *Laps and Lapses*, mm. 1-4 (A)

Section B marks the first change of time signature from 4/4 to 12/8. Throughout the work the eighth note should remain constant (unless marked otherwise). In this section the saxophone part is characterized by running sixteenth-note lines (example 37). While it may be desirable for these to come to the fore, the cello should be heard more prominently because it has the melodic line. The author stresses that this is an important realization to be made throughout the work; determine where the melody occurs and balance the ensemble so that the melodic line is evident.

Example 37 – *Laps and Lapses*, mm. 49-50 (B)

Sections C and E are solos for the saxophone and cello, respectively. Each player may consider fully embracing the soloistic nature of these sections by taking interpretative liberties with the tempo and phrasing. In example 38, the saxophone may slow slightly during the

pianissimo dynamic level in measure 83. Similarly, the cello may take some freedoms with phrasing in section E.

Example 38, *Laps and Lapses*, mm. 81-83 (C), saxophone part



Laps and Lapses does not contain an abundance of extended techniques for either instrument. The saxophone range extends to altissimo range G⁶ in mm. 248-249 (example 39). This work would be appropriate for an undergraduate saxophone student who is ready to incorporate the altissimo register into a work. It is also helpful for a cellist to develop the multiple-stops as they are found extensively throughout the work (example 40).

Example 39, *Laps and Lapses*, mm. 249-250, alto saxophone part (H)



Example 40, *Laps and Lapses*, mm. 66-68, cello part (B)



Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶

Cello Performance Considerations

Extended Techniques

- ✧ glissando
 - ✧ triple and quadruple-stops
-

Composer

Raphael, Günter (1903-1960)

Title

Divertimento, Op. 74 für Altsaxophon in Es und Violoncello

- I. Improvisation
- II. Serenade
- III. Elegie
- IV. Scherzo-Burlesque
- V. Rondo

Publisher

Breitkopf & Härtel, Wiesbaden

Date of Publication

1952

Duration

ca. 13'

Available Recordings

Manz, Emil and Karl Heinz Mommer. *Günter Raphael Edition Vol. 3 – Kammermusik*

nach 1946. Querstand, VKJK 1220. 2012.

Description and Commentary

Günter Raphael's *Divertimento, Op. 74 für Altsaxophon in Es und Violoncello* is the first known piece written for saxophone-cello duo. Composed in 1952, it was written during the

period late in Raphael's career demonstrating his unique blend of styles and 12-tone compositional technique. The five movements are unified by the element of multiple time signatures, although the character of each movement is unique and should be performed accordingly.

Movement I - Improvisation

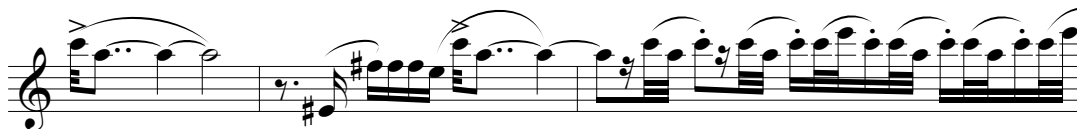
The first movement is a fanfare-like introduction to the work. It is organized into a five-part ABACA¹ rondo form: A - mm. 1-6; B - mm. 7-22; A - mm. 23-28; C mm. 29-40; and A¹ - mm. 41-52. The juxtaposition of tempi is an important element of this movement. The A sections follow the tempo quarter note = 160 while the B and C sections slow to quarter note = 76-80.

Each instrument is portrayed with a distinct musical personality in the first movement. The author suggests that the angular, staccato cello introduction from mm. 1-6 (example 41) should contrast with the saxophone's forceful legato melody in mm. 8-10 (example 42). This dialogue is at the heart of this movement's effectiveness.

Example 41 – *Divertimento, Mvt. I*, mm. 1-6, cello part



Example 42 – *Divertimento, Mvt. I*, mm. 8-10, saxophone part



In measures 34-37, Raphael indicates, ‘Oktave höher (ad libitum)’, above the saxophone part. This translates to ‘one octave higher (at the discretion of the performer).’ The author suggests that the performer play these figures up one octave for melodic continuity.

Movement II – Serenade

The second movement follows a rounded binary form: A – mm. 1-16; B – mm. 17-34; and A¹ – mm. 34-49. This form is modified from the traditional rounded binary with the addition of short saxophone cadenzas from mm. 22-23, and 30-32.

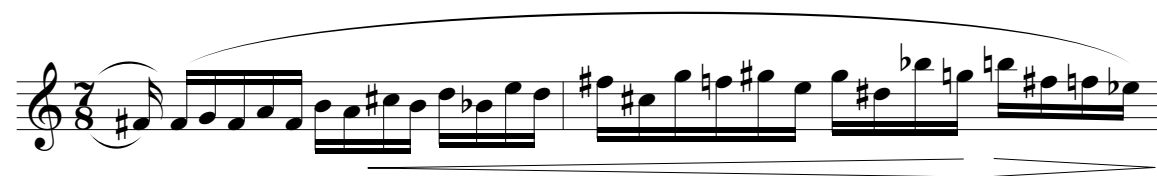
Raphael uses a 7/8 time signature with an ostinato figure in the cello part (example 43). This ostinato is present throughout much of the movement and the author suggests it should emphasize the eighth notes in the grouping 3+2+2. Even though the saxophone part carries the melody for much of the movement, the cello’s chordal accompaniment is equally important.

Example 43 – *Divertimento, Mvt. II*, mm. 1-2, cello part



The saxophone is featured throughout this movement as virtuosic with quick sixteenth-note figures (Example 44). The author recommends these solo passages may be played with *rubato*.

Example 44 – *Divertimento, Mvt. II*, mm. 22-23, saxophone part



Movement III – Elegie

Elegie is through-composed in form with focus on the interaction of the duo. Raphael's use of twelve-tone technique is the basis for melodies throughout this movement. The first solo statement of the cello from mm. 1-3 provides the row - P₉ - of the dodecaphonic compositional technique. Based on an analysis of the rest of the movement by the author, the second note, D-sharp of the cello part, of measure two is a misprint (example 45a). The proper pitch should be a D-natural as corrected in example 45b. A complete matrix of all transformations of the prime row [0 t 7 9 6 2 5 1 3 e 8 4] is provided in example 45c.

Example 45a – *Divertimento, Mvt. III*, mm. 1-2, original cello part, (from the score)



Example 45b - *Divertimento, Mvt. III*, mm. 1-2, corrected cello part



Example 45c – *Divertimento, Mvt. III*, Twelve-Tone Matrix

	I ₉	I ₇	I ₄	I ₆	I ₃	I ₁₁	I ₂	I ₁₉	I ₀	I ₈	I ₅	I ₁	
P ₉	9	7	4	6	3	11	2	10	0	8	5	1	R ₉
P ₁₁	11	9	6	8	5	1	4	0	2	10	7	3	R ₁₁
P ₂	2	0	9	11	8	4	7	3	5	1	10	6	R ₂
P ₀	0	10	7	9	6	2	5	1	3	11	8	4	R ₀
P ₃	3	1	10	0	9	5	8	4	6	2	11	7	R ₃
P ₇	7	5	2	4	1	9	0	8	10	6	3	11	R ₇
P ₄	4	2	11	1	10	6	9	5	7	3	0	8	P ₄
P ₈	8	6	3	5	2	10	1	9	11	7	4	0	R ₈
P ₆	6	4	1	3	0	8	11	7	9	5	2	10	R ₆
P ₁₀	10	8	5	7	4	0	3	11	1	9	6	2	R ₁₀
P ₁	1	11	8	10	7	3	6	2	4	0	9	5	P ₁
P ₅	5	3	0	2	11	7	10	6	8	4	1	9	R ₅
	RI ₉	RI ₇	RI ₄	RI ₆	RI ₃	RI ₁₁	RI ₂	RI ₁₀	RI ₀	RI ₈	RI ₅	RI ₁	

Balance is a primary concern in the third movement of *Divertimento*. Both instruments share the melancholy melody, often at the same time. Due to the saxophone's ability to overpower the cello, the author stresses that the saxophonist should listen carefully for the cello at all times and be keenly aware of balance. Example 46 displays a moment where the saxophone increases in dynamic level while the cello plays a moving figure in the low register. The peak of the crescendo should not be so loud as to drown out the cello's sound here or any place throughout the movement.

Example 46 – *Divertimento*, Mvt. III, mm. 19-20



Movement IV - Scherzo-Burlesque

Movement four contrasts the slow tempo of movement three with an indication of eighth note = 126-132. The movement is organized based in a modified ternary form: A – mm. 1-25; B – mm. 26-53; C – mm. 54-79; A¹ – mm. 78-91; and coda – mm. 92-118. Each instrumentalist's technique is put to the test in *Scherzo-Burlesque*. A delve into comedy, as the title suggests, Raphael uses complex rhythms, mixed meters, and a variety of articulations to demonstrate humor. Measures 24-30 (example 47) reveal the level of technique required to perform this movement. Staccato articulations should be short and pecky imitating the Vaudevillian nature of this section. Wide vibrato by each instrument on long pitches is also appropriate to capture the sound often created during the mid-century time period of this work. Although marked

fortissimo on the final four bars, the saxophonist should listen carefully to not to play louder than the cello.

Example 47 – *Divertimento*, Mvt. IV, mm. 24-30



Movement V – Rondo

The fifth and final movement of *Divertimento* is the longest in the work at almost three minutes. Raphael brings back the rondo form from the first movement, this time more developed and with a much longer A theme. The movement is organized as follows: A – mm. 1-42; B – mm. 43-76; A – mm. 76-107; C – mm. 108- 144; A¹ – mm. 145-208; and coda – mm. 209-244.

It may be a challenge for some performers to reach the given tempo of quarter note = 152-160 in this movement. It is notable that in the recording referenced above, a slower tempo of quarter note = 132 beats per minute is used in this movement. As in the previous four movements, time signature changes are abundant. Raphael often shows these with one large number rather than the typical fraction notation. In this movement, the author suggests a quarter note pulse be maintained throughout. Where the 1 ½ is notated, a 3/8 time signature may be substituted (example 48).

Example 48 – *Divertimento*, Mvt. V, mm. 8-10



Divertimento for Alto Saxophone and Cello is appropriate for an undergraduate-level group. With an absence of extended techniques for both instruments, the real challenge lies with rhythm. Reading the hand-written notation is also somewhat challenging at times, although certainly manageable.

Composer

Stallaert, Alphonse (1920-1995)

Title

Le Bestiaire: Duo pour saxophone alto & violoncelle

I. *Le Chat et le Poisson Rouge*

II. *Le Paon devant son miroir*

III. *Défilé des Insectes*

Publisher

Editions Gérard Billaudot

Collection: Georges Gourdet

Catalog #: GB1686

Date of Publication

1974

Duration

ca. 12'

Available Recordings

None available

Dedication

Sylvette Milliot and Georges Gourdet

Description and Commentary

Le Bestiaire: Duo pour saxophone alto & violoncelle is a tonal, three-movement programmatic work by French composer Alphonse Stallaert. Saxophonist Georges Gourdet provides a note discussing his experiences with the composer's other compositions for saxophone and information about *Le Bestiaire*. A translation in the footnotes by the author will help non-French speaking readers understand the composer's inspiration for this piece.

...Le saxophone lui est redevalbe d'un
QUINTETTE avec quatuor à cordes créé en 1964 à
Rome par G. Gourdet et les solistes du célèbre
ensemble < I Musici >, ainsi que le présent
BESTIARE.

Le BESTIAIRE, écret - comme le Quintette – à la
demande de G. Gourdet fut achevé en août 1966. La
premiere audition en fut donnée, avec grand succès -
un succes qui ne s'est jamais démenti depuis – à
l'Institut Hollandais de paris. le 14 décembre 1966,
par Georges Gourdet et Sylvette Milliot, les
dédicataires, qui l'ont fréquemment joue depuis, tant à
l'ORTF qu'en maintes auditions publiques. L'œuvre
propose done une association neuve en unissant le
presque inexplorés jusque-là, offrent un vaste champ.
Elle donne, par ailleurs, à chacun des deux
protagonistes une part < concertante > d'égale
importance expressive et technique, propre à mettre en
valeur leur personnalité individuelle aussi bien que leur
association.

Le BESTIAIRE comporte 3 parties. La première,
LE CHAT ET LE POISSON ROUGE, est d'un tempo
mouvant, d'un style plein de fantaisie et d'un caractère
fantasque opposant le < tapinois > du chat à la furtive
prestesse du poisson. Dans la seconde, LE PAON
DEVANT SON MIROIR, le violoncelle joue une page
soliste du meilleur effet avant que le saxophone ne se
joigne à lui pour évoquer avec complicité les grâces

du paon devant son image et ses poses avantageuses, pompeuses, voire ridicules. Le saxophone y aborde le registre suraigu (harmoniques), mais les passages impliqués peuvent aussi être joués à l'octave inférieure. Le troisième partie enfin, DEFILE DE INSECTES, est une suite de variations sur un thème de tendance sérielle. Les titres qui précèdent chacune d'elles en indiquent clairement le caractère. La dernière pièce, NUÉE DE MOUSTIQUES, peut se conclure de deux façons: soit en terminant sur la 9^e mesure de la lettre G, soit en jouant la pièce jusqu'au bout, c'est-à-dire avec les trois dernières mesures (Adagio). Le compositeur préférant la première solution et l'auteur de ces lignes la seconde, un souriant *statu quo* a été convenu, laissant aux interprètes le soin de choisir...³²

The most enjoyable aspect of preparing *Le Bestiaire* is the process of coordinating musical aspects with the animals from the bestiary (a medieval collection of stories about imaginary animals). While the individual musician may determine how to interpret these characters, the author will provide some insights gained from experience with the work.

³² Stallaert, Alphonse. *Le Bestiaire*. (Paris, France: Editions Billaudot. 1974)

Translation:

...The saxophone is indebted to a *Quintette* with a string quartet founded in 1964 in Rome by G. Gourdet and famous soloists in the ensemble I Musici and this *Le bestiaire* (*The Bestiary*).

Le bestiaire, written for quintet at the request of G. Gourdet was completed in August, 1966. The first hearing was given with great success, a success that has never been denied, at the Dutch Institute of Paris. On December 14, 1966, Georges Gourdet and Sylvette Milliot, the dedicatee, frequently played for both the ORTF in many public hearings. The work therefore proposes a new association uniting the previously and almost unexplored, offering a broad field of new possibilities. It provides, moreover, each of the two protagonists the concertante, equal in expression and technical importance, own to showcase their individual as well as their associated personalities.

Le Bestiaire contains three sections. The first, *Le chat et le poisson rouge* (*The Cat and the Red Fish*) is a moving tempo, style, full of fantasy and a fantastic character opposing the stealthy cat against the furtive quickness of the fish. In the second, *Le paon devant son miroir* (*The Peacock Looking before His Mirror*), the cello soloist plays a page before the saxophonist joins him/her to discuss complicity with the graces of the peacock to its image and beneficial poses, pompous, or even ridiculousness. The saxophone then will address the shrill register (harmonics), but may also be involved passages played one octave lower. Finally, the third part *Defile des insects* (*Parade of Insects*), is a series of variations on a theme of serial pattern composition. Preceding each title clearly indicates the character. The final variation, *Nuée de moustiques* (*Cloud of Mosquitos*), may conclude in two ways: either by ending the ninth position of the G-string, or by playing the part until the end, that is to say with the last three measures (Adagio). The composer prefers the first solution and the author of these lines the second, a happy status quo was reached, leaving the performers to choose carefully ...

Movement I - *Le Chat et le Poisson Rouge*, *Modéré* ♩ = 76

The first movement is organized by theme into rounded binary form: A – mm. 1-20; B– mm. 21-23; B¹ – mm. 24-32; and A¹ – mm. 33-50. Sections B and B¹ are mostly unmetered giving the performers some artistic license in regards to tempo.

There are two characters, the cat and the red fish, present in the opening movement of *Le Bestiaire*. Performers may choose which instrument to represent either animal, but the cello as the cat and the saxophone as the red fish may be preferable. Due to the higher range of the saxophone, a smaller animal may be more easily characterized by it. Example 49 displays a passage where this is evident. As the saxophone trills, the cello ferociously (*féroce*) pursues the fish. This struggle continues throughout the movement.

Example 49 – *Le Bestiaire*, Mvt. I, mm. 21-22

Grace notes are incorporated throughout the first movement and should be played with clarity, slightly before the beat. The author suggests that each instrument may interpret their grace notes at a different speed to give them greater personality, rather than playing them as quickly as possible. The section at mm. 33-38 shows how a dialogue can be created with quicker grace notes in the saxophone part coupled with an accelerating version in the cello (example 50).

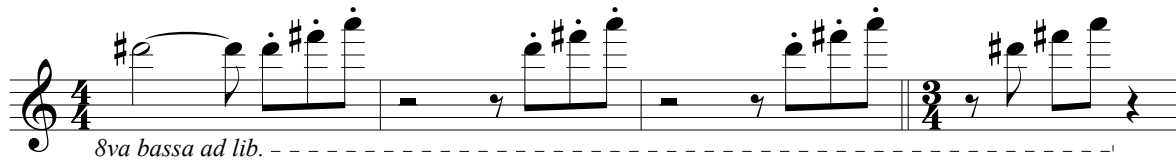
Example 50 – *Le Bestiaire*, Mvt. I, mm. 33-38

Movement II - *Le Paon devant son miroir*

Movement two is through-composed in form. The solo cello begins the movement and may be played in a rubato, cadenza-like fashion. When the saxophone enters on page two, the character changes to a quick quarter note = 116 beats per minute. The author suggests measure 17 be played with rhythmic freedom, then accelerate to measure 24 where a new section begins. A steady tempo should continue from this point until the end of the movement.

Perhaps deriving inspiration from Camille Saint-Saëns's eighth movement of *The Carnival of the Animals Suite*, the cello represents the swan in the second movement of *Le Bestiaire*. Stallaert gives the saxophone the option to play altissimo range A⁶ pitches down one octave, however the author prefers the pitches to be played as written to keep the continuity of the melodic line (example 51).

Example 51 – *Le Bestiaire, Mvt. II*, mm. 5-8, saxophone part

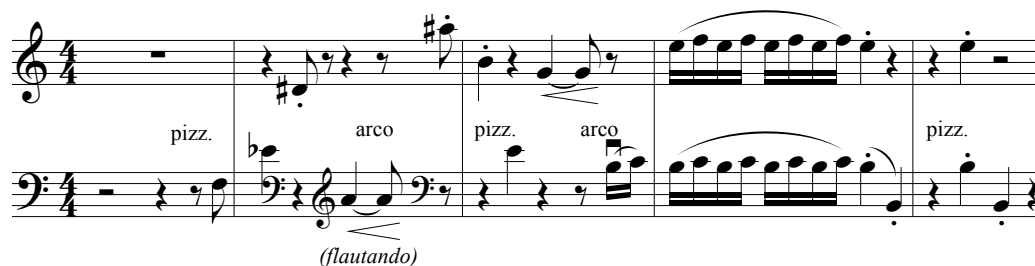


Movement III - *Défilé des Insectes*

The final movement is the most extensive of the three. It is a contemporary adaptation of theme and variations form. Each variation is a different insect from the bestiary with title written above. In addition to the ‘Cloud of Mosquitos (variation nine)’ the variations titles are translated as follows: variation one - Fly Against the Window; variation two - Bumblebees, Cockroaches, and Fleas; variation three – Two Scorpions; variation four – Big Green Fly; variation five – Ants; variation six – Dragonfly; variation seven – Praying Mantis; and variation eight – Earwig. This ‘Parade of Insects’ should be played with a short pause between each variation as notated by the composer.

The theme (example 52) must be retained through each variation and played in a march-like style. As each variation occurs, the performers should consider how each insect would move in this miniature parade and adjust the tone, timbre, color, tempo, and articulation accordingly.

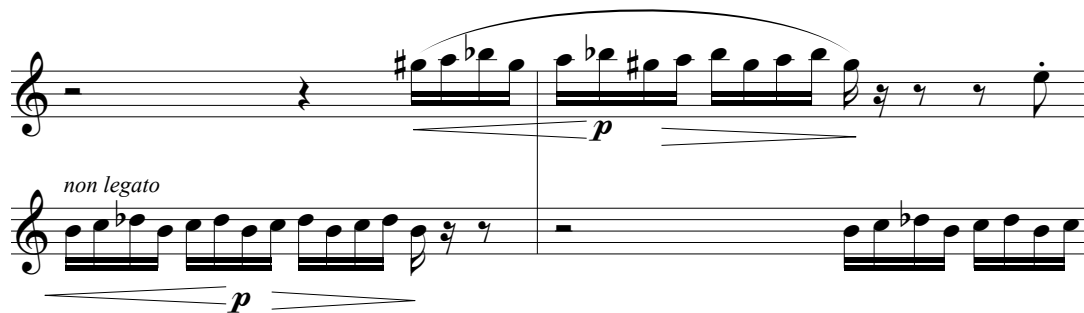
Example 52 – *Le Bestiaire, Mvt III*, mm. 1-4



Variation nine is the longest and has the greatest technical requirements. The tempo marking is *Presto* and the author suggests that it should be played no slower than quarter note =

144 beats per minute in order to portray an appropriate image of mosquitoes. Articulation contrast between the saxophone and cello is also an important character of this movement. Example 53 shows how the saxophone is often slurred while the cello is articulated and even marked *non legato*.

Example 53 – *Le Bestiaire*, Mvt. III, mm. 137-138



Alphonse Stallaert's 1966 work, *Le Bestiaire*, for saxophone-cello duo is appropriate for an advanced undergraduate or graduate-level duo. Saxophonists must be prepared to play quick, virtuosic figures, some ascending into the altissimo register. The cello part is more difficult than the saxophone with multiple-stops and a wide range of bowing techniques found throughout the work.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, A⁶

Cello Performance Considerations

Extended Techniques

- ✧ flautando bowing
- ✧ triple-stops

Composer

Wagner, Wolfram (b. 1962)

Title

Sonate für Altsaxophon und Violoncello

I. Lamento, Lento ♩ = 54

II. Capriccio, Con moto ♩ = ca. 120

III. Kadenz, Finale und Epilog, A piacere – Molto vivace ♩ = ca. 176

Publisher

Ludwig Doblinger KG, Wien

Catalog No. 06 712

Date of Publication

2004

Duration

ca. 9'

Available Recordings

None available

Commission

Paul Bro and Kurt Fowler (The Bro-Fowler Duo)

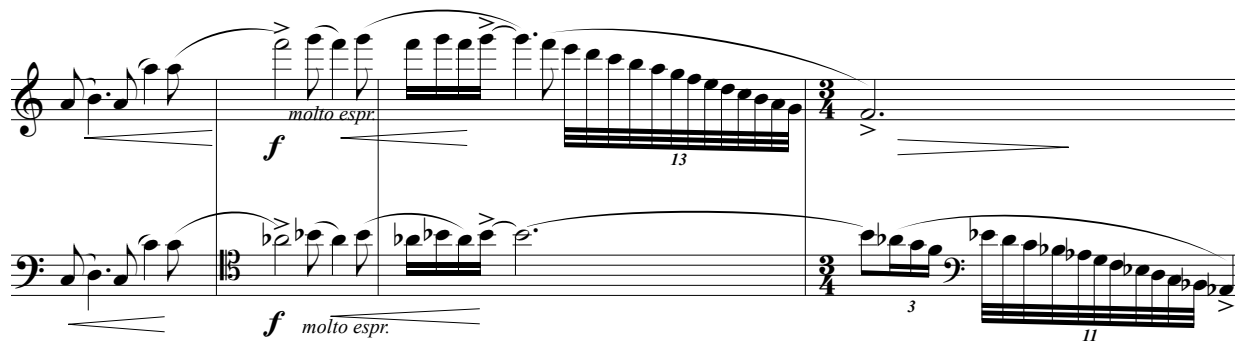
Description and Commentary

Sonate für Altsaxophon und Violoncello is a three-movement work by the German composer Wolfram Wagner. The form of the work does not reflect a Classical period sonata form. Instead, Wagner uses a contemporary, free adaptation. Each movement represents elements of exposition, development, and recapitulation. Movement one introduces themes which recur in movement three. The second movement can be interpreted as a development section using motivic ideas from the first movement (exposition).

Movement I

The first movement opens in a slow tempo of quarter note = 52 beats per minute which should gradually accelerate to quarter note = 120 beats per minute until measure 18 where the tempo remains steady. Measures 12-15 (example 54) need to be carefully balanced due to the saxophone's ascent to altissimo range G⁶ which should play louder than the cellist's A-flat⁵. The saxophonist could consider reducing the written dynamic to *mezzo forte* in measure 13 to avoid this potential balance issue.

Example 54 – *Sonata, Mvt. I*, mm. 12-15



The cello cadenza from mm. 27-28 may be played with some freedom to prepare for the return of the slow, quarter note = 54 beats per minute tempo in measure 29. As the saxophone holds the final pitch from mm. 38-39 (example 55), the composer provides two options for measure 39. The performer may choose the non-*ossia* bar if the grace note on beat two can be played at a very soft dynamic level. During these bars the cello plays a melody based on false harmonics on the fourth string. This passage should not be played too slowly to ensure the saxophonist does not run out of air.

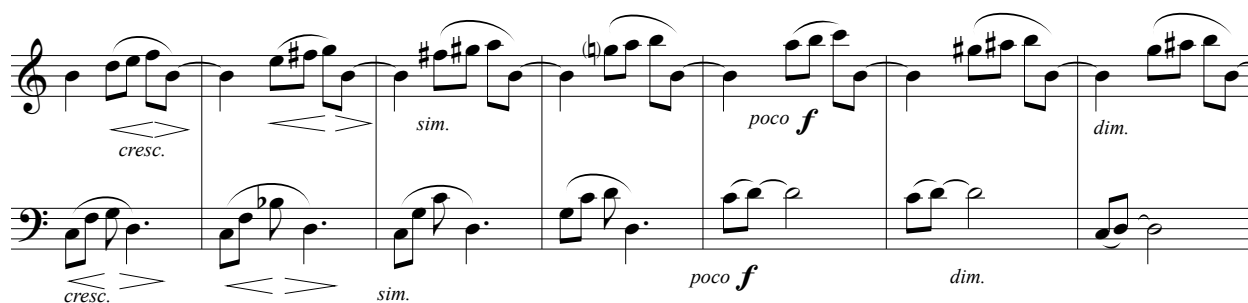
Example 55 – *Sonata, Mvt. I*, mm. 36-40, (from the score)



Movement II

The second movement opens with a canonic section set a whole step apart. This interval and its inversion are important parts of motives throughout the entire work. The author recommends that the dynamic level in this movement be slightly more exaggerated than the written notation. Bringing out the written dynamics will help bring contrast and life to the movement. As seen in example 56, the *poco forte* in measure 13 may be quite a bit louder (*fortissimo*) than the previous melody. Small outbursts of a louder dynamic level than indicated will bring more interest to this section in performance.

Example 56 – *Sonata, Mvt. II*, mm. 9-15



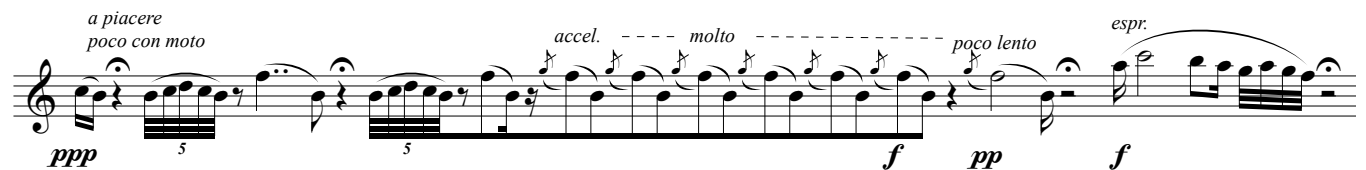
The cello solo from mm. 24-35 should accelerate gradually. It is easy to get too fast too soon, so the cellist is encouraged to begin at a slower tempo. Duos should check the metronome marking of quarter note = 132 at measure 36 to ensure that this section does not start too quickly.

As the movement progresses to the final measure, the tempo should increase while never spinning out of control. Clarity and evenness of the saxophone triplet accompaniment will help the cello melody align properly.

Movement III

The final movement contains three sections: *Kadenz*, *Finale* and *Epilog*. The players should take care to leave enough time between each section for a proper division of these sections. The opening saxophone cadenza may be free while still retaining the rhythmic relationship provided by the composer (example 57).

Example 57 – *Sonata, Mvt. III*, m. 1, saxophone part



In measure 3 the saxophonist must choose multiphonics based on three registers of the instrument; *hoch*, *mittel*, or *tief* (high, middle, or low). Examples of multiphonics for the alto saxophone can be found in the publication *Hello, Mr. Sax!* by Jean-Marie Londeix.³³ The performer should choose multiphonics with similar pitches as the cello multiphonics (pitch classes G, F sharp, and F). The notation for these multiphonics is stacked pitches, which gives the performers freedom to choose the multiphonics that work best on his/her instrument (example 58).

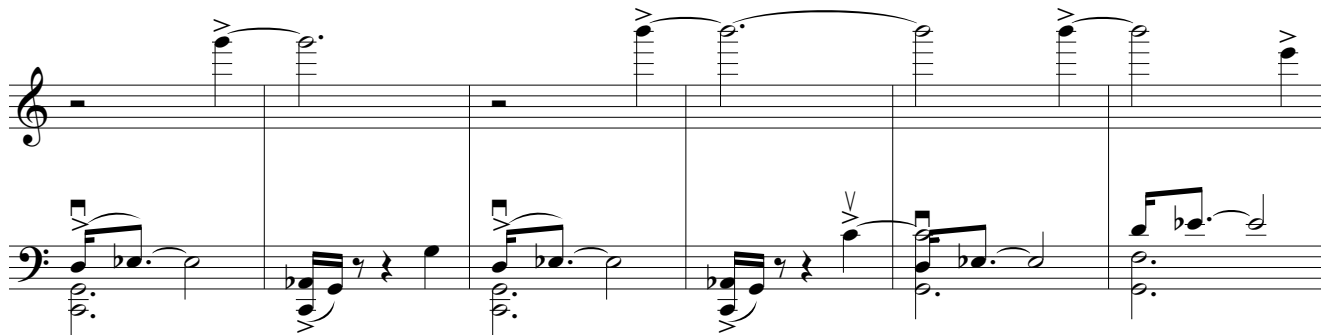
³³ Londeix, Jean-Marie. *Hello! Mr. Sax*. (Paris, France: Alphonse Leduc. 1989)

Example 58 – *Sonata Mvt. III*, mm. 3-6, saxophone part, (from the score)



The author stresses that the cello melody from mm. 85-90 should be heard clearly, and therefore saxophone altissimo pitches should not be played too strongly. It is suggested that a dynamic level of *mezzo forte* be the maximum volume for the saxophone in example 59.

Example 59 – *Sonata, Mvt. III*, mm. 85-90



Sonata for Alto Saxophone and Cello is appropriate for an upper-level undergraduate saxophone-cello duo. The altissimo range and multiphonics for the saxophonist provide a chance to incorporate these techniques in a work. Cellists will gain much experience with multiple-stops as they are pervasive throughout the work. Each instrument is featured equally with solo sections.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, B⁶
- ✧ multiphonics

Cello Performance Considerations

Extended Techniques

- ✧ triple-stops
- ✧ natural harmonics

Polystylistic Works

The third and final stylistic category includes five works. These compositions combine two or more stylistic elements, written in either a post-tonal, neoclassical or tonal harmonic language (or in combination). Most of the following works were written for the saxophone-cello duo in the twenty-first century.

Composer

Bacon, Alexis (b. 1975)

Title

Fantasia Armorial for Alto Saxophone and Cello

I. Freely (♩ ~ 60)

II. Andante (♩ = 84)

III. Allegro (♩ = 120)

Publisher

Alexis Bacon Publishing

A digital transcript or hard copy can be purchased on the composer's website.

Year

2012

Duration

ca. 14'

Available Recordings

None Available

Commission

Paul Bro and Kurt Fowler (Bro-Fowler Duo)

Description and Commentary

Alexis Bacon's *Fantasia Armorial for Alto Saxophone and Cello* is one of the most recent works composed for saxophone-cello duo. This three-movement work is substantial in length and content. For insight into Bacon's programmatic elements of this work, her score notes are as follows:

Fantasia Armorial, a work in three connected movements, was composed during a 2012 stay in Brazil. The first movement is inspired by a sound I heard almost daily from my high-rise apartment in Santos: that of a knife sharpener walking the streets, advertising his services with an evocative high-pitched whistle whose piercing sound easily floated up to my apartment on the thirteenth floor. The slow second movement is a melodic exploration of chord progressions and melodic contours typical of Brazilian popular music such as that of composers Antonio Carlos Jobim and João Gilberto. The last, fast movement references the "armorial" music of the Brazilian northeast that gives the piece its name. For the first part of this movement, the cellist plays with a type of mute is normally used only for practicing; this is to imitate the sound and style of the fiddle-like "rabeca," common in folk music of the Brazilian northeast. The entire movement is based on a melody that I wrote in the style of a Brazilian northeastern folk song.³⁴

After an initial reading of *Fantasia Armorial* one may not immediately feel the Brazilian influence as described above. The author encourages performers to listen to the styles, instruments, and individuals Bacon mentions above. Her work combines these aspects with contemporary compositional techniques.

Movement I – Freely (♩ ~ 60)

The opening movement is a through-composed form. Even though the movement is fantasia-like, distinct sections based on phrasing and tempo are as follows: Introduction – mm. 1-

³⁴ Bacon, Alexis. *Fantasia Armorial*. (Indianapolis, IN: Alexis Bacon Publishing. 2012)

12; A – mm. 13-28; transition one – mm. 29-36; B– mm. 37-48; transition two – mm. 49-52; and C – mm. 53-62. In the last bar of section C (m. 62) the tempo slows to quarter note = 84. A sustained B-sharp⁴ in the cello transitions without pause into the second movement.

From the introduction through the B section, the tempo increases gradually from quarter note = 60 to 80 beats per minute. To help clearly define each section, the performer should consider a distinct shift in tempo and at times, style. The composer indicates *lilting* with the increased tempo of quarter note = 72 in section B. As the tempo accelerates to quarter note = 80 in transition one, the aggressive style may be supported by heavier articulations. Section B marks the high point of the movement. Transition two through C reduces in intensity in preparation for movement two.

The saxophonist should consider balance in this section and be careful not to play louder than the cello. In measure 34 (example 60) the septuplet on beat two can drown out the cello C-sharp² if the saxophone crescendo occurs too early.

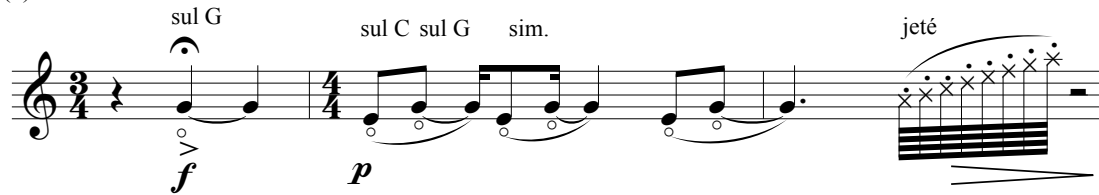
Example 60 – *Fantasia Armorial*, Mvt. I, mm. 33-34

In performance, the author encourages the emphasis of coloristic effects whenever possible. The cellist's *sul ponticello* technique in m. 2, *jeté* bowing in m. 3 (example 61a),

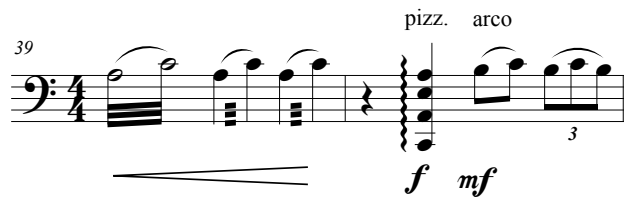
(example 61b), and pizzicato quadruple-stops (example 61b) are important sounds imitating the Brazilian rabeca instrument.

Examples 61a –b *Fantasia Armorial*, Mvt. I, cello part

(a) Mm. 1-3



(b) Mm. 39-40



Movement II – Andante (♩ = 84)

Like the first movement, movement two is through-composed in form. It also shares the gradual increase of tempo and intensity found in the opening movement. The author provides the following form based on tempo and phrasing: Introduction – mm. 63-73; A – mm. 74-96; transition one – mm. 97-102; B – mm. 103-120; C – mm. 121-142; D – mm. 143-159; and transition two – mm. 160-168. Transition three concludes the movement with a sustained saxophone written G-sharp³, which leads into the final movement without pause.

The second movement should have a more song-like, rhythmic quality than the free nature of the first movement. Each instrument should strive for a connected, legato note length throughout as the tempo becomes faster. The chordal harmony of a minor triad to major/minor seventh arpeggiated motive occurs pervasively throughout the movement. This motive is introduced in the saxophone part as a written F-sharp minor triad moving to a G-sharp

major/minor seventh arpeggio (example 62). This motive is transformed throughout the movement into various keys and rhythmic variations.

Example 62 – *Fantasia Armorial, Mvt. II* – mm. 63-64, saxophone part



The author found balance a challenge during this movement. Cellist Kurt Fowler suggests an improvement in balance between the muted cello and saxophone from mm. 97-120 (example 63) may be achieved by playing closer to the bridge without the mute.

Example 63 – *Fantasia Armorial, Mvt. II*, mm. 96-100

96 $\text{♩} = 96$

p *Con sord.* *pp* *p* *poco accel.* *mf*

Movement III – Allegro (♩ = 120)

The third and final movement is the most extensive of the work, lasting close to half of the fourteen total minutes of the piece. It contains various sections with contrasting tempi, themes, and styles. The form remains through-composed and can be organized into the following sections: A – mm. 169-194; transition one – mm. 195-198; B – mm. 199-215; transition two – mm. 216-221; C – mm. 222- 230; D– mm. 231-243 – E – mm. 244-254;

transition three – mm. 255-268; F – mm. 269-280; G – mm. 281-293; H– mm. 294-300; and coda – mm. 301-313.

The cello's practice mute returns at m. 169. Due to the dynamic level of both instruments the mute balances well, giving a unique tone to the cello (example 64). A crisp, unified articulation should be matched by both instruments throughout these sixteenth-note passages played in rhythmic unison.

Example 64 – *Fantasia Armorial*, Mvt. III, mm. 169-172

This movement should represent a Brazilian dance, starting slowly then reaching a fever pitch. Measures 230-245 are some of the most challenging of the entire work with articulated altissimo range pitches and large leaps in the saxophone part. The cellist must cover large distances as well as quickly switch from pizzicato to arco bowing. The '+' notation below the saxophone pitches in mm. 244-245 (example 65) indicate a closed slap-tongue articulation.

Example 65 – *Fantasia Armorial*, Mvt. III, mm. 244-245, saxophone part

Fantasia Armorial for Alto Saxophone and Cello is suitable for a doctoral or professional-level saxophone-cello duo. Stamina for both performers must be high as there are

not many resting places. Extended techniques, technically difficult scalar passages, and advanced musical interpretation are challenges to consider before preparing this work.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶, B⁶
- ✧ closed slap-tongue articulation

Cello Performance Considerations

- ✧ triple and quadruple-stops
- ✧ jeté bowing
- ✧ sul ponticello

Composer

Dakin, Charles (1930-2006)

Title

Ragamala: for Soprano Saxophone and Cello

Publisher

Dorn Publications

Date of Publication

1980

Duration

ca. 3'

Available Recordings

Dawson, James. *Soprano Saxophone*. Crystal Records, Sierco S158.

Dedication

James Dawson and Stephen Orton

Description and Commentary

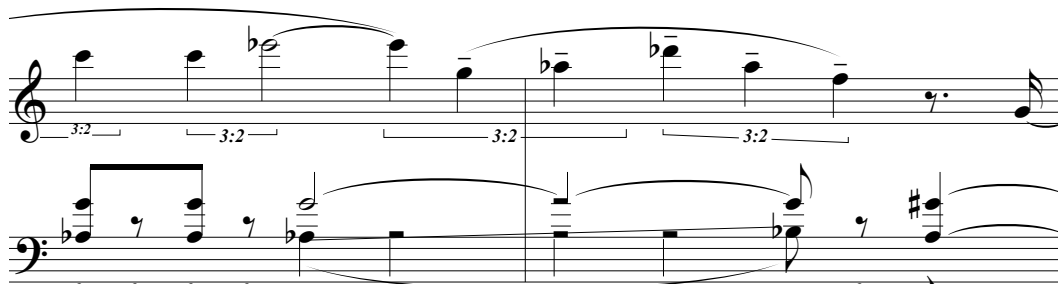
Ragamala for Soprano Saxophone and Cello is a short, one-movement work combining the styles of post-tonal composition and Indian classical music. Dakin includes the following quote in the score, “*Ragamala* – A Hindi word meaning a garland of melodies. Used to describe

a type of miniature painting expressing the emotion of a particular musical mode.”³⁵ The author encourages performers to research and listen to Indian classical music to gain a better understanding of this work. Due to the bright tempo of quarter note = 132, this piece is likely to be inspired by the middle section of a classical Indian composition.

Since *Ragamala* is based on an improvisatory style, the through-composed form has little delineation for sections. However, based on musical texture and phrasing the author divided the work into the following sections: A – mm. 1-11; B – mm. 12-19; C 20-43; D– mm. 44-56; and E – mm. 57-71.

Each instrument is truly equal throughout *Ragamala*. Since dynamic levels are not always indicated, performers may consider adding their own to achieve proper balance. In passages such as mm. 60-61, the upper range of the saxophone may overwhelm the brittle, upper range of the cello. The author suggests reducing the saxophone dynamic level to *mezzo piano* while the cello remains at *mezzo forte* (example 66) to provide a more tonally balanced sound. These precautions should be taken where appropriate throughout the piece.

Example 66 – *Ragamala*, mm. 60-61



Saxophone multiphonic fingerings for the passage from mm. 39-43 are indicated by the composer in the second page of the score (examples 67 a and b). Additional multiphonic

³⁵ Dakin, Charles. *Ragamala*. (Needham, MA: Dorn Publications. 1980)

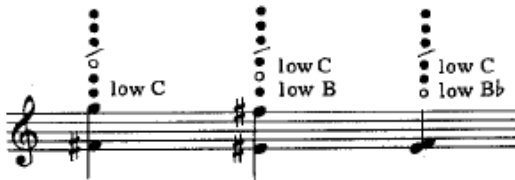
fingerings may be referenced in Jean-Marie Londeix's book *Hello! Mr. Sax: The Parameters of Saxophone* on page 24.³⁶

Example 67a-b – *Ragamala*, saxophone part

a. mm. 39-43, saxophone part



b. Multiphonic fingerings given by Charles Dakin, (from the score)



All diagonal lines between pitches are indications to bend the note either up or down to a quarter tone. Every microtone is part of the Indian raga (scale) and must be precise. The author suggests the saxophonist use either lipped portamento or quarter tone fingerings. Example 68 displays this notation in the opening of the work. Players should consider listening to melodic Indian instruments such as the bansuri, sarod, chitravina, shantai, or sitar to hear appropriate pitch bending technique.

³⁶ Londeix, Jean-Marie. *Hello! Mr. Sax*. (Paris, France: Alphonse Leduc. 1989)

Example 68 – *Ragamala*, mm. 1-8

The image displays a musical score for the first eight measures of the piece 'Ragamala'. The score is written for Soprano Saxophone and Cello. The Soprano Saxophone part is in the upper staff, using a treble clef and a common time signature (C). The Cello part is in the lower staff, using a bass clef and a common time signature (C). The key signature is one flat (B-flat). The score includes dynamic markings: *f* (forte) at the beginning of the first measure and *p* (piano) at the beginning of the fifth measure. There are also crescendo and decrescendo hairpins. The notation includes various note values, rests, and articulation marks.

Ragamala for Soprano Saxophone and Cello is appropriate for a doctoral or professional-level saxophone-cello duo. While it is short in length, a high level of technique is required to execute the extended techniques at the brisk tempo. This work is not performed frequently and would be appropriate for those interested in the combination of styles from the East and West.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: B-flat⁶
- ✧ microtones
- ✧ multiphonics
- ✧ lipped portamento

Cello Performance Considerations

Extended Techniques

- ✧ microtones
- ✧ portamento
- ✧ sul ponticello

Composer

Larsen, Libby

Title

Bid Call for Alto Saxophone and Cello

I. Rapidfire

II. Traige

III. Rapidfire with Bodran

Publisher

Oxford University Press

Date of Publication

2002

Duration

ca. 9'

Available Recordings

None available

Commission

Paul Bro, Kurt Fowler, and The University Arts Endowment Committee, Indiana

State University

Premiered by Paul Bro and Kurt Fowler at the 36th Annual Contemporary Music Festival,

Indiana State University on November 1st, 2002.

Description and Commentary

Bid Call is a programmatic piece for saxophone-cello duo by American composer Libby Larsen. This three-movement work combines post-tonal compositional techniques with American folk-song styles. The composer provides the following program note in the score:

Bid Call resulted from the investigation that saxophonist Paul Bro and I have of finding musical form in American language traditions. In *Holy Roller*, the last piece that Paul and I collaborated on, we

looked at the revivalist preacher's musical form. I had also been studying auctioneering patter for a long time, and it suddenly dawned on me that our new piece should explore that vocal style. In the auction business, it is referred to as a "bid call," with people training a long time to develop their own patter and style. This piece is all about auctioneers' styles, pitches, timing, and complex and wonderful rhythms.

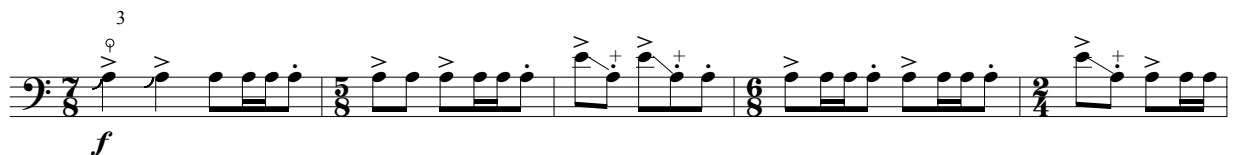
A word about two Irish terms used in the titles of the second and third movements. "Traige" means "mood." In Old Irish, it was used as an element in compound words denoting types of music, such as *suantraí* (sleep music,) *goltraí* (sorrowful music,) and *geantraí* (joyful music). A *bodran* is a shallow one-sided drum played with short knobbed sticks (from *bohar*, dull [of sound]).³⁷

Movement I – *Rapidfire*

The first movement is divided into three sections: *Rapidfire Call #1* – mm. 1-56; *Rapidfire Call #2* – mm. 57-95; and *Rapidfire Call #3* – mm. 96-126. Within the *Rapidfire* sections, lyrical passages marked *excursion* act as contrasting thematic material. Excursion one runs from mm. 20-56, and; excursion two is from mm. 87-96.

The term 'rapidfire' refers to the speed at which an auctioneer vocalizes. The cello opens the *Rapidfire Call #1* with a mixed meter rhythmic ostinato found throughout the movement (example 69). When the saxophonist enters at rehearsal letter A, the rhythmic feel should remain the same while a new interpretation of the auctioneer appears. Pitch bends marked with a downward diagonal line or upward bent line should sound like the tone of a human voice rising or falling for downward lines.

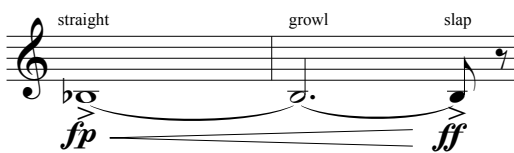
Example 69 – *Bid Call, Mvt. I*, mm. 1-5, cello part



³⁷ Larsen, Libby. *Bid Call*. (New York, NY: Oxford University Press. 2002)

During the first *excursion* in mm. 35-36, the saxophonist plays a B-flat³ with three different timbral indications (example 70). To end the pitch properly with a ‘slap,’ the saxophonist may use open or closed slap, by dropping the jaw dramatically with a burst of air while creating a suction on the reed or keeping the mouth closed and using the middle portion of the tongue to aggressively suction the reed.

Example 70 – *Bid Call, Mvt. I*, mm. 33-36, saxophone part



In *Rapidfire #2* the cellist returns to the ostinato figure while the saxophonist rhythmically vocalizes ‘hup,’ mm. 66-71 (example 71). The author recommends the saxophonist not shy away from these outbursts, as they are meant to represent the auctioneer at the end of a sale. Every audience member should hear each the ‘hup’ vocalization throughout the performance space. At the end of this section in measure 71, on beat one, “*gavel*” is indicated over the quarter note. The saxophonist could consider performing this by striking the wood part of a pencil against the music stand or using a percussionists’ wood block with hard mallet for better resonance (example 71).

Example 71 - *Bid Call, Mvt. I*, mm. 66-71, saxophone part

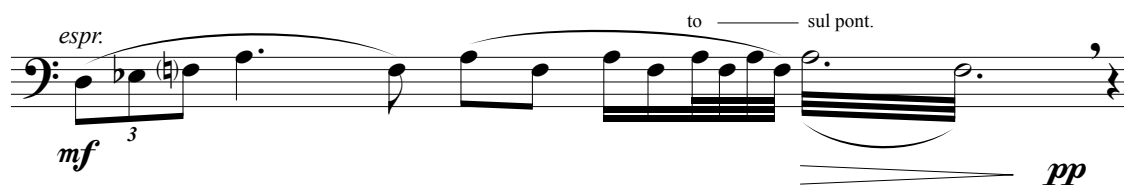


Movement II – *Traige*

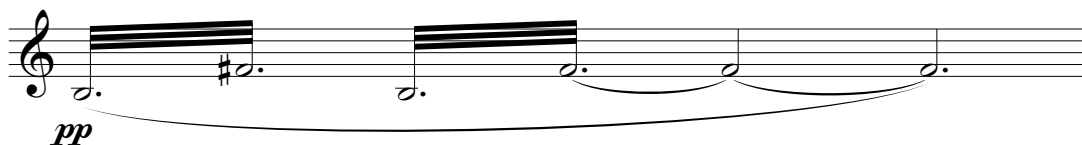
Movement two contains no bar lines and follows a through-composed form. As discussed in the program note, this movement represents ‘mood.’ The author envisions this movement portraying the lull between auctions as customers feel buyer’s remorse. Two main motives occur throughout the movement in various interpretations. The first motive is presented by a melancholy cello melody (example 72a). The second motive is played in both parts and is characterized by a tremolo or double-stop (example 72b & c).

Example 72a-c – *Bid Call, Mvt. II*, motives

a - motive 1, cello part



b - motive 2, saxophone part

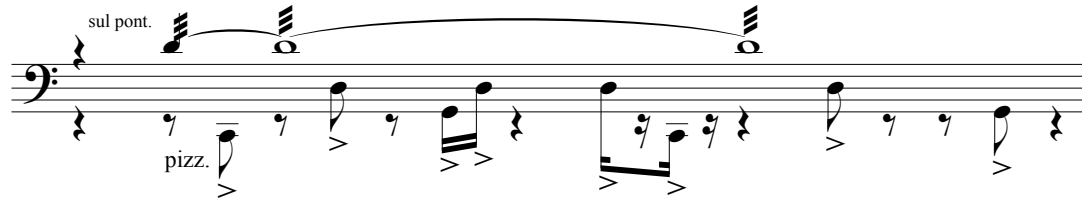


c – motive 2, cello part



Throughout the movement, the cello’s multiple-stops should have a folk-like quality similar to that of a fiddle. Example 73 demonstrates a passage where the cellist plays a tremolo D² while simultaneously plucking a pizzicato melodic figure.

Example 73 – *Bid Call, Mvt. II*, cello part



Movement III – *Rapidfire with Bodran*

The auction resumes in the third movement which is divided into two main sections: *Rapidfire Call #4*, mm. 1-74, and *with Bodran*, mm. 75-165. Measures 166-180 are a coda incorporating motives from sections one and two. Section one incorporates a variation on the *rapidfire* sections from movement one. The cello ostinato is a more lengthy passage and at a higher range. There are no *excursion* sections in movement three, but rehearsal letters A (mm. 18-34) and D (mm. 49-66) provide contrast to the cello ostinato. Section two is new material and contains a unique body-tapping technique for the cellist.

Beginning at rehearsal letter G (measure 76), marked “*with Bodran*,” the cellist is to imitate the Irish drum of the same name by “Using a wide hand, mute the string with the left hand. Lightly strike the top of the strings with the right hand: place thumb (T) on the C string, place the middle fingers (f) on the G and D strings.”³⁸ As seen in example 74, this technique should be percussive and very rhythmic until the end of the movement. The author suggests listening to recordings of a bodran to hear the timbre of the instrument.

³⁸ Larsen, Libby. *Bid Call*. (New York, NY: Oxford University Press. 2002)

Example 74 – *Bid Call*, Mvt. III, mm. 76-79

The saxophonist also uses extended techniques during the “*with Bodran*” section. From mm. 139-145 (example 75) *tongue pop* and *finger key pop gliss.* are notations given above the saxophone part. The *tongue pop* may be executed similarly to that of the slap tongue in the first movement. The author suggests that a closed version may be preferred here. *Finger key pop gliss.* may be played with a percussive closed slap-tongue attack followed by a fingered glissando to the indicated pitch, and then released with an open slap-tongue attack.

Example 75 – *Bid Call*, Mvt. III, 139-147, saxophone part

Libby Larsen’s *Bid Call for Alto Saxophone and Cello* is a popular piece for saxophone-cello duos. It is pleasing to the audience because of its depiction of an auction. However, this piece does contain a substantial amount of extended techniques for both players, some being

unique to this work. A doctoral or professional-level ensemble will find this work challenging.

As a major work for this genre, *Bid Call* is worth the time investment.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶
- ✧ lipped portamento
- ✧ slap-tongue articulation
- ✧ growl tone
- ✧ finger key pop glissando

The saxophonist is also instructed to vocalize certain sounds to impersonate an auctioneer.

Cello Performance Considerations

Extended Techniques

- ✧ sul ponticello
- ✧ portamento
- ✧ left hand pizzicato
- ✧ natural harmonics
- ✧ col legno
- ✧ muted string tapping
- ✧ muted string glissando

Composer

Ruiz, Juan (b. 1985)

Title

Duos para saxophon y cello

- I. *Lejanias* – Allegro ♩ = 140
- II. *Avenida La Playa* – Allegro ♩ = 112

Publisher

Radnofsky Couper Editions Publishing

Date of Publication

2011

Duration

ca. 7'

Available Recordings

None available

Commission

Kenneth Radnofsky

World premiere performance at Jordan Hall, New England Conservatory on February 21, 2011

by Kenneth Radnofsky, saxophone and Diana Flores, cello.

Description and Commentary

Duos para saxophone y cello by Columbian composer Juan Ruiz combines contemporary compositional techniques with Latin folk music. Aggressive rhythms and lyrical melodies characterize this two-movement work. Ruiz was inspired by author Karen Cubides and based this piece on two of her poems. The performers should study the poems prior to rehearsal to better understand the program of each movement.

Mvt. I – Lejanias*Distances*

Based on a poem as follows:

The Distance of my Land,
wrapped in a forest
full of natural riches.
A place where a melody is hidden,
full of hope and joy.

The Distance of my People,
where nights are full of murmurs.
Accompanied by games
and laughter.
That is this distance that I dream about.

The Distance of my Soul.
Distant from everything, distant from the world.
But always close to my land,
to the games and my melody
which makes me live.
(translation by Karen Cubides)³⁹

³⁹ Ruiz, Juan. *Duos para saxophone y cello*. (Boston, MA: Radnofsky Couper Editions. 2011)

Movement one consists of a theme and variations. the solo cello provides the theme from mm. 1-13. After a two bar transition the variations begin as follows: variation one – mm. 16-29; variation two – mm. 30-44; variation three – mm. 45-58; interlude – mm. 59 – 64; variation four – mm. 65-77; variation five – mm. 78-96; and variation six – mm. 97-110. Ruiz utilizes rhythmic variations, key changes, tempo shifts, and changes of time signature to define each variation.

Lejanias opens with a solo line in the cello reminiscent of a Latin *montuno* rhythmic pattern commonly played by Cuban pianists. This pattern is characterized by running eighth notes with an emphasis on the offbeat after beat four. As this passage occurs throughout the movement, performers should consider placing extra weight on the notes with a tenuto marking. Whether the tenuto occurs on the downbeat or the offbeat will determine the feel of the ostinato. The shift of accent is displayed in mm. 5-9 (example 76).

Example 76 – *Duos para saxophon y cello Mvt. I*, mm. 5-9, cello part



Measures 41-43 feature tremolos for both instruments (example 77). While the cellist uses the tremolo bowing technique, the saxophone has two options. A flutter-tongue articulation will give the best timbre and blend with the cello. If this technique is not possible, a soft growl tone may be a good substitute.

Example 77 – *Duos para saxophone y cello, Mvt. I*, mm. 40-43

During the section at rehearsal letter D, the cellist accompanies the saxophone with a pizzicato double-stopped figure. As the saxophone ascends into the altissimo register in mm. 69-70, the underlying accompaniment must still be heard. The saxophonist is encouraged to decrescendo slightly during measure 69 into the altissimo A⁶, keeping the dynamic level no stronger than *mezzo forte* (example 78).

Example 78 – *Duos para saxophone y cello, Mvt. I*, mm. 68-70

Mvt. II – Avenida la Playa

Beach Avenue (Myths and Legends)

Based on a poem as follows:

Parade that adorns this avenue
full of music, costumes, stories and joy.
With its drums and rhythms,
that without rest come taking away all our fears.

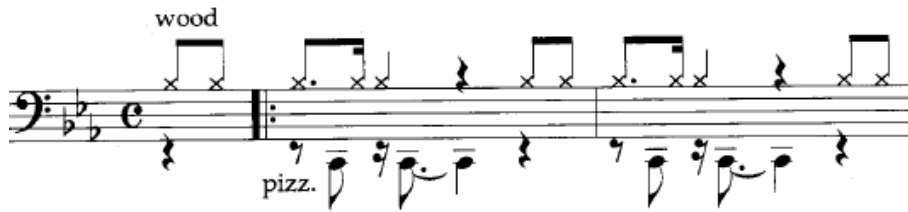
A drum that fulfills our hearts.
When it's struck and chance awakens its dancers.
The saxophone starts the party,
with its sound awakens each myth....
and makes them a reality.
(translation by Karen Cubides)⁴⁰

The second and final movement follows a five-part rondo form: Introduction - mm. 1-5; A – mm. 6-20; B - mm.21-30; A – mm. 31-42; C – mm. 43-62; and A¹ – mm. 63-68. Each A section features a repeating melodic figure in four bar phrases. The B section introduces a new lyrical melody that is also in the saxophone. Section C contains two parts: a percussive cello solo from mm. 43-52 and a new saxophone melody from mm. 52-62, which the composer encourages the performer to improvise.

Movement two is unique due to the percussive techniques that appear in the cello part. Throughout the movement the player must tap the body of the cello (notated 'wood') in an ostinato rhythm while plucking the open C string in a different rhythm (example 79). This occurs from the opening through m. 16 and returns at m. 30 to the end. This may take some time for the cellist to master, but it is a very effective imitation of a percussion instrument like a cajon.

⁴⁰ Ibid.

Example 79 – *Duos para saxophon y cello*, Mvt. II, mm. 1-2, cello part



Due to the transparent timbre of the cello during the body tapping sections, the saxophonist should play at a moderately soft dynamic level (*mezzo piano* or *mezzo forte*). At times the saxophone may emerge from the texture, such as the glissando into measure 19 (example 80). However, the mood should stay light and balanced throughout.

Example 80– *Duos para saxophon y cello*, Mvt. II, mm. 18-19, saxophone part



From mm. 43-50 the body tapping of the cello is featured. Cellists may consider striking the cello in multiple places to create a clanging timbral effect. Using the index and middle finger, begin tapping towards the upper right hand corner of the instrument and move towards the fingerboard. This technique can be used effectively in mm. 46-47 (example 81).

Example 81 – *Duos para saxophon y cello* Mvt. II, mm. 46-47, cello part



Duos para saxophone y cello is an effective work for saxophone-cello duo because of the unique Latin elements fused with contemporary composition techniques. Its unique sound

contrasts well with post-tonal or neoclassical works traditionally performed in saxophone-cello duo recitals. Because the cellist must be willing to physically tap their instrument and the saxophone reaches into the altissimo range and requires using extended articulation techniques, this work will offer unique challenges to a graduate-level duo.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, A⁶, B⁶
- ✧ flutter-tongue articulation
- ✧ lipped portamento

Cello Performance Considerations

Extended Techniques

- ✧ multiple-stops with glissando
- ✧ portamento
- ✧ rhythmic tapping on cello body while playing open string pizzicato

Composer

Schlumpf, Martin (b. 1947)

Title

Onyx für Altsaxophon und Violoncello

I. One measure ~ 15-20''

II. ♩~116

III. ♩ ~108

IV. ♩~76

Publisher

Eigentum und Verlag von Hug & Co., Zürich
Catalog #: 11461

Date of Publication

1983

Duration

ca. 12'

Available Recordings

None available

Commission

The City of Zurich

Premiered at the Zurich Museum of Arts and Crafts in 1985 by Uli Angstmann and Martin

Zeller.

Description and Commentary

Martin Schlumpf's *Onyx for Alto Saxophone and Cello* is a substantial four-movement work with movements one, two, and three performed without any pause between them. Schlumpf explores three post-tonal compositional techniques, basing the work on texture, minimalism and rhythm.

Movement I - One measure ~ 15-20"

Movement one is a through-composed form. Due to the free nature of the first movement of *Onyx*, there are no bar lines; instead, vertical, dashed phrase markers appear throughout. These should occur within the time length provided above the section (Example 82). Performers may choose to practice with a timing device such as a stopwatch to ensure the phrase durations are correct. The saxophonist must also use extended techniques such as slap-tongue articulation and altissimo register to written B⁷ during the movement. The slap-tongue timbre should reflect the sound of cello pizzicato.

Example 82 – *Onyx*, *Mvt. I*, m. 2, (from the score)

Movement II - ♩ ~116

The second movement is written with a quasi-minimalistic texture in a through-composed form. Based on rhythm and harmony, the following sections help delineate the work: A – mm. 1-20; B – mm. 21-38; C – mm. 39-52; D – mm. 53-66; E – mm. 67-74; and coda – mm. 75-81. D is notable due to a repeated section which accelerates dramatically from the initial tempo of quarter note = 116 to 176 beats per minute into E.

Jazzphrasierung (jazz phrasing) is indicated in the first measure of movement two. The author encourages emphasized syncopated rhythms with long note lengths to achieve a jazz style. A quasi-minimalistic texture is also created by the duo playing in sparse, repeating rhythms throughout the entire movement. This unison rhythm is based on repeating motives which dissolve into an improvised accelerando in mm. 73-74 (example 83). Performers are encouraged to maintain the unison rhythm while increasing in speed to preserve the overall idea of the movement. As new time signatures are introduced in m. 75, an emphasis on the change of meter should be noticeable to seamlessly aid the transition into movement three.

Example 83 – *Onyx*, *Mvt. II*, mm. 73-75, (from the score)

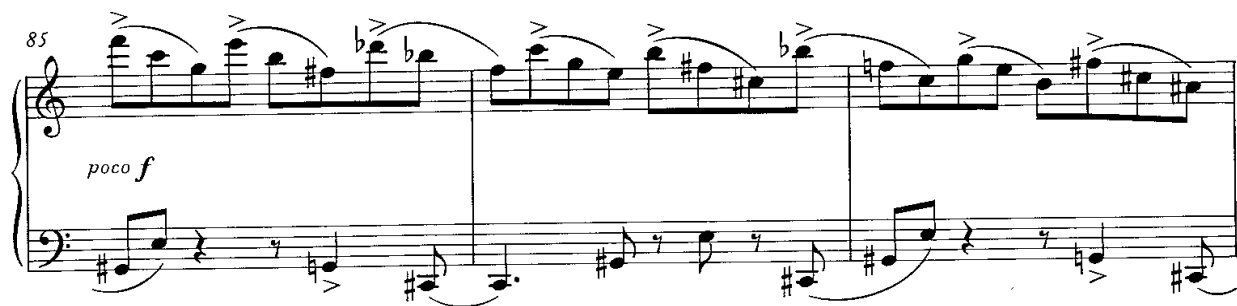


Movement III - ♩ ~108

The third movement is the longest of the four movements, lasting close to half of the total length of the piece. Schlumpf organizes the movement in the following sections: A – mm. 82-107; B – mm. 108-118; transition – mm. 119-126; C – mm. 127-136; A¹ – mm. 137-151; B¹ – mm. 152-157; D – mm. 158-180; and coda (based on A) – mm. 181-202. D serves as a developmental section using motives from the A, B, and C sections.

Contrasting the monophonic writing of movement two, movement three is written with a homophonic texture, while still focusing on the jazz style of the previous movement. The saxophone's melodic figures should stand out over the cello's ostinato bass line as seen in mm. 85-87 (example 84). In the section of mm. 108-118, it is important to note that these melodies are offset by two eighth notes. While it looks like the parts are incorrectly notated, the music should be played in hocket (example 85).

Example 84 – *Onyx*, *Mvt. III*, mm. 85-87, (from the score)



Example 85 – *Onyx*, *Mvt. III*, mm. 109-111, (from the score)



Movement IV - ♩ ~76

Movement four contains material similar to the first movement. The texture is characterized by meditative, two-note melodies at a slow tempo. It is a through-composed form with sections as follows: A – mm. 203-212; transition – mm. 213-216 ; B – mm. 217-222; C – mm. 223-230; D – mm. 231-236; and coda – m. 237.

The entire movement revolves around the interval of a fifth. This interval, played as a chord or arpeggio, primarily accompanies a melody. Example 86 demonstrates a passage where the cello plays D^2 and A^2 accompanying the saxophone's melody.

Example 86 *Onyx*, *Mvt. IV*, mm. 223-226, (from the score)



Onyx is appropriate for a graduate or professional-level duo. Individual performers must be comfortable with complex rhythmic figures and some extended techniques listed below. With

a combination of post-tonal, jazz, and minimalistic styles, *Onyx* is a good piece for introduction into contemporary compositional techniques.

Saxophone Performance Considerations

Extended Techniques

- ✧ altissimo register: G⁶, G-sharp⁶, B⁶
- ✧ slap-tongue articulation
- ✧ circular breathing (if possible)
- ✧ double-tonguing (if possible)
- ✧ portamento

Cello Performance Considerations

Extended Techniques

- ✧ natural harmonics
- ✧ portamenti
- ✧ triple and quadruple-stops

CHAPTER 3

PERFORMANCE GUIDE BASED ON INTERVIEWS WITH THE BRO-FOWLER AND HELTON-THOMAS SAXOPHONE-CELLO DUOS

Introduction

In the last fifteen years (1999-2014), the Bro-Fowler Duo and the Helton-Thomas Duo have brought substantial recognition to the saxophone-cello duo genre. Their history performing, commissioning, educating, and recording has instilled life into this unusual instrumental combination. The members of these ensembles are music professors: Paul Bro and Kurt Fowler at Indiana State University, and Jonathan Helton and Steven Thomas at the University of Florida.

The author conducted two interviews with these duos in the summer of 2013. These interviews were done remotely using the computer teleconferencing software, Skype. The interview with Paul Bro and Kurt Fowler was held on August 1, 2013. On August 17, 2013 Jonathan Helton and Steven Thomas participated in the second interview of the study. Each interview followed a question guide created by the author (Appendix D). Having both members of the duos present for the interview was intended to create a thorough dialogue about their experiences. Information from these conversations has been organized into sections below. A brief biography of the duo precedes discussion on specific aspects of performance, rehearsal, and repertoire.

The Bro-Fowler Duo

Paul Bro is currently professor of music at Indiana State University where his duties include instructing the saxophone studio and serving as Interim Director of the Music School. Bro is an advocate for chamber music, performing extensively in ensembles such as the Chicago Saxophone Quartet, Bro-Street Duo, Solaire Saxophone Quartet, and Bro-Fowler Duo. Co-founder of the saxophone research website, SaxAme.org, he works closely with saxophonists William Street and Jean-Marie Londeix. Through SaxAmE (The Saxophone in America and Europe) Bro provides materials and scholarly articles to saxophonists. He previously served as president, membership director, and has held other positions with the North American Saxophone Alliance. Bro has performed around the world, playing throughout North America, Europe, and Asia. Performances with professional ensembles collaborative performances include: Terre Haute Symphonies, U.S. Navy Band, the Chicago Sinfonietta, the Lydian String Quartet, and the Horizon Brass Quintet.

Kurt Fowler is a professor of music at Indiana State University, teaching applied cello and music literature courses. He has performed with professional ensembles such as the Indianapolis Symphony Orchestra, Indianapolis Chamber Orchestra, Rochester Philharmonic Orchestra, the Syracuse Symphony, and others. Fowler also actively participates in prestigious summer musical festivals including Bellingham Festival of Music, Aspen Music Festival, Sarasota Music Festival, and the Heidelberg Castle Festival. He is currently principal cellist of the Terre Haute Symphony Orchestra.

Paul Bro and Kurt Fowler began collaborating in 1998. The Bro-Fowler Duo was formed to perform Edison Denisov's *Sonata for Alto Saxophone and Cello* and they continue to perform sixteen years later. Fowler recalls, "...that's how Paul and I got started. When I started working

at ISU fifteen years ago, he was interested in doing the Denisov. I don't know why I [agreed], but I did and that started the ball rolling." Bro went on to say, "We sat down and we actually got through the first movement without stopping. This is amazing, right from the start we hit it off!"

Since their formation in 1999, the Bro-Fowler Duo has sought to expand the repertoire of music for this ensemble. With an Indiana State University Arts Endowment Grant, five composers were commissioned to create new works for their ensemble. The Bro-Fowler duo also performs transcriptions of works by composers such as Antonio Vivaldi, Heitor Villa-Lobos, and Astor Piazzolla.

The Helton-Thomas Duo

A music faculty member at the University of Florida, Jonathan Helton oversees the saxophone studio. He studied with prestigious saxophone educators Frederick L. Hemke and James Houlik. In France Helton was mentored by Daniel Deffayet and Jean-Marie Londeix. As a concert saxophonist, Helton has played throughout the Americas, Europe, and Asia. He has been featured with groups such as the Northwestern University Wind Ensemble, Iowa Center for New Music Ensemble, U.S. Navy Band, and the twelfth and fifteenth World Saxophone Congress Wind Orchestras. Alongside Paul Bro, Helton performed in the Chicago Saxophone Quartet. He has served as the president for the North American Saxophone Alliance and currently serves on the editorial board for the scholarly publication, *The Saxophone Symposium*.

Cellist Steven Thomas was appointed to the University of Florida's School of Music in 2007. Prior to this position he was chair of the chamber music and co-chair of the string department at the Hartt School for thirteen years. After winning top prizes at the Villa-Lobos, Bach International Cello, Hudson Valley, and Charleston Competitions, Thomas appeared as a soloist throughout the Americas and Europe. His chamber music experience includes extensive

touring as member of the Cantilena Piano Quartet, and cellist with the Wall Street Chamber Players for twenty-eight years. In addition, Thomas has served as principal cellist of symphony orchestras including New Haven and Orchestra New England – both for twenty-nine years. Currently, Dr. Thomas is principal cellist of the Bellingham Festival orchestra and Savannah Philharmonic. He was also musical director of the Saybrook Orchestra at Yale University.

Like the Bro-Fowler Duo, Edison Denisov's *Sonate* for saxophone-cello duo motivated them to collaborate. When Steven Thomas was hired, Jonathan Helton approached him about the piece. "I've always wanted to play the Denisov *Sonata for Alto Saxophone and Cello*," recalled Helton when he was organizing a recital for saxophone and strings. Among works for saxophone with violin, viola, harp, and guitar, the two works with cello were also programmed. Thomas remembered, "It's funny because we had pieces in a concert scheduled before we had even met. This was at least a month before I had even shown up to start working on campus." Jonathan Elliott's *Field Music: Ash* and Mark Engebretson's *Four Short Pieces* were part of their inaugural recital in February of 2008.

Since then, the Helton-Thomas duo has performed over ninety concerts internationally. They also present master classes, workshops, and lectures. They feature works by Denisov, Larsen, Read-Thomas, and Chang demonstrating contemporary, original works for the ensemble. They have also transcribed Gordon Jacob's *Miniature Suite* and Rebecca Clarke's *Two Pieces for Viola and Cello*. Their repertoire draws from more than twenty works.

The Saxophone-Cello Duo

In the limited number of saxophone cello-duos, the Bro-Fowler and Helton-Thomas Duos share a unique relationship. Kurt Fowler noted, "...for the past month I've been playing in an

orchestra right next to Steven Thomas. He's my stand partner in an orchestra in Washington." They played together in July 2013 in the Bellingham Festival of the Music; Steven Thomas was principal cello while Fowler shared the stand as assistant principal. Paul Bro and Jonathan Helton also share a unique connection of shared education. "I've known Paul Bro for many, many years...played with him in the Chicago Saxophone Quartet, and known him long before that from our Northwestern days" recalled Helton. Bro added, "Jonathan [Helton] and I were doctoral students together at Northwestern. So, Kurt [Fowler] is friends with the cellist and I am friends with the saxophone player!" in reference to the Helton-Thomas Duo.

This relationship may be a coincidence but when they speak about their affinity for playing in a saxophone-cello duo, many similarities emerge. Paul Bro especially enjoyed soft playing in the ensemble. "...just the sonority. You can actually get it so that it's really hard to tell who's who. When it's really soft and you get inside each other's sound...I really enjoy doing that." Jonathan Helton also enjoyed the soft dynamic potential of the duo. "There are some great things about it, the blend. He's (Steven Thomas) such a great musician that it's fun to play in this configuration."

Regarding the combination of timbres in the saxophone-cello duo, both cellists were very complimentary. Steven Thomas said, "In terms of playing with saxophone, what I do like is that it has probably the greatest range of attack that you can get outside of a string instrument. Theoretically the clarinet can do the same thing, but I have so rarely heard it. The flute cannot do everything a saxophone can do." Kurt Fowler agreed, "I think in general people don't tend to think of cello and saxophone as being compatible timbres. They can be in the same range, but you don't think of them sounding the same. There are a couple of pieces that we have that prove that they definitely can sound very much the same."

Rehearsal Issues

When dealing with musical instruments from different families, certain issues can emerge that need attention. The author posed two questions that deal with the challenges specific to the saxophone-cello duo. As they answered these questions, other topics arose in the conversation.

Balance

Can you discuss how you address balance, given that it's possible for the saxophone to put out more sound than a cello?

As seasoned performers, the members of both ensembles agreed that the balance was not an impossible issue. Fowler offered, "I think Paul [Bro] tends to play a mezzo-forte as an upper dynamic." Bro disagreed, "He [Kurt Fowler] plays pretty loud! I don't feel like I'm holding back. I'm impressed [about] how much sound he can get out of the cello." Fowler went on to say, "In terms of other cellists, I don't think I play that loud...somehow we have found a medium ground that seems to work. There are a couple of pieces like Libby [Larsen]'s piece *Bid Call* [where] there are places I really have to dig in."

Steven Thomas added, "There's a potential for a saxophone player to basically play at a level that obliterates a cello. That's fairly easy to do. I haven't any experience with other saxophone players so I haven't actually experienced that as Jonathan [Helton] knows what's needed."

Paul Bro brought up the issue of ensemble balance in relation to performance location. "When we first started out, we got people to come in and listen to us in halls. We had to make some pretty severe adjustments to balance. I know more of where my limit is now; that I don't want to go above in general. We've played together enough now that generally we feel like we adjust to a hall well." He went on to discuss how the sound is different to the audience than it is

to the performers, "...what felt really good to us, playing right beside each other, was not what was happening in the hall. We had to learn what it needed to sound like us."

Their solution to these performance space issues came from the advice from a listener in rehearsal prior to a performance. Jonathan Helton offered some advice about this topic, "Rather than thinking 'I have to play this way,' think, 'I have to fill this room up [with sound].' ...[if] you are in a small room, then you fill the small room. [If] you're in huge room you fill the big room. So your approach to the instrument or the thing you're doing is quite [remains] similar."

In regards to balance, Steven Thomas offered that it's an innate musical ability "My wife...sat during one of our dress rehearsals and [said] 'this is too loud, that's not loud enough or the cello's not heard.' ...we play again, and nobody's adjusting anything. It's just better. I think we do it automatically."

Articulation

How do you rehearse various articulations? Did either of you have to learn to play articulation differently to match each other?

Both groups agreed that this was not a major issue in their experience. Steven Thomas responded with praise of the saxophone's articulation ability, "...some of the things I particularly like about the sound and articulation of the saxophone that I wish we could do on strings....there's the slightest little click when you go from one note to another on the saxophone. It's not a percussive articulation. You sort of glide into that note; you know exactly where that note has begun. String players when they play legato can sound a little bit 'slurpy' almost as if they are sliding from one note to the other." This inspired Dr. Thomas to imitate that saxophone characteristic on the cello. Of the same questions, Fowler said, "I think the saxophone can do articulations shorter than I am used to doing. So I think I adjust a little bit in

that regard.” He had a similar experience with the shorter articulation possible by the saxophone, “I’ve learned a lot in terms of articulation; how crisp a saxophonist can make certain articulations.”

Intonation

Paul Bro brought up intonation issues, “If you are playing in a hot hall, saxophone pitch goes up, cello pitch goes down.” This problem is inherent in playing in an ensemble with one instrument made of metal and one of wood. To adjust for this issue, Kurt Fowler offered “I know when my cello is starting to drop...so I just have to adjust. I wouldn’t say the repertoire we play uses a whole lot of open strings for me.” Since the cello has the ability to adjust by repositioning the fingers slightly on the fingerboard, it is crucial that the player listen carefully during performance and rehearsal. The saxophonist must also position the mouthpiece on the neck carefully and adjust between and sometimes during movements to take intonation into account. “We run into trouble in *Bid Call* where there are a bunch of double-stops and there’s a bunch of open strings. If the pitch has gone haywire on you...there’s nothing he [Kurt Fowler] can do because he can’t retune the cello.” Fowler agreed adding, “On the other hand, like in that piece, I think that if either of us can tell that the pitch is going...on the first movement, we can retune before the second movement, because the second movement has a lot of open strings...we have to retune every chance we can get.”

Vibrato

Vibrato was another topic Paul Bro mentioned in the interview. The saxophone and cello traditionally play with different styles of vibrato. “I think about vibrato a lot. I’m more restrained.” Kurt Fowler agreed, “That’s a good point because I think naturally the size of the

vibrato on saxophone is wider than what is typical for cello.” Bro went on to discuss how the use of vibrato in an ensemble must be considered on a case-by-case basis. “It depends what register you are in. Sometimes you need something really romantic; your vibrato just blooms.”

Each duo also reflected about specific works. This additional information can be a helpful resource to the material found in Chapter Two.

Performance Suggestions for Saxophone-Cello Duo Repertoire

Sonata for Alto Saxophone and Cello – Edison Denisov

Steven Thomas praised Denisov’s work, “Well, the Denisov is the most substantial. There’s a lot of music there.” He went on to point out that in the orchestration of the first movement, “Our top end is practically the same. In the Denisov, the first page we both just scream in the top of our register...people don’t realize that there’s an amazing variety as well as blend available for two instruments in the same range.” Kurt Fowler also mentioned the same section, “The first movement when we are climbing so high, that can be problematic as well. I don’t think it’s a problem as far as balance.”

Bid Call – Libby Larsen

Having commissioned two works from Libby Larsen, Paul Bro has a special connection to her music. In regards to the programmatic element of this work, Bro noted, “The way we play *Bid Call* is much freer...she [Libby Larsen] just wants you to be the auctioneer. She’s trying to notate what they are doing and she is more interested in the effect than what is exactly written. I think notation really limits that a lot for some of these pieces.” Kurt Fowler recalled the third movement and the percussive nature of the cello part. “She uses the cello as a percussion instrument. The balance is less of an issue because you strum or pound the instrument pretty

hard and it's not so important that I'm really loud at that point. It tends to float on top and that tends to work pretty well."

Steven Thomas enjoys performing the Larsen due to audience reaction. However, he noted, "Libby Larsen's *Bid Call* is just exhausting...but it can be fun when it comes off." He goes on to point out some issues in the second movement, "...there are no bar lines. Every note should have an accidental in front of it. Now and then she carries the accidental over..."

Bid Call is also a work favored by the Bro-Fowler Duo as it appeals to a wide variety of audiences. Paul Bro said, "You can play that for anybody. We've played that for elementary kids and they understand it." When asked regarding his favorite work to perform for saxophone-cello duo, Kurt Fowler replied, "For me immediately it's Libby's piece. It's the most fun to play!"

***Fantasia Armorial* – Alexis Bacon**

In the second movement of *Fantasia Armorial*, the cellist must play with a mute. Kurt Fowler talked about how this was a hindrance at times, "...the piece we premiered last year by Alexis [Bacon] was most problematic because there was a section in there that she had me put on a practice mute." Paul Bro added, "She was trying to imitate a type of folk instrument from Brazil. It did work, the sound that she wanted, but we just couldn't get the volume out of it." To adjust for this issue, Fowler contacted the composer. She changed the music slightly he recalled, "She adjusted the places where I put it on and took it off. I think she was okay with it for a certain amount of time."

Lake Reflecting Stars and Moonrise – Augusta Read-Thomas

While the original commission was by the Bro-Fowler Duo, the Helton-Thomas Duo was involved in some revisions of the score. Steven Thomas said, “The Augusta Read Thomas piece evolved somewhat after we were done with it because we were going to record it. I met her and talked about a couple things.” The most recent version is now available through Schirmer Inc. with a date of May 9, 2011 inscribed below the title on the first page. This version updates some of the vertical alignments and note groupings.

Young Groups

For those who are interested in starting their own saxophone-cello duo, Paul Bro suggested that transcriptions are a valuable resource. “I would start with the transcriptions so that they develop the sonority. We do a Vivaldi transcription and Rebecca Clarke’s piece is really nice.” Kurt Fowler suggested *Duos para Saxophon y Cello* by Juan Ruiz as an appropriate foray into the genre. “I think that’s actually a pretty approachable piece.” They also suggested beginning by playing just one work. Bro noted that they began by focusing on the Denisov.

The Helton-Thomas Duo recommended young groups play transcriptions as well. One original work for saxophone-cello duo Steven Thomas referred is Jonathan Elliott’s *Field Music: Ash*. He said *Ash* is, “...a very good piece to start with...it’s full of fourths and fifths so pitch has got to be there. It’s approachable in a way that you’ve got to be able to tell if you’re not really playing together.”

Thomas stressed the significance of starting a saxophone-cello duo. “The first thing I would say to any cellist that wants to do this is ‘don’t take it lightly.’ The repertoire for this type of ensemble is mostly very challenging. When committing to perform works for saxophone-cello duo, realize that the cello part is often at an equal difficulty to the saxophone.” Helton

reinforced Thomas' warning adding, "For saxophonists, it's a real treat to be able to play with non-saxophonists. I might also echo the sentiment Steven just expressed about taking it very seriously."

Locating Repertoire

When finding music for saxophone-cello duo, both ensembles agreed that word-of-mouth was the best resource. Jonathan Helton learned about Stallaert's *Bestiaire* from the renowned saxophone pedagogue Eugene Rousseau. The Helton-Thomas Duo learned of repertoire thanks to the Bro-Fowler Duo and their past connections. Paul Bro also found pieces within the music community. "Most of the pieces, like the list on our website, we didn't use any regular kind of resource to find any of those. Those were all from talking to people of word of mouth." Bro used the Londeix book as a resource at times but his duo primarily plays commissioned works.

Reaction by the String Community Regarding the Ensemble

How has the saxophone-cello duo been accepted in the string world? Is it perceived as a strange combination?

Kurt Fowler replied "I think saxophonists are really excited about it. When I talk to certain cellists about it they are excited about it too. They say, 'Wow, I didn't realize that this was a possibility.'" While Fowler does not regularly attend string instrument conferences, he was impressed by the reaction they had received thus far. Paul Bro mentioned that saxophonists do not have many opportunities to collaborate with string players. It is not an issue of incompatibility of the instruments, but that of repertoire. Both cellists agreed that the string community has so much great music, that they often have no time for contemporary music with wind players. "...string players have so much repertoire to choose from and most string players

I know are not going to go out of their way to find [works] for cello and saxophone. Everybody wants to play string quartets,” said Kurt Fowler. However, the reaction of string players in the audience at their concerts has been positive. Bro added, “They’re amazed that it really works well together. They’re not opposed to it, but they’re not necessarily going out there to pursue it. However, they would be probably happy to play if they were approached.”

Steven Thomas remarked, “The reaction is surprise...most of what we do is promoted by the saxophone world.” He went on to echo Fowler’s sentiments that when audiences hear the combination of saxophone and cello timbres, they are impressed. However, as a relatively new genre, Thomas added, “To change perceptions, you need more time.” Helton agreed with Bro that “...saxophonists all think it’s pretty cool...they [audiences] don’t expect the blend to be so good, the sound to be so compelling.”

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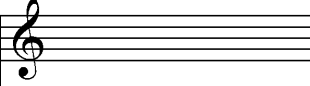
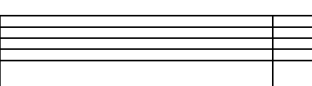
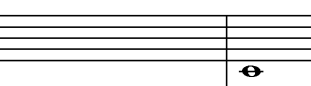



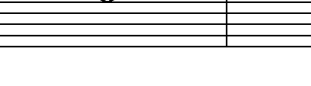
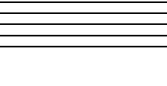








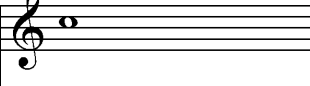
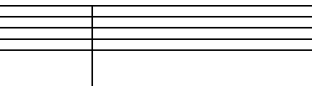

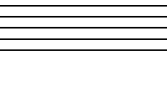
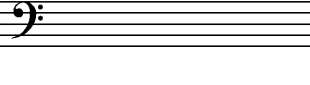
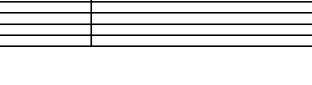










APPENDIX A

List of Annotated Compositions by Composer

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APPENDIX B

Octave Designation

							
CC	BB	C	B	c	b	c ¹	b ¹
							
							
							
							
c ²	b ²	c ³	b ³	c ⁴	b ⁴	c ⁴	b ⁴
							
							
							

APPENDIX C

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APPENDIX D

Interview Guide

Interview Guide for Dissertation

“An Annotated Bibliography of Saxophone-Cello Duos”

Brent Weber, Co-Principal Investigator

First of all, I would like to thank you for taking time out of your busy schedules to have this interview (especially during the Summer!) It shouldn't take more than an hour. If at any time we get disconnected I will ask you questions from the interview guide I provided prior to the interview. Depending on where the interview goes I may ask more detailed questions along the way. Some questions I will direct towards an individual but both of you are always welcome to chime in. The purpose of having both of you present is to create some dialogue (as might occur in a rehearsal!) If both you are ready, let's begin!

#1. How did you become involved in this type of ensemble? Also, can you describe your motivations for pursuing new works for this ensemble?

“In relation to your motivation for the creation of new works, in my research I have noticed many works giving you credit as part of a commissioning body.”

#2. Which works were/are you involved in commissioning for saxophone-cello duo?

#3. What are some challenges in putting together a saxophone-cello duo?

“Some challenges I have faced playing in a saxophone-cello duo are matching articulation and balance.”

#4. Can you discuss how you address balance, given that it's possible for the saxophone to put out more sound than a cello?

#5. How do you rehearse various articulations? Did either of you have to learn to play articulation differently to match each other?

“Now I will direct my questions each of you separately.”

#6. (Directed to the saxophonist) What are some challenges working with a cellist?

#7. (Directed to the cellist) What are some challenges working with a saxophonist?

“On the top of your head...”

#8. Are there any errors on the published scores or parts?

#9. Did either of you work directly with the composer when preparing this work? If so, what did the composer offer as suggestions (if any)?

#10. What resources do you use to locate repertoire?

#11. Of the works you perform, which stand out as being the most enjoyable to play?

#12. Can you offer some general advice for young saxophone-cello duos that might just be starting out?

#13. How has the saxophone-cello duo been accepted in the string world? Is it perceived as a