

RHETT LYLE BENDER

Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers
(Under the Direction of KENNETH M. FISCHER)

The saxophone quartet has become an established chamber music ensemble. Reviews of quartets may be found in several journals, but collectively there is no single source. This document provides musicians with a single source containing stylistic and performance information on American saxophone quartets.

Chapter One provides information on the sources used to locate quartets, defines terms used to describe the quartets, and explains rating of the levels of difficulty. Chapter Two is an annotated bibliography of the quartets. The entries in the bibliography are alphabetized by composer and, depending on availability, each includes the following information: the composer's birth and death year; title; date of composition; location and name of publisher; date of publication; commissioning body; dedication; level of difficulty; and approximate duration. The annotations briefly cover the quartet's form, style characteristics, and recommendation of appropriate ensemble level requirements.

Chapter Three is a conclusion summarizing compositional styles and characteristics of the quartets. A bibliography, a list of annotated works, a list of annotated works categorized by difficulty, and a list of publishers are also included.

INDEX WORDS: Saxophone, Saxophone Quartet, American

AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED
SAXOPHONE QUARTETS (SOPRANO, ALTO, TENOR, AND BARITONE)
BY AMERICAN COMPOSERS

by

RHETT LYLE BENDER

B.M., Iowa State University, 1992

M.M., University of Georgia, 1994

A Document Submitted to the Graduate Faculty
of The University of Georgia in Partial Fulfillment
of the
Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2000

© 2000

Rhett Lyle Bender

All Rights Reserved

AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED
SAXOPHONE QUARTETS (SOPRANO, ALTO, TENOR, AND BARITONE)
BY AMERICAN COMPOSERS

by

RHETT LYLE BENDER

Approved:

Major Professor: Kenneth M. Fischer

Committee: Theodore Jahn
 Dwight Manning
 Stephen Valdez
 Roger Vogel

Electronic Version Approved:

Gordhan L. Patel
Dean of the Graduate School
The University of Georgia
November 2000

ACKNOWLEDGEMENTS

I would like to thank my major professor, Dr. Kenneth Fischer, for his supervision and insight throughout my degree. I would also like to acknowledge the other members of my doctoral advisory committee: Drs. Theodore Jahn, Dwight Manning, Stephen Valdez, and Roger Vogel. I would like to thank the many saxophonists who assisted me in reading and studying this music: The Athens Saxophone Quartet (John Bleuel, Otis Murphy, Michiko Nakamura, Scott Turpen), Amanda Alexander, Jann Jaseau, Jeni Jaseau, Scott Kneff, Doug MacDonell, Angel McDonald, Jesse Molloy, and Sarra Newton. Thank you to the Carpenter Foundation and Southern Oregon University for financially contributing to this project and to friends Karen Christensen and Todd Barton for their assistance. Finally, I want to thank my wife, Jody Schmidt, for her support and endless hours of editing.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iv
CHAPTER	
1 ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE ...	1
Introduction	1
Purpose	2
Need for Study	2
Delimitations	3
Subproblems	3
Definition of Terms	4
Methodology	5
Organizational Arrangement of Annotations	6
Review of Literature	8
2 ANNOTATED BIBLIOGRAPHY OF SAXOPHONE QUARTETS .	14
3 CONCLUSION	120
BIBLIOGRAPHY	123
APPENDIX	
A Alphabetical Listing of Quartets by Composer	126
B Listing of Quartets by Difficulty	132
C Addresses of Publishers	136
D Level of Difficulty Criteria Chart	138

CHAPTER 1

ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE

Introduction

The saxophone quartet (soprano, alto, tenor, and baritone saxophones) has become an established chamber music ensemble. Like the string quartet and the woodwind quintet, the saxophone quartet has a vast repertoire, dating back nearly as far as the invention of the saxophone itself in 1840. One of the earliest works, *Premier Quatuor* by Jean Baptiste Singlee, was first performed in 1860. An advertisement from the July, 1896 issue of C.G. Conn's *Musical Truth* promotes the concert tour of the California Saxophone Quartet.

The California Saxophone Quartet (Charles Rothe, Frank W. Walden, Albion Kimball, Frank Willard Kimball) is the name of a new musical organization. The quartet of soprano, alto, tenor and baritone saxophones is about to commence a concert tour of mammoth proportions, one which will include all the large cities in America, Canada and Mexico. This tour will without doubt establish the CSQ as one of the most superb musical organizations the music loving people of this continent ever heard render a concert program. The repertoire of the quartet is a very extensive as well as a valuable one—the reward of ten years of painstaking study and labor by Mr. Kimball, who claims it is the only specially prepared saxophone quartet repertoire ever produced in America.¹

The saxophone quartet has a long tradition in the United States. In 1879, the New York Saxophone Quartette Club (also known as the Wonder Saxophone Quartette) was formed by Edward A. Lefebre and was dedicated to the development and performance of

¹Reprinted in the *Saxophone Journal* 15 (May/June 1991), 8.

literature for the saxophone quartet.² Because of the newness of the saxophone, most of the literature at that time was transcription. Today the recently published *One Hundred and Fifty Years of Music for the Saxophone* by Jean-Marie Londeix, lists over 1000 original works for saxophone quartet.

Purpose

The purpose of this study is to examine quartets published by American composers. This bibliography will provide a resource for teachers and saxophone quartets searching for recital or competition literature, gathering program information, or seeking recordings of the annotated works.

Need for Study

Today there are many professional saxophone quartets and hundreds of active university-affiliated saxophone quartets. In the Woodwind Division of the 1995 Fischhoff National Chamber Music Competition, six of twenty-one woodwind ensemble semi-finalists were saxophone quartets, and two of the three finalists were saxophone quartets. In the 1996 Fischhoff National Chamber Music Competition, seven of sixteen groups in the semifinal round were saxophone quartets. An annotated bibliography of quartet music is needed.

Reviews of quartets may be found in several different journals, but collectively there are never more than ten reviews of quartets yearly. This bibliography compiles annotations of works into a single source.

²Ibid.

Delimitations

The Dorn Publication's (Formerly Woodwind Service, Inc.) *Saxophone Catalog* includes an extensive listing of published saxophone quartets. Now available online (www.dornpub.com), it was formerly printed, updated, and reissued every Fall. New works added to the catalog were highlighted. The last printed version of the *Saxophone Catalog* was in 1997 and it listed 947 SATB saxophone quartets. *One Hundred and Fifty Years of Music for Saxophone*, by Jean-Marie Londeix, contains a listing of all known SATB saxophone quartets, published and unpublished, through 1994. This list contains 1,385 SATB saxophone quartets.

Due to the extensive nature of these lists, the writer has chosen to research only quartets published by American composers. In order for this bibliography to be useful, the annotated quartets must be readily available. Therefore only published quartets were examined.

The researcher acknowledges the ambiguity of defining a composer as "American." For the purposes of this document, an American composer will be defined as any composer deemed a citizen of the United States of America—whether by birth or naturalization

Subproblems

Several questions are examined in this study:

1. What are the style characteristics of American quartet music?
2. What is the level of difficulty of recent quartets?
3. Is American quartet music being performed or recorded?
4. Are there publishers specializing in quartet music?

5. Are there saxophone quartets commissioning American composers?
6. Who is writing saxophone quartets?

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#6 above the treble clef staff.³

Articulation: the clear and distinct rendition of tones played by the saxophonist. Notes are grouped by the use of legato and staccato as a means to develop artistic expression and provide character to the musical phrase. The legato (slurred) type of articulation requires stability of air support and excellent finger coordination to ensure a connected sound. Staccato (detached) articulation is the separation of musical tones.⁴

Contemporary techniques: those methods of tone production not originally conceived for the saxophone. These techniques include but are not limited to: multiphonics, flutter tongue, growl, timbral change, changing vibrato, microtones, key clicks, and reed popping.

Jazz eighth notes: eighth notes played as quarter notes followed by eighth notes in a triplet figure in contrast to playing “straight” eighths where all eighth notes are equal. This conception best exemplifies the syncopated feel of jazz.⁵

³Eugene 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.

⁴Larry Teal, *The Art of Saxophone Playing* (Princeton, NJ: Summy-Birchard Music, 1963), 87-90.

⁵Lennie Niehaus, *Intermediate Jazz Conception for Saxophone* (Hollywood, CA: Try Publications, 1964), iv.

Rhythm and Meter: the feeling of movement in music and the organizational patterns of this movement. Odd meter, mixed meter, rhythmically complex writing, passages with varying subdivisions of the beat, and non-metric notation are identified along with the more common rhythms and meters found.⁶

Style: the composer's method of treating all musical elements, such as form, melody, and rhythm. The term may be applied to single works, types of compositions, media, nationalities, periods, and methods of composition.

Methodology

The researcher referred to *One Hundred and Fifty Years of Music for Saxophone*, by Jean-Marie Londeix, and the Dorn Publication's *Saxophone Catalog*, to compile the list of quartets. Additionally, catalogs of publishers known to publish saxophone works were searched for saxophone quartets. Many publishers also maintain a web page with the current catalog searchable via the internet; those works written by American composers were acquired and annotated.

Origin of composer, date of publication, and publisher is provided by the Londeix book for most entries. In cases where the above information was not available, the Library of Congress Patent and Copyright Database, available online through the Internet, was consulted. Publishers of the annotated quartets were also consulted if additional composer information was needed.

The researcher contacted publishers and/or composers to request perusal copies of each work. Those works not available for perusal were obtained through interlibrary loan, purchased by the library at the University of Georgia, purchased by the Southern Oregon

⁶Ibid., 729.

University Department of Music, or purchased by the researcher. Available recordings are listed in the annotations. Information on recordings was found in *Saxophone Recital Music: A Discography* by Stanley L. Schleuter.

Organizational Arrangement of Annotations

The information contained in the annotated listing of compositions is arranged as follows:

1. Composer's name and dates.
2. Title.
3. Movement titles and/or tempo indications.
4. Publisher, location, date of publication and/or date of composition.
5. Grade of difficulty.
6. Duration of composition.
7. Available recordings.
8. Musical style.
9. Performance considerations.

The annotations are arranged alphabetically by the composer's name as it appears on the title page of the score, followed by the composer's birth date and death date where applicable.

The title of each composition and movements and/or tempo indications are listed as they appear on the score. The location and name of the publisher are given, along with the date of composition when available. The date of publication is shown by a 'p' preceding the date.

A level of difficulty is given for the composition as determined by the writer through study and performance of the works according to the progressive scale of: Easy = 1, Moderately Easy = 2, Intermediate = 3, Advanced = 4, Difficult = 5, Very Difficult = 6. A difficulty level was assigned to each of the following: meter, key signature, tempo, note values, rhythm, articulation, and range. The criteria for assignment of difficulty level is in appendix D. This criteria was adapted from an article in *BandWorld* entitled, “Music Grading and Selection.”⁷ The difficulty level assigned by the publisher/composer is also included if available. The duration of the work is given as listed on the score if available, or determined by performance.

The annotations include musical style and performance considerations. The musical style is a general description of the music, e.g., jazz-influenced, tonal, non-tonal, etc., as determined by the writer. Annotations about performance considerations include the following: level of difficulty for the ensemble; tempo; instrumental range; technical facility; balance, interest and difficulty of parts; articulations; rhythmic complexity; meter changes; printing errors; legibility of score and parts; and, when applicable, to whom the music is dedicated.

The information provided in the annotation is taken from five primary sources: 1) the writer’s examination and analysis, 2) the composer’s comments on the score, 3) information provided specifically for this document by the composer or publisher, 4) periodical reviews, and 5) recorded album notations.

⁷Rick Blake, Trina Bonham, Jody Henderson, and Vicki Hess; “Music Grading and Selection,” *BandWorld* 5 (March–April 1990), 24–25

Review of Literature

Although the focus of the document is saxophone quartet literature, general information pertaining to the saxophone was also surveyed. Sources reviewed fell within these eight criteria:

1. Any source with specific information about SATB quartets including: history, biographies, reviews of literature, and reviews of recordings.
2. Any source with information on composers who are known to have written saxophone quartets, especially but not limited to American composers.
3. Sources with information on saxophone performers and pedagogues, particularly those involved with a saxophone quartet.
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 music.
7. Books that contain general and background information on the saxophone.
8. Any dissertations that are annotated bibliographies of literature for other instruments, that may be used as a model for the final document.

Two sources provided a comprehensive list of published saxophone quartets: *One Hundred and Fifty Years of Music for the Saxophone* and Dorn Publication's *Saxophone Catalog*. Neither source provides annotations.

There are several dissertations involving annotated bibliographies of selected literature. The writer reviewed three that include annotations of saxophone literature and one dissertation analyzing three saxophone quartets. Annotated bibliographies for other instruments were also surveyed.

Dr. James Edward Kaiser wrote a dissertation entitled, “The Saxophone in Chamber Music: An Annotated Bibliography of Original Published Works.” The purpose of this bibliography was to provide a practical tool for finding chamber music which incorporates the saxophone. The study is not comprehensive, but includes fifty-five works published between 1917–1977. Kaiser does not include works for saxophone quartet. In his search Kaiser found that, “there is a lack of literature available in the easy to intermediate categories.”⁸

The organization of Kaiser’s annotations consists of the composer’s name, dates, and native country. After the work title and the movement title/tempo indications are given; publisher information, grade of difficulty, and duration are included. In prose form, Kaiser writes about musical style and performance considerations. Performance considerations include: level of difficulty, tempo, instrumental range, technical facility, balance, difficulty of parts, articulation, rhythm, meter changes, endurance factors, printing errors, and legibility of score and parts.

Kaiser’s annotated bibliography provides a valuable resource for saxophonists searching for chamber music or seeking information on a work. The disadvantage of Kaiser’s bibliography is that it is not more widely available.

Dr. Bruce Edward Ronkin wrote a document entitled, “Music for Saxophone and Piano Published by Adolphe Sax.” Chapter I is a biography of Adolphe Sax. Chapter II discusses the publishing business owned by the inventor of the saxophone and what saxophone music was published by Sax. Ronkin found 36 works for saxophone and piano published by Adolphe Sax. Of the 36 works, 25 were available for study.⁹

⁸Edward Kaiser, “The Saxophone in Chamber Music: An Annotated Bibliography of Original Published Works,” (DMus diss., Indiana University, 1980), 2.

⁹Bruce Ronkin, “Music for Saxophone and Piano Published by Adolphe Sax,” (DMA diss., University of Maryland, 1987)

In Chapter III, Ronkin gives biographical sketches of composers whose music was published by Sax. The information includes other publications by the composers and individual compositional style. Chapter IV gives biographical information about the dedictees of these works. In Chapters V and VI, Ronkin discusses the music selected. The annotation includes a prose description of the work, range, errors in printing, performance problems, and the publication date. A brief analysis includes progression of themes, tempo changes, and form.

Because of the age of the works selected and their limited availability, the historical information of Ronkin's research is more valuable than the annotations of the works. His document is not widely available and is a resource only for those searching for the few works of that specific time period.

Dr. Eric M. Nestler wrote a dissertation entitled, "A Performance Analysis of the Saxophone Quartet Op. 109 by Alexander Glazounov, the Saxophone Quartet Nr. 2 *Variations and Cadenzas*, by William Karlins, and the Saxophone Quartet, Op. 102 by Florent Schmitt." Nestler's dissertation is a detailed theoretical analysis of the three saxophone quartets. The purpose of his analysis is to: ". . . explore and gain insight into the compositional style of the composers."¹⁰ This dissertation is useful to any quartet performing one of these three works and seeking information on their form and harmonic structure. Nestler has published a chapter from his dissertation in the Summer 1994 issue of the *Saxophone Symposium*.

A very useful annotated bibliography for saxophonists is Harry Gee's, *Saxophone Soloists and their Music, 1844-1985: An Annotated Bibliography*. Gee's annotations are of the saxophonists—not their music. He includes a list of the music written for the saxophonists annotated, i.e., the composer, title, and publisher, but he does not attempt to

¹⁰Eric M. Nestler, "An Analysis of the Saxophone Quartet Op. 102 by Florent Schmitt," *Saxophone Symposium* 19 (Summer 1994), 13

describe the music. This is a valuable resource to saxophonists because of its availability. Due to the nature of the subject material, living saxophonists who change with time, the bibliography is becoming increasingly out of date.

Reviews of saxophone music and recordings of saxophone music were found in four journals. The majority were from the *Saxophone Symposium*, published by the North American Saxophone Alliance, and the *Saxophone Journal*, a commercially-published journal for the popular saxophone audience. The *Journal* is indexed in the *Music Index* but the *Symposium* is not. The *Symposium* has a very small circulation and is sporadically indexed. All issues were searched. Other reviews were found in the *National Association of College Wind and Percussion Instructors' Journal* and the *Instrumentalist*.

Two annotated bibliographies located in the periodical literature were of particular interest. Walker L. Smith wrote a series of articles entitled, "Contest Music for Saxophone." These discuss solo and ensemble literature intended for middle and high school students, including SATB quartets. Steven Mauk annotated "Unaccompanied Music for Saxophone." His bibliography is aimed at a similar audience as this author's final document—professional or applied-teaching saxophonists.

Smith's articles give public school music teachers an insight into the music available for saxophonists. Each work is briefly annotated with the title, publication information, and difficulty ranges. The quartets selected meet three requirements: 1) the work will make an appropriate contest presentation; 2) it is within the technical and musical grasp of the less experienced saxophonist; and 3) it is good music. For ensemble music, Walker chose the SATB quartet because it is the standard saxophone ensemble and it has the largest volume of music.¹¹ Smith includes works representative of all performance levels and all periods of music. This article is useful for a non-saxophonist educator

¹¹Walker Smith, "Contest Music for Saxophone, Part II," *Instrumentalist* 29 (April 1975), 45.

looking for appropriate contest music, but it is of little value to an established, professional-level quartet.

Dr. Steven Mauk chose “Unaccompanied Music for Saxophone.” because this portion of the repertoire is the least explored and because of his personal frustration of not finding good unaccompanied pieces for students.¹² Mauk’s annotations include: composer, title, date of composition, publisher, publication date, pages of music, cost, duration, range, movement titles/tempo markings, grading, and remarks. The remarks are in prose form and of no more than four sentences. Although the amount of information is small, having these annotations in a single source is useful to saxophonists looking for new, unaccompanied works.

Reviews of new saxophone works are found in the column, “Reviews of New Publications,” in the *Saxophone Symposium*. Various writers contribute to this column. The reviews by Steven Mauk of Quartet, by Elliot Del Borgo, *Screams and Whimpers*, by Stephen Chatman, and *Grand Rondo*, by Andrew Charlton; as well as a review by Roger Greenberg of *Diversion #2 for Saxophone Quartet*, by Nick Ayoub; were examined. All of these reviews are in prose form, and are approximately two paragraphs in length. Each includes: title, publication information, cost, an overview of the piece, and recommended ensemble level.

Reviews of new saxophone works are also published in the *Saxophone Journal*. After researching the past 20 years of reviews, this writer found only six reviews of music fitting the criteria of this bibliography. The reviewer, David Demsey, writes a four to five paragraph description of the work. He includes a recommended ensemble level, title and address of publisher, and some general information on the composer. The reviews are useful, although there is much more quartet music that could be reviewed.

¹²Steven Mauk, “Unaccompanied Music for Saxophone,” *Saxophone Symposium* 15 (Spring 1990), 18.

An article written by Ken Dorn for the *Saxophone Journal* includes an annotated bibliography of publishers specializing in saxophone music.¹³ His annotations include the name of the company, contact person and/or phone number, and style of saxophone music. This assisted the researcher in locating publishers of saxophone music.

Also found in the *Saxophone Journal* are many articles featuring professional saxophone quartets. Most of the articles are in interview form in which the quartet members discuss the music in their repertoire and works they have commissioned.

In conclusion, this researcher found that no single source of compiled and annotated saxophone quartet repertoire exists. Many bibliographies exist for other areas of saxophone literature and for other instruments. The methods of annotation for these studies were taken into consideration while preparing this document.

¹³Ken Dorn, "Career Management: You Should Try to Get Published!," *Saxophone Journal* 13 (Jan/Feb 1989), 37, 62–63.

CHAPTER 2
ANNOTATED BIBLIOGRAPHY OF SAXOPHONE QUARTETS

Adams, Daniel (b 1956)

Title: *Threshold*

Cherry Hill, NJ: Roncorp (p 1995)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	6	3	4	6	1	4

Duration: 6:00 (Publisher)

Daniel Adams was born in Miami, Florida. He is currently an Associate Professor and Director of the Fine Arts Resource Center at Texas Southern University. He has previously held teaching positions at the University of Miami and Miami-Dade Community College. Adams holds a Doctor of Musical Arts (1985) from the University of Illinois at Urbana-Champaign, a Master of Music (1981) from the University of Miami, and a Bachelor of Music (1978) from Louisiana State University. A composer of numerous published and unpublished musical compositions and the author of several articles and reviews on contemporary percussion music, he currently serves as a member of the Board of Directors for the Houston Composers' Alliance, a member of the National Executive Committee of Society of Composers, Inc., and as treasurer of the South Central Chapter of the College Music Society. He has received awards and honors from ASCAP,

the American Symphony Orchestra League, the Percussive Arts Society, and the Greater Miami Youth Symphony.

Written in 1987, this one movement work explores slow moving lines againstunchanging textures. *Threshold* uses a great variety of rhythms, creating a pulseless effect. At one point three saxophones are playing three notes against four notes against five notes. The tempo indication is quarter note = 60 throughout, and the great variety of division, subdivision, and combinations of the quarter note pulse make this a difficult quartet to learn. The score and parts are computer-generated and easy to read. The score is transposed.

The harmony is created by the different saxophone lines moving in duets, trios, climaxing in all four voices, and then reversing this to the end. A very esoteric sound is created with few moments of lines moving together. Many of the harmonies involve difficult intervals to tune: M9ths in the high register of two saxophones, and compound m7ths. In addition, the scoring of low notes in the soprano saxophone against extreme high notes in the alto saxophone (all marked with severe dynamics) creates a difficult work most appropriate for advanced, university-level groups.

Adler, Samuel (b 1928)

Title: *Line Drawings after Mark Tobey*

I. Light Drawing

II. Dark Drawing

Medfield, MA: Dorn Publication (p 1979)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	5	4	6

Duration: 5:40 (Reviewer)

Recordings available: Rascher Saxophone Quartet, America (BIS CD 953)

Samuel Adler was born in Mannheim, Germany and came to the U.S. in 1939. He holds a B.M. from Boston University, an M.A. from Harvard University, a Doctor of Music (honorary) from Southern Methodist University, a Doctor of Fine Arts (honorary) from Wake Forest University, a Doctor of Music (honorary) from St. Mary's College (Indiana), and a Doctor of Music (honorary) from Saint Louis Conservatory. During his tenure in the U.S. Army, he founded and conducted the Seventh Army Symphony Orchestra. Because of the orchestra's great psychological and musical impact on the European cultural scene, he was awarded the Army's Medal of Honor. Adler served as Professor of Composition at North Texas State University from 1957-1966. In 1966, he began teaching as Professor of Composition at the Eastman School of Music and has served as chairman of the Composition Department since 1974. In 1984, Adler was made a Mentor of the University of Rochester. He retired from Eastman in 1994 and became Professor Emeritus. Since then he has taught at Ithaca College, University of Cincinnati, Bowling Green State University, University of Missouri (KC), University of Utah, and others. He is currently on the faculty of the Juilliard School of Music in New York City.

Adler writes about *Line Drawings* :

While in Vienna I saw an exhibit of works by the American artist Mark Tobey, and I was greatly moved by their relevance to life. These paintings seemed to express the feelings of living in an urban environment today. Therefore I chose to write my impressions of two of the paintings in this piece for saxophone quartet. The first movement, marked moving very slowly, pictures to me a city at night with quiet movements and lengthy sustained sounds. Short melodic fragments are superimposed upon these to give an impression of general peace and tranquillity. The second movement, marked quite fast and very excitedly moving, is based on a line drawing which has a wild feeling made up of many criss-crossing lines suggesting a

frenetic pace of a city in full swing during the rush hour. I have tried to emulate that feeling in this second movement.¹⁴

This work was written with a grant from the National Endowment for the Arts. Commissioned by the Rascher Saxophone Quartet and dedicated to them, Adler sets the moods of Tobey's line drawings with texture and tone color. In the first movement, sustained open intervals in the upper range of the saxophone focus attention on the tone colors created. The texture shifts to a composite eighth note line in the tenor and baritone that give it a sense of movement. The harmony is non-functional in the traditional sense, and chords are dominated by large intervals: M7, m9, 11ths, and 12ths.

The second movement has a rhythmically active texture. The 6/8 meter is interrupted by single measures of 3/8, 4/8, and 5/8. The music is intensely polyphonic, giving the work a very busy sound. Again, harmony is non-functional but not dissonant.

The transposed score and parts are in an easy to read manuscript. This quartet is appropriate for an advanced ensemble. All parts are of equal interest, but the alto saxophonist must be able to play altissimo G#6 and A6.

Applebaum, Terry (b 1945)

Title: *Quartet*

San Antonio, TX: Southern Music Company (p 1968)

Grade 6 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	4	4	5	3	6

¹⁴Samuel Adler, *Line Drawings* (Medfield, MA: Dorn Publication, 1979), program notes.

Duration: 4:00 (Reviewer)

Terry L. Applebaum was appointed Dean of the Conservatory of Music, University of Missouri-Kansas City in July, 1994. Prior to his current appointment, Applebaum held the positions of Associate Dean for Administration and Professor of Percussion at Northwestern University, where he had served on the School of Music faculty since 1968. He earned Bachelor's and Master's degrees in Music Education from Northwestern, the Doctor of Musical Arts degree from the University of Iowa, and an MBA degree in finance from Loyola University, Chicago. He has performed on concerts and recordings with the Chicago Symphony Orchestra and the Contemporary Chamber Players of the University of Chicago. He also lectures and writes on entrepreneurship and the performing artist. The Freedom Foundation at Valley Forge honored Applebaum with its distinguished Leavey Award for Excellence in Private Enterprise Education.

Applebaum's *Quartet* begins with a fanfare like introduction. The work is in ABA' form. The outer sections are fast, marked "quarter note = 144." The inner section is marked "very slow, eighth note = 72." The faster area contrasts a mostly homorhythmic texture with the slower section's more polyphonic writing. The harmony is nonfunctional and frequently has harsh intervals. The melody is comprised mostly of short rhythmic motives. The rhythm is at times a bit complicated and difficult to read.

This work is appropriate for an advanced ensemble with players of equal ability. The baritone part includes notes down to optional low A3. The transposed score and parts are typeset and easy to read.

Barab, Seymour (b 1921)

Title: *Quartet for Saxophones*

I. Allegro moderato, with Mozartean elegance

II. Andante maestoso

III. Presto

New York, NY: G. Schirmer, Inc. (p 1984)

Grade 6 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	6	5

Duration: 14:00 (Reviewer)

Recordings available: Chicago Saxophone Quartet (CENTAUR RECORDS, Inc. CRC 2086 CD); The American Saxophone Quartet (Cinton Studios, ASQ 1 CASS)

Chicago based cellist and composer Seymour Barab's list of works is dominated by more than two hundred vocal songs and thirty operas. He has written only a handful of chamber works, including the *Quartet for Saxophones*. Although he is mainly self-taught with only a high school education, Barab has been a member of the faculties of Rutgers University, Black Mountain College, and the New England Conservatory. This work was written in 1978 for the Austin Saxophone Quartet.

The tempo indication for the first movement is: "*Allegro moderato*, with Mozartean elegance." From this marking one might expect a first movement sonata form and that is exactly what Barab wrote. This neo-classical movement has two distinct theme groups in the exposition, from which the development section draws its motivic material. The recapitulation is an exact return of the opening theme, with the second theme returning in the tonality of the first theme. A coda brings an exciting end to this movement, and requires extensive rehearsal for the ensemble to execute. The four saxophonists play broken pairs of eighth notes, creating a syncopated composite rhythm. Combined with an *accelerando*, it is a difficult section for the quartet.

The second movement begins with a Medieval organum-like melody in the tenor and baritone marked "*non espressivo*." The soprano enters nine bars later with a "*quasi*

ad libitum line.” This three part texture continues for thirty measures until the alto finally enters in an effective texture and timbral change. The middle section builds to a homorhythmic passage marked, “*piú mosso.*” The movement concludes with the opening material in an abbreviated form. Intonation, especially the opening perfect intervals between the tenor and baritone, needs particular attention in this movement.

The last movement is written entirely in 2/4, but the music frequently shifts to a 3/8 or 3/4 feel. Often the voices divide into two pairs, each in a different meter. For example, the beginning pairs the soprano and alto saxophones in the written meter of 2/4, while the tenor and baritone saxophones’ line creates a 3/8 feeling. Beginning the work in 3/8 instead of the written 2/4 will be easier for the tenor and baritone saxophones. After a *quasi cadenza*, the beginning returns and again it is easier to approach this in 3/8 rather than the written 2/4. Aside from frequent meter shifts and hemiola, the greatest technical difficulty in the last movement is the articulation. All parts are required to articulate rapid sixteenth note passages.

The score is in C and the parts are typeset and easy to read. The variety in each of the three movements makes this an enjoyable work for the audience. It is a difficult but worthwhile challenge for a quartet. The advanced technique also makes it a good competition work.

Barker, Warren (b 1923)

Title: *Scherzo for Saxophone Quartet*

Delevan, NY: Kendor (p 1982)

Grade 4 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	3	3	3	2	3

Duration: 2:50 (Publisher)

Born in Oakland, California, Warren Barker played piano and trumpet, and attended the University of California at Los Angeles. He later studied composition with Mario Castelnuovo-Tedesco and Henri Pensis. After serving in the Army Air Corps, where he played in a band, Barker returned to Los Angeles. At the age of twenty-four, he was appointed chief arranger for the National Broadcasting Company's prime musical program *The Railroad Hour*, a position he held for six years. Barker has been associated with 20th Century Fox, Columbia, and Metro-Goldwyn-Mayer studios as composer-arranger-conductor for motion pictures and television. He has composed and conducted music for more than thirty television series, including seven years as composer-conductor of the highly rated comedy series *Bewitched*.

Barker's work begins with the baritone playing a solo ostinato. The other voices join in a homophonic texture, but the baritone line remains independent. The texture alternates homorhythmic areas with short sections of imitative counterpoint in a loosely ABA' form. The rhythmic interest is maintained by syncopation, a quick tempo, and a variety of articulations. The tonality is traditional functional harmony using many seventh chords.

The transposed score and parts are typeset and easy to read. *Scherzo* is published with an optional 1st alto part so the quartet may be played AATB. All parts are of equal interest. This work is accessible by any high school ensemble, and would be particularly good for saxophonists new to playing soprano.

Barker, Warren (b 1923)

Title: *Voici Le Quatuor*

I. Soprano (Optional Alto)

II. Alto

III. Tenor

IV. Baritone

Delevan, NY: Kendor (p 1986)

Grade 5 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	3	3	4	4	3	3

Duration: 5:50 (Publisher)

As the title implies, *Voice of the Quartet* features all of the members of the quartet. Each movement spotlights a different saxophonist. Notes to the work read: “Before each movement is played, a member of the quartet could introduce and describe the instrument to be highlighted in that given movement.”¹⁵ This is a fun quartet to play. Although each movement features a different saxophone, the saxophones not featured have interesting parts to play.

The first movement is a fast 6/8, with a texture ranging from homorhythmic to homophonic. The supporting harmonic texture is made interesting by syncopation and hemiola. The alto is featured in a ballad movement and the tenor in a waltz-like tempo. The final movement features the baritone, and it takes the form of a simple rondo with a nine measure period. The texture is homophonic, but again the supporting harmonic textures are interesting and fun to play.

The transposed score and parts are typeset and easy to read. *Voici Le Quatuor* is published with an optional 1st alto part so the quartet may be played AATB. This work is accessible by any high school ensemble, and would be particularly good for saxophonists new to playing soprano.

¹⁵Warren Barker, *Voici Le Quatuor* (Delevan, NY: Kendo, 1986), program notes.

Barker, Warren (b 1923)

Title: *Divertissement*

Fanfare

1. Conversations
2. Quiet Thoughts
3. Prattle

Delevan, NY: Kendor (p 1993)

Grade 5 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	4	4	4	3

Duration: 8:30 (Publisher)

This is the most difficult of the three works by Barker. The styles of all three works are similar, but this one is more chromatic and has more tempo and meter changes. Ensembles working on this piece will have many opportunities to work on phrasing together. Effective tempo changes and use of rubato makes this an audience pleasing work. Technically, all parts are idiomatic for the saxophone.

The harmony is again functional, using jazz style, extended chords. The outer movements are fast with active textures. The first movement is preceded by a fanfare while the second movement is a slow, ballad-styled work. The texture is homophonic, and all voices are featured with the melody at some point. This is a good tool for ensemble playing, as each member takes the lead and guides the ensemble through a phrase.

The transposed score and parts are typeset and easy to read. All parts are of equal interest and require saxophonists of equal ability. This work is accessible by any high school ensemble, and would be particularly good for saxophonists new to playing soprano.

Benson, Warren (b 1924)

Title: *Wind Rose*

New York City, NY: MCA Music Publishing (p 1976)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	3	4	3	3	4	4

Duration: 7:00 (Publisher)

Warren Benson is Professor Emeritus at the Eastman School of Music. He was born in Detroit and studied percussion and horn as a child. Benson attended Cass Technical High School in Detroit, and later pursued his Bachelor's and Master's degrees in music theory at the University of Michigan, where he played horn in the orchestra and taught percussion. After completing his studies, he became timpanist with the Detroit Symphony Orchestra. Benson has taught at Anatolia College in Greece, Mars Hill College in North Carolina, Ithaca College in New York, and the Eastman School of Music. He has been awarded two Fulbright Fellowships, the Lillian Fairchild Prize for Composition, and a Citation of Excellence from the National Band Association. In 1980-81, he was named as the Kilbourn Professor at the Eastman School of Music and was awarded a Guggenheim Fellowship. He has over thirty works recorded, and over one hundred have been published. Benson has received numerous grants from the National Endowment for the Arts and has received Serious Music Awards from ASCAP annually since 1960.

Wind Rose is published as a "facsimile edition." The oversized score and parts are mostly legible. The difficulty in reading the parts is not from illegible manuscript but from faded print. The dedication reads, "for Fred Hemke and the Northwestern University Saxophone Quartet on their tour of Asia, Spring, 1966." *Wind Rose* is in one movement and marked "*Legato* and Free."

Although the grading chart reflects a medium difficulty for this work, it is actually a challenging piece. The slow tempo (quarter note = 60) and frequent tempo changes (*rallentando*, *morendo*, and *tenuto*) within the context of “*Legato and Free*,” require concentrated listening from all of the performers. Some textures are minimal, and the pulse can be hard to detect until performers are aware of the other parts. In addition, the harmonic language creates many perfect intervals (particularly octaves) at cadence points. The quartet must spend much time tuning these intervals for an effective performance.

Timbre and tone quality variety are important in *Wind Rose*. Benson writes, “vibrato is an integral element in this work—care should be exercised to see that it is varied (fast, slow, wide, narrow, absent). Do not breathe except in rests or where marked.”¹⁶

This piece, although difficult, will reward the ensemble with a work very different from a typical quartet program. Performing this after a fast piece will add variety to a recital.

Bottje, Will Gay (b 1925)

Title: *Quartet No. 1 for Saxophones*

I. quarter note = 52-56

II. quarter note = 116

III. quarter note = 64-66

IV. Rondo

Chicago, IL: M.M. Cole (p 1972)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	5	3	5

¹⁶Warren Benson, *Wind Rose* (New York City, NY: MCA Music Publishing 1976), program notes.

Duration: 13:00 (Reviewer)

Will Gay Bottje received a B.S. and an M.S. from the Juilliard School and a D.M.A. in composition from the Eastman School of Music. His composition teachers include Nadia Boulanger and Henk Badings. From 1957-1981 he served on the faculty at Southern Illinois University. Bottje is a member of the American Composers Alliance and currently resides in Grand Rapids, Michigan.

The subtitle for this work is “Music for Like Instruments No.1.” The melodies and harmonies are non-functional. Frequent meter changes and motivic development unify the movements. The first, second, and third movements have polyphonic textures with many imitative entrances. The fourth movement has a jazz-like feel. Each saxophone plays a solo marked “solo–like a ride,” with little or no accompaniment. This movement is united to the others by similar meter changes.

The transposed score and parts are typeset and easy to read. Unfortunately, there are many misprints in the parts. The most frequent mistake is a missing meter change. Because of the many meter changes, this oversight makes reading the piece challenging until corrected. This work is appropriate for advanced university ensembles. All parts are equal and require saxophonists of equal ability.

Bruno, Mauro (dates unavailable)

Title: *Fancy Flight*

Allegro (very playful)

Adagio

Allegro (very playful)

Medfield, MA: Dorn Publications (p 1992)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	4	1	3	3	5

Duration: 6:00 (Reviewer)

No bibliographical information available.

Fancy Flight is in ABA' form, with each section functioning as a separate movement. The final A is a third higher and is only loosely based on the first movement. The texture throughout is very thick. Although everyone shares the melodic line, the texture sometimes makes it hard to hear. All movements are in a simple meter and the rhythm never ventures beyond eighth notes. The harmony is in a jazz style with extended chords.

The score is in concert pitch. Both the score and parts are in a somewhat hard to read manuscript with a confusing page layout. This piece could be played by a medium-level ensemble. All parts are of equal interest and require saxophonists of equal ability. The baritone must have a low A3.

Burnette, Sonny (b 1952)

Title: *When Saxophonists Collide*

Cherry Hill, NJ: Roncorp (p 1996)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	4	1	2	5	4	4

Duration: 2:30 (Publisher)

Sonny Burnette is currently chair of the Music Department at Georgetown College, Georgetown, Kentucky, where he teaches music theory, MIDI computer music, saxophone and flute. His compositions for flute choir won the 1992 and 1995 James Madison

University Flute Choir Composition Competitions. He has also published compositions for solo saxophone and piano, and arrangements for brass quintet. Burnette holds degrees from Ball State University, Northwestern University and the University of South Florida.

When Saxophonists Collide is subtitled ‘jazz encore for saxophone quartet.’ It is a short, energetic jazz composition. The program notes to the composition read: “It begins with a solo baritone saxophone line, which is joined by independent lines on tenor, alto and soprano saxophones. Independence of melodic material is maintained as each saxophonist collides with the ever-growing ensemble until the group finally merges its collective efforts as a bona fide quartet.”

The work is written with straight eighths and has syncopated rhythmic lines. All parts are of equal interest and are idiomatic for the saxophone. As expected, the harmonies are tonal and jazz-influenced. The performers are asked to do lip bends and short lip fall-offs. No improvisation is required.

The transposed score and parts are computer-generated and easy to read. This work will be enjoyed by any ensemble looking for a jazz composition or a flashy ending to a recital.

Cailliet, Lucien (1897–1985)

Title: *Carnaval*

San Antonio, TX: Southern Music Company (p 1963)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	3	2	2	3	2	4

Duration: 2:55 (Reviewer)

Born in France, clarinetist and composer Lucien Cailliet moved to the United States in 1916. For fifteen years he was clarinetist and arranger for the Philadelphia Orchestra

under Leopold Stokowski. From 1938 until 1945, Mr. Cailliet was Professor of Music and conductor of the orchestra and band at the University of Southern California, and upon his retirement he began scoring for motion picture studios.

Carnaval is a fast, light-hearted, and fun piece for both audience and ensemble. The form is ABA' with A marked *allegro* and the B section a half-step higher and marked *allegro molto*. The texture is polyphonic with alternating imitative lines, tutti sections, and pairings of different saxophones. The harmony and melodies are created from traditional functional triads and seventh chords. The rhythm is highly syncopated in the style of ragtime.

The transposed score and parts are typeset and easy to read. All the parts are of equal difficulty and interest. There are a few obvious errors in both the score and parts (missing rests and a wrong key signature in the score). There is an optional F#6 and G6 in the soprano part. This work is appropriate for a high school level group.

Carl, Robert (b 1954)

Title: *Duke Meets Mort*

Vienna, Austria: Apoll-Edition (p 1994)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	5	6	3	6

Duration: 10:00 (Publisher)

Recordings available: Vienna Saxophone Quartet (LOTUS LR 9722CD)

Robert Carl is the Chairperson of the Composition Department and Co-Director of Performance 20/20 at the Hartt School of Music at the University of Hartford. He holds a B.A. from Yale University; an M.A. from the University of Pennsylvania; and a Ph.D. from the University of Chicago. He studied composition with Jonathan Kramer, George

Rochberg, and Ralph Shapey with additional studies in Paris as a Lurcy Fellow with Betsy Jolas and Iannis Xenakis. He has been composer-in-residence at the Camargo Foundation (Cassis, France) in 1984 and 1993, and the Rockefeller Foundation (Bellagio, Italy) in 1987.

Carl writes in the notes to *Duke Meets Mort* :

Duke Meets Mort is a meeting at a “summit” between two American originals, who, while we mourn their loss, can now hopefully get to know one another a little better. Specifically, the piece takes six chords (never quite in their original sequence) from Duke Ellington’s *Mood Indigo* and interprets them freely in the voice of Morton Feldman. I’ve always felt a correspondence between Ellington’s “Indigos” and the Feldman’s delicate, ethereal vision, so this “jam” should not be too much of a surprise. The piece should be played throughout with hushed reverence, an homage and prayer.¹⁷

Duke Meets Mort unfolds slowly—the tempo is marked quarter note = 52 throughout. Although there are frequent meter changes and eighth = eighth throughout, the piece has a free pulse-less feel. Carl wants the performers and listeners to concentrate on the sonorities created by the “summit” of these two composers. The chords change and evolve slowly, rarely making a triad in favor of extended tertian harmonies and quartal and quintal chords.

The concert pitch score and parts are computer-generated and easy to read. All parts are equal and require saxophonists with tremendous tone control. This is a free sounding piece that is appropriate for advanced, mature groups prepared to work patiently on intonation.

Chatman, Stephen (b 1950)

Title: *Screams and Whimpers*

¹⁷Robert Carl, *Duke Meets Mort* (Vienna, Austria: Apoll-Edition, 1994), program notes.

Medfield, MA: Dorn (p 1985)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	6	6

Duration: 12:00 (Publisher)

Stephen Chatman was born near Minneapolis-St. Paul, and grew up in Madison, Wisconsin. He studied with Joseph Wood and Walter Aschaffenburg at the Oberlin Conservatory, and with Ross Lee Finney, Leslie Basset, William Bolcom, and Eugene Kurtz at the University of Michigan, earning a Master of Music and a Doctor of Musical Arts. In addition, Chatman travelled to Cologne to work with Karlheinz Stockhausen. Since 1976, Chatman has taught composition and orchestration at the University of British Columbia and has been co-director of the U.B.C. Contemporary Players. Stylistically, Chatman's work is written in an eclectic, post-serial idiom, highly concerned with color, contrast, and the intentional limitation of material. Chatman has an affinity for the music of Ives: collage techniques, counterpoint of styles, veiled references—all are fairly consistent events in his works.

Screams and Whimpers was commissioned by the University of Wisconsin – River Falls. Written in 1980, this piece is in one movement and is published with four complete scores, not separate parts. The scores are transposed and in an easy to read manuscript. The initial tempo indication is “Wild.” Beginning with all saxophones playing *fff* on notes marked “dead tone,” this quartet explores many extended techniques. It alternates sections of free rhythm, strict rhythm in a jazz style, and free improvisation. Extended techniques required of the performers include: glissandi, honk, lip bend, harmonics, altissimo, sub-tone, screaming, squealing, multiphonics, whimpering, and highest pitch possible. All parts are equal and all saxophonists must be able to play the above techniques.

Fortunately all players read a full score, which helps them to quickly learn what the other members are playing and take their cues. There are a few sections of music to be played in a jazz style as well as free improvisation sections. One such section is marked, “improvise ‘outside’ very fast (Ornette Coleman or John Coltrane style), gradually becoming ‘hyperkinetic’ (visual effect).” As is typical in free jazz, no chord structure is provided. The only framework the saxophonist is given is how long to improvise.

The difficult technique in this quartet will keep all but the most advanced ensembles from performing *Screams and Whimpers*. For quartets willing to spend the time to learn this work, it will provide a very contemporary and stylistic change on a recital.

Creston, Paul (1906–1985)

Title: *Suite for Saxophone Quartet*

I. Prelude

II. Scherzino

III. Pastorale

IV. Rondo

Delaware Water Gap, PA: Shawnee Press, Inc. (p 1981)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	4	4	5	3	5

Duration: 15:00 (Publisher)

Recordings available: Amherst Saxophone Quartet (Mark Records MES20600), The West Coast Saxophone Quartet, Textures and Colors (Occupant Records)

Paul Creston, one of the most widely performed composers of the century, was born in New York of Italian parentage. Although he began to write music at the age of eight, he wavered between literature and music as a life work until the age of twenty-six. Completely

self-taught in harmony, counterpoint, orchestration, and composition, he has contributed a full range of music with over one hundred major works. Creston considered his greatest teachers to be Bach, Scarlatti, Chopin, Debussy, and Ravel. He wrote in an accessible, conservative style that incorporated song and dance idioms. His numerous honors and awards include the Music Critics' Circle Award, First Prize in the Paris International Referendum of 1952, the Alice M. Ditson Award, a Music Award from the American Academy of Arts and Letters, and two Guggenheim Fellowship awards. He is the author of three textbooks: *Principles of Rhythm*, *Creative Harmony*, and *Rational Metric Notation*.

As is typical with Creston, this work uses functional harmony in a romantic style. He prefers seventh chords over triads, and modulations to distantly related keys. Another feature of Creston's writing is his preference for using accidentals rather than key signatures. The Prelude is written in 4/4 and marked "*Allegro ma non troppo*." It is in the style of a Bach keyboard prelude, beginning in fugal style. The tenor and baritone begin, followed by a fugal entrance of the alto and then soprano. The texture is very thick and the melodic line is often hard to discern.

The Scherzino is written in 6/8 (the parts are incorrectly marked 6/12 which will cause a great deal of confusion) with the dotted quarter = 60. The subdivision of the beat into sixteenth notes and triplet sixteenths gives this movement a quick feel. It is written in ABA form, with the soprano and baritone playing the theme in the A sections and the alto and tenor playing the themes in the B section. Again, the texture is very thick with nearly every measure requiring all saxophones to play.

The Pastorale is written with 5 dotted quarters per measure, and has the confusing meter 15/12 (conventionally written it should be 15/8). This movement is reminiscent of the second movement of Creston's *Sonata for Alto Saxophone and Piano*. The theme begins in the soprano and is passed throughout the quartet in a mostly homophonic texture. Creston marks in the score which voice carries the theme.

The final movement, Rondo, is marked quarter note = 120. A paired sixteenth note texture runs throughout this movement, sometimes obscuring the melodic line. Repetition of the rondo theme isn't obvious: Creston labels "theme" in the score, but it is up to the ensemble to balance and bring out the theme.

The score is in concert pitch, and the score and parts are typeset and easy to read. This work is appropriate for advanced or university-level ensembles.

Croley, Randell (b 1946)

Title: *Tre Espressioni*

I. Mutazioni

II. Variazioni

III. Concerti

New York City, NY: Autograph Editions (p 1970)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	3	6	6	4	6

Duration: 2:08 (Publisher)

Recordings available: The Los Angeles Saxophone Quartet (Autophon Recordings AR5981)

Randell Croley studied composition with Vincent Persichetti, Roger Sessions, and Luciano Berio at the Juilliard School of Music; with Moritz Bomhard at the University of Louisville, and with Roman Vlad at Accademia Musicale Chigiana in Siena, Italy.

Tre Espressioni is dedicated to Marshall Taylor. Written at the Juilliard School of Music in 1969, these three very short movements have tempos indicated but the music has a free feel. The rhythms are complex divisions of the pulse into 4, 5, 6, 9, and 11 parts.

Complex rhythmic lines are almost always played solo while the other saxophones play a harmonic support.

The melodic material is atonal and chromatic, and not idiomatic for the saxophone. Although it appears serial, no tone rows were found by this author. Interest is generated by the rhythm, and harmony is created from dissonant counterpoint. Particular attention must also be given to dynamics. Changes in the dynamic level happen several times per measure and have a *klangfarbenmelodie* effect.

Only a full score in manuscript was provided for *Tre Espressioni*. Having each member of the ensemble reading a full score shortens rehearsal time. The movements are very short and page turns are not a problem. The manuscript is legible. This quartet is appropriate for advanced or university ensembles where all saxophonists are of equal ability.

Croley, Randell (b 1946)

Title: *Sette Momenti*

1 quarter note = 104

2 quarter note = 69

3 quarter note = 88

4 Canon, quarter note = 144

5 quarter note = 56

6 quarter note = 72

7 quarter note = 40

New York City, NY: Autograph Editions (p 1973)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	3	6	6	6	6

Duration: 4:00 (Reviewer)

Sette Momenti is made up of seven very brief movements, none of which is longer than thirty seconds. Croley doesn't use tonality in this work. Rather, he forces the listener to notice each sound event. All movements are metered, but a pulse is often difficult to detect. Advanced techniques include flutter, altissimo, and quasi pizzicato.

Only a full score in manuscript was provided for *Sette Momenti*. Having each member of the ensemble reading a full score shortens rehearsal time. Each movement is on a separate page, so page turns are not a problem. The manuscript is legible. This quartet is appropriate for advanced university ensembles prepared to find music in something other than traditional melodies and tonality.

Cunningham, Michael G. (b 1937)

Title: *Saxophone Quartet*, Op. 103

I. Allegro

II. Amoroso

III. Agitato

New York, NY: Seesaw Music Corp (p 1986)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	4	4	3	6

Duration: 15:00 (Publisher)

Michael G. Cunningham studied composition with Ross Lee Finney, Leslie Bassett, and Bernhard Heiden. He currently teaches theory and composition, and is Professor of Music at the University of Wisconsin – Eau Claire. Cunningham has written over nineteen works for saxophone, including *Trigon* for tenor saxophone and piano, *Sonata* for soprano saxophone and piano, and several jazz pieces with saxophone.

This work has a dense texture throughout. There are very few moments when all saxophones are not playing. Often the lines are homorhythmic with running eighths in a rhythmic, almost jazz style. The harmony is non-tertian and non-functional in the traditional sense. The chords are open and the intervals are large, with many 7ths and 9ths between adjacent voices. The first movement alternates running eighth notes with sustained chords frequently in the upper register.

The second movement has more counterpoint and less homorhythmic sections than the outer movements. Imitation replaces the tutti lines. Many chords reach into the upper register on all saxophones, including an altissimo G6 written for the alto.

The third movement combines the running notes of the first movement with the imitative texture of the second. Again, this movement has many sustained chords in the upper register including an altissimo G6 written for the soprano. The baritone has many technical passages in the lowest register. Sixteenth notes permeate the texture. Unlike the first movement, the running notes are syncopated and more independent.

The transposed score and parts are in manuscript. The print is sometimes crowded and hard to read. This is a demanding piece and requires saxophonists of equal ability. All parts are of equal interest. This work is appropriate for advanced or university-level ensembles.

Curtis, Mike (b 1952)

Title: *A Klezmer Wedding*

Rottenburg, Germany: Advance Music (p 1996)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	3	2	2	1	4

Duration: 8:00 (Reviewer)

Bassoonist, saxophonist, and composer Mike Curtis resides in Salem, Oregon and is on the faculty at Willamette University.

A Klezmer Wedding is a single movement, multi-section work using folksongs and dances associated with a Jewish wedding: *Doina*, *Hora*, *Chusidl*, and *Freylach*. This is a fun, audience pleasing quartet with opportunities for all saxophonists to carry the melody.

The *Doina* is a free, ornamented section in the Jewish tradition. Each saxophone alternates playing an ornamented, quasi-improvised melody while the others play a drone. The next three sections each have a different meter and style, and become increasingly faster leading to the “*accel. al fine*.” The *Hora* is in 3/8, the *Chusidl* in 2/4, and the *Freylach* is in a fast 4/4. The texture is homophonic, using scales found in Jewish music.

All the parts are equal and idiomatic. The score and parts are computer-generated and easy to read. The score is transposed. The biggest challenges in rehearsing this work are the tempo and meter changes between sections. All quartets from high school to professional will enjoy performing *A Klezmer Wedding*.

D’Rivera, Paquito (b 1948)

Title: *Wapango*

Richmond, VA: International Opus (p 1994)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	3	2	5	2	6

Duration: 2:01 (Reviewer)

Recordings available: Gearld Danovitch Saxophone Quartet, *Le quatuor de saxophones* (MVCD 1018)

Cuban born saxophonist and clarinetist Paquito D’Rivera defected from Cuba in 1981 and became a U.S. citizen. Best known as a jazz and Latin artist on both clarinet and

saxophone, he also makes numerous appearances as a classical clarinet soloist with symphony orchestras. He has composed three saxophone quartets: *Wapango*, *Elegy for Eric Dolphy*, and *New York Suite*. D’Rivera has recorded an alto saxophone plus rhythm section version of *Wapango* on *Celebration* (Columbia CK 44077). *Wapango* is the easiest of D’Rivera’s three quartets.

Wapango is from the Cuban song form *wapango* or *huapango*. It is written in a fast 3/4, but is easier to play if approached in 6/8. The baritone begins with a two measure introduction before playing a 6/8 Latin bass line reaching down to the low A3. The soprano is expected to play a written G6. The melody is simple but the rhythm will challenge saxophonists not familiar with Latin music. The harmony is traditional functional harmony. Each saxophonist gets a chance to play the eight measure melody, and there are two easy meter changes.

The piece is printed in an easy to read manuscript but no score is provided. This work is appropriate for university-level ensembles wanting an exciting Latin work. It requires four equal players with strong rhythmic skills.

D’Rivera, Paquito (b 1948)

Title: *Elegy to Eric Dolphy*

Richmond, VA: International Opus (p 1994)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	4	3	3	5	6

Duration: 3:30 (Reviewer)

Recordings available: Gearld Danovitch Saxophone Quartet, *Le quatuor de saxophones* (MVCD 1018)

Elegy to Eric Dolphy pays homage to free jazz woodwind player Eric Dolphy.

Known for his avant-garde music, this work reflects his free style. The harmonies are dissonant with large intervals: 9ths, 10ths, 11ths, 12ths, etc.. The texture begins polyphonic and closes with the voices coming together in a homorhythmic texture. The intervals remain dissonant throughout, with an angular melody traded among all the voices.

The parts are manuscript and no score is provided. This work is appropriate for an advanced university-level ensemble. It requires altissimo playing in all voices except the soprano.

D’Rivera, Paquito (b 1948)

Title: *New York Suite*

Sofia (Bulgaria)

Waltz

Monk-Tuno

Escape to Dreamland

Richmond, VA: International Opus (p 1996)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	5	6	6	3	5

Duration: 12:00 (Reviewer)

The *New York Suite* is comprised of four original dance influenced pieces that may be played separately. ‘Sofia’ is written in 9/8, with a 2+2+2+3 pulse typical of Eastern European folk dances. The melodic material is simple and rhythmic with a modal sound, and the texture is homophonic with unique supporting rhythms.

The subtitle to ‘Waltz’ reads “Improvisation on a theme by Chucho Valdes.” Again, this is a mostly homophonic dance texture with the tenor playing most of the lead.

The soprano saxophone plays a solo with optional chord changes for improvisation.

Following the soprano solo is an open free improvised section for all voices.

The last two movements are less dance-like. Both use chromatic lines and dissonant harmonies interspersed with unison lines. 'Monk-Tuno' uses rhythmic support in the alto and tenor punctuated by the baritone, while the soprano plays the melody. The musical style is reminiscent of Thelonius Monk. 'Escape to Dreamland' begins with a rubato baritone solo. The tempo increases as the texture alternates between different paired voices with rhythmic unison or octave lines. The melodic material from 'Sofia' returns to end this movement.

The transposed score and parts are typeset and easy to read. This work is appropriate for advanced quartets looking for something unique or ethnic influenced. All parts are equally difficult and require saxophonists of equal ability.

Dedrick, Rusty (b 1918)

Title: *Mysticism*

Delevan, NY: Kendor (p 1967)

Grade 3 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	3	3	2	3	2	3

Duration: 3:30 (Publisher)

Recordings available: The New York Saxophone Quartet (Mark Records MES32322)

Born in Delevan, New York, jazz trumpeter and composer Rusty Dedrick studied at Fredonia College and was tutored by composers Paul Creston and Stefan Wolpe. He worked with clarinetist and saxophonist Dick Stabile in 1938–1939 before joining Red Norvo's band. He spent two years with Norvo's band, then performed and recorded with

Claude Thornhill in 1941–1942 and 1946–1947. Dedrick also had a brief stint with Ray McKinley in 1946, but was heavily influenced by Thornhill’s arranger, Gil Evans.

Dedrick’s creativity as an arranger soon rivaled his demand as a trumpeter. He wrote music for Don Elliott, Maxine Sullivan, and Lee Wiley among others, and played with Urbie Green, Ralph Flanagan, Richard Maltby, Lionel Hampton, and Benny Goodman. In 1971, Dedrick joined the faculty of the Manhattan School of Music, eventually becoming director of jazz studies. His jazz band charts for the education field have received acclaim for their creativity and their accessibility to musicians of all ages.

Mysticism is marked “Slow and Soulfully,” at quarter note = 60. Dedrick uses extended jazz chords, but the piece is written in a straight rhythm. The voices alternate playing two measure melodic structures in solos, pairs, trios, and quartets, which lends a free form sound to the entire work. The non-traditional harmonies and melodic lines that contain leaps of 5ths and 6ths make this more challenging for younger quartets than the grading reflects. All parts are equal and balanced.

The score and parts are easy to read. Published separately, *Mysticism* is one movement of the *Modern Art Suite* by Dedrick. Issued with a substitute 1st alto part, it may also be performed AATB.

Dedrick, Rusty (b 1918)

Title: *Purism and Surrealism*

Delevan, NY: Kendor (p 1967)

Grade 4 (Publisher), *Purism*

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	4	2	2	2	2

Duration: 1:27 (Publisher), *Purism*

Grade 5 (Publisher), *Surrealism*

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	3	4	4	4	2	3

Duration: 1:13 (Publisher), *Surrealism*

Recordings available: The New York Saxophone Quartet (Mark Records MES32322)

Purism and Surrealism are published together as are part of the *Modern Art Suite*. *Purism* is written in a 5/4 jazz swing. The texture is homophonic with the baritone saxophone first playing a creative bass line. The other voices alternate with the melody or parts of the melody, and harmonic rhythmic support. All voices get an opportunity to play the melodic line. The form is ABA. The A section is the above mentioned homophonic texture, and the B section is a chordal, homorhythmic tutti section. The harmonic language is functional harmony (in C minor) with a few extended jazz chords.

Surrealism is a little more challenging and more esoteric than *Purism*. The grading chart reflects some of the increase in difficulty, but what it doesn't show is the difficulties in texture. *Surrealism* alternates chordal, homorhythmic sections with solos in all voices. These two measure solos are technically the most challenging passages, and require that all saxophonists are equal in ability. The harmonic language gives *Surrealism* its esoteric sound; Dedrick uses a minor triad with an added major 7th as the tonal center. This jazz chord is not accompanied by a jazz rhythm as in *Purism*. Again the form is ABA.

The score and parts are easy to read. *Purism and Surrealism* are published together with a substitute 1st alto part so they can be performed AATB. Younger groups and audiences will enjoy *Purism. Surrealism*, although more difficult and not as accessible, makes a nice contrast to *Purism*.

Del Borgo, Elliot (b 1938)

Title: *Quartet for Saxophones*

I. Quickly

II. Gently

III. With vigor

Medfield, MA: Dorn Publications (p 1987)

Grade 6 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	5	5	6	4	5

Duration: 15:00 (Reviewer)

Elliot Del Borgo holds a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and a M.M. degree from the Philadelphia Conservatory, where he studied theory with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973 he was granted the doctoral equivalent by the State University of New York, and was elected to membership in the American Bandmaster's Association in 1993. Del Borgo has taught instrumental music in the Philadelphia Public Schools, and is currently Professor of Music at the Crane School of Music, where he has held teaching and administrative posts since 1965. An award-winning member of ASCAP, he is a frequent consultant, clinician, lecturer and adjudicator.

Quartet for Saxophones was written for the Texas Saxophone Quartet, and uses mostly modal melodies and harmonies. It begins actively in a syncopated 12/8 meter. Constant eighth notes permeate throughout except when interspersed with duple eighths and triplet quarters. Motives are derived from the opening four measure eighth note line played by the alto and tenor. This opening theme returns many times and is almost always played by pairs of saxophones.

The second movement takes the form ABA'. The opening section is in 4/4 and marked “gently, quarter note = 60.” The middle section is in 3/4, marked “with motion, quarter note = 126.” The texture is homophonic, with the melody played by solo voices or in paired harmony. The other voices play harmonic, rhythmic support.

The last movement takes the form of a rondo. The homophonic theme is played by the soprano. As the piece progresses the texture becomes more active, peaking with all of the saxophones playing several measures of sixteenth notes before the return of the opening theme. Repetition of a modal harmonic progression gives the movement cohesion. The rhythm throughout this movement is syncopated, with a jazz-like feel.

The transposed score and parts are manuscript and fairly easy to read. This quartet is appropriate for advanced or university ensembles. The piece requires saxophonists of equal ability. There are many fast technical passages in all parts.

Dodgion, Jerry (b 1932)

Title: *Thank You*

Milwaukee, WI: Hal Leonard (p 1976, 1990)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	3	3	3	4	2	4

Duration: 4:10 (Reviewer)

Recordings available: The New York Saxophone Quartet, Vol. 2 (Stash ST 220); The New York Saxophone Quartet, An American Experience (Stash STC015)

Jazz saxophonist Jerry Dodgion has recorded or played with Gerald Wilson, Red Norvo, Benny Goodman, and Oliver Nelson. He was also an original member of the Thad Jones/Mel Lewis Orchestra. Dodgion’s playing is influenced by Charlie Parker and he is known for his ability to develop motifs from blues formulas.

After an *agitato* introduction and a *rubato* alto saxophone solo, *Thank You* modulates to Bb from G and changes style to a jazz ballad. The soprano takes the lead while the other voices play a homophonic supporting texture. All the parts are equal and each voice eventually plays the solo line. The tenor is required to improvise over chord changes for sixteen measures. Halfway through, the ballad changes into a double time feel. Rhythms and harmonies are typical of a jazz ballad.

Thank You is published with parts and a transposed score. The computer-generated score is clear and easy to read. This quartet is playable by an advanced high school ensemble.

Duckworth, William (b 1943)

Title: *Reel Music*

Chicago, IL: Media Press (p 1970)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
n/a	n/a	n/a	n/a	n/a	n/a	n/a

Duration: varies

Recordings available: Chicago Saxophone Quartet (Brewster BRS184)

William Duckworth is an internationally known composer and teacher at Bucknell University. He has written more than one hundred works. Duckworth was named one of six Master Teachers in America by the College Music Society, and was awarded the Lindback Award for Distinguished Teaching (1978).

Reel Music is an aleatoric piece written for the Chicago Saxophone Quartet. Performance material is printed on the score in twelve boxes. Each box has a different part for the four saxophones, but not all parts play in each box. The ensemble members decide

the order of performance. The boxes may be played in any order and any number of times, creating a piece of varying length.

Instructions for the graphic notation are clear and easy to understand. Each saxophonist reads a copy of the full score printed on one page. Other than two boxes that contain multiphonics (fingerings given), the technique is not difficult. *Reel Music* could be played by a mature high school ensemble.

End, Jack (b 1918)

Title: *Four Vignettes for Saxophone Quartet*

I. Slowly

II. Presto

III. Quarter = 120

IV. Quarter = 104

Delevan, NY: Kendor (p 1979)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	3	3	3	3	2	4

Duration: 5:30 (Reviewer)

Jack End has a Bachelor of Music degree from the Eastman School of Music. He played woodwinds with the WHAM Radio Staff Orchestra from 1940–1950 and was a clarinetist with the Rochester Philharmonic from 1942–1944. End taught clarinet, history, and jazz theory at the Eastman School of Music.

Four Vignettes are short, jazz-influenced pieces. Not one of the movements is longer than 1:45. The first is a jazz ballad with the tenor carrying the melody in a homophonic texture. The second is faster and mostly homorhythmic throughout. The third movement is

homophonic with the soprano playing the melody. The alto and tenor play the melody in the fourth movement, which alternates sections of counterpoint with homophonic texture.

Four Vignettes is published without a score, but includes an optional first alto part so that it can be played AATB. The manuscript is easy to read. The rhythms are of medium difficulty, and the range doesn't venture to the extremes except for the occasional Bb3 in the soprano part. This quartet would be appropriate for a medium-level high school ensemble.

Ford, Pete (b 1964)

Title: *Uterior Motives for Saxophone Quartet*

Grafton, Ohio: Great Works Publishing, Inc. (p 1992)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	1	3	3	2	3

Duration: 3:30 (Reviewer)

Recordings available: Sax 4th Avenue, *Delusions de Grandeur*

Pete Ford holds a B.S. in theory and music merchandising and a M.A. in theory from Indiana State University where he studied composition with David Ott. He teaches piano privately and is an active composer. Ford also teaches music at Mercy College of Northwest Ohio.

Uterior Motives was written for the Sax 4th Avenue Quartet. The program notes state that it was initially conceived as a string quartet inspired by the metric and harmonic complexity of the music of Keith Emerson. Ford uses open harmonies (fourths, fifths, and octaves), shifting meters, and modal harmonies that give the piece a quasi-Renaissance sound. *Uterior Motives* is in ABA form. The A section is marked "Aggressively" and the B section is marked "*Cantabile*, with expression." When A returns, it develops into a

fugato section before the end. Its theme is homophonic, with a simple meter melody mostly in the soprano saxophone. The B section theme also has a similar texture, but with a slower, more legato melody in 6/8 meter.

All parts are equal. The transposed score and parts are clear and easy to read. The most challenging aspect is tuning the open intervals. *Ulterior Motives* is appropriate for an advanced high school ensemble. The parts are mostly equal, although the soprano plays the majority of the lead part.

Foss, Lukas (b 1922)

Title: *Saxophone Quartet*

I. Introduction

II. Canon

III. Chorale

IV. Canon B (backwards)

Cherry Hill, NJ: Roncorp (p 1990)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	4	4	5	3	4

Duration: 12:34 (Reviewer)

Recordings available: Amherst Saxophone Quartet: *Mozart to Modern* (MCA Classics MCAD-10055)

Pianist, composer, and conductor Lukas Foss was born in Germany and came to the U.S. to study piano at the Curtis Institute of Music. He then studied conducting with Serge Koussevitzky at Tanglewood and composition with Paul Hindemith at Yale University. His early works are traditional, but his later interest lay in modern techniques. Foss was named to succeed Arnold Schoenberg as Professor of Composition at the University of California

at Los Angeles in 1953. As conductor of the Buffalo Philharmonic Orchestra (1963-71), he was noted for performing avant-garde compositions. He was music director of the Brooklyn Philharmonic from 1971 to 1991, and of the Milwaukee Symphony Orchestra from 1981 to 1986. He has taught composition at Tanglewood, and has been composer-in-residence at Harvard, the Manhattan School of Music, Carnegie Mellon University, Yale University, and Boston University. In 1983, he was elected to the American Academy and Institute of Arts and Letters, of which he is now a Vice Chancellor. Foss has appeared as guest conductor of the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Symphony Orchestra, and the San Francisco Symphony. Abroad, he has led the Berlin Philharmonic, Leningrad Symphony, London Symphony Orchestra, Santa Cecilia Orchestra of Rome, and the Tokyo Philharmonic.

This work was composed for the Amherst Saxophone Quartet during Foss's residency at the American Academy in Rome. It consists of four movements to be played without pause. Functional harmony and tertian triads are avoided; harmonies in this work are created by intervals of 4ths, 5ths, 9ths, and compound 3rds. Interest is produced by a tapestry of sustained sound and active textures. No voice prevails, but rather all saxophones play an equal role.

The first movement is marked "*agitato* (explosive, but precise)." The texture is intensely polyphonic. Melodic fragments interlock to create an active sound interrupted by sustained chords. The second movement is a Canon, while the final movement is a backwards canon of the second movement. At one point in the final canon the ensemble is required to play *niente* and "activity felt but not heard." Separating the two canons is a chorale of slowly changing, open chords avoiding functional harmony. The work ends by

returning to the *agitato* texture of the opening movement and reaching an open, sustained C major sonority.

The difficulty chart doesn't reflect how challenging this work is. Because of the fragmentation of the parts, and the difficulty ensemble members have grasping their role in the overall scheme, this can be a very demanding work. Performers often won't know if they've gotten lost. Additionally, the intervals in the sustained chords can be challenging to tune. The intervals are large and do not fall into typical tertian harmonies. This work is appropriate for the most advanced ensembles. It is a unique work from one of contemporary music's great composers. The transposed score and parts are computer-generated and easy to read.

Fox, Frederick (b 1931)

Title: *The Avenging Spirit*

Medfield, MA: Dorn Publications (p 1989)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	5	6	6	6	5	6

Duration: 15:00 (Publisher)

Frederick Fox was born in Detroit and studied composition with Ruth Shaw Wylie at Wayne State, Ross Lee Finney at the University of Michigan, and Bernhard Heiden at Indiana University, where he earned the M.M. and D.Mus in composition. In 1974 he was appointed to the faculty at Indiana University and served as the Composition Department Chair from 1982–1994. He also served on the faculties at Sam Houston State University and California State University, Hayward. Fox received NEA grants for compositions in 1978, 1979, and 1983. He has written several other works for saxophone including another quartet, *Three Diversions*; *S.A.X.* for quartet and solo alto saxophone; *Annexus* for alto

saxophone and piano; *Shaking the Pumpkin*, for alto saxophone, piano, and percussion; and *Visitations* for two alto saxophones.

This work is in one movement, and features several distinct sections. Fox creates areas of texture based on instrumental grouping, alternating homophonic and polyphonic texture, instrumental register, and tempo. Fox emphasizes the agility of the saxophone and uses non-functional harmony. The work is exciting, but the performers must exaggerate the differences between the high and low energy areas or the work can become tedious.

The first section begins with a haunting alto melody. The other three voices enter and leave the texture with the alto continuing throughout. Eventually all four voices converge on a unison pitch and a tempo change. A new fast, aggressive section begins, featuring sixteenth notes interweaving in all four voices. Many of the sixteenth note passages are awkward and will take a lot of practice to be played evenly. In the center of the fast section is a long cadenza in which all four instruments play a solo, followed by an ensemble transition to the next cadenza.

Because the alto has several altissimo notes, it is technically the most difficult part. All of the altissimo notes are performed in the solo cadenza. The cadenza section is non-metrical, and the performers must read proportional notation. An explanation of the proportional technique is included in the score. In both the slow and fast sections there are frequent meter and tempo changes. Extra attention to ensemble precision is necessary in these areas. Fox frequently uses pairs of saxophones for different textures, and sometimes sets two paired textures against each other in different beat divisions (e.g., two against three). These passages must be played very rhythmically and convincingly to prevent them from sounding muddled. Rehearsing the paired textures separately is useful in these sections.

The quartet is in a readable manuscript although there are several small errors in the parts, such as measure lines or rhythms omitted (soprano part measures 59–61). All of the

part errors are obvious and correct in the full score. This piece is appropriate for advanced or university-level ensembles.

Fox, Frederick (b 1931)

Title: *Three Diversions*

1. Moderato
2. Andante
3. Allegro

Medfield, MA: Dorn Publications (p 1990)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	5	6

Duration: 13:00 (Publisher)

Using the same harmonic language and style as the *Avenging Spirit*, *Three Diversions* is a multi-movement work. All movements are composed in Fox's style, with difficult chromatic passages and technically demanding, intricate lines. The first movement has frequent meter changes (5/8, 9/8, 5/4, 7/16, 13/16, and 3/4) keeping the chromatic lines interesting and challenging. The texture is a thick polyphony with occasional instrumental pairing.

The second movement contrasts the outer movements in tempo but is connected to the rest of the work by similar chromatic motives. It begins as a duet for alto and tenor, and ends in a mostly homorhythmic texture with all four saxophones. The quick chromatic motives in the alto and tenor duet give it a cadenza-like structure.

The third movement sets accented, aggressive textures with the chromatic lines. The tension builds to the end of the work by increasing the complexity of the rhythm. Loud

homorhythmic textures are interspersed with virtuosic solo passages. Fox's chromatic lines in all movements are awkward and require a lot of individual attention.

The transposed score and parts are in an easy to read manuscript and published on oversized paper. Because all parts are equally demanding, *Three Diversions* requires saxophonists of equal ability. The piece is appropriate for advanced or university-level ensembles.

Frackenpohl, Arthur (b 1924)

Title: *Fanfare, Air and Finale*

Delaware Water Gap, PA: Shawnee Press (p 1972)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	4	2	2	2	2

Duration: 5:15 (Publisher)

Arthur Frackenpohl is a graduate of the Eastman School of Music where he studied composition with Bernard Rogers. He also studied with Darius Milhaud at the Berkshire Music Center in Tanglewood, and with Nadia Boulanger in Fontainebleau. Frackenpohl completed a Doctor of Musical Arts at McGill University and currently teaches at the Crane School of Music at the State University of New York at Potsdam. Frackenpohl has written many chamber works for the saxophone including three quartets.

As one would expect, the *Fanfare* is homorhythmic. The chordal areas are separated by a short, eight bar march-like melody. All saxophones but the tenor play the melody. The form is ABA' with open fourths and thirds dominating the harmony. The *Air* is homophonic with two themes. Each saxophone gets an opportunity to play the melody. The harmony is modal with many suspensions in the melodic voice.

The *Finale* is in the form of ABCA'B'C' Coda. There are several meter changes and sections of monophony, homophony, and polyphony. The harmony is predominantly modal. This movement is the most difficult of the three, and requires the most individual playing. Performers need to be aware of which voice is playing the melody. All parts are equal and require players of equal abilities.

The transposed score and parts are typeset and easy to read. This enjoyable work is appropriate for high school through college ensembles and is audience accessible.

Frackenpohl, Arthur (b 1924)

Title: *Chorale and Canon*

Tenuto Publications (Theodore Presser) (p 1980)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	5	3	3	3	3

Duration: 4:00 (Publisher)

The *Chorale* is based on an anthem, *My Song Forever Shall Record*, composed by Frackenpohl. All four saxophones play mostly homorhythmically, with the exception of an eight measure phrase where the soprano plays a more difficult melody to the accompaniment of the other saxophones. The phrases feel irregular with the addition of an occasional 3/2 or 5/4 bar in the mostly 4/4 work. There are times when one voice plays a suspension, requiring independence of playing from all saxophonists. Frackenpohl uses many jazz harmonies including sevenths, ninths, and elevenths, which can be challenging to tune.

The *Canon*, based on a common jazz riff written in 6/8 meter, begins with a unison pairing of soprano/tenor against the alto/baritone. Sections of unison pairing in 6/8 alternate with four-part counterpoint sections in 2/4. The tempo given is quite fast, but the

'Canon' is also effective at slower tempos. The faster tempo, however, gives the movement the intended bebop feel. The tempo, meter changes, and independent lines make this work challenging but exciting to play for beginning quartets.

The narrow range of the parts, especially in the soprano, makes this a good piece for beginning quartets or beginning soprano players. The most challenging aspects are tuning the jazz harmonies and playing an independent part.

Frackenpohl, Arthur (b 1924)

Title: *Tango and Twostep*

Portland, Maine: PP Music (p 1994)

Composed: 1993

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	3	3	4	4	3	3

Duration: 5:15 (Publisher)

Many saxophone quartets have played Arthur Frackenpohl's *Ragtime Suite* an arrangement of three rags by Scott Joplin. In *Tango and Twostep*, Frackenpohl writes two original dances in ragtime style. This piece was written for the Crane Saxophone Quartet at the Crane School of Music in Potsdam, NY.

Both dances require saxophonists of equal abilities. All parts feature dance rhythms which may be unfamiliar to the performers. Like his ragtime arrangement, the melodies are passed between all the voices. This requires special attention to the beginnings and endings of lines so that the continuity of rhythm is not lost.

The *Tango* is written in 2/2 at half note = 69. The *Twostep* is technically more challenging, and is marked "Fast, quarter note = 116" and in 4/4 time. There are several

difficult sixteenth note passages that have awkward finger patterns. Both the articulation and the chromatic pitches make these passages challenging.

The transposed score and parts are computer-generated and easy to read. This quartet requires advanced saxophonists who are ready to work on technical passages individually.

Galante, Steven (b 1953)

Title: *Saxsounds I* “Sealed with a Kiss”

Medfield, MA: Dorn Publications, Inc. (p 1980)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
n/a	n/a	1	n/a	1	6	6

Duration: 4:20 (Reviewer)

Steven Galante studied composition with Jan Bach, Russell Peck, William Bolcom, and William Albright at the University of Northern Illinois and the University of Michigan. He currently free-lances as a saxophonist in the Chicago area, teaches at Concordia College, and composes.

Galante writes in the notes to *Saxsounds I*:

This composition utilizes sounds which are not normally associated with the saxophone. Due to the low volume level of many of these sounds, the piece should be performed either by placing at least three players on a part or amplifying a single quartet. In the case of an amplified quartet, each player should have his own microphone, amplifier and speaker.¹⁸

¹⁸Steven Galante, *Saxsounds I*, (Medfield, MA: Dorn Publication, 1980), program notes.

In this work, the ensemble is never required to play the saxophone in the traditional sense. All sounds are made with the mouth, keys, or vocal chords. The few times a player is required to “blow” are to create a multiphonic or a squeak. All sounds created are written to be played in a fairly simple rhythm. Other sounds used are: kiss sound, pop tone, thud tongue, flutter tongue, vocal fry, khhh sound, and tss sound. The instructions for the notation are clear. Once the notation is translated, *Saxsounds I* is not a difficult work.

The entire work is published as an eight page score. No parts are printed, but rather, four scores are included. The score is an easy to read manuscript. No staff lines are used. This work is appropriate for any medium-level ensemble looking for something very different. This reviewer found the work playable as a quartet and without amplification.

Hartzell, Eugene (b 1932)

Title: *Divertimentino für Saxophonequartett*

Wien, Austria: Contemp Art (p 1990)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	2	5	6	4	6

Duration: 8:00 (Reviewer)

Eugene Hartzell was born in Cincinnati, but lives in Vienna, Austria. He studied piano, music theory, history, English and composition at Kent State University and Yale University. From 1956 to 1958 and from 1960 to 1962, Hartzell studied composition with Hans Erich Apostel in Vienna. From 1960 to 1970, he was musical correspondent for the London Times and from 1974 to 1991, he was a producer at Radio Austria International. In 1986, Hartzell founded the Ensemble Viennaer Collage with René Staar and Erik Freitag.

This one movement work begins with fugal entries. There are eight sections separated by a meter and tempo change. *Divertimentino* is intensely polyphonic

throughout, with atonal melodies and harmonies. Motivic fragments of the first section reappear and give the work cohesion.

The parts and concert score are computer-generated and easy to read. This work is appropriate for advanced university-level quartets. All parts are equally challenging and require saxophonists of equal ability. All performers must be able to play *altissimo*.

Heussenstamm, George (b 1926)

Title: *Saxophone Quartet No. 1*, Op. 78

Medfield, MA: Dorn Publication (p 1985)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	6	6

Duration: 13:00 (Publisher)

George Heussenstamm received all of his musical training in the Southern California area. Winner of numerous national and international competitions in composition, he is a member of ASCAP, ASUC, ISCM, and is Vice President of the National Association of Composers. From 1971 to 1984 he was manager of the Coleman Chamber Music Association. Composer of more than eighty-five published works, he is the author of *The Norton Manual of Music Notation*, published by W.W. Norton. Since 1976, Heussenstamm has taught at the University of Californias– Dominguez Hills, Los Angeles, and currently at Northridge.

This work is dedicated to saxophonists Harvey Pittel, Reginald Jackson, Roger Greenberg, and William Trimble. Written as a single movement of several contrasting sections, this piece is challenging technically and intellectually. Heussenstamm makes a note in the score: “Since much of this work explores the lowest registers of all the instruments, careful attention must be given to intonation and good tone quality in these

regions.”¹⁹ This exploration in the lower register creates technically challenging passages as well as difficult areas to tune. Additionally, Heussenstamm writes altissimo for all but the soprano. The harmony has many extended chords—particularly sevenths. Unresolved tritones and diminished seventh chords give this work a dissonant quality.

There are many meter and tempo changes, and the different divisions of the beat are plentiful. The lack of homorhythmic playing and the stacking of different beat subdivisions will challenge the individual members of the quartet. Throughout this work the texture is thick and polyphonic, with almost no rests in the individual parts. Often the most important line is lost in the dense texture. The melodies are short, chromatic, and most notable for their rhythm. There are moments of aleatoric playing; some with pitches indicated, and others with only an indication of the musical line. Much of the music is articulated *staccato* or marked “crisply.”

This work is appropriate for advanced college ensembles. All parts are equally challenging. The baritone must have a low A3. The non-transposed score and parts are in manuscript and fairly easy to read. There are many awkward page turns in all parts.

Howland, Russell S. (1908–1995)

Title: *Quartet No. 1*

I. Slow

II. Slow and quiet

III. Lively

Lemon Grove, CA: Ybarra Music (p 1962)

¹⁹George Heussenstamm, ‘Saxophone Quartet No. 1, Op. 78,’ (Medfield, MA: Dorn Publication, 1985), program notes.

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	5	4	4	4	4	4

Duration: 12:30 (Reviewer)

Recordings: Capitol Quartet, *American Sketches* (KLAVIER KCD-11078); (mvt. III) The Saskatoon Saxophone Quartet (Saskatchewan Arts Board cass); Nova Saxophone Quartet, *Outside the Box* (EQUILIBRIUM EQ 28)

Russell Howland was born near Kirksville, Missouri. After high school he studied and played professionally in New York as a woodwind specialist. He later attended the University of Illinois where he received B.M. and M.M. degrees. Howland's long teaching career includes public schools in Wisconsin and Colorado, and the University of Michigan. In 1975 he retired after 27 years of service at California State University at Fresno as teacher of woodwinds, harp, and theory. Howland wrote many pieces for woodwinds, including nine saxophone quartets. Currently only the first and second quartets are published.

The first movement begins with a slow introduction and a homorhythmic texture. It then segues to a moderately fast imitative texture reminiscent of a Bach prelude and fugue. This four part fugue begins with the inner voices and moves to the outer voices. The second movement also uses an imitative texture, but not in a fugal style. There is a short waltz section before returning to the opening. The form is ABA'. The last movement is fast, with several tempo and meter changes. The texture varies from homorhythmic *legato* to *staccato*, with an ABCA' form. Howland successfully blends baroque textures and counterpoint with his own tonal style.

The score is in concert pitch. Both the parts and score are in an easy to read manuscript. All parts are of equal interest and difficulty. There are many technical areas that each saxophonist has to work out individually. Howland's scales sometimes create

unidiomatic passages that will require attention. This piece is appropriate for any advanced quartet.

Howland, Russell S. (1908–1995)

Title: *Saxophone Quartet No. 2*

I. Allegro moderato

II. Slow

III. Allegro vivace

New York, NY: G. Schirmer Inc. (p 1975)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	4	4	5	3	4

Duration: 8:30 (Reviewer)

Howland uses modal scales and harmonic material in the first movement. It begins in a fugal style, and builds to areas of thick, active texture. The quick tempo is interrupted by a *tranquillo* section before returning to the initial tempo. There are several fugal entrances before the opening subject material returns. The modal passages are not always idiomatic and will require extra attention.

The second movement has a central jig marked “*allegro*” enclosed by a slow dirge-like theme. The form is ABA'. The harmonic material is functional and it concludes in Eb minor. The jig is homophonic, with the soprano taking the melody; the dirge is chordal, with some imitative writing.

Again, the last movement uses modal material. Howland writes that this movement uses rare Hungarian and Roumanian (Gypsy) minor modes. It has a quick dance-like feel. The texture has three layers: a sixteenth note melody tracing the modes, an eighth note *staccato* bass line, and a syncopated eighth note line for harmonic support. Howland uses

different combinations of these three textures in the four different saxophone voices to create a driving finale.

The score is in concert pitch. Both the score and parts are typeset and easy to read. This piece is appropriate for an advanced ensemble. All parts are equal and require saxophonists of equal ability.

Karlins, M. William (b 1932)

Title: *Quartet No. 1 for Saxophones*

I. quarter note = 92

II. quarter note = 60 or slower

III. quarter note = 120 or faster

New York, NY: Seesaw Music Corp (p 1974)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	5	6	6	5	5

Duration: 7:00 (Reviewer)

Recordings available: Chicago Saxophone Quartet (CENTAUR RECORDS, Inc. CRC 2086 cd); Joseph Wytko (ACA DIGITAL CM 20012-12)

M. William Karlins received his Bachelor's and Master's degrees from the Manhattan School of Music, and a Ph.D. in composition from the University of Iowa. Currently, he is on the faculty of Northwestern University. *Quartet No. 1* was written in 1966 and 1967, and Karlins dedicates it to his mother and father for their 36th wedding anniversary.

Karlins has written the following about this work:

The first movement is a chain of phrases whose material develops and varies while moving toward a climax, and finally, a soft coda, which emphasizes the select collection of intervals and chords used in this piece. The second movement is more sectional than the first, with a faster middle section and a slower, canonic, final section. The last movement is in a simple, parallel, two-part form that begins with a trio for soprano, alto and tenor saxophones, proceeds to a vigorous duet for tenor and baritone saxophone and ends with a cadential section focusing on the special chord structures of this piece. The second part proceeds in the same manner beginning with the lower three instruments, continuing with a duet for soprano and alto saxophones and continuing to a final cadence.²⁰

This work is dissonant and atonal. Karlins, at times, writes for a tone without vibrato in an attempt to control the tone color. There are many tempo changes and the pulse can be difficult to perceive. Karlins uses a great variety of rhythms including ratios of five and seven. The melodic lines are short, broken segments.

The transposed score and parts are manuscript and easy to read. This is a difficult quartet appropriate for the most advanced ensembles. All parts are equal and all saxophonists must be of equal ability.

Kechley, David (b 1947)

Title: *Steppin Out*

I. Minimum Overdrive

II. Midnight Reflection

III. Anonymous

IV. An Easy Burden

Grade: 4 (Publisher)

Williamstown, MA: Pine Valley Press (p 1989)

²⁰M. William Karlins, *Quartet for Saxophones*, (New York, NY: Seesaw Music Corp, 1974), program notes.

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	6	6	5	5

Duration: 13:00 (Publisher)

David Kechley received his Bachelor's degree from the University of Washington and a Doctorate in Composition from the Cleveland Institute of Music. His compositions have been performed and commissioned by the Minnesota Orchestra, Cleveland Orchestra, Boston Pops, Seattle Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, Kronos Quartet, and Lark Quartet. Kechley has twice received grants from the National Endowment for the Arts, and in 1979, was awarded a Fellowship from the John Simon Guggenheim Memorial Foundation. Kechley is currently on the faculty at Williams College in Williamstown, Massachusetts.

'Minimum Overdrive' layers independent, interlocking voices to create an active texture. The energy builds until the independent lines become briefly homorhythmic, giving the sense of cadence. After each cadence the independent layers begin again at a pitch level one step lower. This creates momentum which climaxes at the end of the movement. A slow layering texture pervades 'Midnight Reflection.' A single, clock-like eighth note figure recurs throughout the movement. The minor tonality and ornamenting rhythms against sustained chords give this movement a Spanish flavor.

'Anonymous' has a bouncy 6/8 dance feel. Kechley uses staggered entrances. The alto and soprano play a continuous interlocking line while the tenor and baritone are added to build tension, or are taken away to relax the music. Contrasting the other three movements, 'An Easy Burden' is mostly homophonic with regular phrases. In a rondo-like form, the soprano plays a simple thirty bar theme that returns. Each contrasting theme is played by a different saxophone. The soprano theme returns three times and finishes the work. The harmonies are tonal and functional.

The transposed score and parts are computer-generated and easy to read. This quartet is appropriate for advanced or university-level ensembles. All players must have strong rhythmic skills. The parts are equally demanding and equally interesting.

Kershner, Brian (b 1954)

Title: *Contours, Canons, and Caricatures*

Contours

Canons

Caricatures

Cherry Hill, NJ: Roncorp, Inc. (p 1997)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	4	6	6	3	6

Duration: 12:10 (Publisher)

Recordings Available: Resounding Winds Saxophone Quartet (VIENNA MODERN MASTERS CD2015)

Composer and bassoonist Brian Kershner is Assistant Professor of Music at Rutgers University in New Jersey. He holds degrees from Duquesne (B.S.), New England Conservatory (M.M.), and Florida State (Ph.D.). Kershner studied with Stephen Maxym and William Winstead. This work; *Contours, Canons, and Caricatures*; was commissioned by Resounding Winds Saxophone Quartet and premiered by this group in March of 1993. *Contours* won a special commendation from the judges in their 1994 Vienna Modern Masters Competition.

Kershner writes in the notes to this work:

The first movement, *Larghetto*, is intensely contrapuntal, but non-imitative. Each voice expresses its own distinct “contour.” The second movement, an energetic *Allegro*, is a set of intertwining canons, providing a foil to the *Contours* movement. *Caricatures* is indeed a distorted homage to the traditional saxophone quartet of the French school.²¹

The *Contours* is polyphonic, with all voices independent of one another. The important melodic line isn’t always clear in the dense polyphony—meter changes, independent lines, and complex rhythms make this movement challenging. The independent lines also make this movement a challenge for the ensemble—one voice may be separated for a long time before it is realized.

The *Caricatures* shares the first’s intense counterpoint, but in an imitative style. This creates more cohesion for the listener, although this movement isn’t any easier for the ensemble. Fast syncopated and independent lines will technically challenge each member of the quartet. *Caricatures* begins with a slow chordal introduction before progressing through four sections (*andante con moto*, *allegro risoluto*, *meno mosso*, and *allegro risoluto*). Both *allegro risoluto* sections have homorhythmic sixteenth notes, with all saxophones playing in octaves. The slower sections have playful melodies and thinner textures. The mood throughout this movement is whimsical and lighthearted. The soprano must play an altissimo G6.

The transposed score and parts are computer-generated and easy to read. All parts are equal and require saxophonists of equal abilities. The work is appropriate for advanced or university-level ensembles.

²¹Brian Kershner, *Contours, Canons, and Caricatures* (Cherry Hill, NJ: Roncorp, Inc., 1997), program notes.

Koch, Frederick (b 1923)

Title: *Anaclets*

New York, NY: Seesaw Music Corp (p 1978)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	5	5	6

Duration: 8:00 (Reviewer)

Composer and pianist Frederick Koch is an ASCAP member with over two hundred works in his catalogue. He holds a DMA from the Eastman School of Music, an MA from Case-Western Reserve University, and a BM in piano from the Cleveland Institute of Music. Koch was founder of the West Shore Concerts featuring Cleveland artists and composers and concurrently founding the Koch School of Music (now the Riverside Academy of Music). While at the Eastman School of Music, he won a first prize Benjamin Award for an orchestral work honoring the late John F. Kennedy; later he won first prize in the American Choral Director's contest. He has received grants from the National Endowment for the Arts, the American Music Center, the Ohio Arts Council, and Meet the Composer. For two years he served as composer-in-residence for the Great Lakes Shakespeare Festival and for the Cleveland Playhouse. He is a MacDowell Colony Fellow and has occupied the Composer's Cottage at Wolf Trap Farm Park four times. From 1988-1991 Koch served as Editor for the International Music Company in New York. Koch is author of the book *Reflections on Composing*, published by Carnegie Mellon University Press. His composition teachers include Herbert Elwell, Arthur Shepherd, Henry Cowell, and Bernard Rogers. Koch is currently a member of the piano faculty at Cuyahoga Community College and Baldwin Wallace Conservatory.

Anaclets was written for Sigurd Rascher. This four movement work uses atonal harmonies and few discernible melodies. The first, second, and third movements mix

polyphony with moments of homorhythm. Tutti rhythms give a sense of cadence. The last movement emphasizes homorhythmic textures. Interest is maintained by the unique harmonies and the composite rhythms created by the joining of individual lines.

The very poor manuscript and bad page turns make this piece difficult to read. There are some strange misprints, such as an out-of-range A3 written for the tenor. The soprano and alto parts are technically more difficult than the others due to challenging altissimo. This work is appropriate for an advanced university-level ensemble.

Lamb, Marvin (b 1946)

Title: *In Memoriam, Benjy*

Champaign, IL: Media Press (p 1973)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	6	4	6	4

Duration: 3:00 (Reviewer)

Marvin Lamb received his Bachelor of Music and Master of Music degrees in theory and composition from Sam Houston State University and the University of North Texas respectively. He holds the Doctor of Musical Arts degree in music composition and performance from the University of Illinois at Urbana/Champaign. Lamb studied composition with John Butler, William P. Latham and Paul Zonn, and electronic music and computer techniques with Herbert Brun and John Melby. Lamb's compositions have been performed in New York City at the Lincoln Center for the Performing Arts, Cubiculo Theater, Brooklyn Museum, Weill Recital Hall at Carnegie Hall, and Merkin Hall; the 1972 World Saxophone Congress; the International Brass Congress; the 1990 Lieksa World Brass Days; and the 1984 National Band Association Convention. From 1977–1994 he was recipient of award grants and fellowships from the ASCAP Standard Awards Panel,

Mellon Foundation, Meet the Composer, Inc., the Texas Composers Forum, the Tennessee Arts Commission, and the National Science Foundation; and has twice received composition fellowships to the Charles Ives Center for American Music. Presently, he is Dean of the College of Fine Arts and Professor of Music at the University of Oklahoma in Norman, Oklahoma.

Four full scores and no parts are provided with this work. Although a tempo of quarter note = 60 is given, this work has a free aleatoric feel. Each saxophonist reads a full score, allowing the performers to follow and respond to the other parts when there is no perceivable pulse. At some point each voice enters an unmeasured section marked, “pop keys in a fast, random manner while blowing air, without tone, through instrument.”

The harmony is atonal. Interest is maintained by chromatic lines moving into dissonant intervals (minor seconds and ninths) interspersed with a non-tone-producing effect. All parts are equal and each saxophone, at some point, plays solo.

The transposed scores are typeset and easy to read. This work is appropriate for ensembles looking for something outside the standard repertoire that doesn't use many contemporary techniques. The easy-to-read, score format makes rehearsal time minimal.

Liebman, David (b 1946)

Title: *The Grey Convoy*

Rottenburg, Germany: Advance Music (p 1985)

Grade Advanced (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	6	6	5	5

Duration: 8:10 (Reviewer)

Jazz saxophonist David Liebman has played in concert and recorded with Miles Davis, Elvin Jones, Chick Corea, and John McLaughlin. His interest in jazz was sparked by seeing John Coltrane perform live in New York City clubs such as Birdland, the Village Vanguard, and the Half Note. Throughout high school and college, Liebman pursued his jazz interest by studying with Joe Allard, Lennie Tristano and Charles Lloyd. Upon graduation from New York University (with a degree in American History), he began to seriously devote himself to the full time pursuit of being a jazz artist. In 1997, Liebman received an Honorary Doctorate of Music from the Sibelius Academy in Helsinki, Finland. In 1998, Liebman was nominated for a Grammy in the category of Best Jazz Solo. In 2000 he was inducted into the Hall of Fame of The International Association of Jazz Educators for his contributions to jazz pedagogy. Liebman has recorded over seventy-five CDs and albums under his own leadership and co-leadership as well as being a featured sideman on over one hundred fifty more. His artistic output has ranged from straight ahead to chamber jazz; from fusion to avant-garde. Liebman has lectured and conducted clinics and workshops in the U.S., Canada, Europe, Japan, and Australia.

Liebman includes this note to *The Grey Convoy*:

The Grey Convoy reflects my reactions to traveling through the Berlin Wall on my first European Tour in 1972. The pictures stayed with me for a long time: machine-gun turrets, grim faced guards, the desolation of the stretch of land one enters after Check-Point Charlie—all made an indelible impression upon me as if to say, this is where freedom ends.²²

This is a very dissonant sounding work. There is never a clear melodic line and there is no development of thematic material. There are sections of aggressive, homorhythmic playing broken by sustained dissonant chords. This work is best described as “free jazz.” There is a section in which Liebman invites the soprano and alto to improvise while the

²²David Liebman, *The Grey Convoy* (Rottenburg, Germany: Advance Music, 1985), program notes.

tenor and baritone vamp. No chords or harmonic clues are given for the improvised areas. Closure to the dissonances is created when the ensemble arrives on a sustained concert E.

The transposed score and parts are in an easy to read manuscript. All members of the ensemble must be of equal ability. This quartet is appropriate for an advanced ensemble looking for a framework for free improvisation.

Liebman, David (b 1946)

Title: *A Moody Time*

Rottenburg, Germany: Advance Music (p 1985)

Grade Advanced (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	6	6	5	5

Duration: 6:50 (Reviewer)

Liebman includes this note to *A Moody Time*:

A Moody Time depicts a feeling of introspection and emotional upheaval periodically experienced throughout the course of one's life. The vamp at the end (15/8) signals the welcomed sense of renewal one usually feels after such an episode.²³

This is a free and dissonant sounding work, although it has a more discernable pulse than *Grey Convoy*. Like *Grey Convoy*, this work has a free improvisation section. Again, no chord changes are given, but Liebman does include a note to “improvise on DMaj

²³David Liebman, *A Moody Time* (Rottenburg, Germany: Advance Music, 1985), program notes.

phrygian.” Only the soprano and alto are invited to improvise while the tenor and baritone vamp.

The piece alternates homorhythmic textures between different pairs of saxophones. There are several tempo changes and meter changes, including a vamp over two measures of 7/8 and 8/8. There is no development of thematic material. Form is organized around texture. Sections are closed by the arrival of all saxophones on dissonant sustained chords.

The transposed score and parts are in an easy to read manuscript. All members of the ensemble must be of equal ability. This quartet is appropriate for an advanced ensemble looking for a framework for free improvisation.

Linn, Robert (b 1925)

Title: *Prelude and Dance*

Los Angeles, CA: Western International Music (p 1963)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	4	4	6	3	4

Duration: 9:00 (Reviewer)

Born in San Francisco, Robert Linn moved to Los Angeles to continue his musical education at the University of Southern California. He studied composition with Darius Milhaud, Halsey Stevens, and Roger Sessions. His compositions have been commissioned or received awards from Phi Mu Alpha Sinfonia, the National Federation of Music Clubs, ASCAP, the National Association of College Wind and Percussion Instructors, and the North American Saxophone Alliance. Linn is a Professor Emeritus at the University of Southern California.

Both movements of *Prelude and Dance* use rhythmic complexity and syncopation. In the *Prelude*, Linn uses paired eighth note lines and sustained notes in the baritone to outline the harmony. The texture is homophonic with episodes of counterpoint. The soprano and alto trade playing the melody. The *Dance* uses short syncopated phrases of imitative counterpoint. The texture is polyphonic, with melodic material found in all voices. The harmony of both movements is generated by the counterpoint and favors large non-tertian, open chords.

The transposed score and parts are in a readable manuscript. The voices are technically equal although the soprano and alto get more melodic material. This piece requires saxophonists of equal ability particularly in rhythm. Although a low A3 is not required, the baritone is often asked to play challenging motives in the lowest register. This work is appropriate for advanced ensembles.

Linn, Robert (b 1925)

Title: *Quartet for Saxophones*

I. Allegro con brio

II. Poco adagio

III. Vivo

Los Angeles, CA: Western International Music (p 1963)

Grade 4 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	4	4	6	3	4

Duration: 8:00 (Publisher)

Recordings available: Eugene Rousseau Saxophone Quartet: Yamaha Suite (CRS4224)

The melodic lines written in the first movement have a driving jazz quality. The tempo is marked “quarter note = 168,” making the interweaving parts a challenge. Any fluctuation in the tempo will upset the syncopation. Although a jazz style is not indicated, the harmony and melodies are jazz-influenced.

The second movement is a theme with variations. The theme is chordal and played *adagio*. The melody of the first variation is in the alto and again Linn uses syncopated lines. Variation 2 begins with the soprano and alto in two-part counterpoint. This becomes four-part as the tenor and baritone join in eight measures later. Variation 3 is homorhythmic. The lower three voices begin playing the syncopated line. In Variation 4 the outer voices play a melody in counterpoint while the inner voices play harmonic support.

The last movement is in 2/2 meter and in an imitative texture. The different lines weave in pairs, trios, or solo to create a polyphonic texture of constant movement. The baritone plays a *staccato* bass line for much of the work. Throughout this piece Linn writes passages of no vibrato to create another tone color.

The transposed score and parts are in an easy to read manuscript. The voices are equal, requiring saxophonists of equal ability who are strong in rhythm. The independence of lines and syncopation make this a challenging work. This piece is appropriate for advanced ensembles.

Lunde, Lawson (b 1935)

Title: *Suite for Saxophone Quartet*

I. Prelude

II. Five Tones

III. Eclogue

IV. Interlude

V. Finale

Teaneck, NJ: To the Fore Publishers (p 1993)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	2	3	3	3	2	3

Duration: 6:10 (Reviewer)

Lawson Lunde is a Chicago based composer and pianist whose numerous compositions for saxophone are noted for their lyricism and rhythmic energy. He performed as a pianist at the age of fourteen with the Chicago Symphony Orchestra, and later studied composition with Vittorio Rieti and Robert Delaney. This work was composed for a quartet led by Dr. Cecil Leeson at Northwestern University. It was the first of several saxophone compositions by Lunde.

This work uses modal harmonies. It is an early work for Lunde and is in a simpler style than his later works. *Suite* is well written in that every saxophone has an interesting part and the variety of textures are appealing from an audience perspective. Movements I, II, and V are polyphonic with imitative 16th century counterpoint, whereas movements III and IV have a homophonic texture. The harmony of the ‘Eclogue’ is a bit surprising. Lunde uses parallel seconds—a dissonant interval in 16th century counterpoint—that seem out of place relative to the other movements. There are a few easy-to-negotiate meter changes in movements III and V.

The transposed score and parts are computer-generated and easy to read. Saxophonists must be of equal abilities. It is published with an optional first alto part and may be played AATB. This work is appropriate for any medium-level quartet, especially for saxophonists new to the soprano.

Macy, Carleton (b 1944)

Title: *4 Saxes*

I. Fanfare

II. Four Saxes

III. Falling

IV. Scherzo

V. Finale

St. Paul, MN: Macy (p 1988)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	3	3	3	5	4	5

Duration: 15:00 (Publisher)

Recordings available: The Sax Ascendant (INNOVA RECORDINGS MN 109)

Carleton Macy studied composition with William Bergsma, Robert Suderberg, and Donal Michalsky. He is Professor of Music at Macalester College where he teaches music theory, composition, music education, and directs the jazz band, the Collegium Musicum, and a new music ensemble. Macy's music often integrates a variety of historical and ethnic styles. His compositions have been recorded on Innova, Dapheno, Access Records, and ACA Digital recording labels. His woodwind quintets have received special recognition at the Symposia for New Woodwind Quintet Music held at the University of Georgia.

4 Saxes was commissioned by Becky Heist and the Macalester College Dance Ensemble. Macy's program notes to *4 Saxes* read:

The influence of popular idioms upon the composition of *4 Saxes* is obvious. I have consciously used stylistic characteristics of "jazz" and "R and B." I further tried to capture the wonderful energy and textures created in the performances of the World Saxophone Quartet. The saxophone seems to be the instrument most akin to the human voice, and to this extent, I envision

performances of this piece to be choreographed much as the practice of popular vocal groups.²⁴

This is a wonderfully unique work that all ensembles and audiences will enjoy. It is a very exciting, rhythmic piece. As Macy writes above, the textures remind us of the World Saxophone Quartet's ostinato, interlocking rhythms, and rhythm and blues influenced melodies. There is no improvisation, but every saxophone plays many exposed lines. The form for all movements is sectional in the style of popular music.

The 'Fanfare' is a flurry of sixteenth notes throughout, preparing us for the "funky" second movement. The tenor and baritone create an interlocking funk rhythm, while the alto and soprano play a long melodic line. 'Falling' is a ballad-style movement where each saxophone plays a solo. 'Scherzo' again explores interlocking rhythms. Eighth notes and quarter notes create the composite line with a simple melody but complex rhythm. The 'Finale' returns to the funk style of the second movement, but with a faster and more complex interlocking rhythm.

The transposed score and parts are computer-generated and easy to read. All parts are equally demanding. This work is appropriate for any advanced, university-level ensemble.

Marshall, Jack (1921–1971)

Title: *The Goldrush Suite*

1. Sweet Betsy from Pike
2. The Days of '49
3. California Stage Coach
4. Used up Man
5. What Was Your Name in the States?

²⁴Carleton Macy, *4 Saxes* (St. Paul, MN: Macy, 1988), program notes.

6. Lousy Miner

7. Joe Bowers and California Bank Robbers

Delaware Water Gap, PA: Shawnee Press, Inc. (p 1969)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	5	4	4	5	3	5

Duration: 15:30 (Publisher)

Recordings available: Capitol Quartet, *American Sketches* (KLAVIER KCD-11078)

Jack Marshall is most recognized for composing the theme to the television shows *Gilligan's Island* and the *Munsters*. In addition to composing for film and television, Marshall, for many years, composed and arranged for the Hollywood Saxophone Quartet.

The Goldrush Suite was written using the themes of songs that were played and sung in California's gold rush days. Marshall includes a brief description of the tunes used in each movement. All of the movements are short and use a homophonic texture. Marshall keeps the piece interesting by using a variety of ingenious textures that tell the tale of the gold rush. All saxophonists get their turn at playing the lead melody. The harmonies are Hollywood-like extended chords and functional harmony. Everyone will recognize 'The Days of '49' as the melody used for the theme to *Gilligan's Island*.

This work is typeset and published with a concert pitch score. All of the parts are of equal interest and require saxophonists of equal abilities. This work is fun to play and enjoyed by audiences. It is appropriate for an advanced ensemble.

Mathias, Richard (b 1950)

Title: *Thumb Dance*

Medfield, MA: Dorn Publication (p 1981)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	1	1	1	6	1	1

Duration: 5:00 (Reviewer)

Thumb Dance simplifies all elements and explores interlocking rhythms. It alternates meters of 3/4, 4/4, 5/4, and 7/4. It begins with the alto and tenor playing an ostinato rhythm in 3/4. The baritone joins the ostinato, except it is in 7/4 while the alto and tenor remain in 3/4. Soon all of the parts are playing a different meter. Because of the different meters, each part has a different number of measures. Each saxophone has an improvised solo section with each in a different meter, creating an interesting interlocking effect. This technique makes it difficult to play the piece with saxophonists who have weak rhythmic skills. Rehearsal can be challenging since each voice has a different number of measures between rehearsal letters. Even the score looks confusing, but if everybody plays their part accurately it all comes together.

The complexity of rhythm is offset by the simplicity of the melody. Listeners will focus on the interlocking nature of the music. The transposed score and parts are in an easy to read manuscript. This is appropriate for medium to advanced ensembles.

Maury, Lowndes (Lou) (b 1911)

Title: *Cock of the Walk*

Los Angeles, CA: Western International Music (p 1963)

Grade 4 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
2	6	4	3	4	2	4

Duration: 3:40 (Reviewer)

Born in Butte, Montana, Lou Maury received his B.A. at the University of Montana. He studied composition with Wesley La Violette at the Chicago Musical College and with Arnold Schoenberg at the Malkin Conservatory, Boston. Maury has written motion picture scores for UPA Cartoons and Universal Studios. He was also staff pianist for the 20th Century Fox Studio Orchestra.

This one movement work is in two parts, taking the form ABA'. The opening is in cut time and marked "*molto vivace*." The middle section is in 4/4 and marked "*tranquillo*." *Cock of the Walk* features jazz harmonies and writing typical of a saxophone section of a jazz band. Maury makes good use of pyramid entrances building up from the baritone or down from the soprano. The eighth notes are played straight, but the accents and articulations are in a jazz style.

The transposed score and parts are in an easy to read manuscript. This is appropriate for an advanced high school ensemble. The parts are of equal interest and require saxophonists of equal abilities.

McCarty, Frank (b 1941)

Title: *Five Situations for Four Saxophones*

West Nyack, NY: Philharmonica (p 1971)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
n/a	n/a	n/a	3-6	n/a	3-6	n/a

Duration: c. 15:00 (Publisher)

Five Situations for Four Saxophones is the most aleatoric work annotated in this document. No standard musical notation is used. Instructions for creating music are described in five boxes printed on one double page. Also included is one page titled

“explanation of special techniques.” Each of the five boxes corresponds to one of the five situations. No titles are given for the individual situations.

Extended techniques include multiphonics, sing, *sprechstimme*, speak thru instruments, spit tongue, hand pops, “khhh”, tongued air, key slaps, air sounds, key clatter, whistle tones, slap tongue, scream thru horn, *glissandi*, buzz tone, cuss and honk, and key clicks. The explanation of special techniques is minimal but sufficient. Because of the aleatoric nature of this piece, the techniques are descriptive, not prescriptive and may be played by saxophonists of different technical levels. At one point the performer may be told to play “anything that sounds dirty.” This is a good piece to introduce performers and audiences to aleatoric music in the style of John Cage.

Mistak, Alvin (dates unavailable)

Title: *Quartet*

I. Allegro

II. Andante

III. Allegro

Bloomington, IN: Etoile (p 1970)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	4	5	4	4

Duration: 9:40 (Reviewer)

Recordings available: The Indiana Saxophone Quartet (Coronet LP3028)

Alvin F. Mistak received a B.M.E. from the Chicago Musical College, an M.M. from Northwestern University, and a Ph.D. from the University of Iowa. He was orchestra director and coordinated theory and composition studies for twenty-eight years at Evanston Township High School in Evanston, Illinois. Before that, he served as the director of the

string program in the Park Ridge, Illinois public school system. Mistak serves as a new music reviewer for *The Instrumentalist* magazine, a position he has held for over twenty years. He was a member of the Board of Directors of the Illinois Music Educators Association, serving as Vice President of the high school composition contest. Mistak is still active as a consultant for the Super-Sensitive Musician String Company of Sarasota, Florida.

This work was written at the request of Eugene Rousseau when both were at the University of Iowa. It features mostly modal melodies and quartal harmonies. The outer movements are technical, with most of the interest derived from syncopated rhythms. The second movement is marked “no vibrato” which gives a stark effect. Throughout the piece, the texture contrasts moments of polyphony with homophony. Often, one voice carries the melody while the other voices play harmonic, rhythmic support. The first movement features a short alto saxophone cadenza.

Both the concert pitch score and parts are in a readable manuscript. This piece is appropriate for advanced quartets. All of the parts are equal and require saxophonists of equal abilities. The unclear form and contemporary sonorities make this piece difficult for average listeners.

Moss, Lawrence (b 1927)

Title: *River Music*

Cherry Hill, NJ: Roncorp (p 1998)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	3	6	6	4	5

Duration: 6:00 (Reviewer)

Lawrence K. Moss is Professor of Composition at the University of Maryland School of Music in College Park. He has written several pieces for saxophone including: 'Evocation and Song' for alto saxophone and tape, *Saxpressivo* for alto saxophone and tape, and *Six Short Pieces* for saxophone and piano. All are published by Roncorp. *River Music* was written for the Washington Saxophone Quartet.

This work is rhythmically very demanding. Beginning in an asymmetric 8/8, the meter changes throughout *River Music*. The piece divides into ABA form with the A section in asymmetric meter and the B section in simple meter. Each section is polyphonic, with the four voices playing independent, interlocking rhythms. The A section is challenging because of the changing beat and the B section is complicated by ratio rhythms. The harmonies are tonal but non-functional. The melodic interest lies in the rhythmic complexity and the interlocking lines.

The concert pitch score and transposed parts are computer-generated and easy to read. All parts are equally demanding and of equivalent interest. Ensemble members must have solid rhythmic skills and an understanding of complex meters to perform this work. *River Music* is appropriate for advanced or university-level ensembles.

Nestico, Sammy (b 1924)

Title: *A Study in Contrasts*

1. The Demure

2. The Delightful

Delevan, NY: Kendor (p 1964)

Grade 4 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	2	2	2	2

Duration: 2:30 (Publisher)

Recordings available: English Saxophone Quartet, *Study in Contrasts* (ESQ AS31); The New York Saxophone Quartet (Mark Records MES32322); Het Rijnmond Saxofoon Kwartet (Oreste 6814.743 and RCS 468)

Sammy Nestico was born in Pittsburgh, Pennsylvania, and at the age of seventeen became staff arranger for the ABC radio station there, WCAE. He received his B.S. degree in music education from Duquesne University, and has thrice been honored by the school: with an honorary Doctor of Music degree, the Distinguished Alumni award, and in 1994, induction into the “Century Club.” North Texas State University also presented him with special music awards in 1978, 1979 and 1980. Nestico joined the United States Air Force Band in Washington, D.C. as staff arranger, and subsequently became the leader of the famous Airmen of Note. Following his tenure with the Air Force, he enlisted with the United States Marine Band in Washington D.C., serving as chief arranger and director of the White House orchestra, which performed for important judicial and congressional social functions during the Kennedy and Johnson administrations. From 1970–1984, Nestico was the composer/arranger for the Count Basie Orchestra. He directed the recording of ten albums of original music, four of which won Grammy awards. He is the author of the textbook *The Complete Arranger*, published in 1993 and marketed throughout the world in four languages.

A Study in Contrasts is a very accessible jazz composition playable by all but the most inexperienced quartets. The two short movements contrast a ballad style with a quicker *scherzando*. *The Demure* has a few simple meter changes and predictable tempo changes. The texture is mostly homophonic with the soprano playing the melody and the baritone playing the bass line. The harmony of both includes extended jazz chords—7ths and 9ths.

The inner voices don't play as many notes as the others, but they do get their exposed moments. The transposed score and parts are typeset and easy to read.

Niehaus, Lennie (b 1929)

Title: *Swing Swift*

Delevan, NY: Kendor (p 1983)

Grade 3.5 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	5	2	2	2	3

Duration: 2:30 (Publisher)

Alto saxophonist and jazz composer/arranger Lennie Niehaus, played alto and occasionally wrote for Stan Kenton (1951–52) before being drafted into the Army (1952–1954). Upon Niehaus's discharge, Kenton welcomed him back and he worked for the band leader for the rest of the decade. In the 1960s Niehaus concentrated on writing for films. Although he largely left jazz at that time, his work on the films *Play Misty for Me*, and particularly *Bird* for Clint Eastwood, allowed Niehaus to return to jazz writing.

As its title indicates, *Swing Swift* is a bright swing, jazz-styled work. It alternates sections of 4/4 and 3/4. The textures vary from homorhythmic with the soprano saxophone playing the melody, to pairings of the four saxophones, to three voices carrying the melody with the baritone playing a bass counter melody. All parts have an active role, although as in a typical jazz saxophone section, the top voice usually plays the melody.

The transposed score and parts are typeset. *Swing Swift* is published with an alternate first alto saxophone part and may be played AATB. This piece is appropriate for any medium high school–level group.

Peck, Russell (b 1945)

Title: *Drastic Measures*

I. Poco adagio, molto espressivo

II. Allegro

Greensboro, NC: Pectackular Music (p 1976)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	4	5	6	6

Duration: 10:00 (Reviewer)

Recordings available: The Prism Saxophone Quartet (KOCH 3-7024-2 cd); New Century Saxophone Quartet, *Drastic Measures* (CHANNEL CROSSINGS CCS 5994); Capitol Quartet, *American Sketches* (KLAVIER KCD-11078)

Russell Peck studied composition with Ross Lee Finney and Leslie Bassett at the University of Michigan. He has won the Koussevitsky Prize in Composition and honors from the Ford Foundation, the National Endowment for the Arts, and several state arts councils. In addition, Peck has served as composer-in-residence for the Indianapolis Symphony.

Drastic Measures was written for the saxophone studio at Northern Illinois University in 1976. It is in two movements with instructions that the first segues into the second. The opening movement has a mostly homophonic texture with the soprano playing most of the lead voice. Interest is maintained by changing the supporting rhythmic texture. There is some imitative counterpoint.

The second movement uses the twelve bar blues form as an organizing structure. It has a humorous quality with short syncopated motives. The form is ABA'. The A section contrasts B with its short *staccato* motives. The B section has longer melodic lines, alternates meters between 3/4 and 4/4, and modulates down a whole step. All saxophonists

are required to play slap tongue, scoops, and slurs, giving it a jazz style. Material from the first movement returns to close this piece.

The score and parts are in an easy to read manuscript. This quartet is appropriate for medium advanced groups. All parts are of equal interest and require saxophonists of equal abilities.

Riley, James R. (b 1938)

Title: *Visiones*

I. quarter note = ca. 88

II. Drone and Lament

III. quarter note = 88

San Antonio, TX: Southern Music Company (p 1976)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	5	6

Duration: 10:00 (Publisher)

This three movement work is published and sold as four full scores. Because of the aleatoric nature of *Visiones*, performers must each read from a full score written in graphic notation. Once the notation is understood, reading the individual part in the score is fairly easy. The notation of the score is easy to read and the performance notes included in the cover are descriptive and easily understood. Page turns are difficult, therefore photocopying pages is a must.

Extended techniques include multiphonics, lowest/highest possible sound, 1/4 tones, slap-tongue, and key rattles. In the second movement, 'Drone and Lament,' only the soprano saxophonist plays. The other three performers produce a drone, but not with their

saxophones: drone 1 plays finger cymbals while drone 2 and 3 sing a drone pattern in fifths.

This is an excellent quartet to introduce performers and audiences to contemporary music. The well-written graphic notation makes this difficult quartet easier to play.

Rollin, Robert (b 1947)

Title: *Ballad and Samba*

Medfield, MA: Dorn Publications (p 1984)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	4	6	6	5	4

Duration: Ballad ca. 3:00, Samba ca. 6:00 (Publisher)

Robert Rollin studied composition and literature at the Juilliard School of Music, the College of the City of New York (B.A., Phi Beta Kappa), Cornell University (D.M.A.), and the Musik Hochschule Hamburg (German Government Post Doctoral Fellow) with Mark Brunswick, Robert Palmer, Karel Husa, and Gyorgy Ligeti. He had additional work with Aaron Copland, Elliott Carter, Donald Erb, and Indian musician Ravi Shankar. Rollin is currently Professor of Composition and Theory at the Youngstown State University Dana School of Music.

Notes to this piece read:

Ballad and Samba was composed in 1982 for Joseph Lapinski and the Dana Saxophone Quartet. The Ballad makes reference to the black ballad 'Lonesome Road.' The Samba was inspired by the asymmetrical Brazilian "samba rhythm." Slower moving sections cite smaller fragments of 'Lonesome Road.' Both movements have original chromatic material in common. They may be performed together, forming a single work or individually as separate pieces.²⁵

²⁵Robert Rollin, *Ballad and Samba*, (Medfield, MA: Dorn Publications, 1984), program notes.

Although the published manuscript (score and parts) is legible, the *Samba*, written in 4/2, is difficult to read because of the meter. The rhythms aren't challenging, but the manuscript is written unevenly, making some beats look much longer or shorter than they are. Performers must spend a lot of time deciphering the otherwise easy rhythms. Also, the tempo is written incorrectly in the soprano part. The *Samba* begins with all voices playing the rhythm in "key clicks." A *quasi recitativo*, with all voices having a solo, precedes the metered section of the 'Ballad.'

The chromatic character of the music, and the unidiomatic low saxophone range of both movements is demanding for the saxophone quartet. The challenging notation and dissonant, chromatic harmony make this a difficult quartet to perform and not accessible to the audience.

Ruggiero, Charles H. (b 1947)

Title: *Three Blues for Saxophone Quartet*

I. Moderate Swing, Charliechaplinesque

II. delicately but expressively, fast bop (light and cool!)

III. relaxed but not sloppy

Medfield, MA: Dorn Publications (p 1981)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	5	6	6	6	6	6

Duration: 10:00 (Reviewer)

Recordings: Michigan State University Graduate Saxophone Quartet: *Quatuor pour Saxophones* (Sunrise SRCD-153); (mvt 3) Capitol Quartet, *American Sketches* (KLAIVIER KCD-11078)

Charles Ruggiero is a Professor of Music at Michigan State University where he teaches composition, music theory, and jazz studies; and is Chair of the Music Theory Area. He received a Bachelor of Music degree from the New England Conservatory, and a Master of Music and Doctor of Philosophy from Michigan State University. Ruggiero is the recipient of a National Endowment for the Arts, Composition Commissioning Consortium Grant and he has created and published software for analysis of atonal music.

Three Blues for Saxophone Quartet was composed in 1981 for James Forger and the Michigan State University Saxophone Quartet. Stylistic and formal elements from traditional jazz are pervasive in this work, but it is virtually devoid of improvisation except that the performers are expected to play in a style that sounds improvisational. Ruggiero includes the following notes in the score:

The structure of *Three Blues* is an arch form in three movements. The central movement is the longest and most complex of the three. After a brief introduction, the second movement begins with a “neo-bop” section (rehearsal letters B to D) featuring the alto and tenor saxophones. After the first statement of a short ritornello that punctuates the second movement at D, H, and L, an extended contrapuntal passage (E to H) leads to the apex of the arch for the entire composition (I to L), after which a variant of the “neo-bop” section (three measures before M through O) ends the movement.

Both of the framing movements are shorter and lighter in style than the second. The first movement evokes the enthusiastic and lighthearted mood of some ‘20’s and ‘30’s jazz (although it uses the harmonic and rhythmic style of more modern jazz). Movement I is based on a repeated harmonic progression that is systematically shortened and then restored to its original length as the movement evolves. This progression is derived in part from the first two measures of the third movement.

The last movement caricatures in a tribute to some blues idioms that jazz enthusiasts will recognize. Although the prevailing meter is 4/4, beats frequently get displaced, lengthened, or shortened by unexpected durations creating an elasticity of meter and tempo.²⁶

²⁶Charles Ruggiero, *Three Blues for Saxophone Quartet* (Medfield, MA: Dorn Publications 1981), program notes.

This work is not as overtly blues as one might expect from the title and program notes. Ruggiero uses the jazz styles as material to build a unique work without sounding like a pseudo-jazz work. All movements are distinct and the third movement has the most blues and jazzy sound. Jazz improvisation is not required.

The notation is in manuscript and easy to read. The score is in concert pitch. All saxophonists have equal lines and must be of equal abilities. Advanced university-level quartets, especially those looking for jazz-influenced music, will enjoy this piece.

Schmidt, William (b 1926)

Title: *Suite for Saxophones*

Prelude

Capriccio

Pavane

Galliarde

Finale

Los Angeles, CA: Western International Music (p 1963)

Grade 5 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	6	3	6

Duration: 9:20 (Reviewer)

A native of Chicago, William Schmidt received his first arranging and composition experience at the United States Naval School of Music during World War II. He studied composition with Max Wald, Halsey Stevens, Ellis Kohs, and Ingolf Dahl.

This work is a suite of stylized dances written with contemporary harmonies. Most of the chords are non-tertian, and intervals of 2nds and 9ths are preferred. This gives the

work a dissonant sound. Schmidt makes good use of syncopation, especially in the ‘Capriccio.’ Throughout this work there are many different meters. Schmidt often likes to break up a steady, strong beat pattern with a meter change. All parts share the melody and the counterpoint is well written, albeit in a chromatic and dissonant style.

The transposed score and parts are in an easy to read manuscript. This work is appropriate for an advanced ensemble. The parts are of equal interest and require saxophonists of equal abilities. The most challenging aspect is the rhythm and independence of lines.

Schmidt, William (b 1926)

Title: *Prelude and Rondo*

Los Angeles, CA: Avant Music, Western International Music (p 1980)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	6	4	4	4	3	4

Duration: 5:50 (Reviewer)

The *Prelude* begins with an *espressivo* alto solo. The other voices begin entering three measures later in fugal style. The line is chromatic and the counterpoint created has a contemporary non-functional sound. After a cadence on a sustained chord, another fugal entrance commences. This happens one more time before the movement ends. The harmony often has large intervals of octaves combined with fifths and fourths.

The *Rondo* is in an asymmetric 9/8 (2+2+2+3), interspersed with single measures of 7/8, 6/8, and 3/4. The rondo theme is a short six measure period of two, three measure phrases. In between each appearance of the rondo theme is a 2/2 section. The form is ABABA. The last ten measures are in 2/2 recapping B. As in Schmidt’s other quartet the rhythm is difficult, but in this work Schmidt favors tutti rhythm lines.

The transposed score and parts are typeset and easy to read. This work is appropriate for an advanced ensemble. The parts are of equal interest and require saxophonists of equal abilities.

Skolnik, Walter (b 1934)

Title: *Perpetuum Mobile*

Tenuto Publications (Theodore Presser) (p 1985)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	1	1	5	3	2	3

Duration: 1:00 (Publisher)

Walter Skolnik, who resides in New York, has published over one hundred compositions and arrangements all over the United States.

As the title suggests, this piece is in constant motion. Triplet sixteenth notes are traded amongst the four saxophones in the style of Rimsky-Korsakov's *Flight of the Bumblebee*. There isn't much musical interest in this short work other than the constant texture. The harmony is functional tertian chords.

Playable by medium-level high school groups, an ensemble could use this as an encore. The transposed score and parts are typeset and easy to read. All parts are equal and requires saxophonists of equal abilities.

Skolnik, Walter (b 1934)

Title: *Serenade*

1. Chorale
2. Humoresque
3. Barcarolle

4. Toccata

Tenuto Publications (Theodore Presser) (p 1986)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	2	3	3	3	2

Duration: 5:30 (Publisher)

The easy range of this quartet makes it appropriate for younger ensembles. It is also a good work for saxophonists new to playing the soprano. Each of the four movements has challenging, but not unplayable, rhythms for younger players. There is very little homophonic writing in this quartet. Even the ‘Chorale’ dispenses with chorale–writing in favor of writing in pairs. The other three movements vary instrument pairs with independent lines, requiring an ensemble of equal players. Pedagogically, this is a good work for saxophonists to practice independent lines and to work on intonation. Skolnik’s harmony creates many perfect intervals: octaves, fifths, and fourths.

Each movement is short and the variety of styles makes this an appropriate high school ensemble contest piece. Played fast, the last movement sounds flashy and more difficult. The notation is manuscript and easy to read. The score is transposed.

Smith, Glenn (b 1946)

Title: *Mood Music I* (1973)

1. Fanfare for a Lady in Curlers
2. Alma’s Mother
3. Who’s in there anyway
4. Catchy tune
5. Passaosticone
6. Humorous but flashy ending

Bloomington, IN: Etoile (p 1975)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	6	3	5	6	6	6

Duration: 7:35 (Publisher)

Recordings available: The Indiana Saxophone Quartet (Coronet LP3028)

Glenn Smith received his B.A. in bassoon and his M.A. in theory/composition from California State College at Hayward. He completed a D.Mus. in composition at Indiana University, where he studied composition with Fred Fox and Bernhard Heiden.

Mood Music I is a programmatic work written in six short movements.

Unfortunately, Smith doesn't provide much description with the music other than the subtitles although, the humor in this work is obvious. Smith explores many compositional styles in a short work. There are avant-garde sounds and contemporary techniques juxtaposed with big band style saxophone section writing. 'Passaosticone,' an obscure baroque form, is used with a funk-style baritone saxophone line. A contrast to 'Passaosticone' is 'Catchy Tune' which is exactly that: the sort of tune one would whistle at work. Contemporary techniques include lip bends, highest note possible, key flutters, and *glissandi*.

The transposed score and parts are in an easy to read manuscript. This work is appropriate for an advanced ensemble looking for something a bit different. All the parts are of equal interest and require saxophonists of equal abilities.

Spears, Jared (b 1936)

Title: *Quartet "66"*

I. Allegro molto

II. Molto andante

III. Finale

San Antonio, TX: Southern Music Company (p 1970)

Grade 6 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	6	6

Duration: 15:00 (Reviewer)

Jared Spears is Professor of Music at Arkansas State University in Jonesboro, Arkansas. He was born in Chicago, Illinois, and received a B.S.E. in Music Education from Northern Illinois University; a B.M. and M.M. in percussion and composition from the Cosmopolitan School of Music; and a D.M. in composition from Northwestern University. Spears's teachers include Blyth Owen, Alan Stout, and Anthony Donato. His post-doctoral studies have focused on music for film and television at MGM, Lorimar, 20th Century Fox, and Evergreen Studios under the guidance of John Cacavas. The most outstanding of his awards have been the Faricy Award for Creative Music from Northwestern University School of Music, Award of Merit from the Arkansas Chapter of the National Federation of Music Clubs, Outstanding Educators of America (1973 and 1975), Citations of Excellence from the National Band Association, Sigma Alpha Iota National Arts Associate, and several ASCAP Awards. Spears has also received the President's Award for the outstanding faculty member of Arkansas State University, as well as an appointment as a President's Fellow. Winner of the National Concert Saxophone Composition Contest, sponsored by Iota Chapter of Phi Mu Alpha Sinfonia, this quartet was written in 1966.

All saxophonists play the full range of their instruments, including altissimo A6 in the soprano to the highest note possible in the other saxophones. While the range is extreme, the most difficult aspects of *Quartet "66"* are meter and rhythm. The first

movement maintains strict meter throughout, either in 2/4 or 3/4. The difficulty is in the written rhythms. In several of the 2/4 measures, ratio rhythms are written— 3:half note or 5:half note. Maintaining a pulse in these areas proves very difficult. Often, these ratio rhythms occur simultaneously in all parts and must be played together.

In addition to ratio rhythms, the last two movements alternate sections of metered music with free rhythm. The aleatoric sections proved to be the most difficult to work out for the quartet. Although many cues are given throughout the aleatoric areas, they were not sufficient. In learning this quartet, rehearsal time was frequently spent writing better cues in the parts. If these sections were published in score form the piece would be much easier to learn. There is one discrepancy in the final movement between the score and parts. The parts indicate two tempo changes in the second and fourth measures that are not indicated in the score, creating uncertainty as to whether the majority of the piece is performed at 120 or 72 quarter notes per measure. Normally what is printed in the score is correct, but in this case the tempo in the parts seems more appropriate.

The harmonic language of this quartet sounds very contemporary. The complex rhythmic counterpoint creates extended harmonies which at times sound pantonal. Areas of simultaneous rhythm pull the quartet back together after sections of aleatoric and arhythmic music. Effects such as growls, tremolos, trills, and highest notes possible lend an aggressive feel to the music.

This is a very difficult quartet for the most advanced players. Each member should study the score before rehearsal to prepare for the unmetred sections. It is published with a score in concert pitch and all four parts have clear, easy to read notation. Performers will find it helpful to pencil cues in their part guiding them through the unmetred sections.

Stack, Leonard (dates unavailable)

Title: *Scherzo*

San Antonio, TX: Southern Music Company (p 1995)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	3	3	3	2	3

Duration: 4:30 (Publisher)

No bibliographical information available.

Scherzo focuses on meter changes. This one movement work is in ABABA form. The A sections are *molto allegro* or *presto* with alternating meters of 5/8, 6/8, and 4/8. Eighth notes remain constant in groups of two or three. The main feature of the A section is the *staccato* articulation pattern. The harmonies are extended chords and major and minor seventh chords. Cadences are achieved by rhythm, unison harmonies and open fifths.

In contrast, the B sections are marked *meno mosso*, with a *legato* melody in 4/4, 2/4, and 3/4. The texture changes from the rhythmic counterpoint of the A section to unison lines and a composite rhythmic pulse in the inner voices. This texture mutates into a combination of the tenor and soprano against the composite line of the baritone and alto.

The range for the saxophones is accessible and the rhythms are not difficult, but the constant metric changes make this quartet challenging. This work would be a good pedagogical piece for a high school group learning complex meters.

Stiller, Andrew (b 1946)

Title: *Chamber Symphony* (1983)

I. Allegro

II. Mayn Rue Plats, with solemn formality

III. Menuetto, feroce

IV. Presto

Philadelphia, PA: Kallisti Music Press (p 1992)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	6	6	6	6

Duration: 25:00 (Publisher)

Recordings available: Amherst Saxophone Quartet: *Lament on the Death of Music* (INNOVA 516)

Andrew Stiller studied clarinet, bassoon, and recorder in his youth, but originally intended to be a paleontologist. Graduate studies with Lejaren Hiller and Morton Feldman led to a Doctorate in composition from the State University of New York at Buffalo in 1976. During that period, Stiller was a member of Lukas Foss's Center of the Creative and Performing Arts, performing his own and other avant-garde works at Carnegie Hall, in Buffalo, and on tour. Later he appeared with the Decapod Wind Quintet, the Age of Reason Baroque Ensemble, the Buffalo New Music Ensemble, and Network for New Music. Stiller currently lives in Philadelphia, where he has developed a national reputation, and contributes to the repertoire of major touring ensembles and new music festivals.

This work was composed for the Buffalo, New York–based Amherst Saxophone Quartet. Using neo-classical form, this *Chamber Symphony* uses contemporary saxophone techniques. Concerning this work Stiller writes:

When the Amherst Saxophone Quartet asked me to write a piece for them, I already had on hand a set of eight variations on the Yiddish love/protest song “Mayn Rue Plats,” which I had intended to be the centerpiece of a cantata, never written, on radical Jewish texts. The variations would not stand alone, but were of suitable dimensions to be part of a larger piece. In the saxophone-quartet context, this immediately suggested the traditional four-movement form, here designated a “symphony” because the saxes seemed to me more orchestral than chamber-like in their weight and power. Because of the small forces, I used Haydn as my model. The manifold repetitiveness of the classical forms struck me as very “contemporary” in flavor, and I have emphasized this aspect throughout by the extensive use of palindromes

and, in the outer movements, of the type of “additive” melody pioneered by Ruth Crawford Seeger and Frederic Rzewski.

The main problem facing any 20th-century symphonist is finding a convincing substitute for the traditional tonal conflicts of sonata form. In my first movement, the “second theme” lies a quarter tone higher than the first—as can be most dramatically heard in the repeat of the development. The slow-movement variations are mostly very simple, and only in the next to last is the theme itself altered in any way. I have tried to imbue this music with the spirit of the original song text: “Don’t look for me, love, where the myrtles are green. Where lives wither at the machines, there is my resting place.” The minuet is a bit of a send-up. My wife pointed out to me that the trio parodies the stacked fourths of Schoenberg’s *Chamber Symphony*, Op. 9. Since my piece had not yet been titled, however, I did not have parody in mind. I thought I was satirizing the oompah cadential formulas of classical minuets. The concluding rondo scarcely needs explaining, save that it is a festival of palindromes. The words spoken toward the end comprise the last transmission received from the young geologist who was posted at the top of Mt. St. Helens on the day it erupted.²⁷

As Stiller notes, the first movement is in sonata form and the second theme is a quarter tone higher than the first. This is a very striking effect. No doubt many audience members will believe they are wrong notes. The movement outlines sonata form very well including the expected repeats. Formal areas such as the recapitulation are easy for an audience to hear.

The second movement is a beautiful setting and variations of “Mayn Rue Plats.” The first half is homophonic with modal harmonies. It begins with just the soprano playing the melody against a drone in the baritone. The alto then takes over with the melody while the tenor and baritone play a modal progression. In measure 49, Stiller writes the melody in three part counterpoint. The movement finishes with the melody being set in sixteenth notes in all voices.

The ‘Menuetto’ has a humorous quality. The first half is composed entirely of quarter notes, yet the meter of 3/4 is not apparent. The harmony is pairs of fourths a third

²⁷ Andrew Stiller, *Chamber Symphony*, (Philadelphia, PA: Kallisti Music Press, 1992), program notes.

apart. The trio contrasts the minuet with texture and articulation change, and another use of attention grabbing, quarter tone harmony. The form is pedantic in its exactness—eight measure phrases repeated in *da capo* form.

The final movement sandwiches solo, interlocking lines with a homorhythmic texture. This movement uses frequent meter changes and minimal use of quarter tones to good effect. There are also many short repeated sections that require performers to pay attention. The baritone gets to play a cadenza. The instructions read: “ca. 30 seconds, lightly spiced with quarter tones and multiphonics.”

The work is appropriate for only the most advanced ensembles. All parts are of equal interest and require saxophonists of equal abilities. The transposed score and parts are computer-generated and easy to read.

Ticheli, Frank (b 1958)

Title: *Back Burner*

Ann Arbor, MI: Encore Publications (p 1989)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	2	6	6	5	6

Duration: 7:00 (Reviewer)

Frank Ticheli received a Bachelor of Music degree from Southern Methodist University and a Master of Music and a Doctor of Musical Arts in composition from the University of Michigan. His principal teachers include William Albright, Leslie Bassett, William Bolcom, and George B. Wilson. Ticheli has received the Ross Lee Finney Award and the Charles Ives Award from the American Academy and Institute of Arts and Letters. His works have been performed by the Austin Symphony Orchestra, the Eastman Wind

Ensemble, and the United States Navy Band. Ticheli is currently a member of the Department of Music faculty at Trinity University in San Antonio, Texas.

Back Burner was commissioned by Clifford Leaman. This work is aggressive, with angular lines, sharp syncopated rhythms, and asymmetrical meters. It begins with a quick homorhythmic texture that reaches a unmeasured area which cadences on a sustained unison. The texture then shifts to pairs of instruments or solo lines. The music is marked with heavy accents throughout. There are many exposed lines including cadenzas for the soprano and baritone. Asymmetrical meters such as 7/16, 5/16, and 5/8 are all used at the end of the work. The harmony is created with the clashing of rhythmic materials. The four note chords are often composed of dissonant intervals.

The transposed score and parts are in an easy to read manuscript. Included with the score is an errata addendum. The rhythms are very challenging and altissimo notes are reached in the soprano and alto. Ensembles will have to determine how to approach non-metered areas. This quartet is appropriate for advanced ensembles.

Torke, Michael (b 1961)

Title: *July*

New York, NY: Boosey & Hawkes (p 1995)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
1	2	1	3	5	3	3

Duration: 8:00 (Publisher)

Recordings available: *Overnight Mail*, Michael Torke Band and Apollo Saxophone Quartet (ARGO 455 684)

Composer and pianist Michael Torke was born in Milwaukee, Wisconsin. He attended the Eastman School of Music, where he studied composition with Christopher

Rouse and Joseph Schwantner. Later, he did graduate studies at the Yale School of Music with Jacob Druckman and Martin Bresnick. He earned numerous awards for student composers including two fellowships to Tanglewood. Torke's music has been recorded by several ensembles and he has been commissioned by many groups including the Atlanta Symphony Orchestra, Des Moines Symphony, the New York Youth Symphony, and this work commissioned by the Apollo Saxophone Quartet.

July has a sixteenth note ostinato that outlines the harmonic progression. This minimalist style line begins with alto and tenor, and moves to the soprano and baritone. The work then becomes a trio, with the upper three voices followed by the lower three voices. After the running sixteenth note section ends a short tranquil section buffers the recapitulation of the line. The harmony is tertian and the harmonic rhythm is slow, usually changing every twelve measures.

Against this texture is a syncopated melody. The listener is drawn to the complexity of the rhythm and not the simplicity of the melodic material. Often the melody is set in two interlocking parts, creating a multi-dimensional rhythm much more complex than would be expected by the 2/4 meter. The syncopation and the accents of the melody have a jazz-like style.

The transposed score and parts are typeset and easy to read. All parts are equally interesting and demanding. This quartet is appropriate for advanced or university-level ensembles.

Uber, David (b 1921)

Title: *First Saxophone Quartet*

Delaware Water Gap, PA: Shawnee Press (p 1981)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	2	2	2	5	2	4

Duration: 6:25 (Publisher)

David Uber was Professor of Music at The College of New Jersey (formerly known as Trenton State College) for thirty-three years and was recently awarded the title of Professor Emeritus. He also served as director of the Princeton University Symphonic Band for ten years. Born in Princeton, Illinois, he has lived in Wyoming, Missouri, Pennsylvania, New York, New Jersey, and Vermont. After his graduation from Carthage College and receiving a scholarship to the Curtis Institute of Music in Philadelphia, Uber served four years in the United States Navy Band and then continued his studies at Columbia University, where he obtained his Master of Arts and Doctor of Education degrees. He has been a member of the faculty at the Westminster Choir College in Princeton, New Jersey and the National Music Camp in Interlochen, Michigan, where he was the Director of Ensemble Music. Uber has received numerous prizes for his musical compositions, including the prestigious ASCAP Award which he has received annually since 1959.

The publisher's note to this work reads: "*First Saxophone Quartet* was composed as a recital or concert piece for performers at the high school, college-university, conservatory or professional levels."²⁸ This quartet is a one movement, multi-section work alternating tempo markings (*Allegro*, *Meno mosso*, *Andante*, *Allegro molto*, and *Allegro*). After a short introduction with changing meters of 3/4 and 4/4, a cut time section starts with a baritone bass line and the upper voices in a quasi-fugal texture. Although not indicated in

²⁸David Uber, *First Saxophone Quartet*, (Delaware Water Gap, PA: Shawnee Press, 1981), program notes.

the score or parts, the notes to the piece indicate that this section should be played with, “A jazz feeling in all voices with a bright two beats to the measure.”²⁹

The harmonic language of this quartet is quasi-jazz, with many extended 9th and 13th chords. The fast sections are based on short, rhythmic motives, while the slower sections are chordal, with haunting *legato* melodies and extended–chord harmonies. The many sections, tempo changes, and style changes give musical variety to this quartet.

The score and parts are easy to read, although there are tempos indicated in the parts that are missing from the score. Performers of this quartet must read the rehearsal suggestions in the score, which provide stylistic interpretations missing from the parts.

Vogel, Roger (b 1947)

Title: *Quartet*

1. Allegro
2. Chorale
3. Ragtime
4. Aria
5. Burlesca

Medfield, MA: Dorn Publications (p 1981)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	3	3	3	4	3	3

Duration: 10:00 (Publisher)

A native of Cleveland, Ohio, Roger Vogel studied music theory and composition at Ohio State University and earned a Ph.D. in 1975. His major professors were Marshall

²⁹Ibid.

Barnes, Jay Huff, and Wolf Rosenberg. Notable among his awards are prizes from the Roger Wagner Choral Composition Competition, the National Saxophone Workshop Composition Contest, and the Delius Composition Competition. Vogel has over one hundred compositions and several journal articles to his credit. He is currently a Professor of Music at the University of Georgia.

This work was written for Kenneth M. Fischer and the University of Georgia Saxophone Ensemble. The five short movements each have a unique style, but are related by modal harmonies and rhythmic syncopation. All parts share the melodic playing throughout this piece. The narrow range of the soprano makes this an excellent work for saxophonists new to this instrument.

The first movement contrasts two jazz-like melodies with syncopated accompaniment. The ensemble is challenged to not confuse triplet eighths with an eighth and two sixteenth notes, and to not overplay the jazz style of the melody. The 'Chorale' uses Palestrina style counterpoint with contemporary modal harmonies. The syncopation of 'Ragtime' will challenge a rhythmically weak ensemble. Vogel uses the interval of a compound 2nd (and inversion) for a modern sound, and connects it harmonically with the rest of the work. The beautiful 'Aria' maintains the modal harmonies. The baritone and tenor play harmonic rhythmic support in a mild syncopation, while the soprano and alto play the melody and secondary melodic counterpoint. 'Burlesca' has the most syncopation and independent parts. There are several meter changes and short motivic imitation.

This is a good piece for intermediate-level ensembles. Because of the independence of lines and sharing of melodic playing, all saxophonists must be equal. The narrow range allows the ensemble to focus less on technique and more on rhythm and playing musically. The non-transposed score and transposed parts are in manuscript and are easy to read. An alternate first alto part is provided and the work may be performed AATB.

Waters, Renee Silas (b 1962)

Title: *Quartet for Saxophones*

Cherry Hill, NJ: Roncorp, Inc. (p 1987)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	3	4	4	3	4

Duration: 5:00 (Reviewer)

Renee Waters received her B.S. in music education from Jacksonville State University, and her M.M. and D.M.A. in composition/theory from the University of Georgia. She has received honors and awards from the International Association of Women Composers, the Southeastern Composers League, the National Association of Composers, and the ASCAP Young Composers Program. She was chosen as the 1991 “Composer of the Year” by the Missouri Music Teachers Association, and her commissioned work was the second place winner of the 1992 Music Teachers National Association composition competition. Waters has been on the faculty at Jacksonville State University and is currently an Associate Professor at Southwest Baptist University in Missouri.

Water’s quartet takes a complex ABA *da capo* form. It contrasts a simple, slightly syncopated melody, marked “teasingly,” with a section of nearly constant meter changes. Not only are the meters more difficult in the contrasting section, the key signature is a challenging Fb concert. The melodies and harmony are tonal throughout. Interest is maintained by texture changes and a light, jazz-like syncopation.

The transposed score and parts are in manuscript. The note heads and accidentals are small and sometimes hard to read. The parts are equally challenging for all saxophones. The soprano plays more of the melody and the baritone often plays accompanying figures.

This work is appropriate for advanced high school ensembles ready for the challenge of changing meters.

Wilder, Alec (1907–1980)

Title: *Saxophone Quartet*

I. quarter note = 96

II. half note = 76

III. quarter note = 80

IV. quarter note = 132

Newton Center, MA: Margun Music, Inc. (p 1970)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
4	6	2	3	4	3	4

Duration: 15:30 (Reviewer)

Recordings available: Amherst Saxophone Quartet (Mark Records MES20600)

The music of Alec Wilder combines elements of jazz, popular, and classical realms. His compositions number in the several hundreds, covering every medium from chamber to orchestral music, opera, musical theater, and popular song. After informal studies at the Eastman School of Music under Inch and Hanson, Wilder became active as a songwriter and arranger. He composed for the Benny Goodman and Tommy Dorsey bands, as well as leading singers of the time. In the late 1930s he experimented with jazz compositions for unusual ensembles.

The harmonies of this quartet, written in 1963, are tonal and reflect jazz, although the melodic style is not jazz-like. Unfortunately, the interesting melodies are sometimes lost by the overpowering harmonic texture. The first movement weaves an angular sixteenth note melody in the soprano with a similarly chromatic, eighth note melody in the other voices.

The second movement is composed almost entirely of half notes, marked “bell-like.” The exception to this is the quarter note melody that passes to each saxophone a single time. This texture has a slow moving and meandering quality. The third movement is highly syncopated and takes ternary form. The soprano plays most of the melodic material in the third movement. The final movement is a rondo. The rondo theme is *staccato* in contrast to the other *legato* melodies.

This work is published without a score, making rehearsals difficult. A score is needed to thoroughly learn this piece. The manuscript parts are sometimes difficult to read. This piece is appropriate for advanced or university-level ensembles. There are many technically difficult, non-idiomatic passages for the saxophone. The melodic line moves equally though all voices and each part is of equal interest.

Wilson, Dana (b 1946)

Title: *Escape to the Center*

Medfield, MA: Dorn Publications (p 1996)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
5	5	3	4	5	4	5

Duration: 7:00 (Reviewer)

Recordings available: Empire Saxophone Quartet, *Escape to the Center* (OPENLOOP OL032)

Composer, jazz pianist, and conductor Dana Wilson holds a B.A. from Bowdoin College, an M.A. from the University of Connecticut, and a Ph.D. from the Eastman School of Music. He has received grants from the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. Wilson’s compositions have

received several awards, including the Sudler International Composition Prize. His works can be heard on Klavier, Albany, Summit, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings. Wilson is currently the Charles A. Dana Professor of Music in the School of Music at Ithaca College.

Escape to the Center is marked “dry, metallic” and begins mechanically with the saxophones playing a rhythmic role. The machine soon becomes syncopated—5/8 meters break up the regularity of the 4/4. The form of the work is ABA. The B section contrasts the mechanical outer sections with a serene, slow, *legato* style. The harmonies are functional jazz-like extended chords. Several textures are used, including rhythmic polyphony, duets, and jazz solos with accompaniment. All saxophones are featured as a solo voice in a homophonic texture. To guide the performers, Wilson clearly marks where the melodic line is.

The transposed score and parts are computer-generated and easy to read. All parts are equally interesting and equally demanding. This work is appropriate for an advanced university-level group with solid rhythmic skills.

Wirth, Carl Anton (1912–1986)

Title: *Diversions in Denim*

1. Excursion
2. Idlewood
3. Gallumphery
4. Lornsome
5. Shindig

Oswego, NY: Ethos Publications (p 1992)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	3	5	3	4	3	4

Duration: 13:40 (Reviewer)

Recordings available: The Fredonia Saxophone Ensemble (Mark Records MES37575)

Carl Anton Wirth studied composition with Bernard Rogers and Howard Hanson while studying at the Eastman School of Music in Rochester, NY. He earned a Bachelor of Music and a Master of Music degrees from that institution and later taught at Iowa State Teachers College. Mr. Wirth was also professionally active as a conductor. His compositions have been performed by the Philadelphia Orchestra, the Chicago Ballet, and other orchestras worldwide. His interest in writing for saxophone was inspired by his friendship with saxophonist Sigurd M. Rascher, for whom this piece is written. Wirth regarded him as “my dearest musical friend whom I honor not only for his superb artistry but also for his uncompromising personal integrity.”³⁰ Wirth lived for many years on the shore of Lake Ontario east of Rochester on a site he affectionately called “Idlewood.”

Diversions in Denim is a programmatic work. Although no specific program is given, each movement is preceded by a rhymed poem. Wirth dedicates the piece to his children: “Some country days, blue-denim clad. These pieces are with love from Dad.” All movements use traditional functional harmony and evoke the mood of the poem.

‘Excursion’ is marked “lively” and uses tempo changes and texture variety to tour Idlewood. The texture is thick, with all saxophones playing for the entire movement. Wirth marks ‘Idlewood,’ “cheerfully, quarter note = 120.” Again the texture is thick and homophonic with the soprano playing the melody. ‘Gallumphery’ evokes elf magic. The

³⁰Carl Anton Wirth, *Diversions in Denim* (Oswego, NY: Ethos Publications, 1992), program notes.

texture is more polyphonic, with different voices creating composite lines and imitative counterpoint. The tenor and alto first play the melody before the soprano takes over.

‘Lornsome’ is marked “slowly, with yearning.” The upper voices play a chordal texture while the baritone punctuates the cadences and fills in between phrases. The last movement, ‘Shindig,’ is a lively dance and the most challenging to play. The syncopated, *staccato* melody in 2/2 summons images of an outdoor folk dance. The short shift to 3/4 at the coda will challenge most ensembles.

The transposed score and parts are computer-generated and easy to read. All of the parts are of equal ability and interest. This is an excellent piece that all medium advanced ensembles will enjoy.

Woods, Phil (b 1931)

Title: *Three Improvisations*

I. Presto

II. Broadly, Freely

III. dotted quarter note = 88

Cherry Hill, NJ: Kendor (p 1981)

Grade 6 (Publisher)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	5	6	6	6	6	6

Duration: 8:00 (Publisher); 11:00 (Reviewer)

Recordings available: Iwan Roth (PAN 510529 cd), The Trouvere Quartet (APOLLON APCE-5133 cd), Northern Saxophone Quartet (FOXGLOVE AUDIO FOX034 cd), The Prism Saxophone Quartet (KOCH 3-7024-2 cd)

Alto saxophonist Phil Woods is a legendary figure in American jazz. The vast majority of his compositional output is for jazz ensembles. For the concert saxophonist, he has written this quartet, *Deer Head Sketches* for saxophone quartet, and the 'Sonata for Alto Saxophone and Piano.' Each movement of *Three Improvisations* is a self-contained jazz work which may be performed separately. The first movement is a straightforward bebop work with an optional improvised solo section; chord changes are given to the soprano saxophone. The second movement is a ballad. All four parts share the melody, with the baritone receiving a solo. The third movement is more eclectic, mixing jazz waltz, bebop, and a straight eighth, non-jazz style.

The work is written in very legible manuscript with page turns taken into account. It requires a high level of technical facility in all parts, including a knowledge of jazz style. The ability to improvise is needed only if the optional improvised solo section is performed. The parts are well balanced, with all saxophones receiving solos. The tenor is given the option of playing an altissimo G6, once in the first movement and once in the third movement. No other parts are required to play in the altissimo register. The articulation is not difficult or unusual, but the rhythm is syncopated jazz style and must be read carefully.

The third movement is one level of difficulty higher than the other two movements. Without the third movement this quartet would be a grade 5. All movements have meter changes, but the nature of the meter changes in movement three is much more difficult. The ensemble must negotiate meter changes (6/8, 3/4, 5/16, 5/8, 3/8, and 9/8), a tempo of dotted quarter = 88, and syncopated sixteenth notes. In addition, the ensemble must change styles from straight eighths to jazz swing eighths. Performance of the last movement requires an advanced ensemble and extensive score study.

Woods, Phil (b 1931)

Title: *Deer Head Sketches*

I. The Kitchen

II. The Bandstand

III. The Front Porch

IV. The Bar

Rottenburg, Germany: Advance Music (p 1994)

Grade Advanced (Publisher)

Grade Chart (Reviewer)

meter	key sig	tempo	note value	rhythm	articulat.	range
3	6	6	4	4	4	5

Duration: 12:00 (Reviewer)

Like *Three Improvisations*, *Deer Head Sketches* is a jazz saxophone quartet. Only the second movement, a fast swing, requires improvisation from every voice except the baritone. The work is a bit more accessible by the ensemble than *Three Improvisations* because it does not require extended techniques, nor does it have anything but simple meters.

The writing is mostly tutti, with the soprano playing the lead and the baritone playing the bass. Interspersed with the tutti sections are brief solos played by different voices. ‘The Kitchen’ is a very fast bebop style. ‘The Front Porch’ is a ballad and ‘The Bar’ is a fast syncopated straight eighth (although not marked) rock feel. The improvisation in ‘The Bandstand’ is a swing feel, eight bar ii - V progression.

The transposed score and parts are computer-generated and easy to read. This work is appropriate for any medium advanced ensemble looking for a jazz piece. All parts are equally demanding and the music is idiomatic for the saxophone. Each voice plays its usual

function in a jazz saxophone section. Every voice takes the lead at some point and with the exception of the baritone, every part gets to improvise.

Wuorinen, Charles (b 1938)

Title: *Saxophone Quartet*

New York, NY: C.F. Peters (p 1992)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	6	6	6	6	6

Duration: 16:00 (Publisher)

Recordings available: Rascher Saxophone Quartet, America (BIS CD 953)

Charles Wuorinen has been a forceful presence on the American musical scene for more than four decades. In 1970, he became the youngest composer to win the Pulitzer Prize in music. Wuorinen has been the recipient of many awards, including a MacArthur Fellowship. He has served on the faculties of Columbia, Princeton, and Yale Universities, the University of Iowa, University of California (San Diego), Manhattan School of Music, New England Conservatory, State University of New York at Buffalo, and is presently Professor of Composition at Rutgers University. Fractal geometry and the pioneering work of Benoit Mandelbrot have played a crucial role in several of his works.

Wuorinen writes of his *Saxophone Quartet*:

I composed my *Saxophone Quartet* for the superb Rascher Quartet in response to a commission from the city of Mönchengladbach and the Ludwig Forum in Aachen. The work is a single movement of about a quarter-hour's duration, proceeding through a series of undulating variation-sections, gradually gaining momentum all the time.³¹

³¹Charles Wuorinen, *Saxophone Quartet*, (New York, NY: C.F. Peters, 1992), program notes.

Wuorinen maintains a mathematical tempo relationship throughout this one movement multi-section work. It begins slow, with a quarter note = 56. The work quickens with the eighth note = dotted quarter = 112 (56 doubled). The relationship is governed by changing the note value = tempo, e.g., the work continues with quarter note = 112, followed by eighth note = dotted quarter = 112, etc.. Wuorinen also uses ratio relationships of notes to pulse. This constant manipulation of tempo and rhythm is challenging. Although this is a massively complex work, the clear formal organization draws in the listener.

The opening harmonic material is transformed and recapitulated before the end of the work. The melody and harmonic language are not functional tonality in the traditional sense. Wuorinen controls the dissonance and texture, creating his own functional harmony.

This piece was received without a score. The parts are typeset and easy to read. This is appropriate for only the most advanced ensembles. All members of the ensemble are required to play extensive passages of altissimo notes.

Young, Charles Rochester (b 1965)

Title: *Saxophone Quartet* (1988)

Fantasia

Ritual

Incantations

Ann Arbor, MI: Encore Publications (p 1993)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
6	6	4	5	5	4	5

Duration: 7:00 (Publisher)

Charles Rochester Young is a graduate of Baylor University and the University of Michigan. He studied saxophone with Donald Sinta and composition with William

Albright and George Bach Wilson. Young is a former member of the faculty at Central Connecticut State University where he taught saxophone and composition. Currently, he is on the faculty of the University of Wisconsin–Plover. His works have been performed at the World Saxophone Congress as well as at Carnegie Hall.

This work was commissioned by the Texas Saxophone Quartet for performance at the Second North American Saxophone Alliance National Convention. Young includes a note that each movement may be performed separately with the exception of the second, which must be followed *subito attacca* by the third. Each movement has constantly changing meters—the outer movements mixing asymmetric with simple meters and the inner movement using only simple meters. The outer movements follow a fast dance-like syncopation, while ‘Ritual’ is marked “solemnly” and “*senza vibrato*.” All movements are heavily syncopated and although the harmonies are tonal and use extended jazz chords, the rhythms are not in a jazz style. ‘Ritual’ features a beautiful alto solo over modal drone harmonies.

The transposed score and parts are in an easy to read manuscript. This work is appropriate for an advanced university-level ensemble. All saxophonists must have strong rhythmic skills and be able to negotiate frequently changing, complex meters. The parts are of equal interest.

Zajac, Elaine (b 1940)

Title: *Five Miniatures*

I. Allegro moderato

II. Andante

III. Allegretto

IV. Lento

V. Allegro

Bloomington, IN: Etoile (p 1974)

Grade Chart (Reviewer)

meter	key sig.	tempo	note value	rhythm	articulat.	range
3	1	3	3	3	2	6

Duration: 4:55 (Reviewer)

Recordings available: The Indiana Saxophone Quartet (Coronet LP3028)

Composer and saxophonist Elaine Zajac received both B.M. and M.M. degrees in saxophone from the University of Michigan where she studied with Larry Teal. She has served on the faculty at the National Music Camp at Interlochen and Michigan State University. Zajac has written and arranged several pedagogical works for solo saxophone and saxophone quartet.

Five Miniatures is dedicated to Larry Teal. The first movement explores textural variety, pairing different instruments together, and giving each saxophone the melody. The second movement is chordal, with the soprano playing the melody and the other voices providing the harmony. The third movement is dominated by 3/8 to 2/4 meter changes in nearly every measure. The texture is homophonic, with the soprano playing a *staccato* melody. The tenor and soprano alternate phrases of the melody in the fourth movement while the alto and baritone provide the harmony. The last movement returns to the textural variety of the first movement, but with a more syncopated and *staccato* theme. All movements use functional harmony.

These five short movements are suitable for a medium-level high school ensemble. They have a lot of variety and are well crafted. Zajac wrote idiomatically for the ensemble and all parts are equal. Although the soprano doesn't play above a D6, the baritone must play low A3. Both the transposed score and parts are written in an easy to read manuscript.

CHAPTER 3

CONCLUSION

The saxophone quartet (soprano, alto, tenor, and baritone saxophones) has become an established chamber music ensemble in the United States. The earliest repertoire for the saxophone quartet was transcriptions. Eventually music from Europe, especially France, became standard repertoire. In the past forty years, American composers have actively begun writing for this ensemble. The earliest quartet in this document has a copyright date of 1962 (*Howland Quartet No. 1*). The number of works written in each decade has steadily increased: 11 from the 1960s, 21 from the 1970s, 28 from the 1980s, and 24 from the 1990s.

There are several style characteristics of the works in this document. Earlier quartets, particularly those from the 1960s and early 1970s, are very contemporary, using atonal or non-functional harmonies (Applebaum, Bottje, Karlins, Koch, Schmidt, Skolnik, and Spears). Many works are written in a jazz style (Burnette, D’Rivera, Dedrick, Dodgion, Liebman, Macy, Nestico, Niehaus, Peck, Rollin, Ruggiero, and Woods) or have jazz influences (Carl, Cunningham, Del Borgo, Fox, Linn, Smith, Vogel, Wilson, and Young). A few require jazz improvisation (D’Rivera’s ‘New York Suite,’ Dodgion, Liebman, and Woods).

More recently, several works show world music or ethnic music influences (Curtis, D’Rivera, Macy, Mathias, and Rollin). A few works are multi-movement form, reflecting 18th century chamber music in a modern context (Barab, Foss, and Stiller). Finally, a number of works, especially those from the 60s and 70s, are entirely aleatoric

or contain unmeasured sections (Chatman, Duckworth, Galante, Koch, McCarty, Spears, and Riley).

Most of the composers who have written pieces in this study are university-employed faculty. Four are professional performers (D’Rivera, Dedrick, Liebman, and Woods). A few are commercial music composers (Barker, Bruno, Marshall, Nestico, and Niehaus). Some of the works, especially those published by Kendor, are aimed at younger ensembles. But the majority of the works in this document are more difficult, appropriate for university or professional ensembles.

Thirty-two out of the eighty-seven quartets annotated have been commercially recorded, some of them multiple times. Several saxophone quartets should be noted for actively commissioning and recording American saxophone quartet music: the Amherst, Apollo, Chicago, Rascher, and Texas Saxophone Quartets. Prominent contemporary composers such as Lukas Foss, Michael Torke, and Charles Wuorinen have written pieces for the Amherst, Apollo, and Rascher quartets respectively. Additionally, three university-affiliated ensembles have recordings of included works: Arizona, Indiana, and Michigan State.

Several companies have published multiple works: Dorn (15), Kendor (8), Roncorp (6), and Southern (5). Etoile (MMB) and Western have four and five works respectively, but none have a copyright within the past twenty years. Dorn Publications specializes in woodwind literature, and maintains a website to sell literature from many different publishers.

The intent of this document was to annotate works that are readily available. Within the five years this document was written, the internet grew tremendously as a source of information and storefront for purchasing music. Publishers, music stores, and composers have entire catalogs of works online. Ensembles no longer have to rely on music stores or publishers to locate a composer’s work. Many composers are easy to

locate on the World Wide Web. Composers no longer have to rely on publishers for wide distribution of their music. The internet has made it easier for composers to sell directly to performers. A few composers are taking advantage of downloadable sheet music files. Probably, with the next evolution in music distribution, saxophonists will be able to download the music in a printable format. This gives musicians instant access to the music they want to perform.

Another advantage the internet offers is composer information. Many universities, publishers, music societies, and composers have online databases or web pages with biographical information—usually more current than found in books., One can often contact the composer directly via email to validate the facts.

An area of literature that needs further research is works for saxophone quartet plus other instruments. In writing this document the researcher discovered many newer works for saxophone quartet with another instrument, e.g., accordion, organ, piano, string bass, and timpani. Perhaps more composers looking to expand timbral possibilities of the homogenous quartet will turn to the addition of another instrument.

The list of SATB saxophone quartet repertoire is growing quickly. Only in the past forty years have American composers been actively writing for this medium. It is hoped this document will continue to expand and become a resource for saxophone ensembles.

BIBLIOGRAPHY

- Banaszak, Greg. "Career Management: The Amherst Saxophone Quartet." *Saxophone Journal* 18 (November/December 1993): 10–1
- Bencriscutto, Frank. "Review of Concerto Grosso for Saxophone Quartet and Piano or Band." *Saxophone Symposium* 6 (Fall 1981): 29.
- Bryan, Carolyn J. "Review of *Saxophone Altissimo: High Note Development for the Contemporary Player*, by Robert A. Luckey." In *National Association of College Wind and Percussion Instructors Journal* 40 (Summer 1992): 16-17.
- Brown, Jeremy. "A Conversation with Walter S. Hartley." *Saxophone Symposium* 6 (Fall 1981): 25–27.
- Christopher, Barbara A. "The Saxophone Symposium Ten-Year Index." *Saxophone Symposium* 11 (Fall 1986): 28–38.
- Cohen, Paul. "Vintage Saxophones Revisited." *Saxophone Journal* 15 (May/June 1991): 8-10.
- Coleman, Leo Russell. "An Annotated Bibliography of Woodwind Study Materials Which Deal With Performance Problems Encountered in Contemporary Music." DMA diss., University of Iowa. 1969.
- Dawson, James. *Music for Saxophone by British Composers: An Annotated Bibliography*. Medfield, MA: Dorn Publications, Inc., 1981.
- Demsey, David. "New Saxophone Publications: *Thank You* by Jerry Dodgion and *I Remember Willie* and *On the Level* by Tom Hoffmann." *Saxophone Journal* 17 (November/December 1992): 41–3.
- Dorn, Ken. *Dorn Publications, Inc. 1996 Saxophone Catalog*. Medfield, MA: Dorn Publications, 1996.
- Dorn, Ken. "Career Management: You Should Try to Get Published!," *Saxophone Journal* 13 (Jan/Feb 1989): 37, 62–63.
- Gee, Harry R. *Saxophone Soloists and their Music, 1844-1985: An Annotated Bibliography*. Bloomington, IN: Indiana University Press, 1986.
- _____. "Alec Wilder's Clarinet and Saxophone Music." *Saxophone Journal* 8 (Fall 1981): 30–33.

- Gibson, David J. ed. "Saxophone Spotlight: West Coast Sax Quartet." *Saxophone Journal* 17 (May/June 1993): 10.
- Greenberg, Roger. "Review of *Exercices Pratiques for Saxophone Ensemble*, by Jean-Marie Londeix." *Saxophone Symposium* 14 (Fall 1989): 29-30.
- _____. "Review of *Diversion #2 for Saxophone Quartet*, by Nick Ayoub," *Saxophone Symposium* 14 (Fall 1989): 30.
- Gwozdz, Larry. "Review of *Diversions for Saxophone Quartet* by Paul Patterson." *Saxophone Symposium* 6 (Winter 1981): 26-7.
- Hemke, Fred L. "The Early History of the Saxophone." D.M.A. diss., University of Wisconsin, 1975. Ann Arbor, Mich.: University Microfilms, 1975.
- Hill, James S. "Review of *Suite for Saxophone Quartet* by Walter Hartley." *Saxophone Symposium* 1 (Spring 1976): 20.
- _____. "Review of *Quartet No. 2 for Saxophones* by William Karlins." *Saxophone Symposium* 2 (Spring 1977): 23.
- Hunter, Laura. "Exploring the Concert Saxophone Repertoire: Commission Update 1990." *Saxophone Journal* 14 (May/June 1990): 20-2.
- Jacobson, Michael. "Review of *Three Chorale Preludes for Saxophone Quartet* by Eugene Copeland." *Saxophone Symposium* 13 (Fall 1988): 29.
- Kaiser, James Edward. "The Saxophone in Chamber Music : An Annotated Bibliography of Original Published Works." DMus diss., Indiana University, 1980.
- Logsdon, John Anthony. "An Annotated Bibliography of Selected Pedagogical Materials for the Saxophone Published Between 1972-1992." DMA prospectus, University of Georgia, 1995.
- Londeix, Jean-Marie. *One Hundred and Fifty Years of Music for Saxophone: Bibliographical Index of Music & Educational Literature for the Saxophone: 1844-1994*. Cherry Hill, NJ: Roncorp, 1994.
- Mauk, Steven. "Unaccompanied Music for Saxophone." *Saxophone Symposium* 15 (Spring 1990): 18-27.
- _____. "Review of 'Quartet' by Elliot Del Borgo," *Saxophone Symposium* 15 (Spring 1990): 32-33.
- _____. "Review of *Grand Rondo*, by Andrew Charlton," *Saxophone Symposium* 14 (Fall 1989): 27-28

- _____. "Review of *Screams and Whimpers*, by Stephen Chatman," *Saxophone Symposium* 14 (Fall 1989): 29.
- McCullough, David M. "Performance and Stylistic Aspects of Ten Horn Quartets Composed Since 1950." DMA prospectus, University of Georgia, 1990.
- Mohen, Girard Stephen. "A Study, Analysis and Performance of Four Twentieth Century Compositions for Saxophone Quartet." EDD diss., Columbia University Teachers College, 1982.
- Nestler, Eric M. "A Performance Analysis of the Saxophone Quartet Op. 109 by Alexander Glazounov, the Saxophone Quartet Nr. 2 *Variations and Cadenzas*, by William Karlins, and the Saxophone Quartet, Op. 102 by Florent Schmitt." DMus diss., Indiana University, 1994.
- Roberts, Timothy. "The Saxophone Quartet: The San Francisco Saxophone Quartet." *Saxophone Journal* 20 (November/December 1995): 38–39.
- Ronkin, Bruce Edward. "The Music for Saxophone and Piano Published by Adolphe Sax." DMA diss., University of Maryland, 1987.
- Rousseau, Eugene. *Marcel Mule: His Life and the Saxophone*. Shell Lake, WI: Etoile Music, 1982.
- Rousseau, Eugene. "The Saxophone Quartet: Some Observations." *Saxophone Journal* 11 (Summer 1986): 26–9.
- Sampen, John. "Review of *Fresh Air* for Saxophone Quartet and Tape." *Saxophone Symposium* 12 (Spring 1987): 20.
- Smith, Walker. "Contest Music for Saxophone, Part I." *Instrumentalist* 29 (March 1975): 81-86.
- _____. "Contest Music for Saxophone, Part II." *Instrumentalist* 29 (April 1975): 45-49.
- _____. "An Interview with Composer M. William Karlins" *Saxophone Symposium* 2 (Summer 1977): 7–10.
- Schleuter, Stanley L. *Saxophone Recital Music: A Discography*. Westport, CN: Greenwood Press, 1993.
- Wilkins, Wayne. *The Index of Saxophone Music*. Magnolia, Ark: The Music Register, 1979.
- Young, Charles Rochester. "Insights into the Creative World of Warren Benson." *Saxophone Symposium* 21, 22 (Summer, Fall 1996,97): 61-65.

APPENDIX A

Alphabetical Listing of Quartets by Composer

Composer	Title (composed, published)	Page
Daniel Adams	<i>Threshold</i> (c 1987, p 1995) Roncorp Publications	14
Samuel Adler	<i>Line Drawings</i> (p 1979) Dorn Publications, Inc.	15
Terry Applebaum	<i>Quartet</i> (p 1968) Southern Music Company	17
Seymour Barab	<i>Quartet</i> (c 1978, p 1984) G. Schirmer, Inc.	18
Warren Barker	<i>Scherzo for Saxophone Quartet</i> (p 1982) Kendor Music	20
Warren Barker	<i>Voici le Quatuor</i> (p 1986) Kendor Music	21
Warren Barker	<i>Divertissement</i> (p 1993) Kendor Music	23
Warren Benson	<i>Wind Rose</i> (p 1976) MCA Music Publishing	24
Will Gay Bottje	<i>Quartet No. 1</i> (p 1972) ACA/Pioneer Editions	25
Mauro Bruno	<i>Fancy Flight</i> (p 1992) Dorn Publications, Inc.	26
Sonny Burnette	<i>When Saxophonists Collide</i> (p 1996) Roncorp Publications	27
Lucien Cailliet	<i>Carnaval</i> (p 1963) Southern Music Company	28

Robert Carl	<i>Duke Meets Mort</i> (p 1994) Apoll Edition	29
Stephen Chatman	<i>Screams and Whimpers</i> (p 1985) Dorn Publications, Inc.	30
Paul Creston	<i>Suite for Saxophone Quartet</i> (p 1981) Shawnee Press	32
Randall Croley	<i>Tre Expression</i> (p 1970) Autograph Edition New York	34
Randall Croley	<i>Sette Momenti</i> (p 1973) Autograph Edition New York	35
Michael Cunningham	<i>Quartet</i> (p 1986) Seesaw Music Corporation	36
Mike Curtis	<i>A Klezmer Wedding</i> (p 1996) Advance Music	37
Paquito D’Rivera	<i>Wapango</i> (p 1994) International Opus	38
Paquito D’Rivera	<i>Elegy to Eric Dolphy</i> (p 1994) International Opus	39
Paquito D’Rivera	<i>New York Suite</i> (p 1996) International Opus	40
Rusty Dedrick	<i>Mysticism</i> (p 1967) Kendor Music	41
Rusty Dedrick	<i>Purism and Surrealism</i> (p 1967) Kendor Music	42
Elliot Del Borgo	<i>Quartet</i> (p 1987) Dorn Publications, Inc.	44
Jerry Dodgion	<i>Thank You</i> (p 1976, 1990) Second Floor Music (Hal Leonard)	45
William Duckworth	<i>Reel Music</i> (p 1970) Media Press	46
Jack End	<i>Four Vignettes</i> (p 1979) Kendor Music	47
Pete Ford	<i>Ulterior Motives</i> (p 1992) Great Works Publishing, Inc.	48

Lukas Foss	<i>Saxophone Quartet</i> (c 1985, 1990)	49
	Roncorp Publications	
Frederick Fox	<i>The Avenging Spirit</i> (p 1989)	51
	Dorn Publications, Inc.	
Frederick Fox	<i>Three Diversions</i> (p 1990)	53
	Dorn Publications, Inc.	
Arthur Frackenpohl	<i>Fanfare, Air and Finale</i> (p 1972)	54
	Shawnee Press	
Arthur Frackenpohl	<i>Chorale and Canon</i> (c 1972, p 1980)	55
	Tenuto Publications (Theodore Presser)	
Arthur Frackenpohl	<i>Tango and Two-Step</i> (p 1994)	56
	PP Music	
Steven Galante	<i>Saxsounds I</i> “Sealed with a Kiss” (p 1980)	57
	Dorn Publications, Inc.	
Eugene Hartzell	<i>Divertimento</i> (p 1990)	58
	Edition Contemp Art	
George Heussenstamm	<i>Sax Quartet 1</i> (p 1985)	59
	Dorn Publications, Inc.	
Russell S. Howland	<i>Quartet No. 1 for Saxophones</i> (p 1962)	60
	Ybarra Music	
Russell S. Howland	<i>Quartet No. 2 for Saxophones</i> (p 1975)	62
	G. Schirmer, Inc.	
William Karlins	<i>Quartet No. 1</i> (p 1974)	63
	Seesaw Music Corporation	
David Kechley	<i>Stepping Out</i> (p 1989)	64
	Pine Valley Press	
Brian Kershner	<i>Contours, Canons, and Cariactures</i> (c 1993, p 1997) . . .	66
	Roncorp Publications	
Frederick Koch	<i>Analects</i> (p 1978)	68
	Seesaw Music Corporation	
Marvin Lamb	<i>In Memoriam Benjy</i> (p 1973)	69
	Media Press	
David Liebman	<i>The Grey Convoy</i> (p 1985)	70
	Advance Music	

David Liebman	<i>A Moody Time</i> (p 1985) Advance Music	72
Robert Linn	<i>Prelude and Dance</i> (p 1963) Western International Music, Inc.	73
Robert Linn	<i>Quartet for Saxophones</i> (p 1963) Western International Music, Inc.	74
Lawson Lunde	<i>Quartet</i> (p 1993) To the Fore Publishers	75
Macy, Carleton	<i>4 Saxes</i> (p 1988) Macy Publishing	76
Marshall, Jack	<i>Goldrush Suite</i> (p 1969) Shawnee Press	78
Richard Mathias	<i>Thumb Dance</i> (p 1981) Dorn Publications, Inc.	79
Lou Maury	<i>Cock of the Walk</i> (p 1963) Western International Music, Inc.	80
Frank McCarty	<i>Five Situations for Four Saxophones</i> (p 1971) Philharmusica Corp.	81
Alvin Mistak	<i>Quartet</i> (p 1970) Etoile Music (MMB)	82
Lawrence Moss	<i>River Music</i> (p 1998) Roncorp Publications	83
Sammy Nestico	<i>A Study in Contrasts</i> (p 1964) Kendor Music	84
Lennie Niehaus	<i>Swing Shift</i> (p 1983) Kendor Music	86
Russell Peck	<i>Drastic Measures</i> (p 1976) Pecktackular Music	87
James R. Riley	<i>Visiones</i> (p 1976) Southern Music Company	88
Robert Rollin	<i>Ballad & Samba</i> (p 1984) Dorn Publications, Inc.	89
Charles H. Ruggiero	<i>Three Blues</i> (p 1981) Dorn Publications, Inc.	90

William Schmidt	<i>Suite for Saxophones</i> (p 1963)	92
	Western International Music, Inc.	
William Schmidt	<i>Prelude and Rondo</i> (p 1980)	93
	Western International Music, Inc.	
Walter Skolnik	<i>Perpetuum Mobile</i> (p 1985)	94
	Tenuto Publications (Theodore Presser)	
Walter Skolnik	<i>Serenade</i> (p 1986)	94
	Tenuto Publications (Theodore Presser)	
Glenn Smith	<i>Mood Music I</i> (p 1975)	95
	Etoile Music (MMB)	
Jared Spears	<i>Quartet "66"</i> (c 1966, p 1976)	96
	Southern Music Company	
Leonard Stack	<i>Scherzo</i> (p 1995)	98
	Southern Music Company	
Andrew Stiller	<i>Chamber Symphony</i> (c 1983, p 1992)	99
	Kallisti Music Press	
Frank Ticheli	<i>Back Burner</i> (p 1989)	102
	Encore Publications	
Michael Torke	<i>July</i> (p 1995)	103
	Boosey & Hawkes	
David Uber	<i>First Saxophone Quartet</i> (p 1981)	104
	Shawnee Press, Inc.	
Roger Vogel	<i>Quartet</i> (p 1981)	106
	Dorn Publications, Inc.	
Renee Silas Waters	<i>Quartet</i> (p 1987)	108
	Roncorp Publications	
Alec Wilder	<i>Quartet</i> (p 1970)	109
	Margun Music, Inc.	
Dana Wilson	<i>Escape to the Center</i> (p 1996)	110
	Dorn Publications, Inc.	
Carl Anton Wirth	<i>Diversions in Denim</i> (p 1992)	111
	Ethos Publications	
Phil Woods	<i>Three Improvisations</i> (p 1981)	113
	Kendor Music	

Phil Woods	<i>Deer Head Sketches</i> (p 1994)	115
	Advance Music	
Charles Wuorinen	<i>Saxophone Quartet</i> (p 1992)	116
	C.F. Peters Co.	
Charles Rochester Young	<i>Quartet</i> (c 1988, p 1993)	117
	Dorn Publications, Inc.	
Elaine Zajac	<i>Five Miniatures</i> (p 1974)	118
	Etoile Music (MMB)	

APPENDIX B

Listing of Quartets by Difficulty

Difficulty	Composer	Title
11	Sammy Nestico	<i>Swing Shift</i>
14	Arthur Frackenpohl	<i>Fanfare, Air and Finale</i>
16	Mike Curtis	<i>A Klezmer Wedding</i>
16	Rusty Dedrick	<i>Purism</i>
16	Pete Ford	<i>Ulterior Motives</i>
16	Walter Skolnik	<i>Perpetuum Mobile</i>
17	Warren Barker	<i>Scherzo for Saxophone Quartet</i>
17	Lucien Cailliet	<i>Carnaval</i>
17	Rusty Dedrick	<i>Mysticism</i>
17	Lennie Niehaus	<i>Swing Swift</i>
18	Lawson Lunde	<i>Quartet</i>
18	Walter Skolnik	<i>Serenade</i>
18	Michael Torke	<i>July</i>
19	Mauro Bruno	<i>Fancy Flight</i>
20	Jack End	<i>Four Vignettes</i>
20	David Uber	<i>First Saxophone Quartet</i>
21	Sonny Burnette	<i>When Saxophonists Collide</i>
21	Elaine Zajac	<i>Five Miniatures</i>

22	Warren Barker	<i>Voici le Quatuor</i>
22	Paquito D’Rivera	<i>Wapango</i>
22	Jerry Dodgion	<i>Thank You</i>
22	Arthur Frackenpohl	<i>Chorale and Canon</i>
22	Arthur Frackenpohl	<i>Tango and Two-Step</i>
22	Roger Vogel	<i>Quartet</i>
23	Rusty Dedrick	<i>Surrealism</i>
24	Warren Benson	<i>Wind Rose</i>
24	Leonard Stack	<i>Scherzo</i>
25	Daniel Adams	<i>Threshold</i>
25	Carleton Macy	<i>4 Saxes</i>
25	Lou Maury	<i>Cock of the Walk</i>
25	Carl Anton Wirth	<i>Diversions in Denim</i>
26	Alec Wilder	<i>Quartet</i>
27	Warren Barker	<i>Divertissement</i>
27	Russell S. Howland	<i>Quartet No. 1</i>
28	Renee Silas Waters	<i>Quartet</i>
29	Michael Cunningham	<i>Quartet</i>
29	Lukas Foss	<i>Saxophone Quartet</i>
29	Russell S. Howland	<i>Quartet No. 2</i>
30	Paquito D’Rivera	<i>Elegy to Eric Dolphy</i>
30	Robert Linn	<i>Quartet for Saxophones</i>
30	William Schmidt	<i>Prelude and Rondo</i>
31	Robert Linn	<i>Prelude and Dance</i>
31	Jack Marshall	<i>Goldrush Suite</i>
31	Dana Wilson	<i>Escape to the Center</i>

32	Terry Applebaum	<i>Quartet</i>
32	Paul Creston	<i>Suite for Saxophone Quartet</i>
32	Phil Woods	<i>Deer Head Sketches</i>
33	Alvin Mistak	<i>Quartet</i>
33	Russell Peck	<i>Drastic Measures</i>
34	Will Gay Bottje	<i>Quartet No. 1</i>
34	David Kechley	<i>Stepping Out</i>
35	Randall Croley	<i>Tre Expression</i>
35	Eugene Hartzell	<i>Divertimento</i>
35	Brian Kershner	<i>Contours, Canons, and Caricatures</i>
35	Marvin Lamb	<i>In Memoriam Benjy</i>
35	Robert Rollin	<i>Ballad and Samba</i>
35	Glenn Smith	<i>Mood Music I</i>
35	Charles Young	<i>Quartet</i>
36	Samuel Adler	<i>Line Drawings</i>
36	Elliot Del Borgo	<i>Quartet</i>
36	Lawrence Moss	<i>River Music</i>
36	William Schmidt	<i>Suite for Saxophones</i>
37	Randall Croley	<i>Sette Momenti</i>
37	Paquito D’Rivera	<i>New York Suite</i>
37	Frederick Koch	<i>Analects</i>
37	Frank Ticheli	<i>Back Burner</i>
38	Robert Carl	<i>Duke Meets Mort</i>
38	William Karlins	<i>Quartet No. 1</i>
38	David Liebman	<i>The Grey Convoy</i>
38	David Liebman	<i>A Moody Time</i>

40	Frederic Fox	<i>The Avenging Spirit</i>
40	Andrew Stiller	<i>Chamber Symphony</i>
41	Seymour Barab	<i>Quartet</i>
41	Frederic Fox	<i>Three Diversions</i>
41	James Riley	<i>Visions</i>
41	Charles Ruggiero	<i>Three Blues</i>
41	Phil Woods	<i>Three Improvisations</i>
42	Stephen Chatman	<i>Screams and Whimpers</i>
42	George Heussenstamm	<i>Sax Quartet 1</i>
42	Jared Spears	<i>Quartet "66"</i>
42	Charles Wuorinen	<i>Quartet</i>
n/a	William Duckworth	<i>Reel Music</i>
n/a	Steve Galante	<i>Saxsounds I "Sealed with a Kiss"</i>
n/a	Frank McCarty	<i>Five Situations for Four Saxophones</i>

APPENDIX C

Addresses of Publishers

Advance Music: D-7407, Rottenburg, Germany

Apoll Edition: A-1020 Kleine, Stadtgutgasse, Vienna, Austria

Boosey & Hawkes: 52 Cooper Square, New York, NY 10003

M.M. Cole: 251 E. Grand Avenue, Chicago, IL 60611

Concert Works Unlimited: 1 Waring Drive, Delaware Water Gap, PA 18327

Dorn Publications: P.O. Box 206, Medfield, MA 02052

Edition Contemp Art: Nr 2030, Vienna, Austria

Henri Elkan Music Publishers: P.O. Box 7720 FDR Station, New York, NY 10150-1914

Encore Publications: P.O. Box 6108, Ann Arbor, MI 48106

Ethos Publications: P.O. Box 2043, Oswego, NY 13126

Etoile: see MMB Music

Great Works Publishing, Inc.: 15788 Mennel Road, Grafton, OH 44044

Institut Für Neue Musik: Hardenbergstrasse 9, 10623 Berlin, Germany

International Opus: P.O.Box 4852, Richmond, VA 23220

Kallisti Music Press: 810 South St. Bernard Street, Philadelphia, PA 19143-3309

Kendor Music: P.O. Box 278, Delevan, NY 14042

Hal Leonard: 7777 West Bluemond Road, Milwaukee, WI 53213

Ludwig Music: 557 East 140th Street, Cleveland, OH 44110-1999

Macy, Carleton: 200 Amherst Street, St. Paul, MN 55105

Margun Music: 167 Dudley Road, Newton Centre, MA 02159

Media Press, Inc.: P.O. Box 3937, Champaign, IL 61826-3937

MMB Music, Inc.: 10370 Page Industrial Blvd, St. Louis, MO 63132

Pecktackular Music: 3605 Brandywine Drive, Greensboro, NC 27410

C.F. Peters Co.: 373 Park Avenue South, New York, NY 10016

Philharmonica: Vienna, Austria

Pine Valley Press: P.O. Box 582, Williamstown, MA 01267

Theodore Presser Co.: Presser Place, Bryn Mawr, PA 19010

PP Music: P.O. Box 10550, Portland, Maine 04104

Roncorp Inc.: P.O. Box 724, Cherry Hill, NJ 08003

G. Schirmer, Inc.: 225 Park Avenue South, New York, NY 10003

Second Floor Music: 130 W. 28th St., New York, NY 10001-6108

Seesaw Music Corp.: 2067 Broadway, New York, NY 10023

Shawnee Press: Waring Drive, Delaware Water Gap, PA 18327

Southern Music Co.: P.O. Box 329, San Antonio, TX 78292

Tenuto Publications: see Theodore Presser

To The Fore Publishers: 43 Van Buskirk Road, Teaneck, NJ 07666

Western International Music, Inc.: 2859 Holt Avenue, Los Angeles, California 90034

Ybarra Music: Box 665 Lemon Grove, California

APPENDIX D

Level of Difficulty Criteria Chart

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to two flats or sharps	Two to three flats or sharps	Four to five flats or sharps	Five to six flats or sharps	Six to seven flats or sharps	Any key or chromatic note
Tempo	72–120	72–132 ritard, accel.	56–144 ritard, accel.	44–168 ritard, accel.	44–208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16th note rhythm	Complex 16th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multi-phonics, slap tongue, key pops	Any technique, microtones
Range middle C = C ⁴	E ⁴ –C ⁶	C ⁴ –D ⁶	B ³ –E ⁶	Bb ³ –F ⁶	A ³ –F# ⁶	Any note altissimo