

A DESCRIPTIVE CATALOG OF THE SAXOPHONE COMPOSITIONS
OF ROBERT LEMAY

by

AARON M. DURST

(Under the Direction of Kenneth Fischer)

ABSTRACT

Robert Lemay has made significant and substantial contributions to the saxophone repertoire. He has composed pieces for solo saxophone, saxophone and piano, saxophone duet, saxophone quartet, saxophone sextet, twelve saxophone ensemble, saxophone and mixed instrumental chamber ensembles, a concerto for alto saxophone and orchestra, and a concerto for alto saxophone and wind ensemble. Lemay has successfully incorporated the use of extended techniques into his compositions by having worked in close association with saxophonists Jean-Marie Londeix, Jean-François Guay, and Jean-Michel Goury to develop his compositional use of these techniques.

This document examines Lemay's compositions for saxophone and provides a descriptive catalog for performers and teachers interested in his music. The organizational format is divided into eight chapters. Chapter I "Organizational Plan and Review of Literature," Chapter II "Compositions for Solo Saxophone," Chapter III "Compositions for Saxophone and Piano," Chapter IV "Chamber Music for Two Through Twelve Saxophones," Chapter V "Compositions for Saxophone and Mixed Instrumentation," Chapter VI "Compositions for Saxophone and Band or Orchestra."

Chapter VII “An Interview with Robert Lemay” consists of a transcription of a portion of an interview with the composer. The final chapter, Chapter VIII “Conclusions,” contains a summation of conclusions pertaining to the compositions discussed in this document.

INDEX WORDS: Saxophone, Lemay, Canadian composers, Londeix, Guay, Goury, extended techniques

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CHAPTER I
ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE

Introduction

“[I]t is difficult to renew a tradition which seems exhausted – concert music for a soloist. However, new paths open up thanks to performers who want this tradition to survive. For me, these openings are to be found in the exploration of the possibilities of the instrument (the new virtuosity) and the optimal use of the performer in the concert setting (gesture and space), even if it is difficult to ask a musician to be an actor, to be conscious of his presence on stage. I am convinced that the musical setting of this new virtuosity and of their entry into the world of instrumental theatrics is a step towards the renewal of the concert experience. In this sense, the saxophone is undoubtedly the acoustic instrument of the future.”¹

Robert Lemay (b. 1960) earned the Doctor of Musical Arts degree in Composition from the *Université de Montréal*, Montreal, Québec, studying with Michel Longtin, and the Master of Music degree in Composition from the *Université Laval*, Québec City, Québec, studying with François Morel. As part of the Québec-New York exchange program, he took part in seminars with David Felder, Brian Ferneyhough, Donald Erb, and Louis Andriesson at the State University of New York at Buffalo. In France, Lemay

¹Robert Lemay, “Gesture, Space and Virtuosity: *Solitude oubliée* for Solo Tenor Saxophone,” trans. Tim Brady, *The Saxophone Symposium* 21: 3-4 (Summer, Fall 1996), 22 (1997): 49.

has studied with François Rossé at the Bordeaux Conservatory and Georges Aperghis at the *Atelier Theatre Et Musique* (A.T.E.M.) in Paris.²

Currently, Lemay teaches theory, form, analysis, and composition at Laurentian University in Sudbury, Ontario. He is an active composer, traveling and presenting his works at conferences around the world. As president and co-artistic director of the 5 Penny New Music Concerts in Sudbury, Ontario, Lemay promotes the performance of new music through the organization of concerts that feature music of the twentieth and twenty-first centuries.

Lemay has written thirty-three compositions employing the saxophone in a solo or ensemble capacity. Many of these works are dedicated to saxophonists specializing in contemporary performance practices including Jean-Marie Londeix, Jean-François Guay, Jean-Michel Goury, Rémi Ménard, Daniel Gauthier, Susan Fancher, Mark Engebretson, the Nelligan Saxophone Quartet, the Danish Saxophone Quartet, the *Quatuor Apollinaire*, and the *Cuarteto de Saxofones Italica*. Lemay's music has been performed throughout Canada, the United States, Japan, France, Denmark, Germany, Italy, the Netherlands, the Czech Republic, and Argentina. At the request of the *Association des saxophonistes du Québec*, a series of works has been composed specifically for young performers.

Lemay's style employs virtuoso contemporary performance techniques and is characterized by an imaginative and unconventional use of the concert hall. These techniques include movement throughout the performance space, spoken words, vocalizations through the saxophone, arm gestures, multiphonics, quarter-tones, indeterminacy, and a variety of articulations. Through his compositions, Lemay presents

²Robert Lemay, *5 Etudes for Alto Saxophone*, (Courlay, FR: Fuaeau, 2006), 4.

music that often exhibits man's inhumanity to man and is inspired by historical events, popular culture, and poetry.

Purpose

The purpose of this document is to examine Robert Lemay's compositions for saxophone and to provide a description of the techniques required for performance. Programmatic and background information concerning each composition is discussed. Biographical information concerning the composer is included. The document is a major resource for performers and teachers possessing an interest in the saxophone compositions of Robert Lemay.

Need for the Study

Lemay's saxophone compositions reflect his interest of developing and advancing the saxophone concert repertoire through the combination of virtuosity and gesture. He states that his principal compositional concern is "essentially focused on creating a concert presentation for a work so that it finds true significance in the concert hall or any other performance space. To create music which is in complete harmony with the space in which it is played gives back to the concert its status as the ideal listening environment."³ His compositions have won new music awards in Canada (three prizes from the Society of Composers, Authors, and Music Publishers of Canada), Argentina (first prize at the 1998 Contrabassoon Composers Competition), Belgium (first prize at the 2004 Harelbeke Muziekstad Wind Ensemble Competition), Poland (second prize at the 2006 Kazimierz Serocki International Composers' Competition), and Luxembourg

³Lemay, "Gesture, Space and Virtuosity," 45.

(second prize at the 2007 Luxembourg Composition Prize), and are performed throughout the world.

While many of his compositions are for professional performers, he has also written pedagogical works. Lemay has composed an etude collection for saxophone and a series of solo works for saxophone, intended to introduce students to the contemporary performance techniques found in much of the modern repertoire. These compositions are appropriate for performance as well as teaching.

A list of Lemay's saxophone compositions is included in Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire*, and a list is maintained online at the Canadian Music Centre's website, but a resource that examines Lemay's saxophone work is needed. Such a document would provide performers and teachers with an accessible means of information on each of Lemay's saxophone compositions and would serve as a resource for other musicians by describing Lemay's style and interpretation.

Delimitations

The Canadian Music Centre lists twenty-seven compositions by Robert Lemay for saxophone that are available for purchase. Each of these is examined in this document.

Two compositions have been identified that are not available for purchase:

Konzertzimmermusik and *Tryptique écarlate*. Four additional works not listed by the Canadian Music Centre but included in the document: *Dial M for... Hommage à Alfred Hitchcock*, *(S)AXE(S)*, *Tentation d'exil*, and *Un ciel variable pour demain*. These compositions are completed and will be deposited with the Canadian Music Centre or will be published.

Sub-problems

The following aspects are addressed in this study:

1. The specific titles, composition dates, and publishers of Lemay's saxophone music.
2. The dedicatees and commissions for each composition.
3. The stylistic characteristics of each composition.
4. The performance considerations of each composition.
5. The difficulty level of each work.
6. The inspiration or program for each work and to what effect is it musically communicated.

Definition of Terms

Aleatoric music: Music in which deliberate use is made of chance or indeterminacy.⁴

Altissimo register: All tones above the high F, fourth space above the treble staff.⁵

Articulation: The action of taking the tongue away from the reed while blowing, allowing the tone to begin.⁶

Bisbigliando (timbre trill): An alternation of fingerings for a single note which changes the timbre of the note but not its pitch.⁷

⁴*The New Harvard Dictionary of Music*, 4th ed., s.v. "Aleatory Music."

⁵Rosemary Lang, *Beginning studies in the Altissimo Register*, (Indianapolis: Lang Music Publications, 1988), 1.

⁶Eugene Rousseau, *Practical Hints on Playing the Alto Saxophone*, (Miami: Warner Bros., 1983), 13.

⁷Robert Lemay, *Solitude oubliée*, (Toronto: Canadian Music Centre, 1994), i.

Breath attack: To begin a note with the air, without a tongue articulation.

Eolian Sounds: A tone with the sound of air; best obtained in the low range at the softest dynamic range with a relaxed embouchure, the chin pulled in and the jaw lowered.⁸

Flutter tonguing: A type of tremolo produced by the rapid beating of the tip of the tongue. Another type, of a lighter quality, can be produced by rolling “rrr” with the throat (as if gargling).⁹

Ghost note: A weak note, sometimes barely audible, or a note that is implied rather than sounded.¹⁰

Glissando: A continuous or sliding movement from one pitch to another. On wind instruments, the sliding movement may produce a continuous variation in pitch rather than a rapid succession of discrete pitches.¹¹

Growl: A tone produced by simultaneously playing a note and creating a guttural rasp from the throat, by flutter-tonguing, or by singing one note and playing another.¹²

Key sound: Percussive sound produced by closing the keys in the high register of the saxophone to hear mechanical noise of the keys.¹³

⁸Jean-Marie Londeix, *Hello! Mr. Sax*, trans. William and Anna Street, (Paris: Alphonse Leduc, 1989), 81.

⁹*Ibid.*, 45.

¹⁰Berry Kernfeld, “Ghost(ed) note” in *The New Grove Dictionary of Jazz* (2002).

¹¹*New Harvard*, s.v. “Glissando.”

¹²Berry Kernfeld, “Growl” in *The New Grove Dictionary of Jazz* (2002).

¹³Lemay, *Solitude oubliée*, 2.

Mouth Noises: Sound effects created with the mouth such as: kiss sound, tongue clicks, lip smacking, pops, whistling, blowing and sucking sounds.

Multiphonics: Altering the resonance of the air column inside the saxophone so that two or more tones are sounded, rather than just one.¹⁴

Overtones: Adjustments in the embouchure and air pressure to hear tones above the fundamental without changing the fingering¹⁵.

Pad sound: Percussive sound produced by closing the keys in the low register of the saxophone to hear the sound of the pad.¹⁶

Quarter tone: An interval equal to half of a semitone.¹⁷

Slap attack: A style of articulation in which the performer presses hard against the reed with the tongue while simultaneously sucking so as to create a vacuum between the reed and tongue. The tongue is then sharply pulled away so that the vacuum is broken and the reed is released, producing a dull slapping sound, resulting in a loud percussive attack to notes blown in the usual way.¹⁸

¹⁴Ronald Caravan, *Preliminary Exercises and Etudes in Contemporary Techniques for Saxophone*, (Medfield: Dorn, 1980), 20.

¹⁵Eugene Rousseau, *Saxophone High Tones*, second edition, (St. Louis: MMB, 2002), 1-2.

¹⁶Lemay, *Solitude oubliée*, 2.

¹⁷*New Harvard*, s.v. "Quarter tone."

¹⁸Alyn Shipton, "Slap-tongue" in *The New Grove Dictionary of Jazz* (2002).

Slap tongue: A style of articulation in which the performer presses hard against the reed with the tongue while simultaneously sucking so as to create a vacuum between the reed and tongue. The tongue is then sharply pulled away so that the vacuum is broken and the reed is released producing a dull slapping sound with the pitch of the note being fingered is only faintly heard (this is particularly effective in a low register).¹⁹

Spectral music: A term referring to music composed mainly in Europe since the 1970s which uses the acoustic properties of sound itself (or sound spectra) as the basis of its compositional material.²⁰

Subtone: A tone produced at an extreme soft dynamic with a pure sound, minimizing overtones.²¹

Trumpet sound: The sound produced by the vibration of the lips on the opening neck of the saxophone (like a brass instrument).²²

Vibrato manipulation: An alteration of the pulse, speed, or width of the vibrato.

Methodology

This document is divided into eight chapters: Chapter I “Organizational Plan and Review of Literature,” Chapter II “Compositions for Solo Saxophone,” Chapter III

¹⁹Ibid.

²⁰Julian Anderson, “Spectral Music” in *The New Grove Dictionary* (2001).

²¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 20, 2008.

²²Robert Lemay, *Shadows of Bamian*, (Toronto: Canadian Music Centre, 2002), 27.

“Compositions for Saxophone and Piano,” Chapter IV “Chamber Music for Two Through Twelve Saxophones,” Chapter V “Compositions for Saxophone and Mixed Instrumentation,” Chapter VI “Compositions for Saxophone and Band or Orchestra.” Chapter VII “An Interview with Robert Lemay” consists of a transcription of a portion of an interview with the composer. The final chapter, Chapter VIII “Conclusions,” contains a summation of conclusions pertaining to the compositions discussed in this document. Appendix A is an alphabetical listing of compositions included in the document with page reference, Appendix B is a list of saxophone compositions withdrawn from distribution by Lemay, Appendix C is an octave designation, and Appendix D includes contact information for publishers of Robert Lemay’s saxophone compositions.

Compositions within each chapter are presented chronologically and in the following manner:

1. Title (with translation where appropriate)
2. Year of composition
3. Dedication/commission information
4. Instrumentation
5. Publisher and year of publication
6. Duration
7. Source of inspiration
8. Technical considerations (written range of saxophone, extended techniques, and movement required by the performer)
9. Description of the work (organization, programmatic considerations, and style)
10. Other (may include brief technical considerations for other instruments)

An important component of this document was the composer interview. The purpose of the interview was to gather important biographical information on Robert Lemay, his compositional process, as well as musical, historical and personal influences. Relationships with saxophonists and their influence on his compositions were discussed. Questions were asked that dealt with the interpretation of specific works. To ensure accuracy, the composer interviews were recorded.

Review of Literature

Limited information concerning the biography of Robert Lemay and his saxophone music is available. Biographical information may be found through the websites of the Canadian Music Centre and Laurentian University of Sudbury, Ontario.

Two articles concerning the music of Robert Lemay have been published in the United States. "Robert Lemay, Four Pedagogical Pieces for Alto Saxophone," by Jean-François Guay, *The Saxophone Symposium* 25 (2000): 71-72, is a review of four of Lemay's compositions: *B Film*, *Beat the Drum*, *From the Tip of the Tongue to the Tips of Your Fingers*, and *The Photographs of the 21*. These compositions were composed to introduce the young saxophone student to contemporary performance techniques.

The other article is by Lemay: "Gesture, Space and Virtuosity: *Solitude oubliée* for Solo Tenor Saxophone," published in *The Saxophone Symposium* 21: 3-4 (Summer, Fall 1996), 22 (1997): 44-51. In this article, Lemay discusses the inspiration and purpose of this particular composition. Performance suggestions are included.

Other sources that deal with saxophone literature and performance practice were used in the preparation of this document. Jean-Marie Londeix has written A

Comprehensive Guide to the Saxophone Repertoire 1844-2003. In this resource, works are listed under the composer's surname. Entries include dates for the composer and composition, publisher and length, if known. An additional index includes select works that are organized by instrumentation and ensemble.

Also by Londeix is *Hello! Mr. Sax*. This text presents a variety of modern techniques for the saxophone: pitch, timbre, duration, volume, and attacks. Charts are presented for quarter tones, altissimo, trills, multiphonics, and bisbigliando.

Preliminary Exercises and Etudes in Contemporary Techniques for Saxophone by Ronald Caravan discusses fundamental instruction and practical exercises for a variety of contemporary techniques for the saxophone. Effects that are included are timbre variation (bisbigliando), quarter tones, and multiphonics.

In addition, two D.M.A. documents by saxophonists were used as references for the style and organization of this document. John Bleuel's document *A Descriptive Catalog of the Solo and Chamber Saxophone Music of Lucie Robert* and Jennifer Turpen's document *A Descriptive Catalog of the Solo and Chamber Works for the Saxophone by Jindřich Feld* are similar to the scope of this study. Both of these documents study the saxophone works by an individual composer. The works are divided into various categories: music for unaccompanied saxophone, music for saxophone and piano, chamber music for multiple saxophones, and chamber music with mixed instrumentation. Each composition receives an individual entry, including information on the publisher, duration, premieres, recordings, written ranges, and extended techniques. Turpen also includes a transcribed interview.

CHAPTER II

COMPOSITIONS FOR SOLO SAXOPHONE

Title: *Solitude oubliée*

Year of composition: 1995

Dedication: Jean-François Guay / Financial support of *Conseil des Arts et des Lettres du Québec*

Instrumentation: Solo tenor saxophone

Publication: Éditions Opus 102 (1999), also available from the Canadian Music Centre

Duration: 13:15

Source of inspiration: “Hell is the others,” by Jean-Paul Sartre

Written range: b-flat – e⁴

Extended techniques: Bisbigliando, flutter tongue, ghost notes, vibrato manipulation, multiphonics (fingerings given), quarter tones, sing while playing, slap tongue, subtone

Movement: Soloist begins offstage, moves to the rear of the stage, turns and moves to the front of the stage, and exits the stage on the opposite side of entrance.

Solitude oubliée (forgotten solitude) was the first work Robert Lemay composed for Canadian saxophonist Jean-François Guay. Lemay took for his inspiration a phrase used by existential philosopher Jean-Paul Sartre: “hell is the others.” To adapt this to a composition, Lemay states: “If hell is the others, what is “the others” for a soloist? It’s the public, and I built this piece on the confrontation of the performer with the public.”¹

To depict the confrontation, the performance begins with the soloist offstage, playing long tones in the extreme upper register and demonstrating different qualities of timbres possible on the tenor saxophone, including vibrato, bisbigliando, flutter tongue, slap tongue, and multiphonics. A rapid, melodic line encompassing a range of notes from

¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 20, 2008.

b – e⁴ is included. The opening section concludes with the soloist looking onstage at the audience, the first time with an expression of surprise and the second with deliberation.

As the soloist enters the stage, Lemay gives the performer direction in improvising, listing a variety of sounds such as blowing air into the instrument, pad sounds, key noise, slap tongue, kiss sounds, and tongue clicking. These sounds must be performed in a manner that begins calmly with two different sounds, gradually becoming more agitated with a selection of five sounds, and finally calm again with only two sound choices as the soloist approaches the rear of the stage, facing away from the audience.

The music remains very slow with sustained note passages contrasted with sixteenth and thirty-second notes rhythms. The soloist turns slowly in a circle while performing a series of trills, as shown in Example 1, returning to face away from the audience. The soloist turns again, in the opposite direction, faster than the first time, while playing melodic cells that repeat and then change at defined points of the movement, as in Example 2, returning to face away from the audience. After a brief section of staccato sixteenth notes, the soloist turns to face the audience and plays a series of very high notes that *decrescendo* and end with the performer looking slowly to the left and right as if remembering the solitude.

Example 1. *Solitude oubliée*, measure 16, reproduced with the kind permission of Robert Lemay.

16 début
tr
ppp legato sempre

1/3 du parcours
tr (e)
mp

2/3 du parcours
tr (b)

retour
tr (b)

ppp

1/2 du parcours
↑
(face au public)

Example 2. *Solitude oubliée*, measure 20, reproduced with the kind permission of Robert Lemay.

The performer proceeds slowly to the front of the stage. While moving, the saxophonist improvises with cells supplied by Lemay as shown in Example 3. These cells may be performed in any order and repeated to complete the movement from the rear to the front of the stage. At the beginning of the movement, cells should have little space between them, and then as the saxophonist approaches the front, there should be more and more space between cells. The performer has complete discretion in determining which cells to perform, the order of the cells, and even the dynamics when Lemay indicates two contrasting dynamic shapes.

Facing the public at the front of the stage, the saxophonist performs the main body of music that divides the range of the saxophone into a low, middle and high range, and changes dynamics suddenly, as illustrated in Example 4.

Example 3. *Solitude oubliée*, measure 28, reproduced with the kind permission of Robert Lemay.

D

28

Très nerveux et agressif

The musical score for measure 28 includes the following performance instructions and techniques:

- flutter**: Indicated above a staff with a double bar line and a fermata.
- ff**: Fortissimo dynamic marking.
- p**: Piano dynamic marking.
- sfz**: Sforzando dynamic marking.
- slap**: Indicated above a staff with a triangle symbol.
- ppp**: Pianississimo dynamic marking.
- nuances aux choix**: A bracketed instruction indicating dynamic choices between *ff* and *pp*.
- Trille multiphonique au choix**: A bracketed instruction indicating dynamic choices between *p* and *f*.
- Gliss. avec les lèvres**: Glissando with lips, indicated by a wavy line above a staff.
- flutter**: Indicated above a staff with a double bar line and a fermata.
- pp**: Pianissimo dynamic marking.
- nuances aux choix**: A bracketed instruction indicating dynamic choices between *f* and *p*.
- Trille multiphonique au choix**: A bracketed instruction indicating dynamic choices between *p* and *f*.
- à la fin de la section D seulement**: A boxed instruction indicating that the following technique is only for the end of section D.

Example 4. *Solitude oubliée*, measures 178-182, reproduced with the kind permission of Robert Lemay.

This section concludes, as shown in Example 5, with a melodic line that ascends the range of the instrument, ending with a glissando to the highest note attainable by the performer, which is sustained and then echoed by a soft multiphonic. The performer stands motionless for a moment before looking right and left, again to remember the solitude, before turning to face away.

Example 5. *Solitude oubliée*, measures 183-187, reproduced with the kind permission of Robert Lemay.

Facing away from the audience, the performer improvises key noise or pad sounds in rhythmic groups given by Lemay, interspersed with foot stomps. The key noise ascends to the higher range of the saxophone, culminating with the performer removing the hands from the saxophone and continuing to move them at the side of the head in the manner of playing the instrument. The performer stops suddenly, removes the mouthpiece, places it into a pocket, then plays a series of trumpet sounds on the saxophone.

The saxophonist leaves the stage while improvising in the same manner as entering the stage. Once offstage, the mouthpiece is replaced and sustained notes are played that are similar to the opening of the work. The composition concludes with a multiphonic and foot stomp.

Solitude oubliée is a composition that requires technical proficiency on the tenor saxophone. The performer must be able to play in the high register at a *pianissimo* dynamic, and leap between ranges while coordinating sudden dynamic changes. The ability to double or triple tongue will facilitate the rapid articulated passages and groups of repeated notes. Concentration on the music and the execution of movements throughout the performance is necessary.

Title: *Du bout des lèvres aux bouts des doigts*

Year of composition: 1999

Dedication: *Association des Saxophonists du Québec and Conseil des Arts et des Lettres du Québec*

Instrumentation: Solo alto saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 5:00

Source of inspiration: Finger movement and articulation

Written range: b-flat – f³

Extended techniques: Vibrato manipulation, multiphonics (fingerings given)
Movement: Turn, move instrument while playing

This composition and the three that follow (*Tambour battant*, *Série B*, and *Les photographies du 21*) were originally conceived as a series of pedagogical works written to introduce the young performer to extended performance techniques. *Du bout des lèvres aux bouts des doigts* (from the tip of the tongue to the tips of your fingers) was written for high school saxophonists, *Tambour battant* and *Série B* were written for young university students, and *Les photographies du 21* was written for advanced university students. In the past, *Du bout des lèvres aux bouts des doigts*, *Tambour battant*, and *Série B* have been grouped together and known as *3 Pedagogical Pieces* and *Three Short Movies*, but now, Lemay considers each as distinct compositions rather than a suite².

Du bout des lèvres aux bouts des doigts begins with the saxophonist facing away from the audience and playing a slow (quarter note = 60), long-note melody in the middle range of the saxophone. Trills are used to ornament the long notes and vibrato is varied from no vibrato to little vibrato. The dynamics are precisely indicated to help shape and dramatize the lines.

The performer slowly turns to face the audience while repeating a fast ascending line. Facing the audience, the music continues, similar to the opening material, followed by a rhythmically faster section that requires the performer to move the saxophone in an arc both to the left and right, as a big band saxophonist would.

A section follows that is faster (quarter note = 96~112), melodically disjunct and atonal, written in sixteenth and eighth note rhythms, as demonstrated in Example 6.

²Ibid.

There is no meter specified; tempos are given which indicate the speed at which the sixteenth note should be maintained. This rhythmically active section concludes with a multiphonic. The performer slowly turns to face away from the audience, repeating a fast, descending melodic pattern. The concluding section is similar to the opening and the performer concludes by speaking the Japanese word “*Hai*” (yes).

Example 6. *Du bout des lèvres aux bouts des doigts*, page 3, lines 3-4, reproduced with the kind permission of Robert Lemay.



As the title implies, *Du bout des lèvres aux bouts des doigts*, is useful for developing finger dexterity in the execution of trills and rapid melodic passages. Tongue and embouchure control is demonstrated through the use of manipulated vibrato and different styles of articulation. Also challenging for younger musicians is the rhythmic groupings that must preserve the speed of the sixteenth note.

Title: *Série B*

Year of composition: 1999, rev. 2006

Dedication: *Association des Saxophonists du Québec and Conseil des Arts et des Lettres du Québec*

Instrumentation: Solo alto saxophone

Publication: Éditions Fuzeau Classique (2006)

Duration: 4:00

Source of inspiration: Alliteration of B sounds, B series films

Written range: b-flat – f³

Extended techniques: Blow into instrument, foot stomps, vibrato manipulation, pad sounds, spoken syllables

Movement: Turn

Série B (B film) begins with the performer reciting the syllables “Ba, bé, bi, bo, bu” and after each, playing an imitative sound on the saxophone, as shown in Example 7. The opening continues with the saxophonist stating “Let’s go to Addis Abebas” followed by a lyric line and percussively articulated repeated sixteenth note groups before the saxophonist responds with, “Addis Abebas? In Ethiopia!”

A fast and energetic middle section is composed of short melodic patterns that are repeated and *crescendo* and *decrescendo*. An ascending octatonic scale followed by a foot stomp and spoken “oh boy” conclude the section. The short melodic patterns continue before the saxophone slowly turns away from the audience speaking “a-ba-ba” repeatedly. Once facing away from the audience, the performer blows air into the instrument, turns, waves and says “bye-bye” to the audience.

This composition is useful in reinforcing finger coordination, as difficult tremolos are included that necessitate coordination between hands. Rapid, repeated melodic patterns are emphasized that are useful in developing finger coordination. The performance can be humorous at times, but also musically demanding, combining spoken words and saxophone technique.

Example 7. *B Film*, page 1, lines 1-3, reproduced with the kind permission of Éditions Fuzeau Classique – France – Extract of *Série B* of Robert Lemay (Ref. 8622) –
www.editions-classique.com

The musical score consists of three systems, each with a Saxophone staff and a Voice staff. The first system shows the Saxophone playing a series of notes with dynamics *ff* and *p*, and the Voice playing a single note (Ba) with dynamics *f* and *mf*. The second system shows the Saxophone playing a complex rhythmic pattern with dynamics *f*, *pp*, *mp*, and *f*, and the Voice playing notes (Bi, Bo) with dynamics *mp* and *p*. The third system shows the Saxophone playing a series of notes with dynamics *pp*, *ff*, *sfz p*, *f*, and *p*, and the Voice playing notes (Bu, Ba, hé, bi, bo, bu) with dynamics *pp* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Title: *Tambour battant*

Year of composition: 1999, rev. 2006

Dedication: *Association des Saxophonists du Québec and Conseil des Arts et des Lettres du Québec*

Instrumentation: Solo alto saxophone

Publication: Éditions Fuzeau Classique (2006)

Duration: 4:00

Source of inspiration: Military drums

Written range: b-flat – f^3

Extended techniques: Bisbigliando, vibrato manipulation, pad sounds, quarter tones (fingerings given), singing while playing (optional)

Movement: March onto stage

Following the section of drum imitation, the saxophonist plays melodies incorporated with foot stomps, pad sounds, and rhythmic patterns that are percussive in the manner described above. The piece concludes with the same pad sounds played in the beginning, except the performer stays in place and concludes by brusquely closing all the keys on the saxophone at once, rolling an “r” sound to imitate a drum roll, followed by a “schlock” intended to sound like a guillotine falling.

Tambour battant requires the saxophonist to control extended performance techniques that occur successively. Lemay combines these at an appropriate level for a high school/undergraduate student to perform musically. He provides instructions with accurate fingering suggestions to produce clear pad sounds, quarter-tones, and bisbigliando effects. There is one optional technique included where the saxophonist is sustaining a c^2 and hums a matching pitch, stops the saxophone sound, sings the same pitch, and then begins playing on a $d\text{-flat}^2$ while singing the c^2 . If this is impossible, the performer should pause briefly where the singing occurs.

Title: *Les photographies du 21*

Year of composition: 1999, rev. 2006

Dedication: *Association des Saxophonists du Québec* and *Conseil des Arts et des Lettres du Québec*

Instrumentation: Solo alto saxophone, gong pitched in concert B (any octave) or large tam-tam (played by saxophonist)

Publication: Éditions Fuzeau Classique (2006)

Duration: 15:00

Source of inspiration: The photo exhibit *The Photographs from the 21*

Written range: $b\text{-flat} - b\text{-flat}^3$

Extended techniques: Bisbigliando, eolian sounds flutter tongue, key noise, vibrato manipulation, multiphonics (fingerings given), pad sounds, quarter tones (fingerings given), singing while playing, subtone, slap attack, slap tongue

Movement: Stands are positioned on stage or in the performance area as far away from each other as possible and the saxophonist moves from stand to stand

Les photographies du 21 (photographs from the 21) was the first of the pedagogical set of compositions that Lemay realized must be separated from the suite due to its greater length and musical content.³ He was inspired to write it after viewing a photo exhibit of the same name at the Museum of Modern Art in New York. The photos presented in the exhibit are from the state files of the Khmer Rouge in Cambodia. The leader, Pol Pot, placed his opponents into extermination camps where the people were photographed and executed without trial. The photographer and the people whose photos appear in the exhibit are unknown, but were taken from camp no. 21. While specific events or emotions are not purposely depicted in this composition, it should be performed in a ceremonial atmosphere with slow, deliberate movements.

The composition is organized into eight sections labeled as folios A, B, C, D, E, F, G, and H. Folios A and H are placed on a stand in the center of the stage in front of the gong. The other folios are placed around the stage or performance area as far away from each other as possible. The saxophonist must perform folios A and H first and last, respectively, but may vary the order of the other folios. As the saxophonist moves from one folio to the next, cells are given and the performer improvises using these cells to link the two folios between which they occur. The gong begins folio A, concludes folio H, and should be pitched in a concert B to resonate with the saxophonist's a-flat¹.

The performance begins with the saxophone on a saxophone stand next to the gong. The performer enters the stage and taking the gong mallet, crosses the hands at hip level, bows the head, and stands silently as if meditating. At the conclusion of folio H, the performer returns the saxophone to the stand, bows the head, and stands silently.

³Ibid.

The music of this composition is divided into different folios, each in contrasting style. Folio A uses slow, lyrical lines with sustained notes, quarter tones, and a multiphonic. The improvisation that follows contains sustained notes with the timbre varied by bisbigliando and *molto* vibrato. Folio B uses fast atonal, melodic patterns that are separated by brief rests. It is followed by an improvisation of key noise played in the same rhythm. Folio C is expressive, containing sustained notes that are ornamented with vibrato manipulation, flutter tongue, bisbigliando, and multiphonics. The melodic line is punctuated with slap attacks and rapid arpeggios. The following improvisation provides a series of notes with the instructions that the saxophonist should create a melody in the style of Morton Feldman.

Folio D uses fast repeated patterns of 3 to 5 notes that are played at a subtone dynamic, alternating with *forte* low tones articulated with either a slap attack or slap tongue, as indicated. Improvisation D, shown in Example 9, consists of a note chosen by the performer that is sung and played, a high sustained note with wide vibrato, and a slap-tongue note. The use of feathered beaming is predominant in folio E and contains wide ranging melodic patterns separated by sustained notes. Improvisation E consists of three different tremolos, each in a different range of the saxophone that are shaped by dynamic contrasts as they are played.

Example 9. *Les photographies du 21*, Improvisation D, reproduced with the kind permission of Éditions Fuzeau Classique – France – Extract of *Les photographies du 21* of Robert Lemay (Ref. 8621) – www.editions-classique.com

Improvisation D

Play the boxes in any order as many times as needed to reach the next music stand

Note and voice (note ad lib)

(1) $p < f > p$
 $f > p < f$

Wide vibrato (extreme high)

(1) $p > pp$
 $pp < p$

Slap-tongue

sfz

(1) Choice of dynamics, no priority

Folio F creates melodic lines using combinations of multiphonics, trills, and quarter tones, as shown in Example 10. In this folio, it is often necessary for the performer to connect a single pitch to a multiphonic without a break or articulation, as in Example 10 at the end of the first line. The subsequent improvisation consists of pad

sounds and air blown into the instrument at different dynamic levels. Folio G consists of melodic passages that are articulated in a hard, short articulation, and are contrasted with slurred passages. It is followed by an improvisation contrasting wide vibrato, staccato articulation, and flutter tongue. Folio H concludes the composition in a style that is similar to folio A.

Example 10. *Les photographies du 21*, folio F, lines 1-2, reproduced with the kind permission of Éditions Fuzeau Classique – France – Extract of *Les photographies du 21* of Robert Lemay (Ref. 8621) – www.editions-classique.com

The musical score consists of two lines of music on a single treble clef staff. The first line is marked "Slowly" and "Wide vibrato". It begins with a dynamic of *sfz*, followed by *p*, *pp*, *mp*, *pp*, *f*, *p*, and *pp*. The second line is marked "Bisbigliando" and features a series of notes with a dynamic of *p*, followed by *mf*, *pp*, *p*, *mf*, and *pp*. The score includes several boxes containing fingering numbers (1-6) and chord symbols (Bb, D#, C4, C1, C2, D#).

Les photographies du 21 integrates extended performance techniques into a melodic style of challenging and technical music. Care should be taken in planning a route between stands during the performance to avoid confusion. Creating a musical line with the given improvisations or with the multiphonics is a challenge, but they can successfully be performed as they are written by Lemay.

Title: *5 Études for Alto Saxophone*

Year of composition: 2000, rev. 2006

Dedication: Homage to Marcel Mule, Jean-Marie Londeix, Eugene Rousseau, Fred Hemke, Daniel Deffayet / financial support of the *Conseil des Arts et des Letres du Québec*

Instrumentation: Solo alto saxophone

Publication: Éditions Fuzeau Classique (2006)

Duration: Étude 1: 2:30, étude 2: 4:45, étude 3: 3:45, étude 4: 4 :45, étude 5: 2:15

Source of inspiration: Request of Jean-François Guay

Written range: Étude 1: b-flat – a-flat³, étude 2: b-flat – d⁴, étude 3: b-flat – e⁴ (opt. f⁴), étude 4: b-flat – g³, étude 5: b-flat – a³

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given), quarter tones, sing and play, slap attack, subtone, tongue-click

Movement: Stationary

The *5 Études for Alto Saxophone* were written at the request of Jean-François Guay and focus on the study of double and triple tonguing, subtone, the high register, and multiphonics. Lemay included a fifth etude that deals with sudden changes in range and dynamics. These etudes may be performed individually, partially, or as a complete set. At the end of each etude, a dedication to a saxophone master is noted. Lemay states in the forward to the etudes, “(T)here is no stylistic or aesthetical reference between these masters of saxophone and the etudes. These tributes are my personal indications and are not part of the titles; that is why these tributes are expressed at the end of each etude.”⁴

Etude 1 is entitled *Doublez ou triplez la mise* (double or triple the bet) and emphasizes double and triple staccato articulations. The tempo is fast (quarter note = 144~160) and written without a meter. The sixteenth note should remain constant throughout, and the rhythms articulated lightly. Sustained notes, slurred passages, and bisbigliando are incorporated to give contrast to the sixteenth note staccato passages. This etude is written in homage to Marcel Mule.

⁴Robert Lemay, *5 Études for Alto Saxophone* (Courlay, France: Fuzeau, 2006), iv.

Subtone is the technique emphasized in the second etude and is entitled *Silence, on tourne* (silence, one turns), written in homage to Jean-Marie Londeix. This etude is written without a meter and alternates the use of slow and fast tempos. The melodic style contrasts sustained notes of an undetermined length with fast passages of sixteenth notes. Care should be taken to play the subtone as softly as possible, not with an airy sound, but with a very pure sound without overtones. Other techniques utilized in this etude include multiphonics, bisbigliando, quarter tones, and pad sounds.

The third etude is written in homage to Eugene Rousseau and entitled *Sky is the Limit*, emphasizing the extended range of the saxophone. Divided into three sections – fast-slow-fast – this etude is written with simple and compound meters. Rhythms are written using subdivisions of the beat into groups of four, five, six, and seven; syncopations are also used. There are ascending scale-like passages that lead to light, soft passages played in the high register above f^3 . Bisbigliando, pad sounds, articulation without tone, and tongue clicks are used in this etude.

Etude 4 emphasizes the use of multiphonics and is entitled *Multiplications et additions* (multiplication and additions). A fingering is given for each multiphonic used in the etude. Two multiphonics are produced by the saxophonist playing a single note while matching with the voice before moving to a different note on the saxophone. The etude is written without meter and is fast (quarter note = 120+) with a slow introduction and middle section. Multiphonics are used in conjunction with melodic passages and to emphasize the pulse. The etude is written in homage to Frederick Hemke.

The final etude is entitled *Changements de caps* (changes of course) and written to display the flexibility potential of the saxophone when alternating between extremes in

register and dynamics. Written with simple and compound meters, the eighth or sixteenth note should remain constant. The rhythm is syncopated and obscures the pulse, as found in Example 11. Articulation style is varied throughout the work and includes staccato, accents, and slap attacks. The etude is in homage to Daniel Deffayet.

Example 11. *5 Études, Changements de caps*, measures 37-42, reproduced with the kind permission of Éditions Fuzeau Classique – France – Extract of *5 études* of Robert Lemay (Ref. 8620) – www.editions-classique.com

The musical score consists of two staves. The first staff contains measures 37 through 42, featuring a variety of rhythmic patterns including triplets and syncopated rhythms. Dynamic markings range from *f* to *pp*, with a crescendo leading to *ff*. The piece concludes with a *Curt Short* instruction. The second staff shows the tempo marking $\text{♩} = 108 - 120$ and continues the rhythmic patterns with alternating dynamics of *pp* and *f*.

These etudes provide a study of specific extended performance techniques incorporated into Lemay's musical language. Melodic lines are atonal and the rhythms are based on the consistent pulse of the sixteenth note. Each etude is written with attention to musicality, creating interest through the use of contrasted tempo, melodic style, and dynamics.

Title: *Thèbes*

Year of composition: 2000

Dedication: Michel Bettez

Instrumentation: Solo baritone saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 12:45

Source of inspiration: The ancient Egyptian city of Thebes, the capital of Egyptian funeral art, where the tombs of the King Valley and Queen Valley may be found.

Written range: b-flat – e⁴

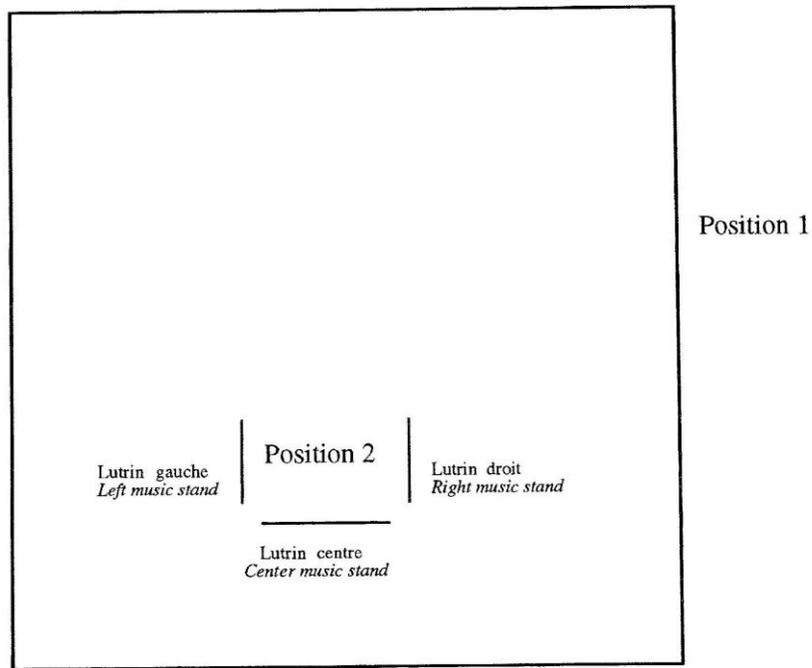
Extended techniques: Bisbigliando, flutter tongue, vibrato manipulation, multiphonics (performer's choice), quarter tones

Movement: The performer begins offstage and moves onstage to face the audience, turns to face left and right, and returns offstage to the original position.

Thèbes was originally composed by Lemay for bassoonist Michel Bettez in 2000, and transposed the same year by the composer for solo baritone saxophone. The work was inspired by Lemay's interest in ancient Greek and Egyptian history. He was influenced by the two-dimensional profiles drawn by Egyptians depicting the profile of a person with one arm raised and forward of the body and the other lowered and trailing to indicate motion. With the stands arranged as shown in Example 12, the performer turns from side to side and portrays the profiles of these drawings.

The composition begins with the saxophonist offstage performing an introduction, partially shown in Example 13, which is a slow melody contrasting the low, middle, and high ranges on the baritone. The performer moves slowly onstage playing an improvisation on given cells. Once onstage, facing the audience, the performer plays the main body of the composition that is organized in an ABA' format. The A is an expressive melody written with long tones, sixteenth and thirty-second note passages. At the end of the A section, Lemay suggests turning the page while taking an audible breath. This may be eliminated if two stands are used and the music is spread across them.

Example 12. *Thèbes*, spacial setting, reproduced with the kind permission of Robert Lemay.



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Example 13. *Thèbes*, section A, lines 1-2, reproduced with the kind permission of Robert Lemay.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various dynamics and vibrato markings. The dynamics are *mf*, *ppp*, *mf*, *pp*, and *f*. The vibrato markings are "non vibr.", "non vibr. poco vibr.", and "rit.". The second staff continues the melody with dynamics *f*, *pp*, *ff*, *mp*, *pp*, *p*, and *ff* *pp*. The vibrato markings are "non vibr. poco vibr. molto vibr.", "rit.", and "poco vibr. molto vibr. Bisbi (1)". The score includes various musical notations such as slurs, accents, and dynamic hairpins.

The B section of the composition consists of the saxophonist reading from the different stands arranged on stage (left, right and center), and turning from stand to stand while playing a short motive to make the music continuous. The performer reads from each position twice in any order, but should not read two sections from the same stand successively. After the final section, the saxophonist turns without playing to face the audience and plays an A´ section. Example 14 shows the cell the saxophonist performs to depart the stage, stepping in time to a heavy articulated rhythm on a low note of the performer’s choice. The work concludes with a coda that is similar in style to the introduction.

Example 14. *Thèbes*, section F, reproduced with the kind permission of Robert Lemay.

F

 Sortez de la scène
 Régulier, en rythme avec le pas de marche

Leave the stage
Regular, in the rhythm of the step

p *Poco a poco dim.*

As a solo composition for the baritone, *Thèbes* is an effective piece for a university student to develop baritone saxophone technique. The composition requires the performer to develop a variety of articulations, dynamic control, and finger dexterity across the wide range possible on the baritone. Lemay incorporates a limited use of extended performance techniques, allowing the saxophonist to concentrate on developing control of the instrument.

Title: *Dial M for... Hommage à Alfred Hitchcock*

Year of composition: 2000

Dedication: Jean-François Guay / Financial support of *Conseil des Arts du Canada*

Instrumentation: Solo soprano saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 20:00

Source of inspiration: Alfred Hitchcock's movie *Dial M for Murder*

Written range: b-flat – c⁴

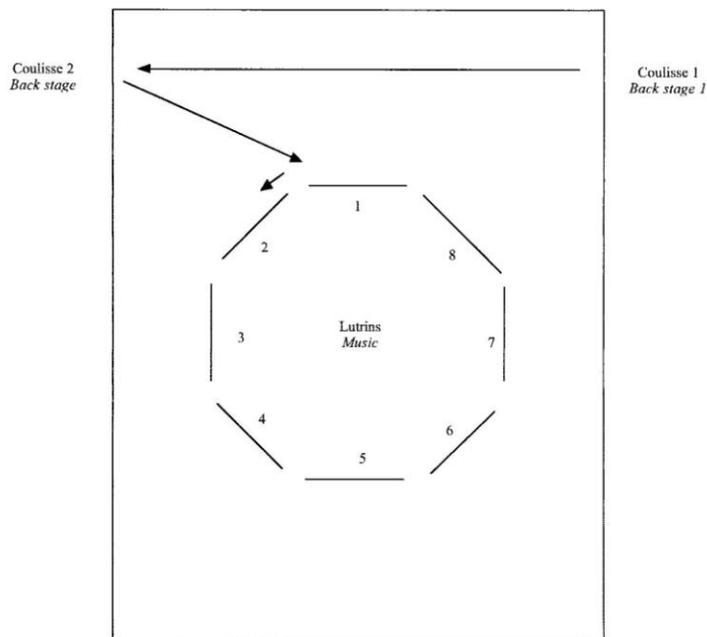
Extended techniques: Bisbigliando, circular breathing (if possible), eolian sounds, multiphonics (fingerings given), pad sounds, quarter tones, sing and play, slap attack

Movement: The soloist enters the stage and walks across the rear and exits on the opposite side, and performs from eight stands placed in an octagon at the center of the stage

The composition *Dial M for... Hommage à Alfred Hitchcock* contains two visual references to Alfred Hitchcock's movie *Dial M for Murder*. The first is to Hitchcock's cameo appearances in his movies as a man crossing the street or waiting for the bus. This is done by the saxophonist entering the stage, walking across the rear of the stage and exiting the opposite side while playing. The second reference is shown in Example 15, where the configuration of the eight stands forms an octagon, and as seen from above is similar to a rotary telephone dial.

The music begins offstage, as shown in Example 16, with a melodic motive that begins as two notes and is repeated continuously as the saxophonist begins the movement across the stage. At defined points of the crossing, notes are added to enlarge the motive, and once offstage, the motive gradually decreases in size. Backstage, the saxophonist performs a soft melodic line incorporating multiphonics, and then returns to the stage, playing repeated melodic material that is similar in style to that heard when moving across the rear of the stage, but begins with a larger collection of pitches.

Example 15. *Dial M for... Hommage à Alfred Hitchcock*, spatial setting and route, reproduced with the kind permission of Robert Lemay.



Example 16. *Dial M for... Hommage à Alfred Hitchcock*, section A, reproduced with the kind permission of Robert Lemay.

Dans la coulisse
Back stage

En entrant sur scène
While entering the stage

1/4 du parcours
1/4 of the route

Legato sempre

ppp *Poco a poco cresc.*

1/2 du parcours
1/2 of the route

3/4 du parcours
3/4 of the route

ff *Poco a poco dim.*

En sortant de la scène
While leaving the stage

(sempre legato)

Dans la coulisse
Back stage

Long

(sempre dim) **ppp**

The performer moves to each stand of the octagon in turn, beginning with stand 1 at the rear of the stage, always facing to the center of the octagon. Each of the stands contains a contrasting section of music that changes tempo and melodic style. The music of each stand is connected by a short motive provided by the composer and performed while the saxophonist moves so that the music is continuous.

Stand 1 is very slow and makes use of long notes which are shaped by gradual and sudden dynamic changes and contrasts the high, middle and low ranges. The stand is left while blowing air into the instrument and playing pad sounds.

Very fast, slurred thirty-second note passages are performed from stand 2, and incorporate *bisbigliando* on repeated notes. Groupings of notes are separated by eighth or sixteenth rests. The performer moves while improvising short, sharply articulated notes in fast groups of one, two and three.

The tempo at stand 3 is slow. The music is separated into two sections; the first section is predominantly sustained lines moving by quarter tones before changing to sixteenth and thirty-second note rhythms in the second section that incorporate sustained multiphonics and quarter tones into the melodic line. The saxophonist moves to the next stand while alternately bending a c-sharp² up a quarter tone, b¹ down a quarter tone, and sustaining c² with vibrato.

The music of stand 4 consists of soft, fast, staccato sixteenth notes predominantly in the high range (to c⁴) played in repeated groups of one to four notes, separated by eighth rests and punctuated by low *sforzando* notes. Sustained notes and slurred passages occasionally contrast the articulations. While moving, the performer continues the style by playing as high as possible, fast staccato notes in groups of two or three.

Example 17 contains the first line of stand 5. The tempo is moderately slow and the sustained notes are shaped with a sudden *crescendo* occurring at the end of the notes. Lemay indicates the point at which the *crescendo* should occur by notating a rhythm connected by ties. The performer should not rearticulate this rhythm, but make the indicated dynamic changes. Sustained notes are also altered by changing fingerings that result in a timbre alteration – rather than changing the pitch – and are indicated by a plus sign (+) above the note. The performer moves to the next stand while alternating between d² and g-sharp¹, played initially with a trill that begins *piano* and *crescendos* while gradually adding flutter tongue.

Example 17. *Dial M for... Hommage à Alfred Hitchcock*, section H, line 1, reproduced with the kind permission of Robert Lemay.



The music of stand 6 is unmetred and very fast, with sixteenth notes repeated in groups of three in the first two-thirds, giving way to repeated groups of two sixteenths in the last third, all at a *piano* dynamic. Articulations are light and may be double or triple tongued, as appropriate. While moving to the next stand, the saxophonist improvises by playing notes in contrasting registers, a single pitch, or slurred adjacent notes.

The tempo of stand 7 is slow, allowing the saxophonist to perform melodic lines that are lyrical, use rhythms of three, four, five and nine thirty-second notes, and traverse across the range of the instrument. The music of this stand contrasts the others by the

absence of extended techniques, relying on dynamics, vibrato, and the performer's ability to expressively shape the melodic material. While moving, the performer continues in a similar style, playing a repeated melodic idea to the next stand.

A multiphonic begins the music of stand 8 that is followed by thirty-second note, slurred, atonal passages played as fast as possible. These passages are played subtone and stay within the normal range of the saxophone. The saxophonist improvises eolian sounds in a similar rhythmic style while moving.

The final section of music occurs at stand 1. The tempo is slow, and Lemay requires the performer to speak the syllable "tak," and to sing while playing the saxophone. To conclude, the performer turns toward the rear of stage while playing a repeated four-note motive that begins *mezzo-forte* and *decrescendos*. The ending, shown in Example 18, displays Lemay's ability to construct a musical line using notes from the saxophone in combination with extended performance techniques. Facing away from the audience, the saxophonist plays a lyric melody, a multiphonic, then sings into the saxophone to echo the multiphonic, and finally concludes with pad sounds.

Dial M for... Hommage à Alfred Hitchcock requires advanced technical and musical control of the saxophone. Control of pitch and dynamics in the upper range is a necessity, along with the proper execution of extended performance techniques for a musical performance of the composition. The work is appropriate for advanced university students and professional saxophonists.

Example 18. *Dial M for... Hommage à Alfred Hitchcock*, section L, line 5, reproduced with the kind permission of Robert Lemay.

De dos au public / *Back facing the audience*
 Calme et lointain / *Calm and from far away*

Sons-tambourins
 Pad sounds

pp *ff* *mf* *pp*

(1) Bouche fermée
 (1) Mouth closed

ppp

(1) Comme une résonance du multiphonique
 Like a resonance of the multiphonic

Title: *No Limits*

Year of composition: 2003

Dedication: Serge Bertocchi

Instrumentation: Solo bass or contrabass saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 13:00

Source of inspiration: Poetry of Herménégilde Chiasson

Written range: b-flat – c-sharp⁴

Extended techniques: Bisbigliando, flutter tongue, key noise, overtones, pad sounds, quarter tones, slap, subtone, trumpet sounds,

Movement: The saxophone is preset on stage on a saxophone stand; the saxophonist enters and speaks to the audience, performs on the saxophone, and departs playing on the mouthpiece, leaving the saxophone onstage.

No Limits was originally composed for tubax, but Lemay intends it to also be performed on bass or contrabass saxophone. The composition incorporates aspects of acting as well as music that is befitting to the dedicatee, Serge Bertocchi, who participates in many types of performing arts in addition to music. This composition was inspired by, and includes lines from the poetry of Herménégilde Chiasson, who is an artist involved in many different forms of artistic expression, including poetry, theatre,

art, and filmmaking. For Lemay, it was logical to merge the work of these two individuals, who go beyond the limits of a single performing art, as an inspiration for this composition.

The work begins with the saxophone onstage on a saxophone stand and, if available, in a spotlight. The performer enters the stage mumbling rapidly, as shown in Example 19 (represented by headless thirty-second notes), and clearly articulating syllables of the word “*Découpage*.” Upon arriving at the saxophone, the performer speaks short phrases from Chiasson’s poetry to the audience and saxophone in turn before taking the saxophone and creating musical lines with a variety of sounds such as spoken syllables, mouth sounds, singing, foot stomps, trumpet sounds, pad sounds, and key noise.

Example 19. *No Limits*, page 1, line 4, reproduced with the kind permission of Robert Lemay.

The image shows a musical staff with a treble clef. Above the staff, there is a series of vertical lines representing notes, with an arrow pointing to the right and the text "(PP sempre)". Below the staff, there are several notes with stems pointing up. The notes are labeled with syllables: "pa", "Dé", "pa", "cou", "cou", "Dé", "pa", "pa". Above the staff, there are dynamic markings: "mf" above the first note, and "ff" above the last note. There are also accents (>) above the "cou" and "pa" notes.

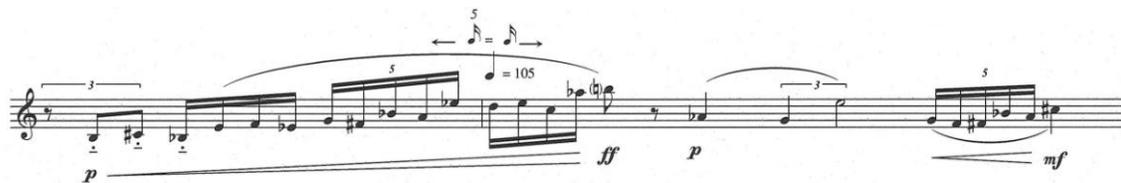
Once the saxophone is played, the melodic material consists of sustained notes, fast arpeggio-like passages, and a section that is imitative of the mumbling heard as the performer entered the stage. This is shown in Example 20, where the notes that are shown in the boxes are to be repeated softly and rapidly at the performer’s discretion until the clearly articulated eighth notes.

Example 20. *No Limits*, page 4, line 1, reproduced with the kind permission of Robert Lemay.



The composition is written without meter, but tempo indications are given. Lemay incorporates the use of rhythmic modulation to connect different tempos, similar to Elliot Carter, as demonstrated in Example 21. In this example, at the end of the first measure, the quintuplet sixteenth note becomes the sixteenth note in the new tempo. This relationship acts as the pivot rhythm, resulting in a smooth acceleration. At times, this will result in a tempo that does not exist on Mälzel's metronome, such as quarter note = 67.5, but in these instances, Lemay is more concerned with the smooth connection of tempos than the marking.⁵

Example 21. *No Limits*, page 5, line 8, reproduced with the kind permission of Robert Lemay.



The melodic material of the work is disjunct and atonal, often traversing the entire range of the saxophone in a passage of notes, or leaping from the low to high range and back. The use of bisbigliando, slap tongue, flutter tongue, and subtone are incorporated

⁵Ibid.

frequently into the melodic lines. Lemay also incorporates the aspects of playing overtones into this piece, as shown in Example 22. In this instance, the saxophonist must finger and play the note c^1 , articulated only with the breath (denoted by the lower case “c” below the note) and then produce the overtones denoted by diamond- shaped note heads, by adjusting the embouchure and airstream.

Example 22. *No Limits*, Page 8, line 1, reproduced with the kind permission of Robert Lemay.

The musical notation for Example 22 consists of a single staff in treble clef with a 4/4 time signature. The tempo is marked "Très lent". The piece begins with a note on C4, marked with a lowercase "c" below it and a dynamic of *pp*. This is followed by a series of diamond-shaped notes representing overtones, with dynamics increasing to *mp*. A dynamic hairpin then leads to a note marked *f*. This is followed by another series of diamond-shaped notes with dynamics *mf* and *p*, leading to a final note marked *ff*. Above the staff, the text "Voix Comme une douleur" is written, with "attacca" at the end. Below the staff, the letter "A." is written.

The performance concludes with the saxophonist speaking “*et le silence a refait surface tel un corps étranger*” (and the silence emerges as a foreign body), removing the mouthpiece of the saxophone, and then walking off stage with only the saxophone mouthpiece. To break the silence, the saxophonist intermittently plays soft, short sounds on the mouthpiece.

Lemay’s composition of this work for bass or contrabass saxophone provides a work in contemporary style that is challenging to the professional saxophonist. However, the playability is limited due to the number of performers who have access to a bass or contrabass saxophone. The fast, technical passages, use of high tones, and harmonics requires a high level of proficiency on the low saxophones. The performer must also

have an assured stage presence to deliver poetic lines and create melodic lines with unusual sounds such as mumbling, breathing, whistling, and mouth noises.

Title: *Ariana, Kaboul*

Year of composition: 2005

Dedication: Miguel Romero Morán

Instrumentation: Solo alto saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 10:00

Source of inspiration: The reopening of the public theatre Ariana in Kabul, Afghanistan

Written range: b-flat – c⁴ (opt. e⁴)

Extended techniques: Bisbigliando, eolian sounds, growl tone, multiphonics (fingerings given), quarter tones, slap attack, slap tongue, subtone, timbre trill, vibrato manipulation

Movement: Turn away from the audience

Ariana, Kaboul was written to commemorate the fall of the Taliban government in Afghanistan and the return of freedom for the people to view movies in the theatres and listen to the radio. An alternate presentation of the work, suggested by Lemay, creates a strong movie theatre connection. The saxophonist should dress in a white shirt or all white and stand in front of a screen. During the performance, a film of the performer's choice may be shown (without sound) on the screen and performer. Lemay feels that the piece works well with or without the inclusion of a film.⁶

The composition begins with the screen illuminated by the projector light and followed by the saxophonist playing sustained multiphonics and trills at a soft dynamic level. As the film begins, the saxophonist plays very rapid scale-like soft passages with interjecting, low slapped notes. This is followed by a slow section that incorporates a number of techniques that vary the timbre of the saxophone. This slow section is

⁶Ibid.

interrupted twice by rapid ascending and descending passages performed while the saxophonist turns in a full circle, first one direction, and later, the other.

The main portion of the composition demonstrates what Lemay refers to as directional composition.⁷ Directional composition defines the form by intensifying the rhythm, dynamics, and range to a pinnacle point and then concluding with a coda.

Examples 23 and 24 exhibit the difference in style. In Example 23, the tempo is slow, very soft, eighth note rhythms with a few sixteenths, in the low to middle range of the saxophone, and at a soft dynamic. Conversely, in Example 24 the tempo is very rapid, *crescendos* to *fortissimi-issimo*, the rhythm is at the sixteenth note level, and the range encompasses notes from $b - e^4$. Lemay describes the form of many of his pieces as directionally composed⁸.

Example 23. *Ariana, Kaboul*, page 4, line 1, reproduced with the kind permission of Robert Lemay.

The image shows a single staff of musical notation for Example 23. At the top left, there is a tempo marking: a quarter note followed by "= 60". Below this is the instruction "Sub-tone sempre". The music is written in a treble clef and consists of three distinct sections, each with a dynamic marking below it. The first section starts with a *pppp* dynamic and features a series of eighth notes with sharp and flat accidentals. The second section begins with a *ppp* dynamic and continues with similar eighth-note patterns. The third section starts with a *pp* dynamic and concludes with a few more eighth notes. The entire piece is marked with a long slur above the staff, indicating a continuous melodic line.

Immediately following this is the section shown in Example 25. The saxophonist improvises notes for rhythms written without note heads – the note choice is not important – following the shape of the stems and beams. The written notes, played very loud and written with a slap attack articulation, create the melodic line.

⁷Ibid.

⁸Ibid.

Example 24. *Ariana, Kaboul*, page 6, lines 7-8, reproduced with the kind permission of Robert Lemay.

Plus rapide Poco a poco acc

mf Poco a poco cresc.

Ossia
8^{va}

Portemanto (gliss)

fff Sempre

Example 25. *Ariana, Kaboul*, page 7, lines 1-3, reproduced with the kind permission of Robert Lemay.

Le plus vite possible

Sub tone ossia Slap (sub tone ossia) (slap)

ppp *ff* *pp* *ff* *ppp* *ff* *ppp*

Film stop

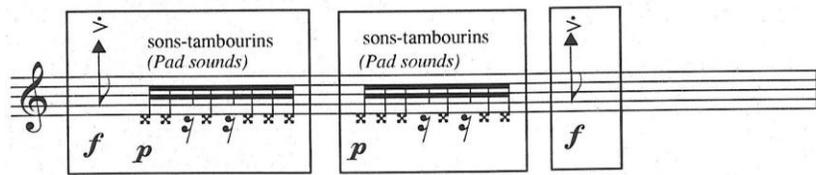
ST

mf *ff* *f* *fff*

The composition concludes with the saxophonist facing away from the audience. The film has stopped and as the projector light fades out, the saxophonist improvises with three different cells provided by Lemay, shown in Example 26. The cells are repeated, but gradually *decrescendo* with more space between each event. The high note indicated

is the saxophonist's choice and does not have to be the same each time. Likewise, the pad sounds do not have to be the same pitch.

Example 26. *Ariana, Kaboul*, page 7, line 7, reproduced with the kind permission of Robert Lemay.



The inclusion of a film presentation makes this a unique contemporary composition. However, care must be given to the lighting so that the performer is not distracted by light in the eyes. In addition, copyright laws should be considered when choosing the film projected. An alternative is to use a student or amateur film that has not been commercially produced. The music is in a style that is dominated by wide ranging melodies that are atonal, but more conjunct and connected than Lemay's other solo works for saxophone. While many extended performance techniques are incorporated, the saxophonist is not required to sing or speak at any time, and movements on stage are limited to turning in place. This composition is appropriate for advanced university students or professional performers.

CHAPTER III

COMPOSITIONS FOR SAXOPHONE AND PIANO

Title: *Trou Noir*

Year of composition: 1995

Dedication: Louis-Noël Fontaine

Instrumentation: Baritone saxophone, piano

Publication: Unpublished, available from the Canadian Music Centre

Duration: 12:00

Source of inspiration: Black holes

Written range: a – f-sharp⁴ (opt. a⁴)

Extended techniques: Bisbigliando, breath attack, flutter tongue, overtones, multiphonics (fingerings given), quarter tones, slap tongue, vibrato manipulation

Movement: Saxophonist begins at the rear of audience, moves to a midpoint in audience, to in front of the stage, to on the stage, and to a point at the rear of the stage

Other: Pianist must play strings inside piano as clusters, scrape strings with a plectrum, and strike strings with a metal beater (triangle) and medium mallet (vibraphone).

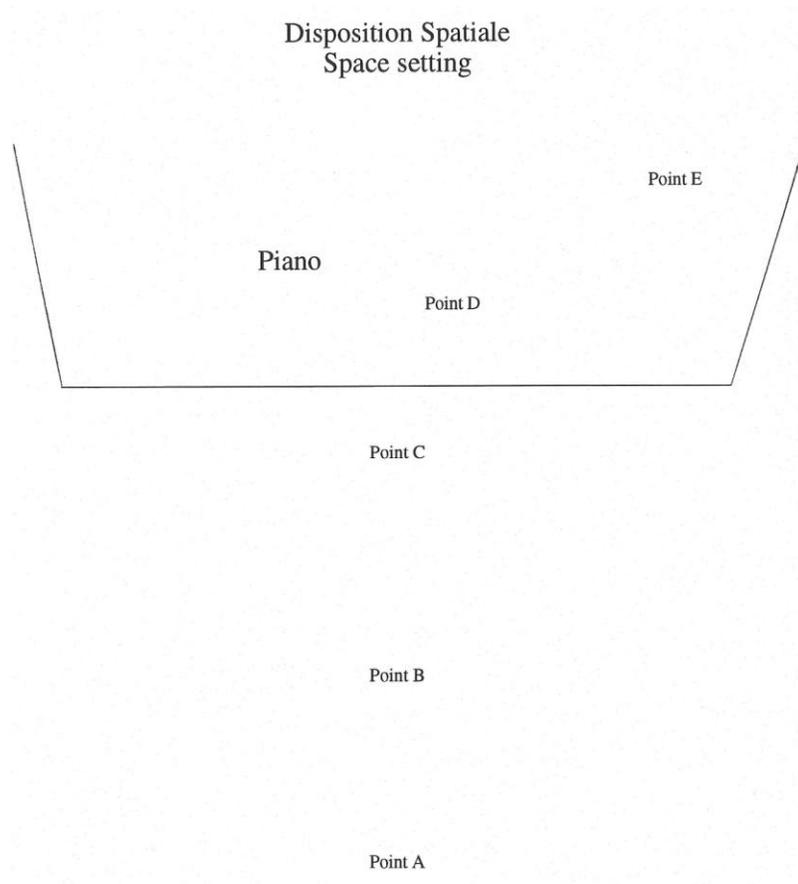
“The idea behind *Trou Noir* (black hole) is that the piano is the black hole. A black hole is a spot in the universe that is very dense and pulls everything into it – even the light. And, in fact, the entire piece represents the saxophonist being attracted to the black hole and when he arrives, he screams ‘NO!’ He doesn’t want to be absorbed by the black hole. He escapes.”¹

Example 27 shows the stage setting for Lemay’s depiction of the saxophonist being attracted by the piano. Point A is to the rear of the audience, in the back of the auditorium. Point B is halfway toward the stage, in the center or side aisle of the audience. In front of the stage is point C, and point D is onstage at the position the

¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 20, 2008.

saxophonist would normally perform with the piano. The final position, point E, should be at the rear of the stage and off to the side.

Example 27. *Trou Noir*, spatial setting and movement route, reproduced with the kind permission of Robert Lemay.



The music at point A is marked free tempo, but without being slow, and the piano and saxophone alternate the playing of musical lines. As the saxophonist moves toward point B, the pianist plays cadenza-like material with rhythms that are shaped by feathered beaming as the saxophonist sustains long notes using vibrato manipulation, widening to quarter tones above and below the pitch center.

At point B, the two instruments are independent and, as shown in Example 28, the saxophonist's rhythmic activity is written first in groups of sixteenth notes and then thirty-second notes; groups are separated by breaths or rests. The dynamic level is predominantly soft with *crescendo*. In Example 28, according to Lemay, the breath mark with a slash through it should be interpreted as a very quick breath.² Between the saxophone passages, the pianist strikes strings inside the piano with a metal rod or vibraphone mallet, as indicated by the score. As the saxophonist moves to point C, the pianist plays groups of notes; first in thirty-second note rhythms, with the rhythmic activity changing to sextuple sixteenths, to quintuplet sixteenths, to sixteenths, to eighth note triplets, to eighths, to quarters, and finally half notes. During the movement, the saxophonist plays a series of three different multiphonics, and pauses twice to turn in a semi-circle.

Example 28. *Trou Noir*, measure 12, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for measure 12 of 'Trou Noir'. It consists of two staves: a saxophone staff (top) and a piano staff (bottom). The saxophone staff begins with a dynamic marking of *pp* and a tempo marking of *Agitato*. The music features groups of sixteenth notes, followed by a breath mark (a slash through a curved line) and a 'slap' instruction. The tempo then changes to *Très rapide* with a 'sub-tone' marking. The piano staff has dynamic markings of *ff* and *ppp*. The piano part consists of rhythmic patterns of notes, including sextuple sixteenths, quintuplet sixteenths, and other rhythmic figures.

²Ibid.

Once at Point C, the saxophonist plays notes of indeterminate length that incorporate the use of flutter tongue, multiphonics, and harmonics. Single slap notes, and groups of two to three fast notes at a loud dynamic interrupt the line. While moving onto the stage to point D, the saxophonist accompanies the piano with a repeated e³ varied by the use of flutter tongue, manipulated vibrato, and bisbigliando.

At point D, a regular meter is established by the two performers and they interact with melodic lines that are rhythmically varied, syncopated, disjunct, and atonal. The tempo accelerates and the meter alternates between a quarter and sixteenth note pulse. At the end of the section at point D, the tempo slows to quarter note = 60 and the saxophone and piano join in a homorhythmic passage at a *pianissimo* dynamic that is syncopated long notes. The tempo resumes a fast pace (quarter note = 140-150) and the saxophonist turns and walks toward the piano while improvising cyclic chromatic patterns that slowly ascend,³ as shown in Example 29. Upon arriving at the piano, the saxophonist shouts into the piano “NON” and slowly steps away, shouting “no” in different languages. Turning and proceeding to point E, the saxophonist plays long tones in the lower and upper registers.

As the saxophonist moves to Point E, the melodic lines of the instruments are separated and follow one another. The saxophonist ends the composition playing the highest note possible with wide vibrato, which narrows and slows until the vibrato stops. At the same time, the pianist plucks strings inside the piano to sound irregular, like raindrops.

³In the music supplied by the Canadian Music Centre, a chromatic cycle written by Louis-Noël Fontaine is included with the baritone saxophone part.

Example 29. *Trou Noir*, measures 146-147, reproduced with the kind permission of Robert Lemay.

The saxophonist heads towards the piano
Le saxophoniste se dirige vers le piano.

♩ = 140-150
Beginning in the lower register of the instrument, use cyclic chromatic phrases to slowly climb towards the higher register
En commençant dans le grave de l'instrument, avec des mouvements utilisant le chromatisme retourné, montez progressivement vers l'aiguë

Trou Noir creates a stereophonic effect as the saxophonist moves through the seating area. This also presents logistical concerns that must be considered, including the lighting of each stand, obstacles that may be encountered (steps, chairs, people), and the accessibility of the stage from the audience area. The music is challenging to execute as an ensemble and technically difficult for both performers. The saxophonist must play in the range above f^3 . The writing allows each of the performers to be musically expressive, both as soloists and as an ensemble, displaying virtuoso technique. This composition is appropriate for advanced university students and professional saxophonists.

Title: *Oran*

Year of composition: 1998

Dedication: Jean-François Guay and Yoko Hirota

Instrumentation: Alto saxophone, piano

Publication: Unpublished, available from the Canadian Music Centre

Duration: 13:15

Source of inspiration: To the memory of all Algerians killed by men's madness and God's fanatics, and *The Plague* by Albert Camus

Written range: b-flat – e-flat⁴

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given), quarter tones, singing while playing

Movement: None

Other: Pianist must pluck individual strings, strum strings, scrape strings, and play harmonics by pressing a string at the node with the finger and playing the corresponding note on the keyboard.

The title *Oran* refers to the port city of northwestern Algeria on the Mediterranean Sea. The piece is composed in memory of all Algerians killed by men's madness and God's fanatics. In the history of Algeria, there has been much bloodshed, but at the time of composition, Lemay was emotionally affected by learning of the massacres of innocent men, women and children during the Algerian Civil War of 1992-2002. Lemay chose *Oran* as the title, as it refers to the location of the plot in the book *The Plague* by existential French philosopher Albert Camus. Camus was a French-Algerian, and many of the people targeted in the 1990s were foreigners and intellectuals such as Camus.

The performance of this composition does not require movement and is conservative in the use of extended performance techniques. Lemay describes it as more classical than his other works, and in it he was concerned about issues of rhythm.⁴ The music can be divided into three sections, each defined by a predominate tempo and style of writing. The composition begins and concludes with an a³ heard in the saxophone and recurs throughout the piece. Lemay describes it as a pole of attraction in the manner of Edgard Varez and Luciano Berio, where it is not the pitch that is important, but the timbre of that pitch which acts as a focusing element.⁵

⁴Lemay interview.

⁵Ibid.

The first section of the composition is at a slow tempo (quarter note = 40), and for the first thirteen measures, the only pitch played by the saxophonist is an a⁴ that alternates with fast rhythms and sustained chords by the pianist. As the tempo increases (quarter note = 56), both performers play together; the saxophonist continuing to play sustained notes, and the pianist a combination of sustained chords and rhythmic passages in thirty-second notes. The saxophonist then plays a solo passage that incorporates multiphonics and flutter tongue. As the solo passage ends, the pianist reenters with harmonics, string scrapes, and glissandos played inside the piano.

In the second section, the pianist and saxophonist become equal in their parts, and the work builds in tempo, dynamics, and rhythmic intensity. The change in character is not sudden but gradual, until the tempo changes to quarter note = 112. The style of this second section is represented in Example 30. At this point in the composition, Lemay relates that the music is at times like the first movement in Edison Denisov's *Sonata for Alto Saxophone and Piano* in regards to the complex rhythmic lines and interplay between the saxophone and piano. He was influenced by Denisov at the time he was composing *Oran* by hearing his wife, Yoko Hirota, prepare the piano part to the *Sonata*.⁶

The fast section continues to accelerate to the fastest tempo (quarter note = 160). After this point, the tempo suddenly slows (quarter note = 76), shown in Example 31, and the saxophonist plays the pitch e-flat² with several different fingerings (given by Lemay) to vary the timbre of the note. Shown in Example 32 is a measure in this area of transition where the saxophonist must sustain a d² and then add a sung, transposed pitch of a-flat (concert pitch b-natural, in the appropriate octave). The notation for this, as

⁶Ibid.

shown, does not clearly convey that the sung note is added to the saxophone note, but has been clarified personally by Lemay.⁷

Example 30. *Oran*, measure 142-143, reproduced with the kind permission of Robert Lemay.

The third section of the composition concludes at a slow tempo and with the saxophone as the dominate melodic instrument; the pianist plays sustained chords and supportive lines. This is a reversal of roles compared to the opening section. The saxophonist returns to the pitch a^4 to conclude the work as the pianist plucks a concert c^3 .

Oran is a composition that is appropriate for university students that are developing a range up to e-flat⁴. The emphasis of the saxophone pitch a^4 as a sustained note requires the performer to solidify their intonation and control of this note. The rhythm of the piece must be carefully executed to coordinate the interlocking passages between the two instruments.

⁷Ibid.

Example 31. *Oran*, measures 224-228, reproduced with the kind permission of Robert Lemay.

224 $\text{♩} = 76$

pp non cresc

1 2 B♭
3 -
4 5
6 D♯

1 2 C♯
3 -
4 5
6 D♯

1 2 B
3 -
4 5
6 D♯

C4
C3

C1
C2
C3

pp

p

pp

f

Example 32. *Oran*, measure 234, reproduced with the kind permission of Robert Lemay.

Chantez (1)
Sing (1)

f

Title: *Incertitude*

Year of composition: 1999

Dedication: Rémi Ménard

Instrumentation: Alto saxophone, piano

Publication: Unpublished, available from the Canadian Music Centre

Duration: 11:05

Source of inspiration: Heisenberg uncertainty principal and a poem by Christine Dumitriu van Saanen

Written range: b-flat – c⁴

Extended techniques: Bisbigliando, flutter tongue, vibrato manipulation, multiphonics (fingerings given), pad sounds, quarter tones (fingerings given), singing while playing, subtone

Movement: None

Other: Pianist must scrape strings, pluck strings, and play harmonics by pressing a string at the node with the finger and playing the corresponding note on the keyboard.

For the composition of *Incertitude*, Lemay took as his inspiration the idea of the Heisenberg uncertainty principal, which, summarized, states that one can know either the position or the speed of an object at the quantum level. In connection with this idea, Lemay presents a poem by Christine Dumitriu van Saanen:

*Statique imprégnée de mobilité.
Ici deviant ailleurs dans la tâche de l'accomplissement.
D'incertitude est bâtie la perception du fait.*

Static imbued with mobility.
Here becomes elsewhere in the task of accomplishment.
From incertitude is built perception of the fact.⁸

To Lemay, this poem refers to the Heisenberg uncertainty principal, which means that “we cannot know everything; there is space for imagination and a kind of poetic way in it.”⁹

The music consists of two contrasting styles of writing. The first, represented in Example 33, is a slow section that obscures meter and tempo, emphasizing varied timbres in both the saxophone and piano. In this style, the saxophonist utilizes multiphonics, subtone, and *bisbigliando* while the pianist produces tones by scraping the strings, playing harmonics, and sustaining long tones. Example 33 demonstrates the notation Lemay uses for harmonics on the piano. An open circle above a diamond note head in parenthesis indicates the pianist should play the keyboard note written on the lower staff, while pressing on the string with the other hand at the appropriate node to sound the note represented by the diamond note head. The overall effect produced is two instruments whose identities are blurred and have become less distinct.

⁸Rémi Ménard, *New School* liner notes, translated by Benjamin Waterhouse, (FACD009, 2004. Compact Disc), p. 16.

⁹Lemay interview.

Example 33. *Incertitude*, reproduced with the kind permission of Robert Lemay.

The second style is more distinct than the first, with a meter and pulse defined by the rhythmic passages of both instruments. The performers produce tones in a traditional manner to perform syncopated, atonal melodies, as well as two solo passages for the saxophone that are cadenza-like. The opposition of these two styles is analogous to the uncertainty principal of knowing where a quantum object is or where it is going. In the composition, one style is amorphous in timbre quality, melodic line, rhythm, and meter, while the other is very clear in the same characteristics

Incertitude is a work suitable for university students that are comfortable with an upper range, as many passages extend to c^4 . The use of multiphonics and quarter tones at a slow tempo is included, and there are three instances where the soloist must sing and play the saxophone simultaneously. Besides playing, the pianist must also speak vowel syllables and vocal effects. The fast passages are not technically difficult but dynamic control from *pppp* to *fff* is required to help shape the melodic lines throughout the entire work.

CHAPTER IV

CHAMBER MUSIC FOR TWO THROUGH TWELVE SAXOPHONES

Title: *Quintette No. 2*

Year of composition: 1985, rev. 1994

Dedication: François Potvin

Instrumentation: Soprano, alto, tenor, baritone saxophone quartet with
vibraphone/marimba (one percussionist)

Publication: Unpublished, available from the Canadian Music Centre

Duration: 10:15

Written range: soprano: d¹ – d⁴, alto: e¹ – d-flat⁴, tenor: d¹ – f⁴, baritone: a – f-sharp⁴

Extended techniques: Flutter tongue, vibrato manipulation

Movement: None

Other: Keyboard percussionist is required to use a four mallet technique on both
vibraphone and marimba, and a bow and motor on the vibraphone.

The *Quintette No. 2* was composed while Lemay was a student, and the original instrumentation was percussion and string quartet. At the time, Lemay was interested in composing for percussion and wrote the piece to feature the vibraphone/marimba accompanied by the string quartet. He transcribed it in 1994, replacing the string quartet with saxophone quartet, and except for adapting double stops, it is a straight transcription between the two ensembles. The composition is abstract music according to Lemay, an exercise reflecting influences of 12-tone serialism and Olivier Messiaen's *Quartet for the End of Time*.¹

The composition begins with a vibraphone solo that should sound improvised, with free time until the meter is established when the quartet enters. At that point, the solo role of the percussionist continues, accompanied by sustained notes in the

¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 21, 2008.

saxophones. The middle section is performed by the percussionist on marimba at a fast tempo (quarter note = 180). The ensemble is predominantly homorhythmic with occasional divergence of one or two instruments with rhythmic alteration, but continuing the shape of the line. The percussionist is given a cadenza before concluding the work at a slow tempo (quarter note = 60) with half note chord progressions to the end.

This composition is appropriate for university saxophone and percussion students wanting to feature a percussion soloist with saxophone quartet. Difficulties for the saxophonists are the use of an extended upper range, and ensemble coordination between the saxophonists and percussionist. The fast, rhythmic passages are technically demanding.

Title: *Vagues vertiges*

Year of composition: 1989, revised 1999

Dedication: Jean-Marie Londeix

Instrumentation: Soprano, alto, tenor, baritone saxophone soloists each with a gong; soprano, soprano, 2 alto, 2 tenor, baritone, and bass saxophone ensemble; percussionist

Publication: Unpublished, available from the Canadian Music Centre

Duration: 22:30

Source of inspiration: Poem of Charles Baudelaire and memories of Lemay's first trip to Japan

Written range: Soloists: Soprano: b-flat – c-sharp⁴, alto: b-flat – a³, tenor: b-flat – d⁴, baritone: a – f-sharp⁴;
Ensemble: soprano: b-flat – g-sharp³, soprano: b – f-sharp³, alto 1: b – f-sharp³, alto 2: b – d³, tenor 1: c¹ – c-sharp³, tenor 2: b-flat – a³, baritone: a – c-sharp³, bass: b-flat – d-sharp³

Extended techniques: Bisbigliando, flutter tongue, key noise, multiphonics (fingerings given), slap tongue, subtone, quarter-tones

Movement: Soloists begin in the auditorium, one in each corner around the audience and move to the stage during the performance.

Other: Percussion instruments required: vibraphone, marimba, large and medium tam-tam, large and small cymbal, 4 toms, bass drum, temple-blocks, wood-block, maracas, Chinese bell tree. Each saxophone soloist requires a gong when performing in the audience: soprano – large gong, alto – medium gong, tenor – medium gong, baritone – small gong.

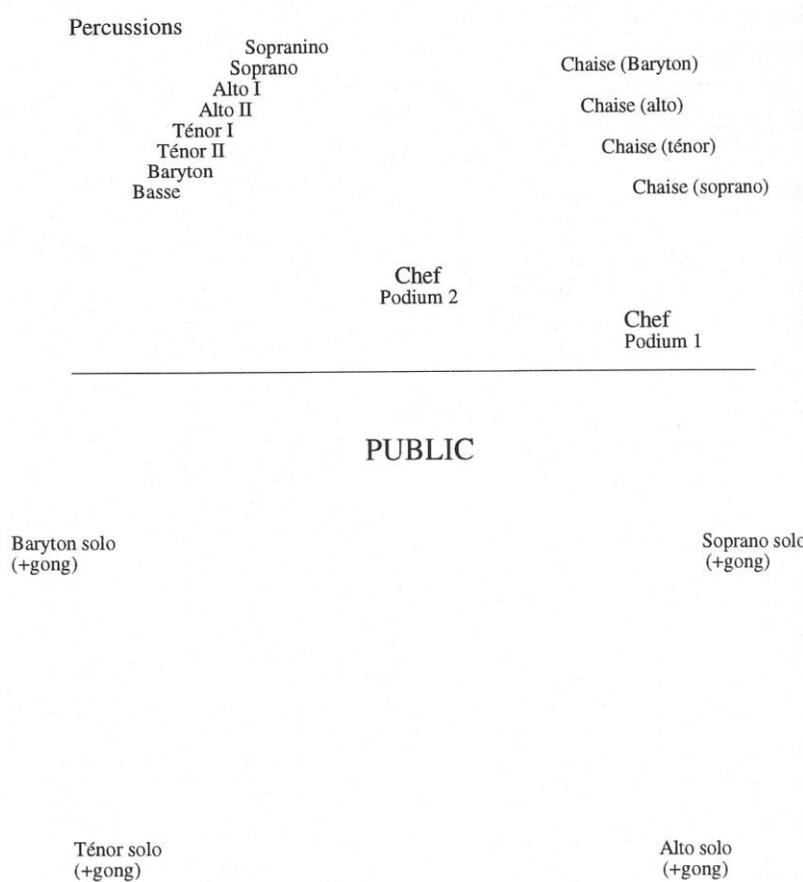
Vagues vertiges (uncertain vertigos) is a composition that reflects important experiences in Robert Lemay's life. During a trip to the World Saxophone Congress in Kawasaki, Japan, in 1988, Lemay met Jean-Marie Londeix, who congratulated Lemay on the performance of his composition *Les yeux de la solitude* and asked Lemay to compose a work for twelve saxophones. The relationship formed between Lemay and Londeix from their collaboration together has been very enduring and meaningful to Lemay.²

The composition is organized as a quartet of soloists, a solo percussionist, and an ensemble of eight saxophonists. The stage setting of the group is shown in Example 34, with the ensemble seated on stage right and the percussionist behind them. At the beginning of the composition, the four soloists are each at a corner of the audience with a gong. On stage left are four empty chairs to which the soloists move during the performance. The conductor begins conducting from stage left, facing to conduct both the ensemble and the soloists in the auditorium, and later moves to the center of the stage.

The music begins slowly and freely with the percussionist, followed by a tenor saxophone solo. The other saxophone soloists enter and continue to play in an unmetred improvisatory style. A slow meter (quarter note = 56) is established and the saxophone ensemble enters, visually and musically separating the soloists in the auditorium from the percussionist. The music is an atonal chordal texture at a soft dynamic, shaped by trills and gradual dynamic changes. The free meter returns where the saxophone soloists and percussionist play, before the ensemble reenters and the tempo changes to quarter note = 112. At this point, the music style changes and becomes rhythmically more active in all parts and louder.

²Ibid.

Example 34. *Vagues vertiges*, spatial setting, reproduced with the kind permission of Robert Lemay.



The tempo and meter return to a free time and the saxophonists in the auditorium play their gongs as the percussionist plays temple blocks. Each saxophone soloist takes a turn performing a different quality of sound on the saxophone (bisbigliando, vibrato, flutter tongue, no vibrato) with the gong ensemble. All the saxophone soloists resume the saxophone, playing multiphonics and key noise as the percussionist plays numerous instruments.

Shown in Example 35 is an excerpt from the section that follows. In this section, each saxophonist plays multiphonics as the percussionist plays a series of notated pitches

with bow on the vibraphone. According to Lemay, the saxophonists should not begin each multiphonic in unison, but enter and change individually each time the percussionist plays the cymbal with the bow.³ During this section, the conductor moves to the center of the stage. Following this section, each of the saxophonists perform a cadenza-like solo in the order alto, soprano, baritone, and tenor, with the solos overlapping to make a uninterrupted transition from one saxophonist to the next. Each solo requires the player to play sustained notes and fast passages throughout the range of the saxophone, making use of bisbigliando, flutter tongue, multiphonics, quarter tones, and slap tongue.

Example 35. *Vagues vertiges*, rehearsal G, 3 measures 1-3, reproduced with the kind permission of Robert Lemay.

The musical score for rehearsal G, measures 1-3, is presented below. It features five staves for saxophones (Soprano, Alto, Tenor, Baritone) and two staves for percussion (Vibraphone and Cymbale). The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with a rehearsal sign 'G' in a box above the first measure. The saxophone parts consist of sustained notes and chords. The Vibraphone part is marked 'Arco' and 'mp' (mezzo-piano). The Cymbale part is marked 'Arco' and 'f' (forte). The percussionist plays the cymbal with the bow, creating a sustained sound.

At the conclusion of the tenor saxophone solo, the percussionist and ensemble enter and perform with the soloists. With a cue from the percussionist, each of the

³Ibid.

saxophonists in the audience move to their respective chair on stage while playing *bisbigliando* on two different notes given in each part. Once arriving at the chair, the performer stops playing and waits for the next entrance.

The percussionist's solo follows this ensemble section. Lemay writes the percussion solo to give the performer freedom in the choice of rhythm and instruments. In each section of the solo, Lemay indicates only the type of sound to use (i.e. short metallic sounds, calm resonant sounds, vibraphone and marimba sounds, etc.) and the approximate length of time for each section. As the percussionist's solo ends, there is more written music that is performed on the marimba and vibraphone to facilitate the entrance of the saxophone soloists. The soloists enter playing sustained notes as the percussionist performs on the vibraphone. Gradually the rhythmic activity of the saxophonists builds, with more divisions of the pulse (two, three, and four), and *crescendos*.

The entire ensemble is heard again and creates a full sound and a thick harmonic texture. The saxophone soloists and percussionist continue to have the most varied rhythmic lines but the ensemble plays syncopated rhythms that obscure the regular pulse of the meter. The composition concludes with each member of the quartet playing a very brief thirty-second note passage in the final measure from baritone to soprano, with the percussionist ending on the Chinese bell tree.

Vagues vertiges is a composition suitable for a saxophone ensemble with four advanced saxophonists and a percussionist to perform the solo parts. The solo parts contain the extended performance techniques, with flutter tongue in individual parts of the saxophone ensemble. There are members of the saxophone ensemble that must play

in the altissimo as noted above. The performance of this composition requires accurate rhythm and ensemble skills from all members to execute the rhythmic demands from positions around the performance area. The use of oriental instruments, contemporary sonorities on the saxophone, and spatial location of performers creates a mystic atmosphere of sonorities that is very appropriate to the title.

Title: *Vous ne faites que passer, SVP frappez fort*

Year of composition: 1992

Instrumentation: Quintet of equal saxophones, gong

Publication: Unpublished, available from the Canadian Music Centre

Duration: 10:00 – 15:00

Source of inspiration: Environmental music

Written range: Saxophone 1: b – b-flat³, saxophone 2: c-sharp¹ – c⁴, saxophone 3: c-sharp¹ – f³, saxophone 4: d¹ – g-flat³, saxophone 5: b-flat – c-sharp⁴

Extended techniques: Bisbigliando, flutter tongue, slap-tongue

Movement: None, but the saxophonists are spread around the audience in the auditorium, the gong is on the stage

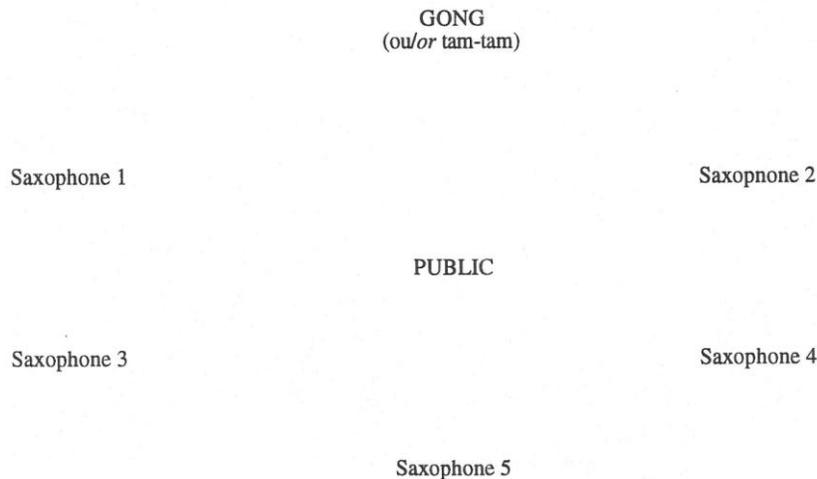
Other: The participation of an audience member to strike the gong.

Lemay composed *Vous ne faites que passer, SVP frappez fort* (you do nothing but pass, please hit hard) as a student for an open-house event at Laval University. The work was to be performed in the concert hall as people entered and exited. Example 36 shows the spatial setting with the saxophonists arrayed around the audience and a gong or tam-tam in the front.

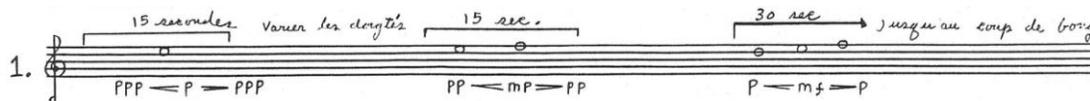
The composition consists of the five saxophonists performing a series of nine improvisations. The saxophonists change improvisations when an audience member strikes the gong approximately every 60-90 seconds. Someone should be available to assist the audience member at the beginning of the performance. The first three

improvisations should be performed linearly, as shown in Example 37, with each event played from left to right and repeated for the indicated length of time.

Example 36. *Vous ne faites que passer, SVP frappez fort*, spatial setting, reproduced with the kind permission of Robert Lemay.



Example 37. *Vous ne faites que passer, SVP frappez fort*, saxophone 1, improvisation 1, reproduced with the kind permission of Robert Lemay.



Improvisations 4-8 consist of different cells separated by a bar line; an example of these improvisations appears in Example 38. These events may be played in any order and repeated at the discretion of the performer. Improvisation 9, the final improvisation, is divided into A and B sections. Each saxophonist begins with section A, saxophonists 3 and 4 play section A one time, and then play section B. The other saxophonists play

part. Bisbigliando, flutter tongue, and slap tongue are also required, but not used extensively.

Title: *La rédemption ... Hommage à Martin Scorsese*

Year of composition: 1994, rev. 1999-2000

Dedication: None

Instrumentation: Soprano, alto, tenor, baritone saxophone quartet, and two percussionists

Publication: Unpublished, available from the Canadian Music Centre

Duration: 15:30

Source of inspiration: Films of Martin Scorsese

Written range: Soprano: b-flat – c-sharp⁴, alto: b-flat – e-flat⁴, tenor: b-flat – e⁴, baritone: a – g⁴

Extended techniques: Bisbigliando, flutter tongue, key noise, multiphonics, quarter tones, subtone, slap, trumpet sounds

Movement: Saxophonists turn in place, and depart the stage at the end.

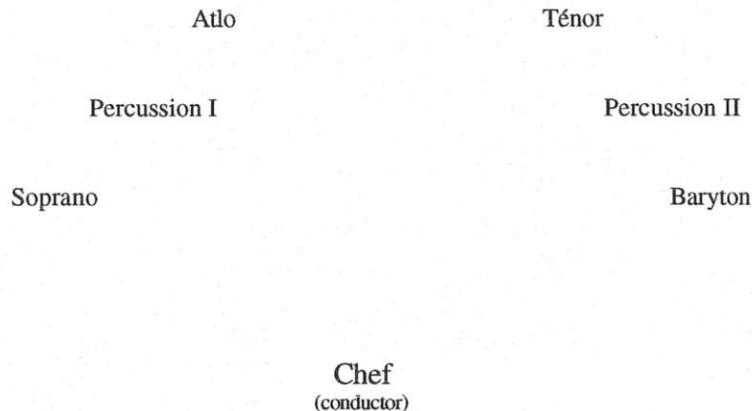
Other: Percussion 1: vibraphone, tam-tam, marimba, toms, bongos, woodblock, cymbal, maracas, water gong; Percussion 2: Tubular bells, bass drum, marimba, toms, woodblock, cymbal, maracas, gong, waterphone

As a fan of movies, Lemay especially enjoys the works of director Martin Scorsese, and composed this work as homage to Scorsese. He composed it at the request of the Danish Saxophone Quartet, to be with two percussionists. The quartet had originally intended to perform with the percussion duo Safri Duo; however, to Lemay's knowledge, this composition has not been performed by either group.⁵

The ensemble is set up on stage as shown in Example 39, with all performers standing. The only movements required are for the saxophonists to turn in place and leave the stage as the performance ends. Lemay suggests the group use a conductor to coordinate tempos and meters.

⁵Ibid.

Example 39. *La rédemption ... Hommage à Martin Scorsese*, spatial setting, reproduced with the kind permission of Robert Lemay.



The music begins with a loud, scale-like passage in thirty-second notes moving in contrary motion, played as fast as possible by the saxophones in the first measure. In the music that follows, a slow tempo of quarter note = 52 is established and ensemble members are paired; soprano-baritone, alto-tenor, and the two percussionists. The music consists of soft, sustained notes that are embellished with *bisbigliando*. After the tempo increases to quarter note = 64, Lemay writes articulated repetitions of notes in fast rhythms that interrupt the sustained tones. The tempo increases to quarter note = 80, and the saxophonists' lines fit together as an ensemble as the rhythmic activity becomes faster and more varied and alternates with the percussionists' lines.

The music stops and shifts to a free tempo, shown in Example 40, where Lemay writes a single tone for each saxophone that, when combined, form a chord he considers equivalent to a multiphonic.⁶ The percussionists add notes to the chord from the vibraphone and tubular bells. Following at slow, regular intervals defined by the two

⁶Ibid.

percussionists, the saxophonists play different cells of 3-4 repeated notes – much like an improvisation – as they slowly turn in a circle. As the saxophonists do this at different times, it creates a stereophonic sound. The section culminates in key noise followed by air blown into the saxophones.

Example 40. *La rédemption ... Hommage à Martin Scorsese*, measure 39, reproduced with the kind permission of Robert Lemay.

Senza Tempo

39

Sopr. *PPP Sub tone* *pp* *p*

Alt. *PPP Sub tone* *pp* *p* *gliss*

Tén. *PPP Sub tone* *pp* *p* *gliss*

Bar. *PPP Sub tone* *pp* *p*

Perc I *Vibraphone avec baguettes dures with hard mallets* *f* *f*

Perc II *Tubular Bells with hammers* *f* *f*
Cloches tubulaires avec marteaux

A section in a faster tempo (quarter note = 96~112) follows that is rhythmically active, and as the tempo continues to accelerate, the texture shifts to consistent sixteenth note rhythms as the instruments are heard individually and in pairs. As shown in Example 41, the result is a composite line of continuous notes. The fast rhythmic activity continues as the dynamics grow. Finally, the saxophonists play improvised chromatic

motives as fast as possible. The soprano and tenor saxophonist begin as high as possible and descend while the alto and baritone saxophonists begin in the low register and ascend. All play in a detached style without pause, covering the entire range of the instrument. While improvising, the performers turn to face the walls.

Example 41. *La rédemption ... Hommage à Martin Scorsese*, measures 105-109, reproduced with the kind permission of Robert Lemay.

The musical score for measures 105-109 is presented in a standard staff format. It includes staves for Soprano, Alto, Tenor, Baritone, Percussion I, and Percussion II. The saxophone parts feature dynamic markings such as *f*, *p*, and *pp*, and are characterized by a detached, expressive style. The percussion parts include maracas and tom & woodblock, with dynamic markings like *f* and *pp*. The score is divided into four measures, with each saxophonist playing a solo in order: Tenor (measure 105), Alto (measure 106), Baritone (measure 107), and Soprano (measure 108).

The texture thins at this point and each saxophonist plays a solo in order: tenor, alto, baritone and soprano. The tenor and alto saxophonists are accompanied by percussion. All the solos are cadenza-like and are performed slowly and expressively. Each of the solos is connected to the following by an overlap of the soloists or an intercession of the quartet. At the end of the solo sections, the quartet enters to play individual multiphonics, after which the saxophonists remove their mouthpieces.

The final section is at a slow tempo (quarter note = 60) and the percussionists play a duet. The saxophonists then leave the stage slowly, playing different cells given by Lemay that may be played in any order and repeated. The cells include sounds on the mouthpiece alone with pitch altered by inserting a finger into the end, key sounds, pad sounds, trumpet sounds, sung notes, and whistling. After the saxophonists have left the stage but are still playing, the percussionists sound five spaced, loud hits on wood blocks and toms, each one signaling one of the saxophonists to stop playing plus a final concluding hit.

La rédemption ... Hommage à Martin Scorsese requires a saxophone quartet and two percussionists that perform well as an ensemble. The performers must be confident and accomplished soloists, but must also have strong ensemble skills to create the composite lines that Lemay has written. While the use of a conductor will help the ensemble play together, the performance of this composition requires the performers to understand and anticipate how each of the other members will execute their part.

Title: *Sarajevo*

Year of composition: 1996

Dedication: Nelligan Saxophone Quartet

Instrumentation: Soprano, alto, tenor, baritone saxophone quartet

Publication: Unpublished, available from the Canadian Music Centre

Duration: 15:00

Source of inspiration: Bosnian war and the film *Ulysse Gaze*

Written range: Soprano: b-flat – c⁴, alto: b-flat – e⁴, tenor: b-flat – d-flat⁴, baritone: a – b³

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given and performer's choice), quarter tones,

Movement: Saxophonists begin from the extreme distances of the performance environment, move onstage and end facing the audience on the edge of the stage through a series of 5 positions

Sarajevo is Lemay's first composition for a traditional soprano, alto, tenor, and baritone saxophone quartet. He was inspired to write it by the war in Sarajevo in the mid-1990s and the film by Théo Angelopoulos entitled *Ulysse Gaze*. In this composition, Lemay tries to musically depict the fear felt in Sarajevo. He relates: "At that time I was very affected by the war there (in Sarajevo). I wanted to describe the atmosphere in that piece, that in Sarajevo the situation was that there were snipers all over and life seems okay, but everyone is in fear – like I remember on TV. People are going to do their grocery shopping and they are on the street corner. They check, cross quickly, and they go to buy their food. They come out and check all over, cross – POW! – they are shot. That was a very dirty war. Even at the beginning of the piece, you see the beginning is a depiction of the fear, calm and even possible gunfire. There is always the fight between the two. The film of Angelopoulos is like that too, you often have this kind of sudden calm and fear."⁷

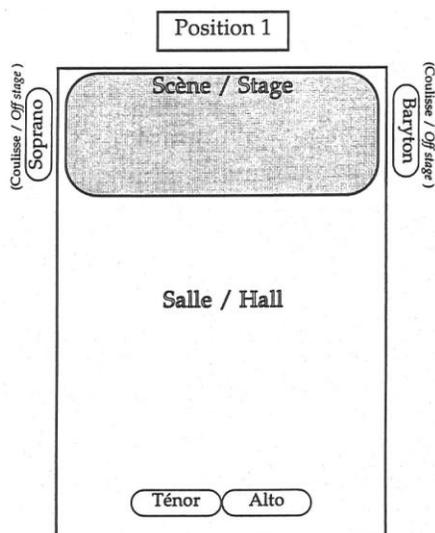
The performance of *Sarajevo* requires the saxophonists to play from five different positions as shown in Example 42. Between positions, the saxophonists are required to perform improvisations utilizing cells given by Lemay, who directs the performer to combine and repeat events at their discretion.

⁷Ibid.

Example 42. *Sarajevo*, spatial setting, reproduced with the kind permission of Robert Lemay.

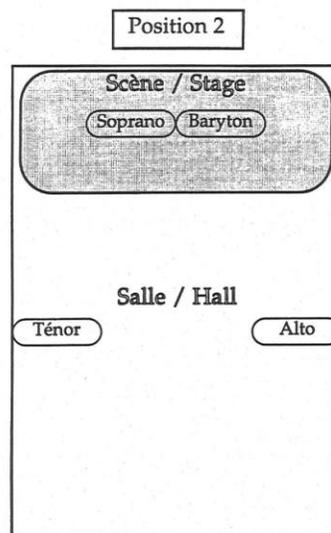
Disposition spatiale et scénique

Salle et scène

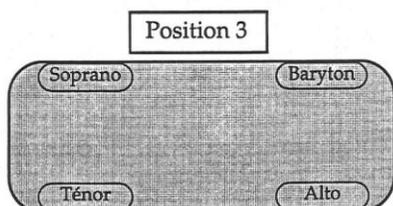


Spatial and scenic positions

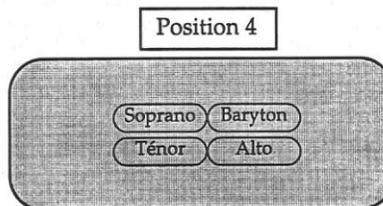
Hall and Stage



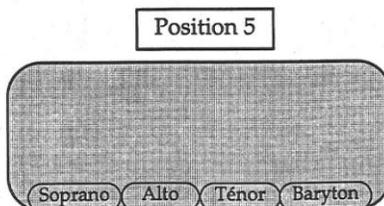
Scène seulement / Stage only



Orienté vers le centre de la scène.
Pointed towards the middle of the stage



Au centre de la scène, en cercle
orienté vers le centre.
*In the middle of the stage, in a circle
towards the center.*



Face au public / *Facing the audience*

At the beginning of the composition, the performers are in position 1: the soprano and baritone saxophonists are offstage on opposite sides, but in a position where they have visual contact, while the tenor and alto saxophonists are in the back of the hall behind the audience, close to each other. The music begins at a slow tempo with the pairs of saxophonists playing together to create moments of calm contrasted with tension. This is achieved through contrasting sustained notes of consonance and dissonance, the use of flutter tongue and wide vibrato, dynamic contrasts, and accented notes that imitate gunfire. The baritone and soprano saxophonists each have a written solo. The performers move to position 2 while performing improvisation 1, which consists of cells that should sound very slow and meditative as sustained notes of soft dynamic levels are played. The saxophonists each incorporate two multiphonics of their choice, one that is soft and calm, the other more aggressive and dissonant, both playable at a soft dynamic.

Position 2 places the alto and tenor saxophonists at the midpoint of the hall, one on either side of the audience, and the soprano and baritone saxophonists are together at the rear center of the stage. The style is similar to the music of position 1, but whereas the performers were not visible to the audience before, they are now. The alto saxophonist begins as a soloist, followed by a soprano and baritone duet. A solo by the tenor saxophonist is heard, and position 2 concludes with a second soprano and baritone duet. Improvisation 2 consists of cells of short repeated sounds at a *piano* dynamic contrasted with sustained notes. As the saxophonists approach position 3, more of the short sounds should be played.

The saxophonists are each at a corner of the stage facing toward the center for position 3. The performers are paired alto-tenor and soprano-baritone in the music at the

beginning of the position. The music is soft and sustained, for the first time metered, and at a slow tempo (quarter note = 64). The parts become more and more individualized as rhythmic activity increases, but still retain a legato style. An excerpt from the end of the music at this position is shown in Example 43, where gunfire is imitated through the use of repeated, accented thirty-second note rhythms. As the saxophonists are paired stage left against stage right, a stereophonic effect is created as the sounds are heard from one side to the other.

Example 43. *Sarajevo*, measures 61-63, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for four saxophones (Soprano, Alto, Tenor, Bass) across three measures (61, 62, 63). The score is written in 2/4 time and features a variety of dynamics and articulations. Measure 61 starts with a *ff* dynamic and repeated thirty-second notes. Measure 62 continues with *ff* and *sfz* dynamics. Measure 63 features *sfz* and *pp* dynamics, ending with a short silence. The score is reproduced with the kind permission of Robert Lemay.

The saxophonists move while playing improvisation 4; the alto part is shown in Example 44, which consists of cells of contrasting sounds: trilled notes, air sounds, fast passages, flutter tongue, staccato notes, and *sforzando* are sounds included. The improvisation should begin calmly and sound more agitated as the performers approach position 5 and end brusquely, followed by a short silence.

Example 44. *Sarajevo*, alto part, measure 67, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for Saxophone Alto, measure 67. The score is divided into two staves. The top staff contains the following elements from left to right: a trill marked 'tr' with a wavy line above it; a flutter marked 'Flutter' with a wavy line above it; a forte passage marked 'f' with a wedge-shaped dynamic marking; a sforzando passage marked 'sfz' with a triangle above it; and a 'COURT' symbol consisting of a vertical bar with a semi-circle on top. The bottom staff contains: a 'souffle' marked 'souffle' with an 'x' on the staff and a wedge-shaped dynamic marking; a piano passage marked 'p' with a wedge-shaped dynamic marking; and a legato passage marked 'legato' with a wedge-shaped dynamic marking. Above the score, the tempo and performance instructions are: 'Sax. alto: Calme, poco a poco agitato' followed by an arrow pointing right to 'très agité', followed by another arrow pointing right to 'arrêtez brusquement'.

Position 4 places the saxophonists together in a circle, at the center of the stage, facing in, and performing a unison line at a moderate tempo (quarter note = 80). The ensemble is then paired soprano-alto and tenor-baritone before it divides as individual lines become more and more independent. The tempo changes to quarter note = 120, and the style of the music following consists of very fast and aggressive lines of short cells that do not fit together to form a continuous line, but rather create a cacophony of sound. This is contrasted with moments where the quartet has homorhythmic passages, or where a sixteenth note passage is passed from one saxophonist to the next to create a continuous composite line.

Improvisation 4 consists of key noise and pad sounds. At the beginning, the playing should be fast and synchronous between the performers. Approaching position 5, the performers introduce rests at different points, and finally larger gaps in the key noise should appear, while retaining the speed of the fast key noise, and gradually diminishing in dynamic.

Position 5 is the concluding position, and the saxophonists are lined up at the front of the stage facing the audience and play as pairs: soprano-baritone and alto-tenor.

The tempo is slow (quarter note = 56) and the style is chorale-like, but without a pulse defined by rhythmic activity. The sustained notes are shaped with gradual dynamic changes. Lemay describes the music of positions 5 as a multiphonic spread throughout the quartet, starting at the triple octave.⁸ The composition concludes with the four saxophonists unhooking their instruments and slowly dropping their heads as if to allow a moment of silence.

Sarajevo is a work that requires a mature performer and audience. The form of the piece involves the musical depiction of contrasting emotions that builds to position 4, and then releases the tension with a calm ending in position 5. The saxophonists must be musical at all times, shaping sustained notes and short, abrupt passages into musical lines. The quartet must also be able to communicate as an ensemble while spread across the performance area and during movements. Movement logistics should also be considered before performance.

Title: *Shadows of Bamian*

Year of composition: 2001-2002

Dedication: *Cuarteto de saxophones Itálica*

Instrumentation: 2 soprano, 2 tenor saxophone quartet

Publication: Unpublished, available from the Canadian Music Centre

Duration: 15:20

Source of inspiration: The destruction of the Buddha statues in Bamian, Afghanistan, in 2001.

Written range: Soprano 1: b-flat – c³, soprano 2: b-flat – a³, tenor 1: b-flat – e-flat⁴, tenor 2: b-flat – f-sharp³

Extended techniques: Bisbigliando, flutter tongue, key noise, multiphonics (fingerings given), pad sounds, quarter tones, sing while playing slap, slap-tongue, subtone, trumpet sounds

Movement: All saxophonists begin off stage, soprano 1 and tenor 1 move on stage, and all saxophonists finish at the front of the stage

⁸Ibid.

In the forward to *Shadows of Bamian*, Lemay relates his inspiration of the composition. “In March of 2001, the Taliban destroyed the two big Buddhas, 1500 years-old in the province of Bamian in Afghanistan, even against many international protests. Even though those statues have disappeared, we can still see the silhouettes and the shadows of the Buddhas in the stone of the mountain. The Taliban have destroyed the statues, but the shadows printed in the stone are perhaps more powerful than anything else now. In this sense, the Afghan religious extremists did not succeed in destroying the Buddhas.”⁹

This quartet is written for two sopranos and two tenor saxophones. Lemay jokingly refers to it as his quartet in B-flat and explains, “It is interesting to have saxophones in the same key – that’s why I say it as a joke. There is some truth to it – to have all the instruments in B-flat, suddenly there is a kind of resonance that is there, that you don’t have when you include E-flat instruments. I also wanted to have the two sopranos because I wanted to reference the Arabic music, and at the end there is a passage (Rehearsal P) that is very Arabic. There is all this Arabic folk melody that I took – or faked – and for that texture I wanted to have two sopranos that would sound very Arabic and I added two tenors to produce this texture with drones and melodies.”¹⁰

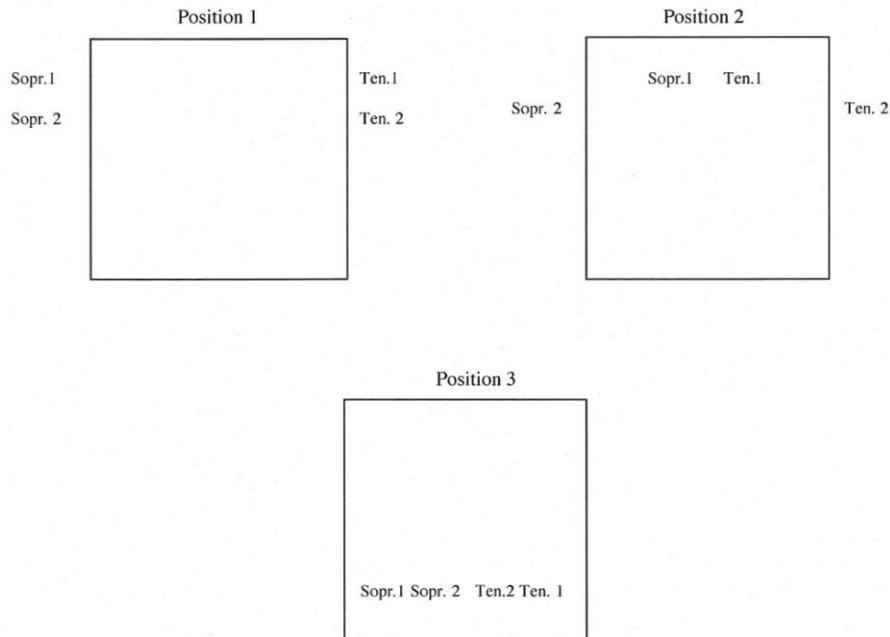
The performance of this composition requires three different positions, shown in Example 45. The performers begin offstage, sopranos and tenors on opposite sides of the stage within visual range; for the second position, the first soprano and tenor saxophonists move to the rear of the stage; and finally, all the saxophonists are at the

⁹Robert Lemay, *Shadows of Bamian*, (Toronto: Canadian Music Centre, 2002), ii.

¹⁰Lemay interview.

front of the stage. The saxophonists are paired visually and aurally to represent the two statues that were destroyed.

Example 45. *Shadows of Bamian*, spatial setting, reproduced with the kind permission of Robert Lemay.



The music is organized in a manner consistent with the different positions. At the beginning, the quartet is divided into pairs performing slow legato passages that are rhythmically varied and without tempo. The soprano duet is heard first, followed by the tenor duet. Shown in Example 46 is a short solo played by the first soprano saxophonist that is to be performed with an energetic quality. The passage contrasts sustained high notes at a soft dynamic with sudden loud, low notes. Each duet and solo section overlaps to make the music continuous.

Example 46. *Shadows of Bamian*, score, page 2, line 3, reproduced with the kind permission of Robert Lemay.



The soprano 1 and tenor 1 saxophonists move slowly onstage as the group improvises with cells provided by Lemay that may be varied in order and repeated. The music of position 2 is fast, and consists of alternating scale-like passages written in thirty-second notes heard on stage, and dissonances created by the two saxophonists off stage that include quarter tone harmonic intervals, multiphonics, and bisbigliando. Another improvisation is performed as the members of the quartet move to position 3 at the front of the stage. The improvisation consists of cells that continue the style of the preceding section, contrasting rapid, scale-like passages with dissonant sounds.

The majority of the composition is performed at position 3. Throughout this section, Lemay pairs the group in different combinations and features the first soprano and first tenor as soloists. As noted by Lemay, it is written in a style to imitate Arabic folk music with modal melodies accompanied by drones. The music is rhythmically complex at times, with subdivisions of five, six, seven, and nine being common. Meters are established, but tempos change frequently, and sections written in free tempo are common.

At position 3, Lemay incorporates what he refers to as a “spectral organization to the harmony,”¹¹ an occurrence of which appears in Example 47. At rehearsal letter K, soprano 2 and tenor 1 sound an octave. Soprano 1 and tenor 2 play a ninth above and below, respectively, forming an inversion on either side of the center. As the line continues, the inversion remains consistent as the inner line divides. The use of spectral organization in this and other compositions allows Lemay to incorporate the use of multiphonics into the melodic passages and fit them into the harmonic structure he creates with mirrored intervals.

Example 47. *Shadows of Bamian*, rehearsal K, measures 1-6, reproduced with the kind permission of Robert Lemay.

The musical score for Example 47, rehearsal K, measures 1-6, is presented for four voices: Soprano 1, Soprano 2, Tenor 1, and Tenor 2. The score is in 4/4 time with a tempo of quarter note = 48. The key signature has one flat (B-flat). The score shows complex melodic lines with many accidentals and ties. Dynamics are marked 'pp' and 'Sempre'.

Shadows of Bamian concludes with the soprano 1 and tenor 1 slowly leaving the stage while the quartet improvises on cells provided by Lemay. When the two saxophonists are close to the exit, the remaining saxophonists each remove their

¹¹Ibid.

mouthpiece and improvise using pad sounds, key noise, trumpet sounds, and singing or whistling into the saxophone.

This composition presents a quartet that is unusual but appropriate for the style of music being intimated by Lemay. The sound of the instrumentation is effective, in that when combined with the many quarter tone and modal passages of the melody, it produces Arabic sounding music. Care needs to be taken in the preparation of the composition, as many of the rhythms are written precisely to fit the different parts together. Intonation is important in the performance of dissonances that occur between quarter tone harmonies and the unison lines. The work is suitable for advanced university students or professional quartets.

Title: *Motel Suite: Motel Coconut, Sunshine Motel, Paradise Motel*

Year of composition: 2002-2003

Dedication: Susan Fancher and Mark Engebretson

Instrumentation: Soprano and baritone saxophone

Publication: Unpublished, available from the Canadian Music Centre

Duration: 13:00

Source of inspiration: Cheap, cliché motels

Written range: Soprano b-flat – d-flat⁴, baritone a – d⁴

Extended techniques: Bisbigliando, key noise, multiphonics (fingerings given), quarter tones, slap tongue, slap attack

Movement: None

The idea of the title *Motel Suite* occurred to Lemay as he traveled from Montreal to Sudbury. He was to compose a piece for saxophonists Susan Fancher and Mark Engebretson. Lemay was searching for a motel to spend the evening and one of the motels he saw, but in which did not stay, was the Motel Coconut, decorated in a very cliché manner with plastic palm trees and Caribbean style music being played from the speakers. As he traveled along the highway during his trip, he compiled a list of motel

names and chose three for this suite, a further play on words referring to a suite, as in a room.¹²

The music of this composition is intended to be light and humorous in nature. The composition consists of three individual movements that are in contrasting style. It was originally composed for soprano and baritone saxophone but has been transposed by the composer for alto flute and baritone saxophone or bass clarinet.

Motel Coconut makes extensive use of the pad sounds on the saxophone, as shown in Example 48, where the baritone saxophonist establishes a rhythm by playing the keys of the notes indicated while the soprano saxophonist plays a melodic line that alternates between different pitch ranges of the saxophone. Written without a meter, the performers keep the eighth note constant through the work. Syncopated, repeated dance-like rhythms heard as pad sounds are punctuated with slap tongue. At the end of *Motel Coconut*, both performers play a repeated rhythm of pad sounds that fades out.

Example 48. *Motel Suite: Motel Coconut*, measures 18-22, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for two saxophones: Soprano (Sopr.) and Baritone (Bar.). The Soprano part is written on a treble clef staff with a key signature of one sharp (F#). The Baritone part is written on a bass clef staff with a key signature of one sharp (F#). The score consists of five measures. The Soprano part features a melodic line with various intervals and dynamics, including *f > pp* and *pp*. The Baritone part features a rhythmic pattern of eighth notes, often marked with 'x' to indicate pad sounds, with dynamics like *sfz pp* and *sfz*. The notation includes slurs, accents, and dynamic markings throughout.

The second movement in the suite is *Sunshine Motel*. It is in a slow, expressive style, and includes the type of writing shown in Example 49. Here, the soprano and

¹²Lemay interview.

baritone saxophonist perform a composite eighth note line where each eighth note is played with a bisbigliando. The music of *Sunshine Motel* also makes extensive use of quarter tones, multiphonics, and breath articulations.

Example 49. *Motel Suite: Sunshine Motel*, measure 8, reproduced with the kind permission of Robert Lemay.

The musical score for Example 49, measure 8, is presented for Soprano and Baritone saxophones. The tempo is marked "Fast, regular & legato sempre". The Soprano part includes markings for "Bisbi", "(bisbi)", "Slap", and dynamic markings of *p*, *sfz*, *ff*, and *pp*. The Baritone part includes markings for "Bisbi", "(bisbi)", "Slap", and dynamic markings of *p*, *sfz*, *ff*, and *pp*. A fingering chart for the Soprano part shows notes 1, 2, 3, 5, 6, 7. The score also includes a "sub-tone" marking and a "Slap" marking with a triangle symbol.

The final movement, *Paradise Motel*, begins at a moderate tempo (quarter note = 100~108) with a passage of contrasting divisions of the beat, such as sixteenth note quintuplets played against eighth note triplets. The second section slows (quarter note = 40~44) and a slow rhythm played by one saxophonist contrasts against a faster syncopated rhythm played by the other, with the saxophonists often switching roles. The third section is fast (quarter note = 132~140) and the saxophonists play a homorhythmic line in contrasting melodic directions with sudden and extreme dynamic changes from *piano* to *forte*. At this point, the piece becomes palindromic, pivoting around the third section, with the fourth section being very similar to the second section and the fifth section like the first. These sections are not exact reversals, but written in a similar manner.

While the *Motel Suite* is lighter in nature than Lemay's other works, it is still demanding for the individual saxophonist and for the duo. The range requirement of both saxophonists extends into the altissimo and requires the incorporation of bisbigliando and multiphonics into the melodic passages. The work is appropriate for advanced university students or professional performers.

Title: *Un ciel variable pour demain: Averses dispersées, Le battement d'aile d'un papillon hier à Pékin..., Creux barométrique, Facteur éolien, Perturbation atmosphérique, Possibilité de précipitation, Quelques éclaircies, Vents contraires*

Year of composition: 2003-2004

Dedication: In memory of Rémi Ménard (1944-2002) / funded by the *Canada Council for the Arts*

Instrumentation: Saxophone quartet of varied soprano, alto, tenor, baritone instrumentation

Publication: Unpublished, publication with Éditions Fuzeau Classique is anticipated

Duration: Each piece in the suite is 3-5 minutes

Source of inspiration: Weather patterns/events

Written range: All saxophones: b-flat – f-sharp³ (opt. g³)

Extended techniques: Bisbigliando, breath attack, flutter tongue, key noise, pad sounds, multiphonics (fingerings given), quarter tones (fingerings given), slap attack, slap tongue

Movement: Positions vary with each movement

Un ciel variable pour demain (a variable sky for tomorrow) consists of eight pieces for saxophone quartet. Lemay collaborated with Jean-Marie Londeix to compose this work for young quartets to teach saxophone and extended performance techniques. Input was also received from saxophonists Jean-François Guay, Mark Engebretson, and Allan Walsh. Each quartet is written in a different style and emphasizes different performance skills.

The first quartet is entitled *Averses dispersées* (scattered showers) and is scored for four equal saxophones. Any member of the saxophone family may be used for

performance, but the multiphonic fingerings provided are intended for alto saxophone. The music requires the saxophonists to be precise in their articulations and subdivisions of the beat, especially when playing rhythms where two saxophonists play on the down beat and the other pair plays on the upbeat. This alternation between pairs is transferred to sixteenth note rhythms. The quartet must also play isolated eighth notes together, requiring precise attacks and releases. There are two positions for the performance: in position 1, the performers form a curve at the rear off the stage, and in position 2, they form straight line at the front of the stage. During the movement, the saxophonists improvise on given cells.

Le battement d'aile d'un papillon hier à Pékin... (a butterfly beats its wings in Pekin...) is the second piece and is composed for soprano, alto, tenor, and baritone quartet. The tempo is fast (quarter note = 160+) and requires the group to play eighth notes in a homorhythmic style, and connect eighth note lines passed between different performers. The piece also includes a section that requires the saxophonists to repeat given eighth note motives, one is shown in Example 50, which are different lengths for each of the saxophonists, but are repeated for a specified number of measures. Five different sequences similar to the one shown are played consecutively. It is optional to vary the order of the notes, and for some sequences a multiphonic or single slap tongue note is included with the motive.

The third quartet is entitled *Creux barométrique* (drop in pressure) and is composed for two alto and two tenor saxophones. The saxophones stand in a line or a curve facing the public and must turn to alternately face away and toward the public. This piece contrasts two styles: slow long note lines and fast rhythmic passages. During

the slow section, individual saxophonists repeat sixteenth note patterns while slowly turning in circles. Breath attacks and glissandos between adjacent notes are used in the writing.

Example 50. *Le battement d'aile d'un papillon hier à Pékin...*, measures 74-78, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for four saxophones: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Baritone (Bar.). The score is for measures 74-78, with measure 74 circled. Each staff contains a melodic line with slurs and dynamic markings. The Soprano and Baritone parts are marked with a circled (1) and have arrows indicating a right-to-left slur. The Alto part is marked with a circled (2) and has a downward-pointing arrow. All parts are marked with *mf* *sempre cresc*. A bracket above the Soprano staff indicates a duration of (5 mesures/bars). The score is written in treble clef with a key signature of one flat.

Written for alto, two tenors, and baritone saxophone, the fourth quartet is entitled *Facteur éolien* (wind chill factor). It is at a fast tempo (quarter note = 104 and 120), and consists of rhythmically varied melodies that are played by the quartet. The saxophonists are often paired or play homorhythmically. The passages are slurred and scale-like with leaps and syncopation.

Perturbation atmosphérique (atmospheric disturbances) is composed for four equal saxophones. This piece contrasts loud and soft dynamics by gradual and sudden

changes. The use of bisbigliando, pad sounds and key noise are also incorporated into the slow sustained lines. The tempo alternates between slow (quarter note = 56~63) and fast (quarter note = 112~126) sections with short, fast passages contrasting the sustained notes. The performers must stomp their feet and speak syllables in rhythm.

The sixth quartet is entitled *Possibilité de précipitation* (possibility of precipitation) and is composed for two altos, tenor, and baritone saxophone, and uses non-traditional sounds created on the saxophone and the mouthpiece. The performers begin by sitting among the audience with their mouthpiece only; the saxophones are on stage, on saxophone stands. Using only the mouthpiece, the performers, one at a time, begin playing intervals and different sounds, as indicated by Lemay, and move to the stage.

As each performer arrives on stage, they take their saxophone and change to playing sounds that include pad sounds, blowing sounds, key noise, and singing. Once all have arrived on stage, rhythms are played using pad sounds, spoken syllables, tongue clicks, and foot stomps. One at a time, each quartet member places the mouthpiece on the saxophone and begins to play melodic material on their instrument as the others continue with the vocalizations and percussive sounds. At the end, all are playing the saxophone and depart the stage improvising using cells provided by Lemay.

Quelques éclaircie (partly sunny) is composed for a quartet of two altos, tenor, and baritone saxophone and emphasizes the use of quarter tones. The tenor and baritone begin backstage and the two altos are behind the audience. The alto saxophonists begin by playing sustained notes that begin *pianissimo* and *crescendo* to *fortissimo*. The tenor and baritone saxophonists enter the stage individually as they repeat three notes separated

by quarter tones. After they begin moving, the alto saxophonists proceed to the stage, repeating a similar quarter tone figure. Once all the saxophonists have arrived and are standing in a line on stage, they establish a meter at a slow tempo (quarter note = 58~63), and perform independent lines that incorporate the use of quarter tones. Example 51 shows an excerpt from the score where, in measure 25 of the alto 2 and tenor saxophone line, quarter tones are used first in a sixteenth note passage, and then as a wide vibrato in the following three measures. The piece concludes with the saxophonists departing the stage playing repeated three-note quarter tone figures.

Example 51. *Quelques éclaircie*, measures 25-28, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for four saxophone parts: Alto 1, Alto 2, Tenor, and Baritone. The score is in 4/4 time and begins at measure 25. Each part starts with a *cresc.* marking. In measure 25, the Alto 2 and Tenor parts feature a sixteenth-note passage with quarter tones. From measure 26 onwards, the Alto 2 and Tenor parts use wide vibrato, indicated by wavy lines and 'vibr.' markings. The Baritone part also features wide vibrato. Dynamic markings include *ff*, *mp*, *p*, *pp*, and *ff* throughout the excerpt. The Alto 1 part has a more melodic line with dynamic markings of *ff*, *mp*, *p*, *ff*, *pp*, and *ff*.

The final piece from this set is entitled *Vents contraires* (head winds) and written for soprano, alto, tenor, and baritone saxophone quartet. An optional performance setting with each member of the quartet at a different corner of the audience is suggested. This piece incorporates the use of an air sound created by blowing into the saxophone and sudden and gradual dynamic changes. The musical material consists of long tones, that

when performed from around the audience, creates a stereophonic effect. The piece concludes with a sixteenth note passage that is passed from the baritone to soprano and played in a continuous manner.

This set of pieces for saxophone quartet is appropriate for advanced high school students or young university students. Each is short and not demanding in range or technical complexity. They are demanding in the control of the saxophone tone, dynamics, and articulations, as well as strong ensemble skills necessary for the interaction written into many of the works in the set. The performers must be musical in the performance even when they are required to create unusual sounds or perform actions. These pieces would be suitable for workshops or clinics where time is short but the motivation and energy of the students are high.

Title: *Calligramme*

Year of composition: 2005

Dedication: Jean-Michel Goury, Jean-François Guay, and Jean-Marie Londeix

Instrumentation: Soprano, 2 alto, 2 tenor, baritone saxophone sextet

Publication: Unpublished, available from the Canadian Music Centre

Duration: 10:45

Source of inspiration: Calligramme poetry

Written range: Soprano: b-flat – a³, alto 1: b-flat – b-flat³, alto 2: b-flat – g-sharp³, tenor 1: b-flat – d-flat⁴, tenor 2: b-flat – a³, baritone: a – g-sharp³

Extended techniques: Bisbigliando, flutter tongue, key noise, multiphonics (fingerings given), slap attack, slap tongue, subtone

Movement: To begin, soprano and baritone are on stage with the altos and tenors in the audience, one at each corner; the saxophonists in the audience move on stage; to close, the soprano and baritone move to the offstage opposite each other.

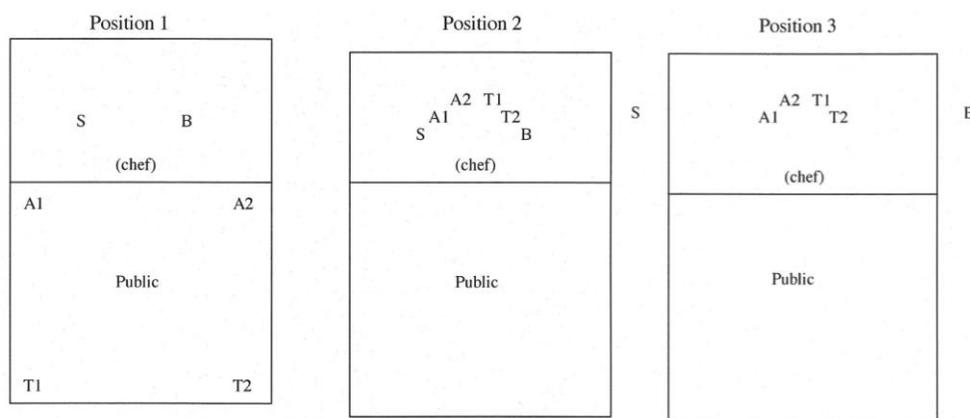
A calligramme is a poem where the lines of poetry are written to form a picture of an object. The composition is based on the texture of six saxophones in a homorhythmic,

close harmony style, very similar in texture to big band saxophone section writing¹³. It is performed by Jean-Michel Goury, as both a six and twelve saxophone ensemble work.

For the twelve saxophone version, all the parts are doubled except for solo passages.

Shown in Example 52 are the different positions required during the performance of *Calligramme*. In position 1, the soprano and baritone are on stage providing the melodic material that consists of scalar passages in mirror image and contrary motion. The other saxophones, placed around the audience, provide a harmony of long tones, with vibrato, trills or bisbigliando. As the soprano and baritone saxophonists continue their duet, the tenor saxophonists move to the stage, with each improvising on two different pitches, one played with wide vibrato and the other with bisbigliando. Shortly afterwards, the alto saxophonists move to the stage, improvising in a similar manner. Once each performer arrives to their assigned place of position 2, they stop improvising.

Example 52. *Calligramme*, spatial settings, reproduced with the kind permission of Robert Lemay.



¹³Ibid.

The music of position 2 is written in close harmony that is often homorhythmic. The tempo begins slowly (quarter note = 48) and changes at different points to provide contrast. The texture is also varied by presenting an alto saxophonist duet and a tenor saxophonist duet. The homorhythmic writing style ranges from sustained passages in unison where the tempo is quarter note = 108, as shown in Example 53, to passages that are in close harmony, fast (quarter note = 135), and rhythmic such as shown in Example 54. The soprano and baritone saxophonists move offstage to position 3 while improvising on given cells, as the remainder of the saxophonists continue to play independent lines.

Example 53. *Calligramme*, measures 105-108, reproduced with the kind permission of Robert Lemay.

The musical score for Example 53, measures 105-108, is presented in a system of six staves. The staves are labeled Sp (Soprano), A1 (Alto 1), A2 (Alto 2), T1 (Tenor 1), T2 (Tenor 2), and B (Baritone). The music is written in 4/4 time and features homorhythmic passages with triplets and slurs. The key signature has one flat (B-flat). The score is marked with a circled '105' at the beginning of the first staff. The music consists of six measures, with each staff showing a similar melodic line. The first measure of each staff begins with a triplet of eighth notes, followed by a quarter note, and then a half note. The second measure of each staff begins with a quarter note, followed by a half note, and then a quarter note. The third measure of each staff begins with a quarter note, followed by a half note, and then a quarter note. The fourth measure of each staff begins with a quarter note, followed by a half note, and then a quarter note. The fifth measure of each staff begins with a quarter note, followed by a half note, and then a quarter note. The sixth measure of each staff begins with a quarter note, followed by a half note, and then a quarter note. The score is marked with a circled '105' at the beginning of the first staff.

Example 54. *Calligramme*, measures 167-169, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for six saxophone parts: Soprano (Sp), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Baritone (B). The score covers measures 167, 168, and 169. Measure 167 is marked with a circled '167'. The music is characterized by dense, rhythmic patterns with many slurs and accents, indicating a complex and technically demanding piece. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The baritone part (B) has a circled '167' at the beginning of the first measure.

The music played at position 3 is very brief (8 measures) and at a slow tempo (quarter note = 48). The work concludes in a multiphonic-like chord cluster of concert E-flat in the baritone, d-flat³ in the soprano, and d¹ in the inner voices. The soprano and baritone saxophonists sustain their notes as the alto and tenor saxophonists decrescendo to *niente* and release. One alto and one tenor saxophonist hum their final pitch and release. Finally, the alto and tenor saxophonists brusquely close all the saxophones' keys to cut off the soprano and baritone saxophonists.

Calligramme is an appropriate work for an advanced group of university students. Each saxophonist is required to play into the extended range and incorporate extended performance techniques. The performance of the composition requires precise rhythms, a homogenous blend of sound, and accurate intonation to effectively convey the unison, close voicing, and homorhythmic texture that Lemay emphasizes.

Title: (S)AXE(S)

Year of composition: 2007

Dedication: XASAX Saxophone Quartet

Instrumentation: Soprano, alto, tenor, baritone saxophone quartet

Publication: Unpublished, after the premier will be available from the Canadian Music Centre

Duration: 15:00

Source of inspiration: Pivoting axis

Range: Soprano: b-flat – b³, alto: b-flat – c-sharp⁴, tenor: b-flat – b³, baritone: a – b-flat³

Extended techniques: Bisbigliando, key noise, slap attack, slap tongue, multiphonics (fingerings given), pad sounds, quarter tones

Movement: Five positions: the baritone remains stationary as the soprano, tenor and alto pivot around it, including offstage; the soprano must perform from behind the audience as well.

With only one quartet, *Sarajevo*, composed for the standard instrumentation of soprano, alto, tenor, and baritone saxophone quartet, Lemay wanted to compose another saxophone quartet. However, XASAX requested a quartet that would feature Serge Bertocchi on the tubax. Lemay composed (S)AXE(S) for soprano, alto and tenor saxophone with tubax, but also created a version with baritone saxophone to substitute for the tubax. The idea for the composition was to visually represent the name of the quartet, XASAX, a palindrome, by creating an axis with the baritone as the pivoting point in the center of the stage.¹⁴ In each of the positions, the composition aurally represents the axis by giving the instruments of the axis prominence.

At the beginning of the composition, the soprano saxophonist is centered behind the audience, the baritone saxophonist is at the center of the stage, and the alto and tenor saxophonists are off stage, stage left and stage right, respectively. The music of this section is without tempo and is a duet between the baritone and soprano saxophonists, passing the melody back and forth. The alto and tenor saxophonists play sustained notes or, as in Example 55, articulated notes to link the baritone and soprano lines. While

¹⁴Ibid.

moving to position 2, the alto saxophonist is silent while the other members perform an improvisation with short notes, given by Lemay, in an irregular rhythm of the performer's choice.

Example 55. *(S)AXE(S)*, measure 3, reproduced with the kind permission of Robert Lemay.

The musical score for Example 55, measure 3, is presented in four staves: Soprano (S.), Alto (A.), Tenor (T.), and Baritone (B.). The score is marked with a circled '3' and a box containing 'B', with the instruction 'Un peu plus rapide'. The Soprano staff begins with a rest, followed by a series of notes with dynamics $sfz > p < f$, p , ff , pp , and f . The Alto staff has a rest followed by a 'Slap' instruction and a note with dynamics sfz and v . The Tenor staff has a rest followed by a 'Slap' instruction and a note with dynamics sfz and v . The Baritone staff begins with a rest, followed by a series of notes with dynamics mp and f , and then pp and ff .

Position 2 is a soprano, tenor, and baritone trio. The axis is formed with the baritone at the center of the stage, the tenor at the rear of stage right and the soprano behind the audience, house left. The alto saxophone remains off stage. The baritone saxophonist plays the melodic material, and the soprano and alto saxophonists play sustained notes as trills or bisbigliando. To move to position 3, all saxophonists perform an improvisation of cells that include a short, repeated sixteenth note pattern, and sustained notes with a varied timbre quality such as bisbigliando, trills, flutter tongue, and eolian sounds.

At position 3, the axis is formed with the baritone and tenor together at the center of the stage, the alto at the rear of stage left, and the soprano behind the audience, house

left. The baritone and tenor saxophonists play a duet that is composed of portions of melodic passages passed from one performer to the other. The alto and soprano saxophonists also participate in passing portions of the melody but are ancillary. The music of this position is still played at a free tempo, but is more rapid than the previous two positions. Moving to position 4, the soprano and alto saxophonists improvise passages of thirty-second notes of their choice, played subtone and with eolian sounds. As the performers approach position 4, the space between passages should increase, and the tenor and baritone saxophonists should softly interject with pad sounds and tongue clicks.

At position 4, the saxophonists are at center stage, forming a line from stage right: soprano, alto, tenor, and baritone. The music of this position is the majority of the composition. The meter is established, and the tempo becomes faster as the rhythmic activity and interaction between the different performers also increase in complexity.

One area of music in this section stands out, a portion of which is shown in Example 56. This area is in a moderate tempo (quarter note = 84) where the quartet has a homorhythmic line written as staccato sixteenth notes. These rhythms are combined with several measures of repeated sixteenth notes articulated in a short, percussive style.

The work concludes with the soprano and baritone saxophonists remaining on stage to perform a duet at a slow tempo (quarter note = 52~56), as the alto and tenor saxophonists leave to stage left and stage right, respectively, to arrive at position 5. Once offstage, the two performers play long notes as the onstage duet concludes and ends with a scale-like passage of sextuplet sixteenth notes.

Example 56. (S)AXE(S), measures 127-130, reproduced with the kind permission of Robert Lemay.

This quartet, like *Sarajevo*, requires the performers to move throughout the performance area to five different positions. The texture is similar as well, featuring duets of saxophonists for the beginning portion of both quartets. (S)AXE(S) makes more use of quarter tones and multiphonics than *Sarajevo*, and is in a different musical character, as Lemay is not depicting the fear of war. The baritone and soprano are featured as a duet, but the entire quartet must play technically and musically together, interpreting Lemay's use of extended techniques and rhythmic passages as an ensemble.

Title: *Tentation d'exil*

Year of composition: 2008

Dedication: José Antonio Santos Salas Grupo de Saxofones del Conservatorio Superior de Musica "Manuel Castillo" de Sevilla.

Instrumentation: Sopranino, 2 soprano, 3 alto, 3 tenor, 2 baritone, bass saxophone ensemble

Publication: Unpublished, after the premier will be available from the Canadian Music Centre

Duration: 12 minutes

Source of inspiration: Poem, *La tentation de l'exil* by Caroline-Anne Coulombe

Written range: Sopranino: b-flat – f-sharp³, soprano 1: b-flat – a³, soprano 2: b-flat – f-sharp³, alto 1: b-flat – c-sharp⁴, alto 2: b-flat – g-sharp³, alto 3: b-flat – f-sharp³,

tenor 1: b-flat – b³, tenor 2: b-flat – a³, tenor 3: b-flat – d-sharp³, baritone 1: a – b³, baritone 2: a – a³, bass: b-flat – g-sharp³

Extended techniques: Bisbigliando, flutter tongue, key noise, multiphonic (fingerings given), pad sounds, quarter tone, slap attack, slap tongue, subtone,

Movement: None

When Spanish saxophonist José Antonio Santos Salas asked Lemay to write a second composition for a twelve saxophone ensemble, he initially refused. He had not planned to compose a second work for saxophone ensemble after *Vagues vertiges*, but after thinking about it, he developed some ideas and was inspired by the poetry of Caroline-Anne Coulobme, and titled his composition *Tentation d'exil* (exile temptation) after her poem *La tentation de l'exil* (the temptation of the exile).¹⁵

The composition is written for twelve saxophones, without movement and is performed from the stage. It is written with a meter throughout and contrasts different sections in fast and slow tempos. Short solos for soprano, alto, tenor, and baritone saxophonists are included, but are not as extensive as the solos written in *Vagues vertiges*. Extended performance techniques are incorporated as well, but are used sparingly and in conjunction with surrounding melodic material. The work is atonal and presents sections of chord-like passages and rhythmic melodies.

In *Tentation d'exil*, Lemay makes use of the wide range of dynamics, technical capabilities, articulations, and textures available when writing for a large saxophone ensemble. In this composition, different aspects of texture and rhythmic interplay of the saxophonists, as shown in Example 57, are predominant. Here, composite lines are created by the interaction of different saxophonists. At other points, the rhythms are also

¹⁵Ibid.

written to sound complex, when he overlays repeating septuplet sixteenth, quintuplet sixteenth, and eighth note triplet rhythms.

This work is appropriate for well developed saxophone ensembles. Care must be taken with blend, balance, intonation, and rhythm to perform unison passages, as shown in Example 58. The ensemble must be composed of strong individual players that have developed an extended high range and technical skills on the saxophone.

Example 57. *Tentation d'exil*, measures 143-148, reproduced with the kind permission of Robert Lemay.

The musical score for Example 57, measures 143-148, is presented in a multi-staff format. The score includes parts for Soprano (Sopm.), Soprano 1 (Sop. 1), Soprano 2 (Sop. 2), Alto 1 (A. 1), Alto 2 (A. 2), Alto 3 (A. 3), Trumpet 1 (T. 1), Trumpet 2 (T. 2), Trumpet 3 (T. 3), Baritone 1 (Bar. 1), Baritone 2 (Bar. 2), and Bass (Bas.).

Measure 143 is marked with a circled '143' and a fermata. The key signature is one sharp (F#) and the time signature is 4/4. The score features complex rhythmic patterns, including septuplets, quintuplets, and eighth-note triplets. Dynamics range from *p* (piano) to *f* (forte). Performance instructions include *f Sempre*, *Slap*, and *tristis*. The score is reproduced with the kind permission of Robert Lemay.

CHAPTER V

COMPOSITIONS FOR SAXOPHONE AND MIXED INSTRUMENTATION

Title: *Les yeux de la solitude*

Year of composition: 1987, rev. 1995

Dedication: François Gauthier and Daniel Gauthier

Instrumentation: Alto saxophone and percussion

Publication: Unpublished, available from the Canadian Music Centre

Duration: 15:00

Source of inspiration: Poem of Serge Dion

Written range: b-flat – e⁴

Extended techniques: Bisbigliando, flutter tongue, key noise, vibrato manipulation, multiphonics (fingerings given), slap attack, subtone

Movement: Saxophonist moves to three different points on stage, percussionist begins in the audience and moves to different instruments across the stage

Other: Percussion: vibraphone, 5 cymbals (2 chinese, 2 turkish, 1 big with chain), 3 gongs (1 small, 1 medium, 1 large), 2 large tam-tams, 1 pair antique cymbals, 4 timpani or 4 toms, 4 roto-toms, marimba, 1 pair maracas, rattle

Les yeux de la solitude (the eyes of solitude) was the first piece Lemay wrote for saxophone. He was asked to compose a work by percussionist François Gauthier, who knew that Lemay liked to compose for percussion. Gauthier performed with his brother, Daniel, as a saxophone and percussion duet. Initially, Lemay refused because he had listened to some recordings of the saxophone and did not find it interesting. F. Gauthier convinced Lemay to meet with his brother, and after a few hours of listening to D. Gauthier on the saxophone, Lemay was intrigued by the new-found possibilities of the saxophone and decided to compose a piece.¹

¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 21, 2008.

Lemay relates that in this composition, as a young composer, he did not really know the instrument, and the organization of the piece is in sections that emphasize different extended techniques of the saxophone. This is also the first time that Lemay used stage movements as a performance element.² The piece was inspired by the following poem by Serge Dion that Lemay includes with the music:

*Dan le corps entier de la nuit
 Dans la musique des phares
 Les yeux de la solitude
 Fuiant à bout portant³*

In the body of the night
 In the music of the lights
 The eyes of solitude
 Escape at close range⁴

The work is constructed as an improvisation without regards to tonality or serialism. It is organized around the use of different saxophone performance techniques and the saxophones interaction with different percussion instruments. The performers move to different points on the stage as shown in Example 59.

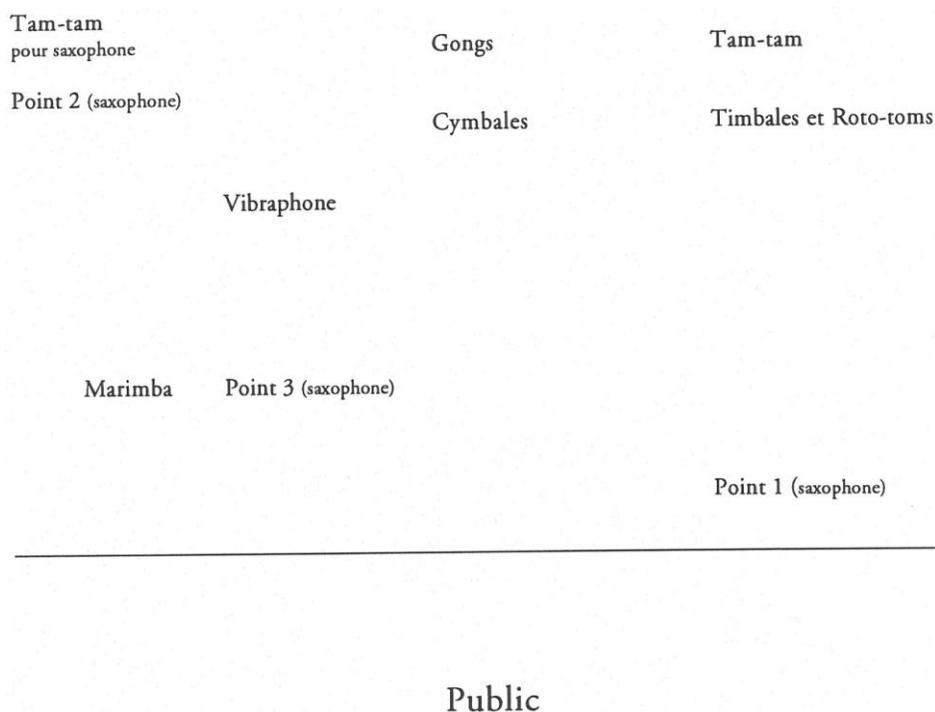
The percussionist begins seated in the audience with a pair of maracas, and the saxophonist is at point 1. The opening of the composition is a free tempo melody performed by the saxophonist as the percussionist arises and slowly begins moving toward the timpani (timbales on the diagram) and roto-toms. Following the saxophone solo is an improvisation of approximately 30 seconds by the percussionist on the timpani and roto-toms.

²Ibid

³Serge Dion, *Écartés*, (VLB éditeur, Montreal, 1982).

⁴Translation by Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 21, 2008.

Example 59. *Les yeux de la solitude*, stage setting, reproduced with the kind permission of Robert Lemay.



The second section consists of long subtone notes on the saxophone as the percussionist performs, first on the cymbals and then the gongs, using both the wood and felt of the stick. The saxophonist gradually changes from subtone to normal tone to play a melody of increasing rhythmic divisions as the percussionist moves to the vibraphone. The saxophonist turns to face the vibraphone and the two performers perform a fast (quarter note = 126), rhythmically varied duet that is in a detached style of articulation.

As the saxophonist moves to position 2, the percussionist continues to perform the vibraphone in a free tempo. While walking, the saxophonist sustains f-sharp² with a tone quality that is varied by the use of flutter tongue and vibrato manipulation, and stops playing at position 2 as the percussionist performs a written vibraphone solo.

The next section of music is a solo completely improvised by the saxophonist. Playing into the tam-tam, the performer gives the impression of seeking the fundamental of the tam-tam using every register, nuance, and sound available on the saxophone, while repeating intervallic motives. Once the fundamental of the tam-tam is found, the saxophonist then moves to position 3, while sustaining and ornamenting that fundamental pitch.

During the improvisation, the percussionist has moved to the marimba and when the saxophonist arrives, the two perform a duet with the melodic notes of the saxophone played with a slap attack. Following this, the saxophonist performs a cadenza that incorporates multiphonics while the percussionist returns to the vibraphone. After the cadenza, the saxophonist moves to position 1 while playing sustained tones accompanied by bowed notes on the vibraphone.

With the saxophonist at point 1, the percussionist moves to the gongs and cymbals, and the two perform a duet at a slow tempo (quarter note = 60). A faster tempo (quarter note = 120) follows, with the percussionist switching to the timpani and rototoms. The composition concludes as the performers leave in opposite directions, the saxophonist playing an improvisation with the performer's choice of effects and sounds, and the percussionist playing the rattle. Both performers should *decrescendo* to *niente* as they leave the stage.

This composition is appropriate for university students that are studying the extended performance techniques included in this composition. The separation of the techniques into different sections of the music is like an etude, allowing the student to focus on each technique. Musicality is required to combine the saxophone and wide

variety of percussion sounds utilized, and demonstrates the versatility of the saxophonist's ability to blend and interact with the percussionist.

Title: *Mitsu no kisetsu*

Year of composition: 1998

Dedication: None

Instrumentation: Baritone saxophone and alto voice or bass saxophone and tenor voice

Publication: Jobert (baritone saxophone version) (1998), both versions are available from the Canadian Music Centre

Duration: 6:30

Source of inspiration: Three *haiku* by Matsuo Basho (1644-1694)

Written range: b-flat – g-sharp³

Extended techniques: Bisbigliando

Movement: None

Other: Vocalist must sing, speak, and whisper

The composition *Mitsu no kisetsu* (three seasons) was originally for contrabassoon and baritone voice. It was composed for a competition in 1998 at Buenos Aires, Argentina, which stipulated that the submission must be a solo or duo for a low register instrument. Lemay combined contrabassoon with the baritone voice - it was the first time since being a student that he had written for the voice - and won first prize. After the competition, Lemay transcribed it for several different instrument and voice combinations, including baritone saxophone and alto voice, and bass saxophone and tenor voice.

The work is composed as a suite of three short pieces, each with a text from a *haiku* by Japanese poet Matsuo Basho (1644-1694) that describes a season. Lemay was attracted to the *haiku* because he found the poetry beautiful and evocative, with no story to the text, just phrases describing each season.⁵ The music is written in a manner that

⁵Lemay interview.

reflects an influence of the text. The words are sung in Japanese, and are shown here as translated in the score:

Spring
 Temple bells die out
 The fragrant blossoms remain
 A perfect evening!

Summer
 Early summer rains
 Gathering, form the rapid
 Mogami River.

Autumn
 When a thing is said,
 The lips become very cold
 Like the autumn wind.⁶

In the first piece, *Haru* (spring), the temple bells are imitated by resonant low notes played *forte* by the saxophone and then *decrescendo*. The tempo is slow (quarter note = 48) and the vocalist delivers the text in a combination of long note phrases and fast rhythms that are sung and whispered. The saxophonist interacts with the vocalist by melodically connecting the spoken syllables.

Natsu (summer), the second piece, consists of continuous sixteenth note passages in the saxophone part. The passages are scalar with occasional large leaps, *piano*, slurred, and encompass the range of the saxophone, creating a musical imitation of the river in the *haiku*. The vocalist sings sustained melodies, contrasted by passages with fast rhythms.

The final piece, *Aki* (autumn), imitates the wind by the incorporation of long tones with gradual dynamic changes, *bisbigliando*, trills, and smooth melodic construction. The voice and the saxophone are interactive in this piece, connecting melodic lines and at

⁶Robert Lemay, *Mitsu no kisetsu*, (Toronto: Canadian Music Centre, 1994), ii.

times playing in unison passages. The piece concludes with the vocalist whispering *Fuyu* (winter) and the saxophonist blowing air into the instrument.

This work is different from Lemay's other compositions by its comparative simplicity. The technical demands for the saxophonist are not as demanding as other compositions, but the duo must interact musically. The music is composed atonally with precisely notated dynamics and rhythms. Lemay makes full use of the flexibility of the dynamic control of the saxophonist and the ability to quickly change registers, similar to the voice. The work is appropriate for students working on fine control of low saxophone tone and dynamic contrast.

Title: *Ombres d'automne et de lune*

Year of composition: 2001

Dedication: Jean-Michel Goury and *Quatuor Apollinaire* / funded by Selmer-France

Instrumentation: Soprano, tenor and baritone saxophones (1 saxophonist), flute and piccolo (1 flutist), celesta, piano

Publication: Unpublished, available from the Canadian Music Centre, soon to be published by Fuzeau

Duration: 22:30

Source of inspiration: Eight *tanka* (poems) by Hyakunin Isshu

Written range: Soprano: b-flat – b³, alto: b-flat – c-sharp⁴, baritone: a – f-sharp⁴

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given), pad sounds, quarter tones, slap attack, subtone,

Movement: To begin, the celesta player is behind the audience to recite poetry, while the saxophonist, flutist, and pianist are off stage; each performer enters the stage as directed

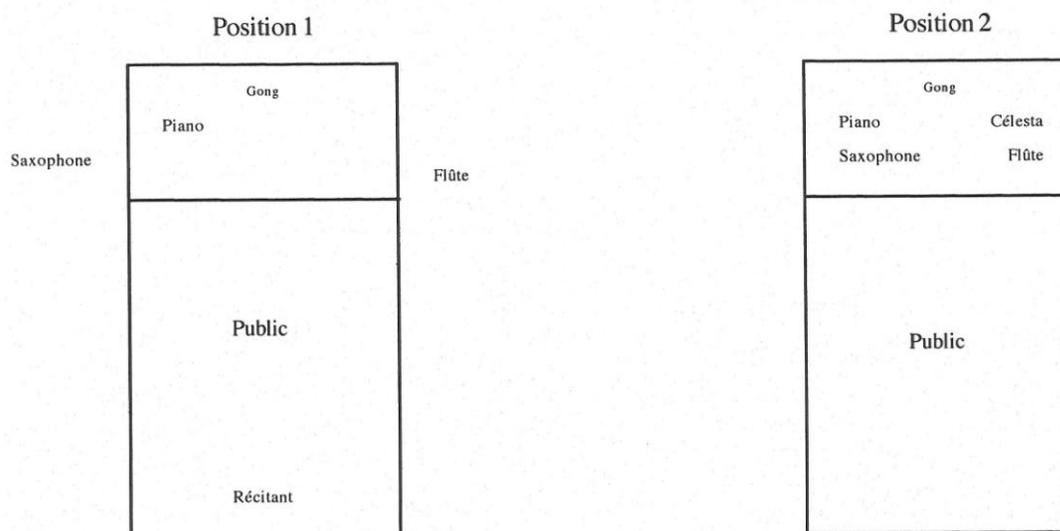
Other: Flutist must use manipulated vibrato, quarter tones and whistle; pianist must scrape, choke and pluck strings, play harmonics by pressing a string at the node with the finger and playing the corresponding note on the keyboard, and hit strings with a metal stick (triangle beater); all performers must recite lines of poetry and play percussion instruments: large tam-tam, finger cymbals, glass bells

Lemay wrote *Ombres d'automne et de lune* (shades of autumn and the moon) as a commission by Selmer-France for Jean-Michel Goury's performing group *Quatour*

Appollinair. The work is composed around the text of eight *tanka* by Hyakunin Isshu.⁷ Goury requested that the piece not be overwhelmed by displays of technical virtuosity, and that it be an exploration of poetry. For Lemay, the result was a miniature opera that takes the audience to 9th or 10th Century Japan.⁸

There are two performance positions, shown in Example 60, for this composition that is continuous from beginning to end. The music is organized around alternating sections where the Japanese poetry is presented with music, and instrumental interludes between the poems. Each instrumentalist participates in the delivery of the poetry as sung, spoken, or whispered text. A percussion part is performed by everyone except the saxophonist. The saxophonist must play soprano, alto, and baritone saxophone, while the flutist plays both flute and piccolo.

Example 60. *Ombres d'automne et de lune*, spatial setting, reproduced with the kind permission of Robert Lemay.



⁷*The Little Treasury of One Hundred People, One Poem Each*, compiled by Fujiwara no Sadaie, translated by Tom Galt, (Princeton: Princeton University Press, 1982).

⁸Lemay interview.

With his knowledge of instrumental capabilities and contemporary performance technique, Lemay is able to utilize a small number of performers to create a work of contrasting styles. He is able to combine timbres to achieve different effects. Example 61 shows an example in a slow free tempo that appears simple and yet is dramatic, combining a scraped piano string, trill on the saxophone, and a series of tones on flute leading to a line of whispered poetry. A mysterious setting is produced, transporting the listener to medieval Japan.

Example 61. *Ombres d'automne et de lune*, measure 1, reproduced with the kind permission of Robert Lemay.

The musical score for Example 61, measure 1, is presented in a multi-staff format. The instruments and their parts are as follows:

- Flute (Fl.):** The top staff shows a melodic line starting with a *p* dynamic, followed by a *ppp* dynamic. The notes are G4, A4, B4, and C5.
- Saxophone (Sax Sopr.):** The second staff features two trills (*tr*) on the notes G4 and A4, both marked with *ppp* dynamics.
- Voice (Voix (cél):** The third staff is empty until the end of the measure, where it contains the Japanese text "Tsuki zo nokoreru" in a small font.
- Piano:** The bottom two staves show piano accompaniment. The right hand has a *mp* dynamic with a *L.V.* (left hand) marking. The left hand has a *f* dynamic. The piano part includes a "Corde grattée" (scraped string) effect and a "Harmonique" (harmonic) effect.

Shown in Example 62 is another type of style often used by Lemay. Here the woodwinds are combined with the keyboards to produce a composite line that requires synchronization between the ensemble members to be effective.

Example 62. *Ombres d'automne et de lune*, measure 122-126, reproduced with the kind permission of Robert Lemay.

122 $\text{♩} = 120 \sim 126$

Picc *f* *Sempre* *sfz*

Sax Bar *f* *Sempre* *sfz*

Voix (cé) *f*
Tsu-ki mi-re-ba

Célesta *f* *tr* *sfz*

Voix (piano) *f*
Tsu-ki mi-re-ba

Piano *f* *sfz* *f*

Ombres d'automne et de lune is a composition that requires technical control of the saxophone in aspects of extended techniques, tone, mechanical skill, and range on soprano, alto and baritone saxophones. The work may not emphasize virtuosic display of

technique, but does require virtuosic display of musicianship, as Lemay states, “I couldn’t resist virtuosity, but it doesn’t sound like it in the perspective of the piece.”⁹

Title: *Temps de passage*

Year of composition: 2002

Dedication: *Quintette Estria*

Instrumentation: Soprano and alto saxophone (1 saxophonist), B-flat and bass clarinet (1 clarinetist), flute, oboe, horn, bassoon

Publisher and year of publication: Unpublished, available from the Canadian Music Centre

Duration: 14:30

Source of inspiration: The work of French film director Oliver Assayas

Range: soprano: b-flat – b³, alto: b-flat – e-flat⁴

Extended techniques: Bisbigliando, slap attach, multiphonics, quarter tones

Movement: Saxophonist and clarinetist begin behind the audience and move to join the other performers on stage

Other: Conductor is suggested, clarinet must use flutter tongue and vibrato, and flute plays quarter tones

Temps de passage (time of transition) was a commission from *Quintet Estria* and was to feature saxophonist Susan Fancher as a soloist with the group. Lemay took his inspiration for composition from French film director Oliver Assayas, who focuses on periods of transition in people’s lives in his films.¹⁰ On an introduction page, Lemay includes the title of one film, *Fin août, début septembre* (at the end of August, beginning of September), and a quote from the film *L’enfant de l’hiver* (the child of winter), “*Ni tout à fait la nuit, ni tout à fait le jour*” (neither completely night, nor completely day), to communicate the idea of transitions. Although originally commissioned for solo saxophonist, Lemay composed for saxophone and clarinet soloists with quartet accompaniment. He recommends the use of a conductor.¹¹

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

In this composition, Lemay requires the soloists to perform from two locations, as shown in Example 63. To begin, the soloists are behind the audience and the quartet is on stage. The bassoonist plays a fast, ascending, scale-like passage echoed by the oboist to begin the piece, and the two soloists perform a free meter duet on alto saxophone and B-flat clarinet. After a series of chords played by the ensemble, a solo is written for the saxophonist. The ensemble enters playing at a slow tempo (quartet note = 52) and are divided into pairs: saxophone-clarinet, flute-oboe, and horn-bassoon. A clarinet solo follows that begins with long notes and rhythmically becomes faster and spans the range of the clarinet.

The saxophonist and clarinetist begin an improvisation using cells, shown in Example 64, while moving to position 2. As they move, the ensemble performs written phrases that pass between performers. As shown in Example 65, once a phrase is played, the performer sustains a long note or rests. Arriving on stage, the soloists stop playing and switch to their second instrument. The quartet continues, now at a faster tempo (quarter note = 126), playing in a more detached manner but still creating composite lines.

Now performing on soprano saxophone and bass clarinet, the soloists each perform a solo passage. First, the bass clarinetist plays sixteenth note passages spanning the range of the instrument, incorporating flutter tongue. The soprano saxophonist follows in a similar manner, but adding the slap tongue and multiphonics. The remainder of the composition uses instrumentalists in pairs, playing against other pairs or the soloists. High instruments are often contrasted against low instruments, and short, detached rhythmic lines are followed with lyrical passages.

Example 63. *Temps de passage*, spatial setting, reproduced with the kind permission of Robert Lemay.

Position 1

Hautbois
Flûte

Cor
Basson

CHEF

PUBLIC

Clarinette - Saxophone

Position 2

Hautbois
Flûte

Cor
Basson

Clarinette - Saxophone

CHEF

PUBLIC

Example 64. *Temps de passage*, measure 23, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for measure 23 of 'Temps de passage'. It features two staves: Saxophone (Sax) and Clarinet (Clar.). The Saxophone part is in the bass clef, and the Clarinet part is in the treble clef. Both parts have a circled '23' at the beginning. The score is divided into four measures, each with a box containing dynamic markings and performance instructions. The first measure has dynamics p and f with a '(1)' above the f . The second measure has dynamics $f > p$ and $p < f$. The third measure has dynamics ff and pp . The fourth measure has a 'Vibrato 1/4 de ton' instruction and dynamics $p < >$. Arrows indicate the direction of dynamic changes.

(1) Choix de nuances, mais la supérieure a la priorité
Choice of dynamics, but the top one is given priority

Example 65. *Temps de passage*, measure 34-37, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for measures 34-37 of 'Temps de passage'. It features four staves: Flute (Fl.), Clarinet (Clar.), Cor (Trumpet), and Bassoon (Bsn.). The Flute and Clarinet parts are in the treble clef, while the Cor and Bassoon parts are in the bass clef. The score is divided into four measures. The Flute part has a circled '34' at the beginning. The Clarinet part has a circled '34' at the beginning. The Cor part has a circled '34' at the beginning. The Bassoon part has a circled '34' at the beginning. The score includes various musical notations such as slurs, accents, and dynamic markings like p and 5 .

This composition combines the saxophone with the woodwind quintet. The saxophonist and clarinetist perform as soloists on two instruments and as a duet together. Extended techniques are used by the saxophonist and clarinetist in the solo and duet passages, but are not required by the ensemble members.

Title: *Voix parallèles*

Year of composition: 2004

Dedication: SoundMoves

Instrumentation: Tenor saxophone, trombone, piano

Publication: Unpublished, available from the Canadian Music Centre

Duration: 7:15

Source of inspiration: The film *Whoever Dies, Dies in Pain* (1997) and the life and work of independent film director Robert Morin

Written range: b-flat – e⁴

Extended techniques: Bisbigliando, multiphonics (fingerings given), slap attack, subtone

Movement: Saxophonist begins behind audience and moves on stage

Other: Trombonist must use flutter tongue, quarter tones, sing and play, cup mute, straight mute; pianist must play inside piano

The title *Voix parallèles* (parallel voices) reflects the inspiration for this composition by Lemay. This work is written in homage to independent filmmaker Robert Morin, who often films with a hand camera, and, for Lemay, produces films that are very interesting and very real. “What I wanted to express is the filmmaker’s total refusal to be part of the mainstream. He has his parallel voice outside of the market, but he can make it. The movie, *Whoever Dies, Dies in Pain*, by Morin, is about a police raid on a crack house. There is a TV crew, who are filming a documentary, with the police, but the raid is poorly executed. A cameraman and policeman are taken hostage, and in the end, the criminals kill each other. The entire film is seen from the cameraman’s point of view.”¹²

The performance begins with the pianist and trombonist on stage and the saxophonist behind the audience. The saxophonist shouts “police” before the trombonist plays two high (performer’s choice), short notes into the piano. The saxophonist plays a solo in free time, while on stage the trombonist glissandos and the pianist plays thirty-second note passages. The saxophonist improvises using cells, supplied by Lemay, while

¹²Ibid.

moving to the stage, and the trombonist and pianist begin a duet. As shown in Example 66, the duet begins with the steady pulsation of chords by the pianist, alternating with sustained notes by the trombonist. Trombone glissandos and piano thirty-second note passages are gradually added as the duet progresses.

Example 66. *Voix parallèles*, measures 5-10, reproduced with the kind permission of Robert Lemay.

The image shows a musical score for three instruments: Saxophone (Sax), Trombone (Trbn), and Piano. The score is for measures 5 through 10 of the piece 'Voix parallèles'. The tempo is marked as quarter note = 52.5. The Saxophone part begins with a circled '5' and a note with a right-pointing arrow, with the instruction '(improvisation until Position 2)'. The Trombone part features sustained notes with dynamic markings of *f* and *p*, and includes glissandos indicated by dashed lines. The Piano part consists of chords with dynamic markings of *f*, *mf*, and *p*. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

The saxophonist adds sustained notes after arriving on stage, and the trio gradually increases in rhythmic complexity between the three instrumentalists. The tempo accelerates to quarter note = 72 and, as shown in Example 67, the saxophonist improvises soft, fast rhythmic patterns with clearly defined low notes, while a punctuated rhythm is provided by the pianist and trombonist.

With another change to a faster tempo (quarter note = 108), the group plays unison or octave sixteenth note melodies with rhythmic alterations that diverge for a beat or two. Later, the group switches to homorhythmic passages in contrasting directions. The saxophonist and trombonist incorporate sharply articulated, repeated sixteenth notes,

as shown in Example 68, at a fast tempo (quarter note = 128~132). The piece ends in free tempo as each member builds harmonic dissonance with quarter tones, chromatic clusters, and multiphonics, followed by a bell tone played on the piano string, soft multiphonics, air noise, and the saxophonist speaking into the piano, “Nobody moves.”

Example 67. *Voix parallèles*, measures 62-64, reproduced with the kind permission of Robert Lemay.

Example 68. *Voix parallèles*, measures 113-115, reproduced with the kind permission of Robert Lemay.

This composition for a unique ensemble is shorter than some of Lemay’s other works, but very dramatic and challenging. It offers an exposed solo for the saxophonist, and some challenging passages for the ensemble requiring exact rhythm and fast,

matched articulations. Unison passages and close dissonant notes must be played with precise intonation. The performers must take care to musically shape lines that are atonal, incorporate extended performance techniques, and blend well to create composite lines. This work is appropriate for advanced students and professionals.

CHAPTER VI

COMPOSITIONS FOR SAXOPHONE AND BAND OR ORCHESTRA

Title: *Sarajevo II*

Year of composition: 1998

Dedication: None

Instrumentation: Solo alto saxophone, trumpets and large orchestra

Publication: Unpublished, available from the Canadian Music Centre

Duration: 23:00

Source of inspiration: A short film by Pascal Sanchez

Written range: b-flat – c-sharp⁴

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given), slap attack

Movement: Saxophonist begins backstage and moves onstage, trumpets I and II begin behind the audience in opposite corners and move discreetly to the stage

Other: Orchestra: piccolo, 2 flutes, 2 oboes, English horn, 2 B-flat clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 B-flat trumpets, tenor trombone, bass trombone, tuba, celesta/piano, harp, timpani, 3 percussions, 16-18 violin I, 14-16 violin II, 10-12 violas, 8-10 violoncellos, 6-8 double bass (2 with 5 stings)

As a fan of filmmakers, Lemay enjoyed watching a TV series where young people, ages 19 to 26, were provided with an open airline ticket. For nine months, they could go anywhere in the world, but during each month, they must create three short films. Many of the participants traveled to remote, dangerous locations, and provided a point of view that Lemay found captivating. One film in particular, *Regarde les homes, ils ne tomberont pas* (look at man, he will not fall), caught Lemay's attention. It depicted daily life in Sarajevo, and how the people continued to live despite the constant tribulations of war. This film was the inspiration for Lemay to compose *Sarajevo II*.¹

¹Robert Lemay, interview by Aaron Durst, digital recording, Sudbury, ON, Feb. 21, 2008.

Sarajevo II is not a continuation, nor is musically related in any way, to the saxophone quartet, *Sarajevo*, written previously by Lemay; they share only the title. The composition employs the idea of different levels of soloists, much in the same way a movie is composed of a star, supporting actors, and the cast. The composition features the alto saxophone as soloist on the highest level, two trumpeters as soloists on the next level, and the orchestra. The orchestra interacts with all the soloists and performs ensemble passages.

All three soloists begin out-of-sight, the saxophonist backstage and the trumpeters behind the audience; trumpet 1 is house left, and trumpet 2 is house right. A duet by the trumpet soloists begins the work, followed by the orchestra at a slow tempo (quarter note = 48~52), played at a soft dynamic level. The saxophonist enters with a solo section played from off stage.

The orchestra enters after the solo at a faster tempo (quarter note = 56~63) and *crescendos*, leading to a trio played by the soloists who are still out of sight. As the orchestra follows the trio, the tempo increases slightly and the saxophonist slowly enters the stage to a position next to the conductor, playing only two bars of tremolo in the middle of the movement, resting the other 17 bars. Once in position, the trumpeters and saxophonist perform another trio, this time accompanied by the harpist and percussionists. The tempo is slow and makes use of sustained notes. Following this trio, the trumpet soloists move discreetly to the backstage without playing, and enter the stage to sit with the section.

As the piece continues, the saxophonist plays as a member of the orchestra, joining in the creation of composite lines and interacting as part of the ensemble. As the

music continues, the saxophonist emerges in a soloistic capacity, still interacting with the ensemble, but leading rhythmic passages and carrying the melody during periods of rest, playing with a combination of percussion, brass and harp.

Near the end, Lemay displays an influence of eastern European culture by composing a section played by the brass and percussion. He directs the brass to play slightly out of tune and with the timpani muted, creating the sound of an amateur brass band and cheap drum performing with trumpet solo. After the brass band, the saxophonist enters, playing soft tremolos as the trumpet 3 performer plays individual notes into the piano. The work concludes with a soft multiphonic sounded by the saxophonist.

To think of *Sarajevo II* as a solo concerto would be wrong. The saxophone is featured as a soloist, but the trumpeters must also consider themselves as soloists, and the orchestra must not approach the work as a typical concerto with an easy accompaniment role. Each individual must play with rhythmic precision and strong ensemble skills to connect their individual part to the entire ensemble. Scoring is often light, and large *tutti* sections are used sparingly. This work is musically intense as it progresses and requires concentration not only from the soloists, but the entire ensemble and audience.

The music is atonal and influenced by spectralism, focusing on the timbral quality of the music. Lemay had submitted the piece to a composition contest in Germany. Although he did not win, he was pleased to see marks on the score from spectral composer Gérard Grisey (1946-1998), indicating that he liked the harmony and could see the spectral influence.² The tempo is never faster than quarter note = 108, but it does

²Ibid.

require some fast rhythmic passages to be performed both by the soloist and the ensemble. The saxophonist should be an advanced university student or professional.

Title: *Ramallah*

Year of composition: 2002

Dedication: Rémi Ménard, René Joly and the Wind Ensemble and Percussions of Quebec / funding from the Quebec Arts Council

Instrumentation: Alto saxophone and wind ensemble

Publication: Unpublished, available from the Canadian Music Centre

Duration: 17:30

Source of inspiration: Acts of atrocity in the name of God

Written range: b-flat – f⁴

Extended techniques: Bisbigliando, flutter tongue, multiphonics (fingerings given), slap attack

Movement: None

Other: Wind Ensemble: piccolo, 2 flute 1, 2 flute 2, 2 oboes, 2 bassoons, contrabassoon, E-flat clarinet, 12 B-flat clarinets (1,2,3), bass clarinet, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, 6 trumpets, 4 horns, 4 trombones, euphonium, tuba, 4 percussionists

Ramallah is a work that has earned Lemay recognition as a contemporary composer for wind ensemble. It was written for Rémi Ménard, who was able to secure the commission from the Quebec Wind and Percussion Ensemble as a member, and by being involved in the board of directors. Lemay intended the piece to be premiered by Ménard but he became sick with a recurrence of cancer. Jean-François Guay prepared the work in a month and was able to premier it; Ménard was too ill to attend. By the time the recording was prepared, Ménard had passed away and never heard the work.

Lemay sent the score and recording to the Tokyo Kosei Wind Ensemble in response to a call for ensemble works to be played at the Tokyo Asian Music Festival in 2003. It was accepted despite being a concerto, and Japanese saxophonist Sugawa Nobuya performed the solo. Lemay had also entered the composition in the Harelbeke

Muziekstad International Composition Contest in Kortrijk, Belgium, in 2003. Shortly after the Tokyo performance, Lemay was notified that *Ramallah* had won first prize in Belgium. The piece was recorded in 2006 for the Canadian Broadcasting Company by the McGill Wind Symphony with Guay as soloist.

Lemay writes as an introduction to *Ramallah*: “On September 30, 2000, Mohamad El Doura (12 years-old) was killed by a shotgun from Israeli soldiers in the Gaza strip. On October 12, two reservists of the Israeli army were lynched by a group of Palestinians in and outside of a Ramallah police station. I had almost forgotten that the barbarity still existed.”³

The composition begins with a soft tam-tam and saxophone multiphonic followed by the ensemble playing with short, aggressive syncopated rhythms, leading to fast technical passages of thirty-second notes by the saxophonist that incorporate quarter tones and bisbigliando. For the majority of the work, the saxophonist is a soloist, playing fast rhythmic passages that traverse the range of the instrument up to f^4 . The ensemble is not treated simply as an accompaniment but is required to interact with the solo passages, playing as individuals, sections, and *tutti* passages that are just as complex as the soloist’s lines.

Lemay often features the saxophones of the ensemble to support the soloist, doubling the lines, or as a five member saxophone section. In one passage, shown in Example 69, Lemay has created a unique timbre with the alto saxophone, xylophone, and marimba playing unison, accompanied by the saxophone section.

³Robert Lemay, *Ramallah*, (Toronto: Canadian Music Centre, 2002), ii.

Example 69. *Ramallah*, measures 55- 59, (concert pitch), reproduced with the kind permission of Robert Lemay.

The musical score for measures 55-59 of *Ramallah* is presented in concert pitch with a tempo of quarter note = 56. The score is divided into two systems. The first system includes parts for Spr. sax., Alt. sax., Ten. sax., and Bar. sax., all marked 'Sub-tone' and 'PPP'. The second system includes Sax. solo, Marimba, Perc. 1, and Perc. 2. The soloist part is marked 'f Sempre'. The percussion parts are marked 'f Sempre'. The score includes dynamic markings such as 'Legato sempre', 'PP non cresc', and 'f'.

A cadenza for the soloist is included and can be divided into three areas. It begins with an area of sustained multiphonics that lead to sustained pitches alternating with fast technical passages. The second area incorporates loud, low notes with slap articulations, contrasting with soft higher sustained notes and quick thirty-second note motives. The final section builds from the lower range and gradually ascends with passages of repeated sixteenth notes that *crescendo* from *pianissimo* to *fortissimo*. Approaching the high notes, instead of continuing to grow in dynamic, Lemay writes a *decrescendo* as the soloist repeats an e⁴ with light, short articulation.

After the cadenza, an ensemble of saxophonists and percussionists enters softly, at a slow tempo (quarter note = 56), and gradually adds ensemble members, adding the woodwind and brass sections, and the tempo increases first to 112, then 140, and finally up to 160, with the soloist and ensemble trading sixteenth note passages. At the end, a

chorus of police whistles and unison percussive hits are heard, followed by a soft multiphonic by the saxophonist and a final, soft tam-tam tone left to resonate.

Ramallah is a work for advanced wind ensembles with a professional level saxophone soloist. The work requires ensemble skills from groups that have strong technical and musical performers. Rhythms must be exact and continuous as they are passed from section to section. Well controlled dynamic contrasts, blend, and balance are required. Lemay creates harmonies through the use of spectralism, and layers instruments together to create unique timbres. The saxophone solo is technically demanding in the performance of extended high range, complex passages, and in the incorporation of multiphonics and quarter tones.

CHAPTER VII

AN INTERVIEW WITH ROBERT LEMAY

Robert Lemay was interviewed February 19-21, 2008, at his residence in Sudbury, Ontario, Canada. The following is a portion of the recorded interview.

Aaron Durst: How did you become involved in music and decide to choose a career in composition?

Robert Lemay: In fact, when I was eight years old, my mother registered me for piano lessons, but I was not really interested and gave up after only one year. My mother kept the piano in the apartment – we were living in a suburb of Montreal – with the hope that someday I would be interested in the piano. When I was sixteen years old, I wanted to start a rock band with my friends and I had the piano at home. I was still able to play a few things, and decided to register for piano lessons so I could play in the rock band. Then, already at that time with this rock band, I started to do my own compositions. Suddenly, the piano lessons went very well. I learned very fast, and my piano teacher at that time suggested I think about going into music, but I didn't want to.

Then I went to college to study social science and then went to the university for a semester in history. But then, suddenly I thought I would do music for real. So I started back to college in music. You see, in Quebec, it is a very special education system. You do your high school, then two to three years of college, and after that, you go to the

university where you do your bachelor's degree. It's a mandatory college that you have to do before, which I found is a very good system. But anyway, I started back to college and remember as a student at that time, I understood the music very quickly and was able to memorize, for example, a Beethoven sonata, because I understood how it worked and I had this very quick comprehension and understanding of the music.

When I arrived at the bachelor's degree, I first registered in a general Bachelor of Music with no specialization, but I took one class of composition just to see how I did. It went very quickly, and the first piece I composed there has been recorded by the state radio. Even though technically I was not strong as a performer, because I started piano too late, I had this understanding of the music, and that is why I switched to composition. I don't say I went to composition because I was a bad pianist, but I don't think I could have been as successful in performance because I didn't have the many years of instruction and practice that is required. But at the same time, I did have this aptitude, a comprehension of the music and an imagination.

Quickly, my first compositions were spotted by the state radio for recording and broadcast. I decided to go into composition, and that is why I am here.

AD: Were your first compositions for piano?

RL: The first composition was for small ensemble: piano, harp, flute and two percussionists and it was atonal already. No, that's not true. When I was in college, I wrote a small piece for piano and percussion ensemble. I have a recording of it on LP, that was a project at the college, but I didn't consider it seriously. I played the piano on that recording, but no, in fact, I don't compose a lot for piano.

AD: So you completed your Bachelor of Music in Composition at Laval University?

RL: That is correct, I finished in 1986 at Laval University in Quebec City, and right away I started to do my master's with the same teacher at the same university – François Morel – who is a very good craftsman. He worked for a long time as a composer for the state television, the equivalent of PBS in the United States. He was writing music for the theatre, commercials, the opening of the news, station identification – wherever there was a little music, it was him. He wrote a lot of music and had this very good craftsmanship.

I received a good education from him and I appreciate the lessons with him. He was very, very demanding on every detail. I remember in the class I would write something and he would say, “Robert, sing me the viola part here.” If you couldn't sing it, he would yell at you and say, “Why do you write things you don't hear?” He was always very strict about it. And for that, I really liked the basic training that I had with him. The other side of it, because he is always very precocious on the technical aspect of the music, it kind of stopped me from opening my eyes and imagination on other types of music which can be seen as very difficult.

I take the example of [Iannis] Xenakis. For Mr. Morel, Xenakis was absurdity, it made no sense. But at the same time, that opens a door to a new direction in music, but with him there was this little problem that was related to the craftsmanship. When I started my master's degree, I felt that – I won't say a mistake to start with the same teacher – I needed something else. Rather than quitting, I registered for an exchange program and I went to study at SUNY Buffalo. That year was very great because I discovered another universe. Before, my musical universe started with a rock band in Montreal and my universe of contemporary music was Mr. Morel. Suddenly, I was in Buffalo and it was quite different. On top of that, when I arrived, Morton Feldman was

teaching, but he died and in September they didn't have anyone to teach composition. They had guests: Brian Ferneyhough, Louis Andriesson, Don Erb – he was a great teacher! – Lukas Foss, and others that I have forgotten. And they had a North American New Music Festival to which John Cage, Elliot Carter, and others came. Suddenly, for a little kid from Quebec City, I have John Cage in front of me! I discovered that John Cage was something very important and I was able to understand what he was doing. For me, Buffalo opened my eyes.

When I came back to Montreal, this is where I met François Gauthier, who was a percussionist who asked me to write this piece for percussion and saxophone [*Les yeux de la solitude*]. This piece was played in Japan for the 1988 World Saxophone Congress, where I met [Jean-Marie] Londeix. It all arrived in two years! I discovered all this music from the United States, met Londeix, [Christian] Lauba, met Jean-Michel Goury and so many others. I experienced all of this, when I feel like I was a green guy from Quebec City.

AD: Did you continue immediately with your doctorate as well?

RL: In fact, when I finished my master's, I thought I was done and I moved to Montreal. For three years I had no contacts but was doing different things. I wrote this piece for twelve saxophones for Londeix, but I didn't know a lot of people and it was difficult. I decided to go back to school to meet people and registered for a doctorate at the University of Montreal.

I did my doctoral degree very fast in three years! But I did it more to meet people and be involved with different composers than to really study and teach, but I also wanted to focus on what I wanted to do with my music. I applied for a scholarship, which I

received, and was able to focus on my research. I never considered it as a way to get a job or to teach afterwards. My thesis director, Michel Longtin, was completely the opposite of Mr. Morel. We had a group that composed music by computer and mathematics, and if it was not playable, it was not important. What was important was that it worked mathematically, but I never composed any electronic music.

AD: Nothing with tapes or splicing?

RL: No, never. I never liked it. I like to listen to it, but as a composer I never felt comfortable with it. As a bachelor's student we had to do it, and at that time the technology was too big and heavy. The other reason is that I have always been interested in the stage performance, and this was the subject of my thesis. With electronic music, there is no performer. Also as a student, I have taught counterpoint and I like this challenge when you have a very difficult row and you must create something musical. I like it! When I write instrumental music, the limitation of the technical possibilities of the instruments is always a kind of fight between the musical ideas and the technical capabilities of the instruments. For me, the game is to manage the two to create a piece, and when you have electronics, you have no obstacles, everything is possible! I don't feel comfortable with that. I prefer to work with the obstacle of the technical capabilities of the instrument, and of course, I will challenge and push it, but for me, it's part of the composer's job and why I'm not interested in electronic music.

AD: How would you define your style of composition? Post-tonal?

RL: I would prefer to say post-atonal.

AD: How do you define that?

RL: At the beginning, working with Mr. Morel, I would say my compositions were free

atonal and I did some serial organization. Still today, I have some serial organization in my music when I build my row. Just doing pitch-class, you're quite limited in many things. I am interested in the sound and the structure of the sound. Often, what I will do is, I will have a note, and will create a harmonic spectrum of this note – it's influenced by the French Spectral School, Grisey, Murail, etc. I will color this sound with an interval and often I will do a mirror of that interval in the low register. The result is something like a negative and a positive of this sound. And suddenly, it's more like a coloration of the tone rather than pitch organization.

AD: So you focus more on the sonority than the actual pitch combinations?

RL: Yes, it is the sonority, but there is still a pitch organization at a certain level. For example, I will have a tone – C – I will put a ninth above and the same interval below, but then blur the pitches with different pitches, vibrato, dynamic and suddenly I have a structure that is blurred or colored in different ways, but the central structure – maybe it is a part of a pitch set – is still present, just colored. The pitch organization is symmetrical in a way. That is why, like in *Solitude oubliée*, the line is jumping, because it is the same interval up and the same interval down.

That is coming from the work I did on the spectral school during my bachelor's degree. I'm also working with modes but closer in the style of Xenakis, what he calls "cribles," where he takes the registers of an instrument and subdivides until he arrives at the minimum – his saxophone quartet is like that, *Xas* – and this is how it works. What is interesting is that the modes do not reproduce at different octaves and this is what I do, a little bit, on my pieces where scale passages do not reproduce at the octave. That is influenced by the "cribles" of Xenakis.

AD: So what method do you use to compose a piece?

RL: Usually the first thing I need is a title or a subject. Often, it happens that I have a piece to do but I don't have any ideas. Then, what I will do is go to the university library and I will spend my day browsing around and finding some poetry or reading something until I have an inspiration for the piece. I need this. It can be anything, a movie, a filmmaker, or even a funny idea like that for *Séria B* or *Tambour battant*.

AD: Are your pieces programmatic then?

RL: No. Well, yes and no. There is something cinematographic in it, but it never follows a program as a sequence of events. For example, *Ramallah* for saxophone and wind ensemble, it's very aggressive, staccato, and accented. For me, I had the idea that the saxophone solo is a kind of character walking in the street of Ramallah with all this violence there, and I had this subject of two violent events. But to place linear events into the piece is incorrect; instead there is a dramatic and emotional aspect to the piece.

AD: Are you making a political statement with your music?

RL: No, it's more social. When we think politics today, we think of a fight between two parties. For me, it's higher than that, it's more humanity, and it's something I'm very preoccupied with. Unfortunately, these days those things happen more in the Arabic world. Today, this is the hotspot. I have a lot of pieces that are related to what I call my "social preoccupation" and this is something I am very concerned about: violence and war, but at the humanistic level. It's the politicians upstairs who decide the politics and unfortunately, it's the common man on the street who receives the consequences of these decisions. I am very frustrated with the intolerance people have with each other. These

days, it's the religious intolerance; I get emotional about it, the relationship between hate and religion. For me, religion is supposed to be good.

Usually, those pieces have a title of a city: *Sarajevo*; *Ramallah*; *Oran*; *Ariana*, *Kabul*, but not all of them do. With *Ramallah*, I even received a couple of emails from people who were upset. It's not that I want to change the world, but show how uncomfortable and shocked I am by these situations and events.

AD: But you have also composed music that is inspired by beautiful poetry. There is that aspect of humanity you are expressing as well.

RL: Yes, I like short poetry that evokes something very quickly, but usually the poetry is less dramatic than the social pieces. Usually, I like the evocation of something short, I don't like long poetry. *Haikus* are perfect.

AD: How do you construct your melodies? Are they serial?

RL: Ah, yes. I use a method of my design to create my row. I take, for example, the name of my subject, and taking all the letters in the name, arrange them alphabetically. Once they are arranged, I assign them in that order to the notes of a chromatic scale, and then spell the name, and with the assigned notes, I have now created my row. If a letter is duplicated, I use my musical judgment and choose the note that I think will best fit the line. This is the row I use, that and the inversion.

For the second row, I again take the alphabetized letters of the name and assign them in that order to the notes of the first row; by then respelling the name, I have created the second permutation of my row, and add the inversion. Then I do it again, and again, creating as many permutations for sections of music that I write. It does not matter how

many letters are in the name; if it is less than twelve I use that, if it is more than twelve, I just continue the notes.

AD: And you designed this method?

RL: In fact, my thesis director, Michel Longtin used it on a certain level, but not systematically like me. I elaborated the method with him, and since then, I have made it more complex. I know of no one else that uses this method.

AD: I notice in many of your works, you define the tempo changes by transferring the speed of the sextuplet sixteenth note in the old tempo, to the sixteenth note in the new tempo.

RL: Yes, I took that from Elliott Carter. He has it often, what I like from that – and notice the tempo accelerates most of the time - is that it gives you a groove. I notice in the piece that suddenly the energy is growing step by step with those modulations – it's what we call rhythmic modulations, like harmonic modulations, then this is the “pivot chord.” I have found that with this relationship, it forces the musician to really get at the tempo, because often they have a tendency to play under tempo, and I like that it forces them to go, and brings a kind of groove to the piece.

AD: The saxophone has been the instrument of many of your compositions. Why the saxophone?

RL: I think it's an accident. First of all, it's a question of meeting, the fact that I met Mr. Londeix; for me, it was a big event. Mr. Londeix has been a big inspiration to me, not just as a saxophonist, but all the rest: he's always challenging you, always pushing you to the limits. I discovered with him, that if you argue with him, he likes it. In a way, it's a kind of game that I have with him. I met him in 1988 for the first time, we are now in

2008 and I still communicate with him on a regular basis. When we have time to be together, we are. Like in Slovenia, at the World Saxophone Congress, two summers ago, I went to eat with him maybe seven times and we had good discussions. He's a big source of inspiration.

But it's the same thing with Jean-François Guay and Jean-Michel Goury, each time I see them I have this desire to write music. I am inspired by these saxophonists and other saxophonists who want to play new music, which is not always the case with other instrumentalists. A pianist can do a full career and not go further than Debussy. In the U.S., I have also met good and interesting saxophonists. That is the basic reason I write for saxophone.

AD: Is it just through your association with these saxophonists that you have learned saxophone technique and how to write for the saxophone?

RL: I say as a joke, I can write anything and they will practice it – but I exaggerate! The way I work with all instruments is that I verify everything – it comes from my time with Morel. I try to go as far as possible and then I sit down with the instrumentalist and they verify if it's easy, difficult, or impossible. And I shape the music like that. With the saxophone, now, I don't think I need this anymore, I think I understand quite well even though I have never put a saxophone in my mouth and blown a note. I understand how it works. From the beginning, you can see the influence of each saxophonist in each piece, technically speaking.

AD: You have also written music for young performers, pedagogical pieces. Do you compose differently for that level?

RL: I wrote these four pieces that were pedagogical pieces: *Du bout des lèvres au bout des doigts*, *Séria B*, *Tambour battant*, and *Les photographies du 21*. These were ideas from Mr. Londeix during a summer at *Domaine Forget* with Jean-François Guay. We talked about how there is not enough repertoire for young students.

At first, my idea was to write a set of works at different levels, but the pieces became more of an introduction to contemporary music than technical aspects. My idea for high school students was the piece *Du bout des lèvres au bout des doigts*. After that, *Séria B* and *Tambour battant* were supposed to be for college, and *Les photographies du 21* was for the bachelor's level at the university. But then it didn't work exactly as I was planning. First, *Du bout des lèvres au bout des doigts*: I didn't find to be a good piece, it's okay, but I was not satisfied, and that's why it's not published at Fuzeau. *Les photographies du 21*: I think it is a real piece by itself, and I withdrew it from the set of pedagogical pieces, but the basic idea was there that each folio was technically different. I found that it became more than that, the emotional aspect was too high. The two remaining pieces were very successful.

Later, Jean-François said, "Why don't you write a more technical piece?" The pieces I had written have technical aspects here and there, but are more an introduction to contemporary technique and to the stage behavior. When I wrote these *5 Etudes*, we really focused on the techniques: double and triple tonguing, subtone, high register, and multiphonics. It was not me that decided, it was Jean-François. These were intended for master's or doctoral students and the technical aspects are very demanding.

AD: Do you enjoy listening to the saxophone compositions of other composers?

RL: Oh yeah.

AD: What pieces strike you as good saxophone compositions?

RL: Really, a composer that has a very big influence is François Rossé. I find his music very interesting in many aspects: the inspiration, the poetic environment, and technique on the saxophone. When I discovered this guy, it was another big revelation! Also, Lauba; I was there at the premier of *Hard*, but today I am less interested in the music of Lauba. I often compare Lauba to Liszt, where it's technically wonderful, but suddenly I kind of get tired of the hyper-virtuosity. But I can understand why people like to play it. It's so flashy, and it's so brainwashing, but it's like Liszt when you look at it, it almost looks inhuman. When I compare Rossé to Schubert, there is always this musicality that is there, this little something.

But there is a lot of classical repertoire I like. The [Alfred] Desenclos *Prélude, Cadence et Finale* I find is a good piece, and of course the [Edison] Denisov *Sonate* [with piano]. I think you can see the influence of Denisov on certain pieces of mine, especially *Oran*, there are some elements that are there. There is a lot of good repertoire.

Rossé was a big influence. First of all, I went to work with him in Bordeaux. I know more of his works in general, and I understand his compositional preoccupation. The same thing with Lauba, I understand why and what he wants to achieve and even though I have restrictions on certain aspects, I understand why he composes.

AD: You have an article in the Saxophone Symposium where you discuss *Solitude oubliée* and you refer to the saxophone as the instrument of the future. Is that still your thought, and as a composer are you trying to progress the concert repertoire?

RL: Yes, I am still very interested in the concert. Like this piece I wrote for Serge Bertocci, *No Limits*. You see, Serge just recorded a CD recently, and he did not put this

piece on the CD because it's impossible to include it, there is too much theatre, too much stage element involved. Last year, I recorded a solo piece for the Canadian Broadcasting Corporation, for radio, and they decided not to put the piece on the broadcast because there was too much silence. For me, the concert is still the place to listen to music.

Yes, I still think that the saxophone is the instrument of the future, because I will say that I am not sure that the saxophone has found its Chopin. Even though we can put some names here and there, there is still the possibility for a composer to make an influence on this instrument in a way that is really quite difficult to do with piano or strings. For these instruments, you are always being compared to a master of the past. Even though you may listen to a Boulez sonata and the piano sounds completely different from Chopin, the style is still there.

What is amazing with the saxophone, especially when listening to what Londeix refers to as the Bordeaux School, there is a sound so different from other instruments, or even from the saxophone as we think of it, which is not the case with the piano. Even though someone like George Crumb or others start to play inside it, it always stays anecdotic. With the saxophone, you can integrate the effects into the language because the saxophonists are ready to do it, they work hard on it. And the instrument is easy to manipulate, the multiphonics for example. Most of them work perfectly on the instruments and each time you ask them, every saxophonist – and I play safe and use the standard fingerings – can do it! Anybody can play it, and it always works, which is not the case when you use multiphonics on the flute. Most of the time the multiphonic does not work, and even though one flutist can do it, they arrive to the concert and the multiphonic does not work. With the saxophone, it works all the time! And the technical

possibilities! Find me an instrument that can play *ppppp* to *fffff*! The precision of the attack, the precision of the intonation are all great, and you have fingerings to correct intonation. But because of that, it opens the door on so many things, and in fact for me, a lot of contemporary technique on the saxophone is playing with the imperfections on the instrument. That is why I say it is a door to the future.

AD: Of all your compositions, do any of your own stand out, either for saxophone or other instruments, that you hope will continue to be played?

RL: That is not for me to judge, but other people. What I'm very happy with in general is that my compositions are played regularly by different people. Even though this piece, *Les yeux de la solitude*, was written in 1988, there are still people playing it. Often in contemporary music the first is the last, and for a piece like *Les yeux* – it is not even published – there are people who circulate the score! Last year in the Netherlands, a teacher told me they had a student playing *Les yeux* and they thought it was great, then for that I am very happy.

To know which ones survive is not for me to decide. I hope all of them survive; this is the wish of all composers. Like this twelve saxophone piece, *Vagues vertiges*, there is a group right now in Spain who is working on it and another group in Italy. The same thing, this piece was composed in 1989 – almost 19 years ago – and it's still being played! Hopefully, the piece survives.

Yes, I have some favorite pieces: *Solitude oubliée*, it was a “next step” on the saxophone in dealing with technical issues and compositional issues. I put everything into that piece. For me, it's a good résumé of all of my compositional preoccupations on different levels: the saxophone, the technical writing, on theatrics, the integration of

physical movements with the musical language, with the stage. Everything for me was a concentration of all my compositional effort. But is it the one that is going to survive? I don't know, maybe not because it's very hard technically and mentally to concentrate on all the aspects. Maybe it's too much and maybe the piece won't survive because it's too demanding. To say it's my favorite is an exaggeration for me. It's a piece I hope survives.

At the same time, there is this piece, *Trou noir*, that I wrote to pay a debt to someone. It was never performed, and later I heard some bad performances from other people, so I thought maybe it's a bad piece. But then I heard Goury play it last year at Bowling Green, and I was impressed. Now some other people want to play it. I don't know if it's a good piece because it is well written, or because it is performed so well. It's always a problem with Goury because he can play anything well. But you see, this is a piece I almost put in the garbage – I didn't expect anything with this piece, and there is now something that maybe will happen with it. You never know, you need to be picked up by a good performer and then suddenly the piece spreads by itself, it's hard to say.

AD: You often refer to the piece you wrote for Londeix, *Vagues vertiges*. It must have special meaning for you.

RL: My first piece that I wrote for saxophone was *Les yeux de la solitude* and it was played at the World Saxophone Congress in Japan in 1988. I was there and I met Jean-Marie Londeix, he had heard my piece and liked it. We had drinks together and I was also with Christian Lauba and Daniel Gauthier, and also Bill Street. Londeix was congratulating me on the piece and Lauba said to Londeix, "I think Robert is ready to write for twelve saxophones." Londeix said, "Oh yeah, yeah, if you want." So I asked

Londeix, “If I write you a piece for twelve saxophones, will you play it?” He answered immediately, “Yes!” So, I came home and I wrote this piece.

Originally, what I wanted to do was for piano and twelve saxophones, but Londeix didn't want to have piano. So we finally decided to have percussion. What I decided to do, if I am going to have the students of Londeix, who are going to be the best students, I will write the piece with a saxophone quartet as soloists, percussion as a soloist, and an eight saxophone ensemble. This is how I built it. I sent the score to Mr. Londeix, and I know at the beginning he was a bit skeptical about the piece. He was not sure because it had a lot to do with space.

After the premier, which was in Frankfurt, it was a big success; finally it was the first time Londeix had played it in concert with the space and everything. Suddenly he says, “Wow! It works very well!” I was very happy with this piece, and since then we've kept a good relationship together, and after the piece was premiered, each time he had a chance to perform it, he did. He recorded it for the Laval University CD and, technically speaking, this was the last recording of Londeix, since then he has not recorded anything else.

It's one of those pieces that more than 20 years later I am quite happy with it, even though I am not satisfied with the form. I have found that the solos are too long. To have a better form, I should have one intervention of the ensemble before the tenor solo, not very long, maybe two or three chords. Because when we arrive at the tenor solo – and it is the most virtuosic one – the people are tired of hearing the solos even though at that time I thought that with the spatialization, it would hold the attention of the audience. It is something I would change today but I keep it like that, it is a mistake of youth.

I revised it in 1999, but only changed it from a handwritten score to a computer version. I changed some beaming, some doubling, and little details to reinforce, but essentially, it was a transfer. For me at the personal level, this piece has a lot of personal history for me. There is the French poetry of Baudelaire that I always find interesting, and the memories of Japan. I think the use of gong was to recreate memories of Japan; there are a lot of Japanese moods in this one.

AD: What do you still want to do? Certainly you will continue to compose, but are there any goals you want to achieve?

RL: An opera. I think this is a dream of a lot of people to write an opera. I have some ideas, but I know if you don't have a certain level of organization that will support you, it's almost impossible. I don't want to write an opera that's going to stay in my drawer for many years and after I'm dead, someone will discover it. You see, I'm not this kind of person. And I don't know if I will write it someday. Writing an opera is a couple of years of your life.

I don't plan ten years in advance. As I meet people and as I meet ensembles, they suddenly start me on new things. These days, I am a little bit more on strings. Right now, I am writing a string quartet, and I'm working with the concertmaster of the Sudbury Symphony Orchestra, Christian Robinson, and suddenly I am on a new adventure. But at the same time, I met Jose Antonio Santos Salas and wrote this twelve saxophone work that he wants to premier in Bangkok. Here it is, once again: it is somebody I met who inspires me with this energy, which brings me to write a piece. I say I have a plan and it depends on the people I meet. This is another reason I don't do electronic music, because there is not human interaction.

Recently, I gave a lecture at Bowling Green on the influence of the performer on the composition process. I took four pieces of mine and I explained how the performer's personality influenced me on different aspects. The direct relationship I have with the performer is more of an influence than the instrument. There are people that I know, and they are aware of my music, but we have never collaborated. Who knows, in 5-10 years we may collaborate on something and then we go into a new direction. It all depends on the people I meet.

CHAPTER VIII

CONCLUSIONS

Robert Lemay has composed twenty-eight original works for the saxophone establishing characteristics that are indicative of his style. His style of composition reflects an emphasis on timbre and sonorities. Works such as *Oran*, for alto saxophone and piano, emphasize the color of a single pitch as an unifying element to the composition.

In all of his compositions, the performer must use extended techniques such as bisbigliando, multiphonics, flutter tongue, and vibrato to color the timbre and create sonorities that provide contrast within the composition. In large ensemble compositions, Lemay layers the sounds in various combinations to create contrasting sonorities. He describes his influence of timbre as an influence of spectral music. Spectral music refers to the use of acoustic properties of sound itself as the basis of its compositional material.¹

Rhythm and tempo are both important as defining characteristics of Lemay's compositional style. Throughout his compositions, he presents both areas of precisely written rhythms and tempos, as well as opportunities for controlled improvisation. Soloists are often given the direction of "*senza tempo*," "slowly and freely," "energetic", or "as fast as possible". In each instance, the performer uses discretion to subtly shape the line through tempo and rhythm. Syncopation is used to obscure a written meter in some instances for an entire composition. Ensembles work together by combining the

¹Julian Anderson, "Spectral Music" in *The New Grove Dictionary* (2001).

individual rhythms written in their line to produce a compound line. Lemay uses the technique of rhythmic modulation, allowing the tempo to accelerate fluidly and proportionally.

Form and performer movement are often connected in Lemay's compositional style. The use of movement is considered carefully by Lemay and is used to define sections and symbolize meaning in the music. Lemay employs "directional form," which he defines as building the composition from the beginning to a climatic point near the end and releasing the tension with a calm ending. Movements by the performer often divide the composition into different sections and styles.

Lemay includes the use of extended techniques throughout his compositions for saxophone. Bisbigliando, flutter tongue, key noise, vibrato manipulation, multiphonics, pad sounds, slap attack, slap tongue, and quarter tones are commonly employed by Lemay. He also uses eolian sounds, mouth sounds, foot stomps, spoken words, sung notes, and trumpet sounds. Multiphonics are chosen and prepared to fit into the established harmonic and melodic sounds. Slap tongue, slap attack, pad sounds, and key noise are incorporated into the presentation of rhythm and melody. The timbre of the saxophone is varied by the use of bisbigliando, flutter tongue, and vibrato manipulation. The altissimo range is used extensively in all pieces except for the pedagogical compositions of *Du bout des lèvres aux bouts des doigts*, *Série B*, *Tambour battant*, and *Un ciel variable pour demain*. Extended techniques are used as significantly and musically as any note on the saxophone; they are chosen and employed with a musical purpose.

Lemay has acquired a thorough understanding of the capabilities of the saxophone and composes his music precisely with this in mind. To perform his works, the saxophonist must have full control of the instrument. The performer must incorporate nuances of tone and rhythm to blend the traditional notes and extended techniques that Lemay writes into a musically meaningful line.

Compositions that serve as an introduction to Lemay's style include *Tambour battant*, *Série B*, *Les photographies du 21*, and *Thèbes* for solo saxophone; *Oran* and *Incertitude* for alto saxophone and piano; and *Sarajevo* and *Un ciel variable pour demain* for saxophone quartet. Works that exemplify Lemay's style and are for advanced saxophonists are *Solitude oubliée* for solo tenor saxophone, *Vagues vertiges* for saxophone ensemble, *Ombres d'automne et de lune* for saxophone and mixed ensemble, and *Ramallah* for alto saxophone and wind ensemble.

Robert Lemay's style has been influenced by contemporary composers such as Elliot Carter, Iannis Xanakis, and John Cage. He has collaborated with performers and teachers of the saxophone to compose music that is idiomatic for the saxophone, and challenging for the performer. In the development of his style, Lemay has fused many influences with his own imagination and musical personality to create a distinctive style for the saxophone.

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APPENDIX A

LIST OF ANNOTATED COMPOSITIONS

- 5 Études for Alto Saxophone* (2001/2006 rev.), alto saxophone; page 28
- Ariana, Kaboul* (2005), alto saxophone; page 43
- Calligramme* (2005), SAATTB saxophone sextet; page 90
- Dial M for... Hommage à Alfred Hitchcock* (2000), soprano saxophone; page 34
- Du bout des lèvres aux bouts des doigts* (1999), alto saxophone; page 17
- Incertitude* (1999), alto saxophone, piano; page 55
- La rédemption... Hommage à Martin Scorsese* (1994/2000 rev.), SATB saxophone quartet, 2 percussions; page 67
- Les photographies du 21* (1999/2006 rev.), alto saxophone; page 23
- Les yeux de la solitude* (1987), alto saxophone, percussion; page 101
- Mitsu no kisetsu* (Three Seasons) (1998), bass saxophone, tenor voice or baritone, alto voice; page 105
- Motel Suite* (2003), soprano, baritone saxophone; page 82
- No Limits* (2003), bass or contrabass saxophone; page 39
- Ombres d'automne et de lune* (2001), soprano/tenor/baritone saxophones (1 performer), flute/piccolo (1 performer), Celesta, Piano, Percussion; page 107
- Oran* (1998), alto saxophone, piano; page 51

- Quintette No. 2* (1985/1994 rev.), SATB saxophone quartet, vibraphone/marimba (1 performer); page 58
- Ramallah* (2002), alto saxophone, wind ensemble; page 122
- Sarajevo* (1995), SATB saxophone quartet; page 71
- Sarajevo II* (1998), alto saxophone, large orchestra & trumpets; page 119
- (S)AXE(S)* (2007), SATB saxophone quartet; page 94
- Série B* (1999), alto saxophone; page 19
- Shadows of Bamian* (2002), SSTT saxophone quartet; page 77
- Solitude oubliée* (1994), tenor saxophone; page 12
- Tambour battant* (1999), alto saxophone; page 21
- Temps de passage* (2002), soprano/alto saxophones (1 performer), clarinet (Bb/bass) (1 performer), flute, oboe, horn, bassoon; page 111
- Tentation d'exil* (2008), SnoSSAAATTTBBBass ensemble; page 97
- Thèbes* (2000), baritone saxophone; page 30
- Trou noir* (1999), baritone saxophone, piano; page 47
- Un ciel variable pour demain* (2003-2004), SATB saxophone quartet; page 85
- Vagues vertiges* (1989/1999 rev.), SATB saxophone quartet, SnoSAATTBBass saxophone ensemble, percussion; page 59
- Voix parallèles* (2004), tenor saxophone, trombone, piano; page 115
- Vous ne faites que passer, SVP frappez fort* (1992), five equal saxophones; page 64

APPENDIX B

LIST OF SAXOPHONE COMPOSITIONS WITHDRAWN FROM DISTRIBUTION BY THE COMPOSER

Triptyque écarlate (1991), soprano/alto/baritone saxophone (1 performer), harp,
percussion

Konzertzimmermusik (1992), soprano saxophone, chamber orchestra, 3 percussions

APPENDIX C

OCTAVE DESIGNATION

The image displays musical notation for octave designation across two systems. Each system consists of a grand staff (treble and bass clefs) and piano fingerings below. The notes are organized into columns, with labels placed between the staves.

| System | Label | Notes | Fingering |
|--------|----------------|-------------------------|-----------|
| 1 | CC | C (treble) | 1 |
| | BB | B (treble) | 2 |
| | C | C (bass) | 1 |
| | B | B (bass) | 2 |
| 2 | c | c (bass) | 1 |
| | b | b (bass) | 2 |
| 3 | c ¹ | c ¹ (treble) | 1 |
| | b ¹ | b ¹ (treble) | 2 |
| 4 | c ² | c ² (treble) | 1 |
| | b ² | b ² (treble) | 2 |
| 5 | c ³ | c ³ (treble) | 1 |
| | b ³ | b ³ (treble) | 2 |
| 6 | c ⁴ | c ⁴ (treble) | 1 |
| | b ⁴ | b ⁴ (treble) | 2 |

APPENDIX D

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