

AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED WORKS FOR
SAXOPHONE, VIOLIN, AND PIANO

by

STEPHEN M. FISCHER

(Under the Direction of D. Ray McClellan)

ABSTRACT

The instrumental chamber music ensemble consisting of saxophone, violin, and piano has intrigued composers due to the variety of timbral differences available and a majority of the works for this ensemble have been written in the past twenty-five years, creating an established chamber music genre. The compositions discussed in this document illustrate various styles and levels of difficulty for the performer. Many of the works may be considered to be simpler works based upon the rhythms and time signatures employed by the composer. However, several pieces require extended or advanced techniques such as multiphonics, altissimo, and quarter-tones for the saxophone and pitch bends and harmonics for the violin. This document may provide teachers, students, and performers a concise and single source for published compositions of the genre describing the works and the possible extended techniques employed.

INDEX WORDS: saxophone, violin, extended techniques, annotated bibliographies

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CHAPTER 1
ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE

Introduction

The instrumental chamber music ensemble consisting of saxophone, violin, and piano has intrigued composers due to the variety of timbral differences available. Works for this ensemble were first composed in 1930 and have increased in number since 1985. Many of these compositions have been commissioned by a specific ensemble or individual.

Beginning in 1987, the Cleveland Duo (comprised of Carolyn and Stephen Warner) and James Umble commissioned numerous works for the ensemble being studied. In an article written by Matthew Balensuela published in the *Saxophone Journal*, saxophonist James Umble briefly discussed his thoughts on playing in a trio of saxophone, violin, and piano. “People are amazed by the concept of the trio. We find that we get great reactions from our audiences. My own reaction to such a trio is to think that there would be a balance problem between the sax and violin.”¹ Umble describes the inherent difficulties of performing in a trio with violin and piano, “I must be very accurate regarding attacks and dynamics and especially attentive to my role in the musical texture at any given moment. For example, there is a great difference between a wind attack and a string attack. The violin has a very precise beginning to a note, so I’ve tried to imitate that sound on the saxophone. Not only the attack, but the vibrato and timbre as well.”²

¹ Matthew Balensuela, “James Umble,” *The Saxophone Journal* 22:2 (September, October 1997), 41.

² Ibid.

The instrumentation of saxophone, violin, and piano creates a trio of instruments possessing stylistic differences of articulation, a variety of timbres, distinct dynamic and balance considerations, and different types of vibrato. These characteristics have inspired composers to write for this ensemble. The diverse instrumentation of the trio inherently allows the composer to write works that challenge the performers and present a variety of sounds to the audience.

Purpose

The purpose of this document was to compile and study a listing of readily accessible published works for saxophone, violin, and piano. The descriptive information for each composition provides a resource for performers and teachers who are searching for chamber works employing this instrumentation. Information for each composition includes descriptions of tempos, technical difficulties, range, articulation, notational difficulties, and extended performance techniques. Information regarding the role of all three instruments is included in this document.

Need for Study

The study and performance of chamber music including the saxophone with various other instruments is a very important aspect of the educational process. The saxophonist's ability to perform with other wind, string, and keyboard instrumentalists is essential. In addition, chamber music presents the variety necessary to create an interesting recital program. This annotated bibliography assists performers and teachers of the saxophone, violin, or piano with their search of currently published works for the chamber ensemble of saxophone, violin, and piano. When selecting repertoire to study or perform, important and informative details concerning the work

should assist in the decision making process. Currently, a source providing the necessary information about these works is not known to exist. With the assistance of this document performers and teachers will be able to obtain valuable information concerning these compositions.

Delimitations

The current study includes selected published works for the chamber music ensemble of saxophone, violin, and piano. The saxophone may include any member of the saxophone family - soprano, alto, tenor, or baritone. Since this bibliography may be used by performers and teachers as a reference tool, only works that are published and readily available are listed in this study. Twenty-five works fit the criteria for this document. All works studied during the course of the document have been listed in appendices at the end of the document.

Sub-problems

The following problems were addressed in this study.

1. The specific title, movement titles, and publishers of each piece.
2. Performance considerations for the works.
3. Program notes and specific instructions for the performance of the piece.
4. Commissioners and individuals to whom the pieces may be dedicated.

Definition of Terms

Altissimo: Includes all tones above the high F, fourth space above the treble clef.³

³ Rosemary Lang, *Beginning Studies in the Altissimo Register*, (Indianapolis: Lang Music Publications, 1971).

Arco: The bow of a string instrument; also an instruction to resume bowing after a passage marked pizzicato.⁴

Articulation: The manner in which sounds are formed and separated; it is the way in which pitch, duration, dynamics, attacks, accents, and tonal color are mixed expressively.⁵

Col Legno: Striking the string with the stick rather than the hair.⁶

Extended Techniques: Techniques which fall outside of the realm of traditional instrumental playing. In this study multiphonics, quarter tones, feathered beaming, flutter-tongue, and slap tongue will be considered as extended techniques.⁷

Harmonics: For instruments of the violin family, natural harmonics are produced on open strings and artificial harmonics are produced on closed strings.⁸

Jeté: The upper third of the bow is “thrown” on the string so that it bounces a series of rapid notes on the down-bow.⁹

⁴ *The New Harvard Dictionary of Music*, 4th ed., s.v. “Arco.”

⁵ Jean-Marie Londeix, *Hello! Mr. Sax*, trans. William and Anna Street (Paris: Alphonse Leduc, 1989), 83.

⁶ Patricia and Allen Strange, *The Contemporary Violin Extended Performance Technique*, (Berkeley, CA: University of California Press, 2001) 36.

⁷ John Stephen Bleuel, “A Descriptive Catalog of the Solo and Chamber Saxophone Music of Lucie Robert” (DMA doc., University of Georgia, 1998), 5.

⁸ *New Harvard*, s.v. “Harmonics.”

⁹ *New Harvard*, s.v. “Bowing.”

Multiphonics: Two or more pitches sounded simultaneously on a single wind instrument.¹⁰

Pizzicato: In the playing of bowed stringed instruments, an indication that notes are to be plucked rather than bowed.¹¹

Quarter Tone: An interval equal to half of a semitone.¹²

Slap Tongue: A technique used in playing single-reed wind instruments in which the player presses hard against the reed, at the same time sucking so as to create a vacuum between reed and tongue. The tongue is pulled sharply away so that the vacuum is broken and the reed is released, producing a dull slapping sound in which case the pitch of the note being fingered is only faintly heard or gives a loud percussive attack to notes blown in the usual way.¹³

Sul Ponticello: A nasal, brittle effect produced by bowing very close to the instrument's bridge.¹⁴

Methodology

Several sources were used to determine the number of published works composed for the instrumentation of saxophone, violin, and piano. *A Comprehensive Guide to the Saxophone*

¹⁰ *New Harvard*, s.v. "Multiphonics."

¹¹ *New Harvard*, s.v. "Pizzicato."

¹² *New Harvard*, s.v. "Quarter Tone."

¹³ Alyn Shipton, "Slap Tongue" in *The New Grove Dictionary of Jazz* (2002).

¹⁴ *New Harvard*, s.v. "Bowing."

Repertoire by Jean-Marie Londeix is a thorough listing of works for the saxophone. Included are many of the known works for the saxophone, organizing them into categories. Each piece is listed by the composer and the instrumentation. Other means of locating the works included the online catalogs of Dorn Publications (dornpub.com) and Eble Music Company (eblemusic.com). In addition, the online catalog, Worldcat, was used to search for compositions of this combination. Many of the works located through Worldcat were not listed in the other sources. All scores for this study were obtained through inter-library loan or purchased by the researcher.

Organization

The document is organized into four different chapters. Chapter One, entitled Organizational Plan and Review of Literature, includes the introduction, the purpose, the need for study, delimitations, methodology, sub-problems, definition of terms, and the review of literature. Chapter Two consists of the annotated bibliographies of compositions for alto saxophone, violin, and piano. Chapter Three consists of the annotated bibliographies of works for soprano or tenor saxophone, violin, and piano. Chapter Four is the conclusion of the document and includes discussion for further study.

The annotations in this study are organized in the following manner. Each work is listed in alphabetical order by the composer's last name. Each annotation includes the birth and death dates of the composer if applicable.

1. Composer
2. Title
3. Movement titles and / or tempo markings
4. Date of Composition

5. Publisher
6. Performance Time
7. Recordings (Compact Disc unless otherwise notated)
8. Instrumentation
9. Comments

Review of Literature

Limited information regarding the chamber ensemble of saxophone, violin, and piano is available. This research includes sources from the following categories.

1. Reviews and articles concerning the compositions studied
2. Sources listing works for saxophone, violin, and piano
3. Resources regarding performance techniques
4. Other annotated bibliographies

An article concerning literature for saxophone, violin, and piano has been published as an interview of James Umble, saxophonist of the Cleveland Duo. “*James Umble*,” by Matthew Balensueala, *Saxophone Journal* (1997): 39-46, contains a brief biography of Umble’s career, discusses the formation of the Cleveland Duo, as well as some of the repertoire commissioned and performed by this ensemble.

Two reviews of works studied in this document exist. One review from the *Saxophone Symposium* (2001): 103-131, may be found in the section entitled “Reviews of New Publications.” The review by Debra McKim discusses the compact disc of music by composer Evan Chambers entitled *Cold Water, Dry Stone*. Chamber’s work *Come Down Heavy* for saxophone, violin, and piano is on this recording and is mentioned in the review. McKim

describes the recording as “intense and emotional”¹⁵ and believes that one must listen several times to the recording to appreciate it.

Brian Minor reviews the saxophone music of Leon Stein in the *Music Journal* 32:10 (December 1974): 10, 36-7. Included in this review is Stein’s *Trio Concertante* for saxophone, violin, and piano. Minor describes each movement as well as the musical roles of each instrument.

A Comprehensive Guide to the Saxophone Repertoire, by Jean-Marie Londeix is an excellent source for works for saxophone, violin, and piano. Three sources are used regarding the discussion of performance techniques on both the saxophone and violin. *Hello! Mr. Sax* by Jean-Marie Londeix contains fingering charts for multiphonics, timbre trills, altissimo, and specific articulations. *Saxophone High Tones* by Eugene Rousseau contains fingering charts for the altissimo range of all saxophones and includes numerous exercises for the improvement of this performance technique. *The Contemporary Violin* by Patricia and Allen Strange describes many of the modern techniques for the violin, discussing various contemporary techniques for bowing, percussive effects, and harmonics. Also included are explanations concerning performance techniques for prepared violin, alternate tuning, and MIDI interfaces for the violin.

Four doctoral documents exist, serving as excellent sources and models. James Edward Kaiser’s *The Saxophone in Chamber Music: An Annotated Bibliography of Original Published Works*, Indiana University, 2000, focuses on various types of chamber music for the saxophone. Michael Duke’s *The Saxophone in Chamber Music Since 1980: An Annotated Bibliography of Selected Original Works*, Indiana University, 2005, presents annotations for a variety of chamber music for the saxophone composed since 1980. Barry McGinnis’s *An Annotated Bibliography of Selected Published Works for Saxophone and Percussion by North American Composers*,

¹⁵ Debra McKim, “Review of *Cold Water, Dry Stone*”, *The Saxophone Symposium* 26 (2001): 130-131.

University of Georgia, 2002, is organized into six chapters, concerning the various groupings of saxophone and percussion instruments. Rhett Bender's *An Annotated Bibliography of Published Saxophone Quartets (Soprano, Alto, Tenor, and Baritone) by American Composers*, University of Georgia, 2000, is divided into three chapters. Chapter two contains annotations of saxophone quartets by American composers.

CHAPTER 2
WORKS FOR ALTO SAXOPHONE, VIOLIN, AND PIANO

Composer: Bean, Mabel

Title: *Bubble Dance*

Movement Titles / Tempo Markings: Moderato

Date of Composition: 1930

Publisher: Carl Fischer, Inc., New York, NY

Performance Time: 3:45 (researcher)

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Twentieth century composer Mabel Bean's compositions include works for piano, works for narrator and orchestra, and sacred solos. One of her works, *America, A Vision*, was orchestrated by William Grant Still.

Bubble Dance is a short, one movement composition with both the saxophone and violin parts consisting of only one page of music. Though all three instruments have parts to perform, the violin part is listed as the "2nd (duet) Part"¹⁶ and is not included on the piano score. No program notes are present with the composition to explain the role of the violin. Written in 4/4 time, the saxophone part consists of constant eighth-note triplet passages. The less complex violin and piano parts consist of quarter notes, half notes and dotted eighth notes.

¹⁶ Mabel Bean, *Bubble Dance*, (New York: Carl Fischer Inc., 1930).

Bean is specific about tempo changes and dynamics throughout the work. The piece begins with an indicated tempo of *moderato*, followed by a brief *accelerando* through the first six measures. Beginning in the second half, the composition is marked *animato* and followed by a return to the original tempo. Although the violin part is notated as a “duet” part, Bean is specific about the fingerings and bowings to be used by the violinist, possibly to create a specific sound from a string or bowing. No unusual notations appear in either the saxophone or piano parts.

Composer: Bensmann, Detlef

Title: *Wo das Licht die Saite kreuzt*

Movement Titles / Tempo Markings: Single movement / No tempo indication

Date of Composition: 2005

Publisher: Ries & Erler, Berlin, Germany

Performance Time: 13:37 (recording)

Recordings: *Poèmes for Saxophone, Violin, and Piano* (2006)
Detlef Bensmann, Waltraut Wachter, Bmitrij Beteler
VMS Musical Treasures

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Saxophonist and composer, Detlef Bensmann, studied at the *Universität der Künste* with saxophonist Omar Lamparter and bassist Heniz Jablonski. In 1980, he debuted as a saxophone soloist with the Radio Symphony Orchestra in Berlin. Since this debut he has recorded several CDs of saxophone works including his own compositions. Bensmann currently teaches saxophone at the *Hochschule der Künste* and the *Hochschule für Musik Hanns Eisler* in Berlin, Germany.

Based on the *Rhapsodie* for Alto Saxophone and Orchestra by Claude Debussy and dedicated to Marianne and Clemens Zimmerman, Bensmann attempts to re-create Debussy's composition with the inclusion of multiphonics, slap-tonguing, and key clicks. The composition begins with each performer presenting various sounds, requiring an understanding of basic contemporary performance techniques. On the saxophone these techniques include blowing air through the instrument without producing a pitch and key clicks tapped to specific rhythms. In addition, the violinist and pianist tap rhythms on their instruments, incorporate the wood part of the bow on the strings of the violin, and move a brush over the lower strings of the piano. Each of these techniques is given an approximate time to be performed varying from fifteen to forty-five seconds. While it is not necessary for these techniques to be presented together, it is important that this section be concluded in all three parts before continuing to the next section.

As the work continues, the melodic content of the Debussy *Rhapsodie* becomes evident. This material is passed between the saxophone and violin parts, and is performed many times with multiphonics, slap-tongue, and key clicks. Each of these effects is employed within the melodic material and many times is used to create a connection between the saxophone and violin parts. Every motivic idea from the *Rhapsodie* for Alto Saxophone and Orchestra is presented by the saxophone and violin and is supported by the piano. For the saxophone, the range of the work is quite large and Bensmann has written much of the melodic content in the altissimo range.

Two factors increase the difficulty of this composition. First, the ranges of the saxophone and violin are large and change drastically throughout the composition. Secondly, the direct quotes of technical passages and melodic content from the Debussy are altered with extended techniques. For example, a single pitch concluding a melodic phrase in the Debussy may be

performed in the Bensmann as a multiphonic in the saxophone. All notations and instructions from the composer are written in German and the ability to translate the instructions is necessary for any performance.

Composer: Brockman, Jane (b.1949)

Title: *Fantasy on a Vodoun Rhythm*

Movement Titles / Tempo Markings: Single movement / quarter note = 60

Date of Composition: 2003

Publisher: Diaphanous Music

Performance Time: 9:30

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from New York State, Jane Brockman earned the Doctor of Music in Composition from the University of Michigan, and studied composition on a Fulbright / Alliance Française Fellowship in Paris, France and on a Rackham Fellowship in Vienna, Austria. Her teachers have included Ross Lee Finney, Leslie Bassett, George Balch Wilson, Wallace Berry, Eugene Kurtz, and Max Deutsch. Following her studies, Brockman became a member of the faculty at the University of Connecticut teaching music theory and composition. While on the faculty at the University of Connecticut she founded the Computer Music Studio. Brockman has also served on the faculties of the Hartt School of Music, the University of Rhode Island, and the University of Michigan. Her awards and honors include being selected as a participant in the Sundance Institute Film Composers Lab, the MacDowell Colony, and a Sigvald Thompson Prize

for orchestral composition. Currently, Brockman is a freelance composer living in Santa Monica, California.

Fantasy on a Vodoun Rhythm was co-commissioned by the Sampen/Shrude Trio and The Cleveland Duo with James Umble. The work was premiered by the Cleveland Duo and James Umble at the 13th World Saxophone Congress in Minneapolis, Minnesota in July 2003.

Brockman's composition is based upon a basic voodoo rhythm that she heard during a trip to New Orleans, Louisiana and is explained in the composer's program notes.

The Vodoun rhythm heard throughout this work is something I discovered almost fifteen years ago after a trip to New Orleans inspired me to research Voodoo. Many people don't know that Vodoun (the Haitian Creole term) comprises both white and black magic. In fact, the slaves and white people who consulted Marie Laveau, the 19th century "Voodoo Queen of New Orleans", often sought her aid in affairs of love and health, as well as political and slavery issues. The Voodoo ceremonies held on the shores of Lake Ponchartrain[sic] in the late 19th century actually became a tourist attraction, attended for their energizing effects, and even received press coverage. Jazz has its roots in the music they played. All of which is not to say that there weren't some very unusual things going on...¹⁷

This basic voodoo rhythm explained in the program notes appears in each instrument's part throughout the work. The rhythm consists of two eighth-note triplets followed by two more triplets, each comprised of a quarter note followed by an eighth note. Although the rhythm appears in each of the three instrumental parts, it occurs most often in the left hand of the piano.

Brockman is very specific in her notational directions for each of the performers. Often the performers are instructed to repeat rhythmic ideas as fast as possible, until a specific measure or until a cue is given to stop. The saxophonist is instructed to be 'growly' or to 'pounce' several times during aggressive moments. In similar fashion Brockman indicates which strings to utilize

¹⁷ Jane Brockman, *Fantasy on a Vodoun Rhythm*, (Santa Monica: Diaphanous Music, 2003).

for particular violin harmonics and instructs the performer to play *sul tasto* and *sul ponticello*. The piano also is instructed to use the pedal liberally in the opening of the piece.

The technical requirements for the saxophonist are moderately difficult and the saxophone part does not require extended techniques and only contains a brief section in the altissimo range, requiring the ability to perform a written G#, four ledger lines above the staff. The violin part requires the performer to play harmonics.

Composer: Jane Brockman (b.1949)

Title: *Nibiru Trio*

Movement Title / Tempo Markings: Single movement / varying tempos

Date of Composition: 2001

Publisher: Diaphonous Music

Performance Time: 16:00

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Biographical information for Jane Brockman may be located on page 12 as part of the annotation for *Fantasy on a Vodoun Rhythm*.

Brockman's *Nibiru Trio* for alto saxophone, violin, and piano, is a programmatic work. The composition is based upon the mythology of the Sumer civilization, an ancient society that was located in southern Mesopotamia. Nibiru, a mythological planet, throughout history has always passed near Earth and coincided with large historical events such as the Biblical Deluge, part of the Arctic shelf breaking, and the acquisition of domesticated animals. As the work

progresses from the beginning to the end each section of the piece is supposed to represent certain parts of the mythological story. Each part of this story is notated in the scores of each instrumentalist. The story of Nibiru is mentioned in the program notes of Brockman:

Nibiru is the best kept secret in our solar system- a massive red planet which passes close to Earth every 3,600 years. Sumerian genesis describes the formation of Earth as the result of a violent collision between Nibiru and a larger planet, Tiamat. Tiamat was destroyed by the impact, creating Earth, Moon, and the Asteroid Belt among the resulting debris. Earth's atmosphere was seeded in the process by Nibiru, making it eons later, a perfect candidate for colonization by the 'gods' (the advanced life forms of Nibiru).

Two of these gods, Enki (lord of wisdom) and Enlil (lord of the command and the Netherworld), are brothers whose relationship in the governing of Earth could only be described as 'sibling rivalry'. When the need laborers on Earth, it is Enki's DNA which fertilizes the egg of a female ape to create, after numerous bizarre mishaps-the earthlings. Enki becomes mankind's protector, defying Enlil's repeated attempts to control and, when that fails, destroy mankind.

Inanna is queen of heaven, goddess of light, love, and life. It is she who travels to Enki's city of Eridu, seduces him, and after an orgiastic night, convinces him to give her 'the tablet of destinies' (possibly the DNA code for man?) – with which she immediately flees. Enki soon realizes his mistake. What follows is a mad chase in which Inanna uses all her considerable wile to escape.¹⁸

Originally written in 1999 as a trio for clarinet, violin, and piano, the composition was adapted for alto saxophone, violin, and piano in 2001. Largely built around eighth-note triplets, each individual has portions of triplets that alternate between the three players and can be viewed as a rhythmic motif. The writing for each instrument becomes more rhythmically active during the progression of the work as it conveys ideas from the story used by Brockman. In addition, numerous tempo changes occur throughout the composition. These tempo changes relate to the program as presented in the notes of Brockman.

Although the saxophone part is not difficult, *Nibiru Trio* is a challenging composition for ensemble precision. Knowledge of extended techniques is not required for the saxophonist. The

¹⁸ Jane Brockman, *Nibiru Trio*, (Santa Monica: Diaphanous Music, 1999).

range of the saxophone remains within the normal range of the instrument except for one instance where the saxophonist is required to perform an altissimo G#, four ledger lines above the staff. Brockman requires the violinist to perform double stops as well as both natural and artificial harmonics. The range of the violin is from G3 below the staff to B6 above the staff. The piano part contains similar rhythms to the saxophone and violin and is an equal member of the ensemble.

Composer: Carnes, Michael (b. 1950)

Title: *Before we were so rudely interrupted*

Movement Titles / Tempo Markings: Cat Dance / quarter note = 76

Slow

Gig Music / quarter note = 126-152

Date of Composition: 1985

Publisher: Needham Publishing Company

Performance Time: None Available

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, & Piano

Comments:

Composer, photographer, and engineer Michael Carnes was awarded the Bachelor of Arts in Composition from the Berklee College of Music in 1977, studying with John Bavicchi and Rudi M. Van Dijk. Beginning in 1979, he was a teaching assistant in the computer music laboratory of Barry Vercoe at the Massachusetts Institute of Technology. In addition, Carnes

completed the Master of Arts in Composition at Boston University, serving as a teaching assistant in electronic music. His primary teachers at Boston University were Theodore Antoniou, John Thow, and David Del Tredici. Carnes' works have been performed by groups such as the New England Philharmonic Orchestra, Beacon Brass Quintet, and the Capital Brass. Carnes was a member of the group Composers in Red Sneakers from 1982 to 1985 and a founding member of the group Tricinium.

Before we were so rudely interrupted is composed in three movements entitled *Cat Dance*, *Slow*, and *Gig Music*. The first movement, *Cat Dance*, is marked at quarter note = 76. Beginning as a duet between the saxophone and violin, the two instruments perform identical rhythms during the first fifteen measures of the movement. Following the first fifteen measures, a violin cadenza connects the opening and the continuation of the movement. Carnes presents specific instructions for the violin during the cadenza requiring the performer to sound "frantic" and "scratchy". In addition, several techniques are notated for the violinist such as *col legno*, *sul ponticello*, and *jeté*. The final effect notated by Carnes during the cadenza requires the violinist to play behind the bridge on the open strings. Throughout, the three instruments perform rhythms in unison. Much of the pitch content of these rhythms is comprised of large intervals, which sometimes extend beyond the octave.

Slow, is marked *ad libitum senza misura* and is constructed as a large cadenza between the saxophone and piano. Featuring the piano, the movement with is comprised of flourishes of ascending and descending thirty-second notes, while the saxophone part possesses limited motion. Specifically, the saxophone begins with slow half-note triplets creating a direct contrast with the quick flourishes of the piano. The violin enters briefly and is instructed to use a mute and perform at a soft dynamic level.

The tempo of the final movement, Gig Music, is marked at quarter note = 126-152. Using the term swing, the composer refers to the interpretation of the eighth notes. This movement requires each performer to play in the swing style. Upward pitch bends are required in the saxophone and violin parts.

Composer: Dinos Constantinides (b. 1929)

Title: *Trio No. 3*

Movement Title / Tempo Markings: Study III / quarter note = 60

Finale / quarter note = 126

Date of Composition: 1998

Publisher: Connors Publications

Performance Time: 17:00 (publisher)

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Composer and violinist Dinos Constantinides, is currently the Boyd Professor of Composition in the School of Music at Louisiana State University. Constantinides is head of the composition area as well as the music director of the Louisiana Sinfonietta. Educated at the Ioannina and Athens Conservatories in Greece, he continued his studies in the United States at Indiana University, Michigan State University, and the Juilliard School. His teachers include Ivan Galamian, Josef Gingold, Tony Schultze, Yannis Papaionnou, and Dorothy Delay. Constantinides has performed in symphonies including the State Orchestra of Athens in Greece, the Indianapolis Symphony, and the Baton Rouge Symphony. His compositions, numbering over two-hundred and thirty, have received many awards including the 1997 Delius Composition

Contest Grand Prize and the 1985 American New Music consortium Distinguished Service Award.

Trio No. 3 is an adaptation of the original version for clarinet, violin, and piano, written for the Verdehr Trio in 1994-95. Based on a folk tune highlighting the Greek heritage of the composer Constantinides, *Study III* consists of three main tempos, creating a slow-fast-slow movement. Opening in a slow tempo, the saxophone begins with a simple melodic line and is periodically joined by the piano and violin sometimes with 'free' marked for the tempo. In the middle section of the movement, the tempo becomes faster and technically more difficult. Constructed around eighth-note triplets the technical passages between the three instrumentalists may be difficult to coordinate. It ends with the return of the slower tempo and melodic ideas from the opening of the movement.

Finale, is more rhythmically complex with large passages of sixteenth notes with a quicker tempo of quarter note = 126. Beginning with an extended cadenza of ascending flourishes in the piano part, the violin and saxophone follow with their own unmeasured passages. The saxophone part accelerates to the end of the cadenza leading to the quick tempo for the remainder the piece. Following the cadenza, Constantinides creates two main sections during the rest of the work. Section one is rhythmic, supported by the piano with constant sixteenth notes which assist in maintaining the tempo. Comprised of octaves in the piano, large intervals in the saxophone, and harmonics in the violin part it is important that the ensemble be rhythmically accurate. These rhythms occur again later in the movement during a short return of the second section.

Each instrument is treated as an equal throughout the ensemble. In addition, each performer is presented with solo opportunities. The melodic material of the saxophone extends

into the altissimo range with the highest note being an A#. Harmonics are required for the violin during a performance.

Composer: Jean-Luc Defontaine

Title: *Couleurs d'un reve*

Movement Title / Tempo Markings: Modéré / quarter note = 63

Date of Composition: 2000

Publisher: G. Billaudot

Performance Time: 8:00 (publisher)

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Jean-Luc Defontaine composed *Couleurs d'un reve* for alto saxophone, violin, and piano for Gilles Tressos, baritone saxophonist in the Habanera Saxophone Quartet. The work is published as part of the Jean-Yves Fourmeau collection by Billaudot. Biographical information concerning Defontaine was unavailable at the time of this research.

The piece marked at a slow tempo of quarter note = 63, is rhythmically direct. Extended performance techniques are not required of any of the performers. Consisting of connected lyrical lines in all three instruments, the piece requires delicate playing in order to match the timbres of the saxophone and violin. Defontaine has indicated several slight changes in the tempo in this movement. The saxophone and violin parts alternate during the first half of the composition and begin to perform together more as the composition progresses.

Intonation between the saxophone and violin parts can be challenging as they are often paired in fifths and octaves. While the pairings are not constant they seem to occur at the ends of melodic phrases. The piece contains numerous changes of key signature.

Composer: Marc Eychenne (b. 1933)

Title: *Cantilène et Danse*

Movement Title / Tempo Markings: Lent / quarter note = 56

Tres rythmé / quarter note = 200

Date of Composition: 1961

Publisher: G. Billaudot

Performance Time: 13:00 (publisher)

Recordings: *Poemes* for Saxophone, Violin, and Piano (2006)
Detlef Bensmann, Waltraut Wachter, Bmitrij Beteler
VMS Musical Treasures

The Haydn Trio of Vienna (1998)
Eugene Rousseau
RIAX Records CLASSICAL

Dejeuner Sur L'Herbe (1991)
James Umble and the Cleveland Duo
Dana Recording Project

Jean-Marie Londeix: *Private Recordings, Vols. 1-4* (2006)
Jean Marie-Londeix
MD&G Records

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from Algeria, composer Marc Eychenne has spent much of his life in his current home of France. As a student Eychenne studied violin, chamber music, and solfège at

the Conservatory in Algiers where he was granted a Prize of Honor for his musical studies. Following his studies in Algeria he continued his violin studies in France where he also began to focus more on composition. This gradual change in interests led him to write “*Mais peu à peu le gout de la composition prit le pas sur celui du violon...*” [But little by little my taste for composing began to replace my interest in playing the violin].¹⁹ Eychenne has written other pieces involving the saxophone, including a *Concerto* for saxophone, strings, and percussion and a *Sonate* for alto saxophone and piano.

Composed in two movements of contrasting styles, *Cantilène et Danse*, begins with a movement that is slow and lyrical. During the course of the movement the principal melodic material is passed primarily between the violin and saxophone. Occasionally this melodic material is also performed by the pianist with either the saxophone or violin presenting accompanying material. In addition to the trading of melodic ideas between the three instrumentalists, Eychenne notates various tempo changes within each section.

The second movement, marked *Tres rythmé*, is in contrast to the first and is more rhythmically complex, possessing a much quicker tempo of quarter note = 200. Beginning with a large solo in the piano, Eychenne establishes the quicker character and more energetic style of the second movement. Like the first, melodic material is passed between the violin and saxophone. Though the piano largely sets the tempo and style of the movement, it also helps to maintain the tempo with areas of constant eighth notes. Stylistically more aggressive, the saxophone and violin parts include more virtuosic passages.

Cantilène et Danse was dedicated to saxophonist Marcel Perrin and was first performed by Eychenne with two other performers in November of 1961. The composition does not

¹⁹ Robert Chase, *Memento Mori A Guide to Contemporary Memorial Music*, (Lanham, Maryland: The Scarecrow Press, Inc., 2007) 105.

include extended techniques for the saxophone and lies within the normal range of the saxophone. Glissandi, harmonics, and double stops in octaves are included in the violin part.

Composer: Ida Gotkovsky (b. 1933)

Title: *Trio Lyrique*

Movement Title / Tempo Markings: Molto dolce legato sostenuto / eighth note = 72

Prestissimo / dotted quarter note = 88

Final / quarter note = 72

Date of Composition: 2003

Publisher: G. Billaudot

Performance Time: 33:00 (composer)

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

French composer Ida Gotkovsky grew up in a family of many musicians. Her father Jacques Gotkovsky was a violinist in the Loewenguth Quartet and her mother and siblings were also successful musicians. At the *Conservatoire National Supérieur de Paris* she studied counterpoint under Noël Gallon and analysis and harmony under Olivier Messiaen. In addition, she studied composition with Tony Aubin and Nadia Boulanger. As a composer she has received prizes and awards such as the Lily Boulanger Prize, The Blumenthal Prize, and First Prize of the Padeloup Referendum. Gotkovsky has written several works for saxophone including *Brilliance* for alto saxophone and piano, *Quartet* for saxophones, and *Concerto* for alto saxophone and orchestra.

Composed in three movements, *Trio Lyrique* is the longest work for saxophone, violin, and piano included in this document. The first is lyrical, marked *molto dolce legato sostenuto*, with an eighth note pulse. Gotkovsky begins with two sections, one in which the work is written for saxophone and piano only, the other in which the work is written for the violin and piano only. The movement begins with a thirty measure section of saxophone and piano only before a brief transition with all three instruments. Following the transition a small section of violin and piano begins. The last third of the movement is performed by all three instrumentalists with the saxophone and violin playing many of the same rhythms in unison.

Marked *prestissimo*, the second movement, is in marked contrast to the first. Written in a much quicker tempo, Gotkovsky has written large sections of constant sixteenth notes, creating more complex rhythms between the three instruments. Beginning and ending with rhythmically complex passages in the piano, the saxophone and violin join the pianist with several sections of identical rhythms. The movement can be broken into several large sections, featuring rhythmic passages performed in unison by the three members of the ensemble.

Gotkovsky's final movement returns to a similar slow tempo and lyrical style that was presented during the first movement. The longest of the work, it combines the lyrical and technical aspects of the first two movements into one that is larger. Included are numerous tempo changes and contrasting dynamics. In addition, it includes three cadenzas: one for saxophone alone, one for saxophone and violin duo, and one for piano.

Trio Lyrique was composed for saxophonist Eugene Rousseau and is published by Billaudot under the Jean-Yves Forneau collection of compositions. The work includes dramatic dynamic and tempo changes as well lyrical and technical writing. Extended techniques are not

required in the violin and piano parts, but the saxophone is expected to play into the altissimo range.

Composer: Margaret Griebing-Haigh (b.1960)

Title: *Kajálamagee*

Movement Title / Tempo Markings: Single movement

Date of Composition: 2002

Publisher: Jeanné Music Publications

Performance Time: 10:00 (composer)

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Composer Margaret Griebing-Haigh is currently the Chair of the Cleveland Composers' Guild. Griebing-Haigh attended the Eastman School of Music where she earned the Bachelor of Music in Oboe while studying with Robert Sprenkle. Griebing-Haigh then attended the San Francisco Conservatory and earned the Master of Music with Marc Lifschey. As a composer she received a grant from Broadcast Music Incorporated in 1975 as well as First Prize in the National Federation of Music Clubs competition in 1978. In addition, Griebing-Haigh has been commissioned by the Huntingdon Trio of Philadelphia, the Cleveland Foundation, and the Akron Youth Symphony.

Kajálamagee is a one movement work that was commissioned by Jackie Lamar and Karen Griebing for the Crosstown Trio. The title *Kajálamagee*, is taken and arranged from the

names of Lamar and Griebing. Beginning with an improvisational opening section, the saxophone and violin are instructed to *ad lib* during the first six measures. In the notes written by the composer the work is meant to be a “playful exchange between the swinging jazz saxophone style and the straighter, classical violin style”.²⁰ This is applied throughout much of the work with the violin having rhythms which should be interpreted in a classical manner while the rhythms of the saxophone are to be performed in a swing style. As the piece continues the two instruments gradually begin to play off of each other in the style Griebing-Haigh describes. This playful exchange of the two styles gradually moves toward all instruments playing in a classical style, leading to a large *accelerando* at the end of the composition.

Overall, the work does not contain any extended techniques for any of the instruments involved. The piece possesses specific instructions regarding tempo throughout. Several changes of time signature are found in the composition, including a time signature of 12/16. Originally composed for alto saxophone, viola, and piano, the piece was arranged for alto saxophone, violin, and piano by Griebing-Haigh in the fall of 2003.

Composer: Walter Hartley (b. 1927)

Title: *Dance Suite*

Movement Title / Tempo Markings: Polonaise brillante: Allegretto / quarter note = 120

Valse Lente / dotted half note = 56

Polka fantasque / quarter note = 138

Date of Composition: 1985 (pub. 1991)

Publisher: Ethos Publications

²⁰ Margaret Greibling-Haigh, *Kajálamage*, (Blaine, MN: Jeanné Music Publications, 2004).

Performance Time: 7:15 (recording)

Recordings: *Simply Gifts* (2001)

Lawrence Gwozdz, saxophone, Lois Leventhal, piano, Stephen Redfield, violin
Albany Records

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from Washington D.C., Walter Hartley received all of his degrees from the Eastman School of Music in Rochester, New York. While at Eastman Hartley studied with Burrill Phillips, Bernard Rogers, and Howard Hanson. After receiving the Ph.D. in Composition from Eastman in 1953 he began his career as a teacher and composer. Prior to teaching at Davis and Elkins College in West Virginia, Hartley taught composition, music theory, and piano at the National Music Camp in Interlochen, Michigan from 1956 to 1964. Currently, he holds the position of Professor Emeritus of Music at SUNY- Fredonia in Fredonia, New York, where he taught from 1969 to 1991. His compositions include over 200 works, many of which are for saxophone.

Written for Lawrence and Gail Gwozdz, this piece consists of three short movements, representing three different dance forms. The first in 3/4 is a quick polonaise marked at a quarter note = 120. One idea occurring throughout are the four sixteenth note rhythms that are performed as chords in both the violin and piano. Also, similar to other works by Hartley the three instrumentalists alternate through the entire beginning of the work and suddenly join together to play similar rhythms.

The waltz-like second movement is titled *Valse Lente*. Beginning with the piano and saxophone, the melodic content is first performed in the saxophone part. Later, the violin enters with the same melodic material as the saxophone, but one measure after the saxophone entrance, leading to a trading of the melodic material between the two instruments.

More rhythmically active, *Polka fantasque* has the quickest tempo marking and begins with the piano, the violin and saxophone enter with melodic lines an octave apart. As it progresses the saxophone and violin become more independent and begin with quick ascending lines of sixteenth notes in the saxophone, occurring between chords on the violin. During this time the piano maintains the tempo with eighth notes, leading to the same melodic material found in the saxophone and violin parts which began the movement. The melodic material moves between each of the three instruments until the end of the work.

Hartley does not place sharps or flats in the key signature, but each part contains numerous accidentals. The saxophone part incorporates a large range with many sections that extend in the altissimo range. Many of the melodic sections in which the saxophone is performing in the altissimo range are paired with the violin and create intonation challenges.

Composer: Toshiro Mayuzumi (1929-1997)

Title: *Metamusic*

Movement Title / Tempo Markings: Single movement

Date of Composition: 1964

Publisher: C. F. Peters Corporation

Performance Time: Variable

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Born in Yokohama, Japan in 1929, Toshiro Mayuzumi studied with Tomojiro Ikenouchi and Akira Ifukube at the Tokyo National University of Fine Arts from 1945-51. Following his

time in Tokyo he studied composition at *Conservatoire National Supérieur de Paris* from 1951 to 1952 with Professor Tony Aubin. Returning to Japan in 1952, he helped organize the contemporary music group Ars Nova Japanica, Sannin no Kai with Yasushi Akutagawa and Ikuma Dan. He won the Otaka Prize in 1959 and 1962 and the Mainichi Music Prize in 1964 for his compositions. In 1961, he was a participant in the Young Artists Project administered by the Institute of International Education in New York for the Ford Foundation and had compositions that received premiere performances in New York in the First Contemporary Japanese Music and Poetry Festival and the Leopold Stokowski Contemporary Music Society Series.

Composed in one movement, *Metamusic* must be performed using visual effects and few sounds. Composed for saxophone, violin, piano, and conductor, the work has numerous tempo markings and instructions that are to be followed by the performers. Mayuzumi writes in his performance instructions that “Each performer is to play his part independently, though the performers should be started and ended at the same time. The total duration of the performance may be decided freely by the performers. Namely, the piece can be played as a whole, in repetitions, or in part, according to the performers’ desire.”²¹ In addition, Mayuzumi has included individual instructions for each performer.

Saxophone - “All notes must be performed as written but only with gestures and without any sound – except those marked SOUND OF WIND.”²²

Violin - “With the exception of those marked BEYOND or ON THE BRIDGE, COL LEGNO, and PIZZICATO, all notes written x must not sound; the player just makes the appropriate gestures. The few notes in normal shape must be performed as indicated in each case.”²³

²¹Toshiro Mayuzumi, *Metamusic*, (New York: C. F. Peters Corporation, 1964).

²² Ibid.

²³ Ibid.

Piano - “Everything must be performed as written but only with animated gestures and without any sound. Exceptions are the tone clusters, the pizzicato, and the banding of the keyboard lid which have to be heard. Their indications are enclosed in the boxes.”²⁴

Conductor - “Conductor’s part shows indications for “tempi” in which the conductor should make gestures. These gestures should be as exaggerated as possible. The tempo indications are not connected with any of the other performers’ parts, and the total duration of the piece can be freely decided by the conductor.”²⁵

Excluding the conductor, each performer has a written score with various notes, note shapes, and instructions. The musical scores are intended to help the performers produce the gestures that would be needed if the notes were actually being performed. Although much of the work is silent and essentially focused around the gestures of the performers, there are some instances where sound is produced. The saxophone is instructed to blow through the saxophone to produce the “sound of wind”, the pianist is instructed to play tone clusters and shut the piano lid, and the violinist performs only notes that have a normal note head. Each of these sounds and effects are notated in the program notes mentioned earlier in this annotation.

Typical extended techniques for a work involving the saxophone, violin, or piano are not used by Mayuzumi in this composition. The composer relies upon the use of gestures by the performers to create the desired effects. Mayuzumi does not require any particular stage set-up for the ensemble and does not require a particular saxophone for a performance, leaving it to the discretion of the performers.

²⁴ Ibid.

²⁵ Ibid.

Composer: Deon Price

Title: *Augury*

Movement Title / Tempo Markings: Moderato Mysterious / quarter note = 72

Date of Composition: 1980

Publisher: Needham Publishing

Performance Time: 8:00 (publisher)

Recordings: *Chamber Music for Saxophone and Violin* (1984) – LP recording
Kent Gregory, Lisa Gregory, Deon Price
Creative Records

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Composer, pianist, and educator Deon Price has been awarded three degrees in piano performance. She received the Bachelor of Music at Brigham Young University, the Master of Music from the University of Michigan, and the Doctor of Musical Arts at the University of Southern California. As a pianist, Price has performed on many university campuses in the United States, Canada, and Europe. She has also appeared at conferences such as the Academia Pro Arte, International Congresses on Women in Music, and as a member of the Price Duo with her son, Berkeley Price. Price studied primarily with teachers Leslie Bassett and Samuel Adler and has received grants and awards from organizations such as the American Composers Forum, American Music Center, and the International Alliance for Women in Music.

Augury is a one movement work written for Lisa and Kent Gregory. The work consists of sections that are marked by the composer with words such as mysterious, robust, tender, warm, and playful. Each description refers to an idea that occurs within a particular section. For instance, the mysterious sections contain a low almost rumbling sound in the piano paired with multiphonics in the saxophone and double stops in the violin. These sections are contrasted with

areas that are lyrical in nature with each instrument performing expressive melodic material. Quarter-tones are included by Price in both the violin and saxophone parts.

The time signatures used by Price are 4/4, 3/4, and 6/8. Price notates specific multiphonics for the saxophone in this composition and provides suggested fingerings for each of the multiphonics.

Composer: Charles Ruggiero (b.1947)

Title: *Dances and Other Movements*

Movement Title / Tempo Markings: Folk Dance / quarter note = 216-224

A Short Dance / quarter note = 126-138

Gray Trio / quarter note = 66-72

Soliloquy / quarter note = 100

Interlude / quarter note = 56-60

No Mambo / half note = 112-120

Violin Tune / quarter note = 72-80

Game / quarter note = 132

Finale / quarter note = 138

Date of Composition: 1983 (rev.1984)

Publisher: Dorn Publications, Inc.

Performance Time: None Available

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from Bridgeport, Connecticut, Charles Ruggiero holds degrees from the New England Conservatory and Michigan State University (Ph.D. in composition), where he has served as professor of music theory and composition since 1973. In addition, Ruggiero has also taught jazz studies and percussion at the university level since 1971. Ruggiero's teachers of composition have included H. Owen Reed and Jere Hutcheson. His works have been performed around the world and he has received numerous grants and commissions, including a National Endowment for the Arts Consortium Commissioning Grant. Ruggiero has written several works for saxophonists James Forger and Joseph Lulloff which have been performed at the 9th and 12th World Saxophone Congresses and North American Saxophone Alliance conventions.

The ideas upon which *Dances and Other Movements* is based upon are briefly mentioned in program notes written by Ruggiero.

Although *Dances and Other Movements* is partially based on a 12-tone set, the style of this composition is indebted primarily to such diverse sources as the music of Bartok and Stravinsky, Latin-American popular music, traditional and modern jazz, and Eastern-European folk music.

In *Dances and Other Movements* I have explored and tried to integrate contrasting rhythmic styles. Extensive portions of this composition are notated in "traditional" meters..., and the beat in these passages is often very easily distinguishable. In several moments, however, the beat is sometimes obscured by a variety of non-traditional rhythmic techniques and notational devices. It is hoped the listener will hear transformations or "modulations" from one rhythmic style to another in certain passages; the most extended example of rhythmic transformation in this work can be heard in "Finale."²⁶

Written in nine connected movements, *Dances and Other Movements* is a complex work that has many different meter changes and very specific performance instructions. The first begins with frequently shifting time signatures moving from 11/8, 5/8, 5/4, 9/8 and 5/4 and ½.

²⁶Charles Ruggiero, *Dances and Other Movements*. (Medfield, MA: Dorn Publications, Inc., 1983).

Heavily rhythmic and driving, Ruggiero uses accents liberally in each movement to emphasize the different beat groupings. The main focus of the *Folk Dance* is a solo performed by the saxophonist while the violin and piano parts repeat groups of measures during the solo material. Movements four, five, and seven are written as solos for one performer from the ensemble. Entitled *Soliloquy*, movement four, is written as a solo for the saxophonist followed by the fifth \, entitled *Interlude* that is written for the pianist. The seventh, entitled *Violin Tune*, is written for solo violin. While each solo is relatively free, each performer is given specific instructions to produce certain sound effects and the composer designates tempo markings at times. *No Mambo*, is written with several instructions that must be followed by each of the performers. The saxophone and violin play similar rhythms and cue the piano to perform one of two different sections that are written in the piano part meaning that the piano can only perform the sections when cued by the saxophone and violin. *Dances and Other Movements* final two movements return the full ensemble and have specific instructions concerning sounds, rhythms, and entrances that should occur during the performance.

Dances and Other Movements is a difficult work. In addition, the many different sounds and instructions that are written by Ruggiero will require extensive ensemble rehearsal time. The composer's instructions require each performer to play from the score and explain all non-traditional notations. Instructions indicate that little or no break should be taken between movements during the performance of this work.

Composer: Robert W. Sherman (b. 1921)

Title: *Trio Sonata*

Movement Title / Tempo Markings: Adagio

Lento

Allegro Scherzando

Date of Composition: 1963

Publisher: Circle Blue Print Co., Inc.

Performance Time: 20:00 (composer)

Recordings: *The Art of Cecil Leeson vol. IV* (1978) – LP recording
Cecil Leeson
Enchanté Records

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Composer Robert W. Sherman was head of the area of music theory and composition at Ball State University in Muncie, Indiana. Including the *Trio Sonata* for alto saxophone, violin, and piano, he has composed a total of three works for the saxophone. The two other works are titled *Sonata* for tenor saxophone and piano and *Variations* for alto saxophone, English horn, and piano. Each of these pieces was commissioned by the saxophonist Cecil Leeson who taught at Ball State University and Northwestern University. Sherman is also a published author of textbooks for the development of aural skills and articles concerning the creativity of musicians in the *Music Educators Journal*.

Composed in three movements, the *Trio Sonata* for alto saxophone, violin, and piano was commissioned by saxophonist Cecil Lesson. The first, *Adagio*, begins with a lyrical saxophone solo quickly joined by the violin, creating a brief duet followed by the entrance of the piano.

Following the addition of the piano, the rhythmic complexity increases. In addition, several sections of identical rhythms occur between the saxophone and violin.

The second, also slow, titled *Lento*, begins with a solo in the violin part. Rhythmically more complex than the previous movement, Sherman has composed areas of polyrhythm with areas of six against seven. Many of the complex rhythms, such as quintuplets found in the movement, are performed by two or three of the ensemble members together.

Allegro Scherzando is in 6/8 time. All three instruments exchange melodic and rhythmic material and the movement may present challenges for precise ensemble playing.

Trio Sonata by Robert Sherman is a work in which each member of the ensemble has an equal part in the performance. The composition possesses rhythmically complicated sections, creating possible ensemble difficulties. Sherman alternates between the time signatures of 4/4 and 6/8 and has notated several tempo changes during each movement. In addition, the performers are not required to perform any extended techniques.

Composer: Leon Stein (1910-2002)

Title: *Trio Concertante*

Movement Title / Tempo Markings: Spiritoso / quarter note = 168

Siciliano / dotted quarter note = 60

Scherzoso / quarter note = 152

Date of Composition: 1961

Publisher: American Composers Alliance

Performance Time: 18:00 (CD recording)

Recordings: The Haydn Trio of Vienna (1997)

Eugene Rousseau
RIAX Records CLASSICAL

The Art of Cecil Leeson vol. III (1978) – LP Recording

Cecil Leeson
Enchanté Records

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from Chicago, Illinois, composer, teacher, and conductor Leon Stein dedicated his life to the study and teaching of music in the Chicago area. As a child he studied the violin at the American Conservatory of Music in Chicago and music theory at Crane Junior College. Stein studied composition with Leo Sowerby and orchestration with Eric DeLamarter. Stein attended Depaul University earning three degrees, culminating in the Ph.D. in 1949 with a dissertation titled *The Racial Thinking of Richard Wagner*. From 1931 to 1978 he served on the faculty of Depaul University, serving as the dean for ten years. In addition, Stein was director of the Institute of Music at the College of Jewish Studies.

Trio Concertante is a three movement work that is written in fast-slow-fast format. Composed for saxophonist Cecil Leeson, it demonstrates the technical abilities of the three instrumentalists as well as the ability to blend as an ensemble. The first, *Spiritoso*, begins with the three instruments performing in rhythmic unison. Identical rhythms between the violin and the saxophone alternate with sections performed by the piano alone. Changes in the time signature occur from 4/4 to 7/8.

Written in 6/8, the second movement, *Siciliano*, has a very strong dotted-quarter note rhythmic pulse throughout, and periodically includes the characteristic rhythmic unit of the dance for which it is named. It is largely a conversation between all three instruments. Similar

to the first, the rhythms employed are passed between the three instruments. As the piece progresses the piano dominates the musical material, while the saxophone and violin become secondary.

Scherzoso, the third movement, is written in 2/4 and is the most technically challenging of the three movements. The pianist performs constantly throughout, helping to provide a steadiness and consistency of the tempo between interjections of the saxophone and violin. Similar to the other movements, the saxophone and the violin seem to trade the melodic material.

Stein's work is complex, providing many opportunities for the members of the ensemble to exhibit their virtuosic abilities. While not having any extended techniques, the written rhythms and coordination between the three instruments is rather difficult. Stein provides very specific fingerings and bowings for the violinist throughout all three movements. No specific instructions are listed for the saxophone and piano.

Composer: Paul Turok (b.1929)

Title: *Improvisations*

Movement Title / Tempo Markings: Single movement / quarter note = 60

Date of Composition: 1986

Publisher: Seesaw Music Corporation

Performance Time: 15:18 (CD recording)

Recordings: *Dejeuner Sur L'Herbe* - Chamber Music with Saxophone (1991)
James Umble, Saxophone
Dana Recording Project

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

American composer and music critic, Paul Turok, studied composition with Karol Rathaus at Queens College in New York, earning the Bachelor of Arts in 1950. He attended the University of California, Berkeley, earning the Master of Arts and studying composition with Roger Sessions. Turok then returned to New York and attended The Julliard School where he studied with Bernard Wagenaar. He served as a lecturer of music at the City College of New York and as a visiting professor at Williams College in Williamstown, Massachusetts. Beginning in 1964, Turok wrote critical articles for the *New York Herald-Tribune*, the *Music Journal*, *Ovation*, and *Fanfare*. In 1989 Turok became the editor of his own review journal entitled *Turok's Review*.

Composed for violin, piano, and saxophone or English horn, the work was commissioned by the Cleveland Duo and English hornist Felix Kraus. *Improvisations* was premiered with the English horn in 1986 and premiered in 1988 by saxophonist James Umble at the 8th World Saxophone Congress, Tokyo, Japan. In program notes from the CD titled *Dejeuner Sur L'Herbe*, Turok commented on the combination of instruments, stating that “In creating effective chamber music for three contrasting instrumental families (winds, strings, and keyboard), the primary challenge is establishing a resonant sonic ambience in which they can compete on equal terms.”²⁷

Written in one movement, Turok has composed a work with many smaller sections, notated in the score with Roman numerals. In spite of these indications, it is important to note that these sections are not considered to be separate movements. Beginning in a slow tempo of quarter note = 60, the work gradually increases in speed to a final tempo of quarter note = 126. In addition, Turok has written the work in such a way that the rhythmic complexity increases as

²⁷James Umble. *Dejeuner Sur L'Herbe*. (Youngstown, Ohio: Dana Recording Project, 1991).

the work progresses from beginning to end, creating more virtuosic passages for all three performers. All three instruments have equal roles throughout the work, including many passages where each is featured alone. Many of these sections are written as small cadenzas for the members of the ensemble.

Overall, the work is composed in a manner in which each instrumentalist is featured, and is provided an opportunity to perform in a virtuosic manner. There are no extended techniques required in this work and the range for the saxophone does not exceed the normal range of the instrument. Many passages of the work are written in rhythmic unison between the saxophone and the violin.

Composer: Richard Wienhorst (b. 1920)

Title: *Trio Sonata*

Movement Title / Tempo Markings: Agitated / quarter note = 60

Moderately / quarter note = 66

Fast / quarter note = 168

Date of Composition: 1963

Publisher: Ione Press / ECS Publishing

Performance Time: None Available

Recordings: None Available

Instrumentation: Alto Saxophone, Violin, and Piano

Comments:

Originally from Seymour, Indiana, Richard Wienhorst pursued his musical studies at Valparaiso University before joining the Army during World War II. During the war he served

as the conductor for the 45th Armored Regimental Band and had the opportunity to study at *Écoles d'Art Americaine du Fontainebleau* and at the University of Freiburg in Breisgau, Germany. Following the war, Wienhorst returned to the United States and continued his studies at the American Conservatory of Music in Chicago and later completed the Ph.D. in composition at the Eastman School of Music. His teachers have included Leo Sowerby, Nadia Boulanger, Bernhard Rogers, and Howard Hanson. Beginning in 1946, Wienhorst served on the faculty of his alma mater, Valparaiso University until he retired from teaching.

Trio Sonata is a rhythmically complex, three movement composition. Although it is a rhythmic work, it begins freely with the violinist playing syncopated rhythms in an agitated manner while the pianist presents tremolos in both hands. Following this free section the work becomes very rhythmic with the pianist setting the tempo with constant eighth notes for two measures before the entrance of the saxophone and violin.

The second, *Moderately*, is slower, contrasting in tempo to the quicker first and third movements of the work. Similar to the first, the importance of rhythm can be seen and heard by the constant eighth notes that occur throughout much of *Moderately*. Instrumentalists are instructed in the score by Wienhorst to perform mechanically during the course of the movement and it ends with the violinist presenting the same agitated rhythms that are played at the beginning of the first movement. The saxophonist is only required to perform during the second half.

Titled *Fast*, the third movement, is built upon eighth note triplets that occur in the saxophone and violin parts. These eighth note triplets never occur in the piano part at any time, but instead the piano has quarter notes and eighth notes which, in interaction with the saxophone

and violin, creates two-against-three polyrhythm. The movement ends with a much slower tempo marking of *largo*.

Richard Wienhorst's *Trio* is a difficult composition that is highly rhythmic in nature. Each instrument has an equal part in the performance of the work and must maintain the rhythmic accuracy of their individual parts for ensemble accuracy. Although there are no extended techniques present in the piece for the saxophone, the violinist is required to play a large section of harmonics in the second movement. The printed music consists of a hand written copy, presenting reading difficulties. Wienhorst is very specific about the tempos and uses words such as 'mechanical' to describe how the instrumentalists should be playing. Specific bowings for the violin are marked by the composer in the beginning of the first movement.

CHAPTER 3

WORKS FOR SOPRANO / TENOR SAXOPHONE, VIOLIN, AND PIANO

Composer: Ronald L. Caravan (b. 1946)

Title: *Triologue*

Movement Title / Tempo Markings: Conversation / quarter note = 104

Contemplation / quarter note = 66

Celebration / quarter note = 112

Date of Composition: 1997

Publisher: Ethos Publications

Performance Time: 12:00 (composer)

Recordings: None Available

Instrumentation: Soprano Saxophone, Violin, and Piano

Comments:

Currently, Ronald L. Caravan is a member of the faculty of the Setnor School of Music at Syracuse University, where he teaches saxophone and clarinet. Caravan was awarded the Doctor of Musical Arts in Music Education, the Master of Arts in Music Theory, and the Performer's Certificate in clarinet from the Eastman School of Music. An established performer on both the saxophone and clarinet, he is a member of the Aeolian Saxophone Quartet. He performs frequently as a solo recitalist and chamber musician, and has appeared regularly with the Syracuse Symphony. As a saxophonist, Caravan had the opportunity to study with the saxophone

pioneer Sigurd Rascher. Caravan's published compositions include works for saxophone and clarinet.

The dedication for *Triologue* is "For Adrienne - Eastman School of Music, Rochester, N.Y. – May 4, 1997."²⁸ Composed in three movements entitled *Conversation*, *Contemplation*, and *Celebration*, the work presents numerous challenges to the performers. The first, *Conversation*, is rhythmic throughout. Composed in a conversational manner, the composer presents the saxophone and violin parts as if there were an intense discussion, sometimes performing the exact same rhythms simultaneously, while in other sections incorporating imitation and alternation of rhythmic ideas.

The second, *Contemplation*, Caravan relaxes the rhythmic nature of movement one by creating a slow one in which both the saxophone and violin present solo material with more rhythmic freedom. *Contemplation* begins with a technique requiring the pianist to strum his or her fingers over the undampened strings in the center section of the piano. In addition, the work incorporates areas marked *senza vibrato* for the saxophone and violin and *con sordino* for the violin.

Celebration, is fast and rhythmic, marked at quarter note= 112, it has the quickest tempo of the three movements. The movement begins with an opening statement involving all three players performing the same rhythms. As it continues the saxophone and violin continue to be paired with identical or similar rhythms while the piano becomes more independent.

Triologue, is a composition in which each instrument has an equal role. The work includes extended techniques for the saxophone and violin with the saxophone part employing the altissimo range and multiphonics. In addition, the saxophone and violin each have quarter

²⁸ Ronald Caravan, *Triologue*. (Oswego, NY: Ethos Publications, 1997).

tones included during the second movement. The composer has provided fingerings for each of the quarter tones and multiphonics for the saxophone.

Composer: Michael G. Cunningham (b. 1937)

Title: *Fox Trot*, op. 212c

Movement Title / Tempo Markings: Single movement / quarter note = 120

Date of Composition: 2001

Publisher: Seesaw Music Corporation

Performance Time: 2:32 (composer)

Recordings: None Available

Instrumentation: Tenor Saxophone, Violin, and Piano

Comments:

A native of Michigan, Michael G. Cunningham attended Wayne State University in Detroit, where he received the Bachelor of Music in 1959. Cunningham was awarded the Master of Music from the University of Michigan and the Doctor of Music from Indiana University. Between 1967 and 1973 he taught music theory and composition in California, Indiana, Kansas, and Michigan. In 1973 he became Professor of Music at the University of Wisconsin – Eau Claire. Cunningham retired from teaching at UW- Eau Claire in 2006 and has composed approximately one hundred and sixty works, more than one hundred of which are instrumental compositions.

Fox Trot is a short rhythmic work in one movement in a quick dance style. Cunningham employs light articulations throughout in the saxophone and violin. There are several instances

where the saxophone and violin perform the same or similar rhythms. The piano part is strictly accompanimental throughout the work.

No extended techniques are used by Cunningham in the work and the range of the saxophone does not exceed the normal range of the instrument. The range of the violin is slightly over two octaves from C4 to D6. *Fox Trot* is a manuscript publication, but is easily readable for all three performers.

Composer: Alexej Fried (b. 1922)

Title: *Tympanon*

Movement Title / Tempo Markings: Snobský večírek u paní kněžny / quarter note = 132

Půlnoční sen / quarter note = 69

Zápas / quarter note = 126

Date of Composition: 1988

Publisher: Český Hudební Fond

Performance Time: 20:52 (composer)

Recordings: *Poèmes for Saxophone, Violin, and Piano* (2006)

Detlef Bensmann, Waltraut Wachter, Bmitrij Beteler

VMS Musical Treasures

Instrumentation: Soprano Saxophone, Violin, and Piano

Comments:

A native of the Czech Republic, Alexej Fried is well known for his integration of jazz styles into art music. Fried studied composition at the Conservatory of Music in Brno with Theodor Schafer, at the Prague Conservatory with Emil Hlobil, and at the Prague Academy of Dramatic Arts with Pavel Borkovec. Following his studies, he began to arrange and compose

works for films and the stage. In addition, Fried taught at the Academy of Dramatic Arts in Prague, where he was co-founder and director of the International Jazz Festival.

This three movement work was written by Fried for clarinetist and saxophonist Felix Slovák in 1982. The titles of these are inspired by three pictures, which may be translated as “A Snobby Evening with the Countess”, “Midnight Dream”, and “Competition”.²⁹ Based upon the liner notes of a CD recording by saxophonist Detlef Bensmann, the composer requests that all three performers begin by playing a small segment of a standard concerto of each instrument to show off the virtuosic abilities of the three performers. These instructions are not presented in the printed music. While no extended techniques exist, the complex rhythms and some unusual time signatures (i.e. 24/8, 22/8, 14/4) are challenging.

Beginning with a violin cadenza, Fried creates a brief introduction leading to the quick tempo of quarter note = 132 and the entrance of the piano. A rhythmic movement, there are several areas in which the saxophone and violin perform the same or similar rhythms. The complexity of these rhythms and shifting time signatures creates ensemble challenges. Following a second violin cadenza, a fugal section occurs in all three instruments

Beginning with a light and airy sounding violin part, *Půlnoční sen* is quickly joined by the piano and saxophone. The *piano* writing in this passage creates an ethereal sound in the solo lines. Fried contrasts the opening with a middle section that is aggressive and fast. The movement concludes with a return of the light and airy sounding soloistic voices of the saxophone and violin.

The third exhibits the implications of the title, *Zápas*, in that the composer has created small areas of competition between the three instruments. Highly rhythmic, Fried has written

²⁹ Detleff Bensmann. *Poèmes for Saxophone, Violin, and Piano*. (Austria: VMS Zappel Music, 2006).

Prelude, is composed with the saxophone and violin entering one measure apart and gradually moving toward performing the same melodic material in unison. *Reverie*, meaning “the condition of being lost in thought”³⁰, illustrates the meaning with melodic material that is independent with only brief sections of rhythmic unisons between the saxophone and violin. Hartley further emphasizes the meaning of the title by using tempo changes to create a less rigid feeling. No extended techniques are present in the saxophone part and the violin is required to play some harmonics in the first movement.

Canonic Scherzo and *Dance* are written in a contrasting style to the two lyrical movements with quicker tempos and more complex technical passages. Each possesses larger intervallic leaps in the melodic material. *Canonic Scherzo* has the quicker tempo marking of the two and has an almost constant eighth-note pulsation that moves between the three performers. Written as a scherzo, Hartley has composed three sections within the movement with the second section being the slowest, marked *andante*. In the fourth, entitled *Dance*, the melodic material is passed back and forth between the instrumentalists. Written as a dance, the movement is quick with light articulations in the saxophone. Though no extended techniques are required for the saxophone, the violinist is required to play triple-stops during much of the opening.

Although the work is written in four movements it was originally composed as two separate compositions, each with two movements. The first and fourth were written for Paul Cohen and Richard Clark, respectively, while the second and third were written for John and Scott Moore. There are not extended techniques written for the saxophone, nor does the melodic material extend into the altissimo range. During the sections that contain rhythmic unisons in the second and fourth movements, the complexity of these rhythms presents challenges for the performers. Each instrumentalist has an equal partnership in the performance of this work.

³⁰ *Merriam-Webster Online Dictionary*, s.v. “Reverie”

Composer: Jean-Claude Henry

Title: *Anche, Archet, Marteaux*

Movement Title / Tempo Markings: quarter note = 88

quarter note = 56

quarter note = 132

Date of Composition: 1999

Publisher: Notissimo Editeur

Performance Time: 15:00 (composer)

Recordings: None Available

Instrumentation: Soprano and Tenor Saxophone, Violin, and Piano

Comments:

Organist and composer Jean-Claude Henry studied analysis with Olivier Messiaen and composition with Tony Aubin at the *Conservatoire National Supérieur de Paris*. As an organist, he won First Prize in the International Contest of Munich, and has given concerts in France and Europe. From 1970 to 1990, Henry held the position of organist at St. Pierre de Neuilly in Paris, France. He has composed works for organ, various instrumental ensembles, and orchestra. Since 1967 Henry has been a professor of counterpoint at the *Conservatoire National Supérieur de Paris*.

Anche, Archet, Marteaux, written in three movements, requires the saxophonist to perform both the soprano and tenor saxophones. The tenor saxophone is used in the first and second and the soprano saxophone is employed during the final movement. All three movements have numerous time signature changes. Henry indicates specific subdivisions for some measures and is also specific about many other aspects of composition and performance such as tempo variations, vibrato, and articulations.

Overall, the composition is rather complex due to the multiple time signature changes and techniques that are requested by the composer. The saxophone part employs the extended techniques of subtone, slap tongue, and flutter tongue. Slap tongues are sometimes notated with an additional instruction of “*avec resonance*”³¹. The violinist has extended passages of arpeggiated harmonics at the beginning of both the first and second movements as well as many sections of double stops. In addition, Henry requires the violinist to play near the bridge and with a mute in order to vary the timbre of the instrument. Henry presents specific notation regarding the pedaling for the piano and has inserted numerous piano cues into both the violin and saxophone scores.

Composer: Robert Rollin (b. 1947)

Title: *Rhapsody in Memoriam*

Movement Title / Tempo Markings: Moderato con rubato / quarter note = 76

Date of Composition: 2004

Publisher: Seesaw Music Corporation

Performance Time: 8:00 (researcher)

Recordings: None Available

Instrumentation: Soprano Saxophone, Violin, and Piano

Comments:

Originally from Brooklyn, New York, Robert Rollin began composing at a very young age and was recommended for a special scholarship for composition at The Juilliard School by conductor Erich Leinsdorf. Rollin graduated with a bachelors degree from City College of New

³¹ Jean-Claude Henry, *Anche, Archet, Marteaux*, (Paris: Notissimo Editeur, 2000), 4.

York and was later awarded a doctorate from Cornell University. Rollin studied with Mark Brunswick, Elliot Carter, Karel Husa, György Ligeti, Robert Palmer, and Ravi Shankar. He has been awarded annual American Society of Composers, Authors and Publishers (ASCAP) awards and is currently the Associate Editor of *Ex tempore*, a journal focusing on compositional and theoretical research in music. Rollin is currently on the faculty of the Dana School of Music at Youngstown State University.

Rhapsody in Memoriam gives each performer an equal opportunity to be a featured soloist and to function as a member of the ensemble. This is demonstrated by the way that Rollin has composed the work with cadenzas for each member of the group incorporated into the larger work. Opening with a fifteen measure cadenza, the soprano saxophone plays a melodic line that is rhythmically simple and lyrical in nature. The piano and the violin have much more substantial cadenzas that are more complex rhythmically and cover wider ranges than that of the saxophone. Individual cadenzas excepted, the piece is rhythmically simple with narrow ranges which help emphasize the virtuosic ideals contained in the cadenzas. This emphasis is strengthened by the transitional nature of the areas between the three cadenzas.

The piece is published as a computer printed score and is easy to read. Though the tempo is marked quarter note = 76, Rollin has included numerous instructions regarding tempo and instructions regarding which instrument is to be the featured voice. The last note is marked with an unclear indication in the saxophone part where Rollin duplicates the harmonic written in the violin part. No specific instructions are presented by Rollin concerning this indication for the saxophone.

Composer: Alex Shapiro (b. 1962)

Title: *Desert Passage*

Movement Title / Tempo Markings: Single movement / quarter note = 96

Date of Composition: 2002

Publisher: Activist Music Publishing/ASCAP

Performance Time: 10:00 (composer)

Recordings: None Available

Instrumentation: Tenor Saxophone, Violin, and Piano

Comments:

Composer Alex Shapiro holds degrees from The Juilliard School and the Manhattan School of Music, studying composition with Ursula Mamlok and John Corigliano. In addition, Shapiro had earlier studies with Leo Edwards at the Mannes College of Music. Shapiro's compositions have been recorded on labels such as Innova Recordings, Crystal Records, and Centaur Records. She has been a recipient of awards from the American Music Center, ASCAP and the American Composers Forum. In addition, she has composed two additional works for saxophone titled *Desert Tide* for soprano saxophone and CD, and *Of Wind and Touch* for baritone saxophone and piano.

In *Desert Passage*, a programmatic work, Shapiro has written descriptive statements throughout the score such as “rain clouds in the distance; moving closer”³² or “small animals emerge to greet the moisture”.³³ Shapiro describes the programmatic nature of the composition on the front page of the publication:

Desert Passage is some of the most programmatic music I've composed, to the point where even the score itself contains maniacal little outbursts describing the vision that swept through my mind as the music wrote itself. The scene: the desert's arid stillness

³² Alex Shapiro, *Desert Passage*, (San Juan Island, WA: Activist Music Publishing, 2002), 2.

³³ Alex Shapiro, *Desert Passage*, (San Juan Island, WA: Activist Music Publishing, 2002), 5.

and the weight of the morning's expanding heat. A sudden rainstorm overtakes the landscape, forming instant pools of water over the cracked earth. The storm passes as quickly as it arrived, and as the birds and reptiles emerge to greet the fleeting moisture, the music ends as flowers strain upward against the bluest sky for those few passionate moments of their fullest bloom. Ahhh.³⁴

Originally written for violin, cello, and piano the piece was adapted and published for the instrumentation of tenor saxophone, violin, and piano for the Cleveland Duo and James Umble. Composed with multiple tempo and time signature changes, *Desert Passage* is comprised of several clearly marked sections. The piece begins in 4/4 time, but shifts to 7/8, 6/8, 4/8, 7/4, 6/4, and 5/4.

Since the composition is programmatic, the performance of *Desert Passage* must be presented in a manner to illustrate the story of the desert before, during, and after the storm that passes. This is accomplished by the compositional style of Shapiro who has written agitated rhythms as the storm approaches and then returns to the more subdued rhythms of the calm portion of the work.

³⁴ Alex Shapiro, *Desert Passage*, (San Juan Island, WA: Activist Music Publishing, 2002), program notes.

CHAPTER 4

CONCLUSION

The use of the saxophone in chamber music with various instruments is an important part of the instrument's repertoire, and the chamber music ensemble consisting of saxophone, violin, and piano has become an increasingly popular genre among performers and composers with many new works being premiered at conferences. Although the earliest work in this study (*Bubble Dance*) was composed in 1930, no other compositions were written for this chamber music ensemble until 1961. In that year, two pieces were composed by Marc Eychenne (*Cantilène et Danse*) and Leon Stein (*Trio Concertante*), which helped create new interest in this genre. Compositions for this grouping provided both saxophonists and composers with a new ensemble combining more traditional instruments with the saxophone. The growing interest in this ensemble by composers and performers led to many of the works being composed since the 1990s with the largest number of works in this study (9) being composed since 2000.

Compositions studied in this document encompass a wide variety of styles and require various performance techniques. Many of the pieces require little or no knowledge of extended performance techniques for the saxophone, while some have numerous extended techniques such as altissimo, flutter tongue, slap tongue, and multiphonics. These techniques increase the level of difficulty and require a skilled performer.

All of the compositions studied in this document are published and available. In addition, several of the works have been commercially recorded, with the *Cantilène et Danse* of Marc Eychenne being the most frequently recorded. All of the recordings are available on compact

disc format except for the recordings of saxophonist Cecil Leeson and Kent Gregory, which are available in the LP format.

The focus of this study was on published works for saxophone, violin, and piano and therefore was limited to the compositions that met this criterion. Additional research of ensembles involving saxophone, piano, and one other string instrument will build upon this study and increase the knowledge concerning similar chamber music ensembles. In addition, non-published compositions which may be obtained only through contact with the composer should be included in any future studies. This information will continue to increase the necessary knowledge for a complete study of this genre.

The amount of literature for saxophone, violin, and piano is continuing to grow as more composers and performers become interested in expanding this repertoire. Many such ensembles have been formed as these individuals have begun to commission many of today's composers to write works for their groups. These commissions will insure the continued expansion of the music for this genre. It is hoped that this document will be a resource for performers, composers, and teachers of saxophone, violin, and piano.

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APPENDIX A

ALPHABETICAL LISTING OF PIECES BY COMPOSER

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APPENDIX C

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