WILLIAM GRANT STILL'S VIOLIN MUSIC TRANSCRIBED FOR SAXOPHONE

by

ANDY AUSTIN PEEKS

(Under the Direction of Connie Frigo)

ABSTRACT

William Grant Still (1895-1978) was the first African-American composer to write a concert piece for saxophone and piano. Mr. Still's *Romance* for E-flat alto saxophone and piano (commissioned by Sigurd Rascher in 1954) was the last of only four original works that he composed for solo instrument and piano. The earlier works included a piece for oboe and piano, and two works for violin and piano. The violin works were written for Louis Kaufman, who is best known for his violin work in Hollywood between the 1920s and the 1950s. However, finding underappreciated composers of substantial music was also a significant aspect of Kaufman's mission. Mr. Still's violin music was championed by Kaufman through concerts in both the United States and around the world.

This document serves as a resource for the concert saxophone community. It provides performance edition saxophone transcriptions of the available works for violin and piano. It assists saxophonists seeking to include more of Mr. Still's compositions in their performance and pedagogical repertoire. In addition, the historical information about the works, the composer, and the performers is a valuable resource for program notes.

INDEX WORDS: Transcription, Arrangement, Saxophone, Violin, Sigurd Rascher, Louis Kaufman, Woodwind, William Grant Still

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CHAPTER 1

ORGANIZATIONAL PLAN AND LITERATURE REVIEW

Introduction

William Grant Still (1895-1978) was the first African-American composer to write concert music for the saxophone.[1] His *Romance* for alto saxophone and piano (1954) was composed at the request of Sigurd Rascher.[2] Mr. Still's other works for solo instrument and piano (written around ten years before *Romance*) continue to be substantial in their respective repertoires.[3] Although Mr. Still lived until 1978, he did not write any additional compositions for solo instrument and piano after completing *Romance*.[4] Therefore, this small piece demonstrates Mr. Still's mature style of composition in this genre, and should be more widely known in the world of concert recital music.

Louis Kaufman is best known for his violin work in Hollywood movie scores between the 1920s and the 1950s. Throughout his life, Kaufman was a consistent champion of obscure

[1] Aaron Horne, *Woodwind Music of Black Composers*, Music Reference Collection, (New York: Greenwood Press, 1990), 87.

[2] Still to Rascher, January 27, 1951, William Grant Still and Verna Arvey Papers, University of Arkansas. Large periods of times separated multiple written requests. Sigurd Rascher was a primary figure in the early advancement of concert saxophone pedagogy and performance. Since the violin works were the major solo works in performance by Still, it is reasonable to assume that Rascher was drawn to Still's music through exposure to these works, perhaps due to their requirements in the upper tessitura of the instrument. Rascher was known for his fondness of playing in the uppermost range (altissimo) of the saxophone.

[3] see Appendix A for a full list of these works

[4] Judith Anne Still, *William Grant Still and the Fusion of Cultures in American Music*, 2nd ed. (Flagstaff: Master Player Library, 1995), 286-87.

and undiscovered composers. Mr. Still wrote two original compositions for violin and piano at the request, and occasionally with the assistance, of Kaufman. These works include the three-movement *Suite for Violin and Piano*[5] (1943), and the tone poem, *Pastorela*[6] (1946). It should be noted that the current author sought to transcribe the entire *Suite* for this document, but Mr. Still's daughter and proprietor of his copyrights, Judith Anne Still, would only grant permission to transcribe the middle movement, "Mother and Child."[7]

Mr. Still composed in a style that he advocated as American nationalism, but it differed somewhat from the sounds normally associated with that description.[8] His ability to move seamlessly between the vocabulary of contemporary concert music and the folk music of Americans was indicative of his musical style. Brian Perez, after researching Mr. Still, came to the conclusion that the stylistic heritage to be gleaned from performing his works has been undervalued.[9]

Purpose

A significant amount of research and scholarship has been dedicated to specific composers and their compositions for the concert saxophone. However, some composers and their works have drifted into the background of music scholarship. As time moved forward,

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[5] *William Grant Still, Suite for Violin and Piano* (Los Angeles: Delkas Music Publishing Company, 1945).

[6] William Grant Still, *Pastorela* (New York: M. Witmark and Sons, 1947).

[7] Judith Anne Still, electronic correspondence with author.

[8] Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, 1st ed., The Norton Introduction to Music History (New York: W. W. Norton and Company Inc., 1991). American composers that studied with the French composer Nadia Boulanger, the most prominent of which is Aaron Copland.

[9] Brian N. Perez, "African-American Composers for the Concert Saxophone: A Look at Three Prolific Composers" (D.M.A. diss., University of Maryland - College Park, 2014). After reading the Perez dissertation, the author agrees with this conclusion.

William Grant Still became a significant figure in the history of western music, but an often overlooked composer in the saxophone's repertoire.[10]

This document serves as a resource for the concert saxophone community, offering performance edition saxophone transcriptions of the available works for violin and piano. It also offers a source for saxophonists seeking to include more of Mr. Still's compositions in their performance and pedagogical repertoire. In addition, the historical information about Mr. Still, Rascher, and Kaufman is a valuable resource for program notes.

Need for Study

The transcriptions in this document provide more literature for the concert saxophonist to consider when programming works in the style of American nationalism, African-American composition, or American folk music. There are a very limited number of compositions for saxophone and piano by African-American composers. No indication in current scholarship suggests that an original piece written before the second half of the twentieth century even exists. The compositional language of African-American composers from the first half of the twentieth century is important and underappreciated because of the differences between the style of these composers and the mainstream styles of the time. Although racism may have played a part in this situation, the author is not suggesting that the race of the composer is central to the consideration of the composer's significance. To the contrary, it is the cultural influences and musical experiences that are distinctively intertwined within each composer's memory and imagination that enabled each composer to create works that were uniquely nationalistic; this concept is further clarified below.

[10] Ibid.

Sub-problems

Several questions are examined in this study:

1. What were the works produced from the Still – Kaufman collaboration?
2. What are the unique stylistic elements used in the examined compositions?
3. How did Mr. Still transcribe violin music for saxophone?
4. Why is it important to promote the works of the first African-American to write for the concert saxophone?

Delimitations

The relationship between William Grant Still and Louis Kaufman began with some arrangements of Mr. Still's extant pieces,[11] which were performed extensively by Kaufman.[12] This document presents transcriptions of Mr. Still's original works for violin and piano with two exceptions. As mentioned previously, permission was sought to transcribe the *Suite for Violin and Piano* in its entirety (three movements). However, after various communications with Judith Still, this portion of the document was narrowed to include only the second movement. Ms. Still felt that a transcription of the whole piece for performance on saxophone would be too different from the original intent of the composer.[13] The other exception is the piece *Quit Dat Fool'nish*, as a transcription for saxophone already exists and is published by William Grant Still Music.[14]

The process of transcribing string music for saxophone has been examined in earlier scholarship, which is discussed in more detail below. For that reason, this document does not

[11] See Appendix B

[12] Still, *William Grant Still and the Fusion of Cultures in American Music*, 167.

[13] Judith Anne Still, electronic correspondence with author.

[14] This piece is currently published and available for purchase from William Grant Still Music. This transcription was done by Mr. Still as the second portion of *Romance*.

contain a purely original suggested method or approach for the transcription process. Rather, it utilizes previous scholarship to inform, govern, and support the proposed transcriptions.

A final clarification on the impact of racism as it pertains to this document is offered below. On November 1, 1948, Mr. Still published an article in the Australian Musical News and Digest entitled: "Music, A Vital Factor in America's Racial Problems." The following excerpt, a summarizing statement from the article, highlights its intended sentiment:

> If I had one wish to express, it could be that my music may serve a purpose larger than mere music. If it will help in some way to bring about better inter-racial understanding in America and in other countries, then I will feel that the work is justified. It is not that a race of people should be glorified, but rather that all people should accept all other people on the basis of their individual merit and accomplishment. It is that we are all human beings, citizens, and children of God. We need to learn more about each other so that we all may live together in peace and mutual appreciation. Can music help to accomplish this? I believe it can.[15]

It is essentially impossible to discuss the music of William Grant Still without mentioning the racial issues of the time. A cursory examination of American history (and global history for that matter) from the timeframe in which these pieces were composed reveals some of the worst human atrocities and raw social conflicts of the modern era. Although many of these concerns still apply to the time in which this document is written, it is not intended to specifically define or examine the racial issues that Mr. Still encountered during his lifetime. Any mention of race in this document is used to support the examination of Mr. Still's life and music. While terms such as "negro" and "colored" are considered offensive today, the reader should be aware that these terms were in common use during the time of the compositions under discussion. Any use of these terms by the author are from paraphrased or cited texts, quotes, or titles.

[15] William Grant Still, "Music, a Vital Factor in America's Racial Problems," Australian Musical News and Digest (November 1, 1948).

Methodology

Preliminary research for this document involved examining the collection of saxophone repertoire in the *Londeix Guide to the Saxophone Repertoire 1844-2012*.[16] As expected, the only composition of Mr. Still's listed was *Romance.* An examination of common publishers and their listings assisted in determining which publishing companies were currently carrying Mr. Still's compositions. The University of Georgia's library resources and the database resources of Southern Arkansas University were also utilized.

The William Grant Still and Verna Arvey Papers, a collection of his life's work, was donated to the University of Arkansas after Mr. Still passed away. These documents include diaries, letters, speeches, articles, programs, and compositions; almost everything related to his life and work. These records, housed in the special collection archives at the University of Arkansas, were examined to gather materials pertaining to the historical information, biographical information, and the genesis of the works presented below. A close examination of the original scores relevant to this document assisted in the transcription process.

Organizational Plan

The initial material presented in this document provides information about events leading up to, and including, the correspondence and composition requests between Sigurd Rascher and Mr. Still. This section also includes background information about Louis Kaufman and his connection to Mr. Still. It concludes with a thorough overview of Mr. Still's compositional style.

In addition, the document also provides an examination of *Romance* and *Quit Dat Fool'nish*, which was studied to generate expectations about how Mr. Still might have

[16] Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire: 1844-2012* (Glenmoore: Northeastern Music Publications, Inc., 2012), 408.

approached the transcription process of the proposed violin works. This discussion is followed by two chapters that present the genesis, transcription process, and transcriptions of the two individual violin works.

The final chapter presents the conclusions drawn from the research, examination, and transcription of these works, and includes suggestions for future research.

Review of Related Literature

Dennis Charles Crabb completed his doctoral dissertation in 1979. He was among the earliest to contribute scholarship related to transcribing music for the concert saxophone. *Renaissance and Baroque Compositions for Saxophone Solo and Ensemble*[17] includes twenty-eight transcriptions of various works. In defense of transcriptions, Crabb stated that transcriptions "have been considered second-class music by some performers and teachers."[18] However, he strongly asserted that all musicians must study music outside of their instrument's original repertoire.[19]

In 2001, William Todd Oxford wrote *A Transcription of César Franck's "Sonata in A Major" for the Baritone Saxophone*.[20] Oxford provided a foundation for future transcribers of string music for concert saxophone. Although Dennis Crabb opened the door to scholarship-centered transcription in 1979, Oxford provided more in-depth scholarship on the subject. He (Oxford) presented a thorough transcription process of a single piece as it applies to the baritone saxophone, whereas Crabb produced many transcriptions without critical details. Oxford began

[17] Dennis Charles Crabb, "Rennaissance and Baroque Compositions Transcribed for Saxophone Solo and Ensemble" (DMA diss., University of Oregon, 1979).

[18] Ibid. 5-6.

[19] Ibid.

[20] William Todd Oxford, "A Transcription of Cesar Franck's Sonata in A Major for the Baritone Saxophone" (DMA diss., University of Texas at Austin, 2001).

his document with a concise biography of the composer, discussed the origins of the sonata, and provided a brief analysis of the work (as relevant to his discussion of the transcriptional process).

The saxophone orchestra has also benefited from the transcription process. Marcus Ballard transcribed five works from various style periods in his 2007 dissertation.[21] One of the pieces Ballard selected was written by William Grant Still. Mr. Still's *Elegy* was originally written for organ in the second half of the twentieth century (1963). Ballard transcribed the short, three-minute piece for saxophone orchestra as a representative work of significant literature from the modern era. Ballard's document also discusses the transcription process for saxophone orchestra, and includes editorial changes and performance practice suggestions.

There is one substantial Master's thesis in publication that provides an excellent resource regarding transcriptions for saxophone. Kathryn Etheridge completed *Classical Saxophone Transcriptions: Role and Reception*[22] at Florida State University in 2008. This document contains a thorough account of the history of transcribing for the concert saxophone and includes four case studies of transcriptions.[23] Etheridge focused on comparing the original compositions to extant transcriptions, and included reviews of recordings of these works.

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[21] Marcus Daniel Ballard, "A Performance Project for Saxophone Orchestra Consisting of Five Performance Editions from the Renaissance, Baroque, Classical, Romantic, and Modern Eras" (DMA diss., University of Southern Mississippi, 2007).

[22] Kathryn Diane Etheridge, "Classical Saxophone Transcription: Role and Reception" (master's thesis, Florida State University, 2008).

[23] The four case studies include multiple works: Case Study #1 Robert Schumann – *Three Romances*; Case Study #2 Maurice Ravel - *Pièce en forme de habanera*, Sergei Prokofiev - *Visions Fugitives*, Giovanni Platti - *Sonata in G Major*; Case Study #3 W.A. Mozart - *Quintet for Piano and Winds in E-flat*, George Gershwin – *Lullaby*, Eubie Blake - *Jassamine Lane* and *Eubie Dubie*; and Case study #4 Claude Debussy - *String Quartet in G Minor*, Maurice Ravel - *String Quartet in F Major*, Albert Roussel - *String Quartet in D major*.

The most recent scholarship was published in 2013. Nathan Bogert documented a transcription project of Claude Debussy's *Cello Sonata* for baritone saxophone.[24] Bogert's document was somewhat parallel in scope to Oxford's dissertation from 2001; he also discussed the transcription process required to adapt music from string instruments to the baritone saxophone. However, he went into greater detail than Oxford regarding the process, and included some discussion on the use of extended techniques. Bogart's document was less helpful in providing guidance for the transcriptions below, as the transcription process from cello to baritone saxophone has a better match in range than that of violin to alto saxophone. The Debussy *Sonata* is also for solo cello, which provided no relevant information regarding the retreatment of the piano part.

[24] Nathan Bancroft Bogert, "Transcribing String Music for Saxophone: A Presentation of Claude Debussy's Cello Sonata for Baritone Saxophone" (DMA diss., University of Iowa, 2013).

CHAPTER 2

HISTORY AND BACKGROUND

William Grant Still

Although rare for African-Americans during the late 1800s, both of Mr. Still's parents were college educated and also college teachers at Alabama Agricultural and Industrial College in Normal, Alabama.[25] His father, William Grant Still, Sr., taught instrumental music at the college and also became the director of a local brass band when the family moved to Woodville, Mississippi. It was in Woodville that William Grant Still, Jr. was born in May of 1895.[26] A few months later William Grant Still, Sr. passed away. Although the death was considered to be of natural causes, some mystery surrounded the event. He, like his wife (and later his son), was known to be outspoken regarding racism. The earliest example of this was documented in Judith Still's article for the Arkansas Historical Quarterly.[27] She describes an incident in which Mr. Still, Sr. was in his early twenties and had complained about the discrepancy between the wages of white and black teachers; after which one of his friends was shot and his one-classroom schoolhouse was burned to the ground.

Mr. Still, Jr.'s mother, Carrie Fambro Still, and her newborn moved to be with their nearest family in Little Rock, Arkansas shortly following Mr. Still, Sr.'s death. She eventually

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[25] Judith Anne Still, Michael J. Dabrishus, and Carolyn L. Quin, *William Grant Still: A Bio-Bibliography*, Bio-Bibliographies in Music, (Westport: Greenwood Press, 1996), 15.

[26] Horne, 57-59.

[27] Judith Anne Still, "Carrie Still Shepperson: The Hollows of Her Footsteps," *Arkansas Historical Quarterly* 42, no. 1 (1983): 37-46.

accepted a new job teaching English at M.W. Gibbs High School. She became very involved in the local community and strongly supported and promoted the arts. The proceeds from her various artistic productions within the community enabled her to fund the first library for Blacks in Little Rock. At this time in history, Blacks were allowed to buy books, but they were not allowed to borrow them. This was a continued outgrowth of the post-slavery perception that non-whites had no need for books. The creation of libraries during this time was considered the ultimate expression of philanthropy (regardless of race); a charitable act of increasing access to knowledge which was typically accomplished by those that had plenty of wealth to spare. Mrs. Still's accomplishment in this regard was quite incredible, especially when one considers the social climate of that post-reconstruction era city. Racial segregation, which had been relatively relaxed and unenforced when they moved into the congenially interracial community of Little Rock, became extremely rigid as time moved forward.[28]

Mrs. Still was also a musician who played piano, directed a group of spiritual singers, and wrote little songs for children to sing at school and church.[29] In addition to his mother, Mr. Still was influenced by his grandmother, Anne Fambro, with whom he spent much of his time as a child. She had been a slave (house servant) of African and Choctaw decent, and lived on a plantation in Milner, Georgia earlier in her life. Mr. Still often sat at her feet and listened to the various stories, spirituals, and hymns that she had learned throughout her life.[30] Perhaps the deepest musical influence of Mr. Still's childhood came through his step-father, Charles B.

[28] Ibid.

[29] Ibid.

[30] It's reasonable to assume that these songs and stories had powerful meanings and held a strong influence on the young Mr. Still. It is perhaps also reasonable to assume that these influences touched the content of all his musical compositions. However, examined scholarship and artifacts did not make a directed connection regarding these assumptions.

Shepperson, who was a connoisseur of pre-1910 classical audio recordings. It was through Shepperson's phonograph that Mr. Still first heard recordings of works by composers like Wagner and Puccini. These recordings were the primary musical influences of his early life. His step-father also took him to live performances and bought him his first violin.[31]

Mr. Still remained in Little Rock until he graduated from high school as valedictorian at the age of sixteen.[32] Although he eventually convinced his mother that music was a worthwhile career, she was originally adamant that he pursue medicine as his chosen profession. After completing high school, he began a degree program focused on medicine at Wilberforce University in Wilberforce, OH. While attending, Mr. Still found his passion for music outweighing his interests in medicine and he was soon running the band program. He spent a significant amount of time teaching himself to play every instrument. He also organized and arranged music for a student string quartet in which he performed. Mr. Still personally aspired to be like the African-British composer, Samuel Coleridge-Taylor, in that he "saw it as his mission in life to establish the dignity of the black man."[33] He even changed the way he dressed and his hairstyle to copy his idol, and his compositions certainly display similarities with those of Coleridge-Taylor. Mr. Still did not graduate from Wilberforce, but instead left the degree program in 1915 to play professionally in bands and orchestras in Columbus, Ohio.[34] A year later he went to Memphis to work as an arranger with W.C. Handy, and in 1917 he received a modest inheritance from his father, which he used to begin studying theory and violin at Oberlin

[31] Horne, 57.
[32] Ibid.
[33] Still, Quin, 17.
[34] Ibid.

College.[35] His professor was so impressed with him, that when his father's inheritance was depleted, he was given free tuition to stay and study composition with George Andrews. Mr. Still left Oberlin at the end of the academic year and joined the Navy, but returned in the fall of 1919 to continue his studies. He eventually returned to work as an arranger with W.C. Handy, although this time in New York. He also performed in the orchestra of the long running musical *Shuffle Along*, and while he was performing in this group he took lessons in composition with George Chadwick at the New England Conservatory,[36] as a private student.[37]

He became the recording director for the Black Swan Phonograph Company in 1923. It was during his time at Black Swan that he accepted a scholarship to study composition with Edgar Varese. While studying with Varese, he continued to write arrangements for Sophie Tucker, Paul Whiteman, and Don Voorhees. He spent two years with Varese and, as a result, he made significant connections with many influential people;[38] including English conductor Sir. Eugene Goossens[39] and American conductor Howard Hanson.[40] According to Hanson:

> His [Still's] wide experience with the different genres of black music and his years of training had prepared him to write music

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[35] Leon Everette Thompson, "A Historical and Stylistic Analysis of the Music of William Grant Still and a Thematic Catalog of His Works" (D.M.A. diss., University of Southern California, 1966). 12.

[36] Ibid.

[37] Gayle Minetta Murchison, "Nationalism in William Grant Still and Aaron Copland between the Wars: Style and Ideology" (PhD diss., Yale University, 1998), 116.

[38] Still, Quin, 21.

[39] Stephen Banfield, "Eugene Goossens." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 28, 2016, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/11466pg3.

[40] Ruth T. Watanabe and James Perone. "Hanson, Howard." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 28, 2016, http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/12342.

> that he felt expressed his own creativity rather than merely reflecting the influence of his teachers or following the latest fashion in composition. His inclination was towards musical nationalism, using Negro folksongs and other idioms as the basis for a classical music. In later years he would draw upon the folk idioms of other ethnic groups in America.[41]

Mr. Still's compositional output from the period in which he studied with Varese resulted in negative feedback; specifically after a concert that included *Land of Dreams*. The negative feedback was well received by Mr. Still, and was a contributing factor in his decision to turn back to his earlier compositional style. He felt that following in the modern style of Varese was influencing his compositions in a way that might cause him to lose his personal voice as a composer.[42]

The period of composition that followed this turning point was considered his "racial" period. Mr. Still's most successful early musical composition was *Levee Land*. The piece was written for chamber orchestra and soprano vocalist. It was composed in 1926 and features jazz-influenced thematic and harmonic material. The work was well received, but perhaps not as well received as his best known work, the *Afro-American Symphony* of 1930. The impact of this work on the social climate of the times is undeniable. Howard Hanson performed the *Afro-American Symphony* during the 1933-34 season while touring in Berlin, after being invited to present a series of programs of American music to German audiences. The Berlin audience demanded an encore performance of the Scherzo movement of Mr. Still's work.[43] This year also

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[41] Claire Janice Detels, *William Grant Still Studies at the University of Arkansas: A 1984 Congress Report*. (Fayetteville: University of Arkansas, 1984), 7.

[42] Louise Varese, *Varese: A Looking-Glass Diary*, Vol. I, 1883-1928, (New York: W.W. Norton and Company Inc., 1972), 226.

[43] Still, Dabrishus, and Quin, 28. The significance of this event has been lost to history. Adolph Hitler became Chancellor of Germany in January of 1933, and almost immediately an exodus of artists and intellectuals began.

ushered in an additional break in social barriers in the U.S. when Florence Price (1887-1953), a contemporary of Mr. Still who also happened to be from Little Rock, became the first African-American female composer to have a work performed by a major symphony orchestra.[44]

In 1934 Mr. Still received his first Guggenheim Fellowship (he was also named a fellow in 1935, and 1938),[45] which allowed him the financial freedom to move to California where he began composing for television and film.[46] According to Leon Thompson, it also was in 1934 that Mr. Still "decided to abandon a purely racial idiom, as he felt that such an idiom should not be an end in itself."[47] While he continued to compose works with racial aspects as late as 1957, his focus had shifted away from race as a primary subject. Instead, he began composing in a variety of styles with a wider variety of subject matter (his "universal" period).[48] However, one of his best known works with racial elements is the opera *Troubled Island,* a musical setting of the story of the Haitian revolt. The work was composed in 1941 with a libretto from Langston Hughes, but was not performed until 1949 in New York. Although its fame was short lived, the opening night performance boasted twenty curtain calls.[49]

As he left the racial-oriented material behind, he found growing interest and support in nationalism. This was most likely due to the end of World War II and the general nationalistic

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[44] *Symphony No. 1 in E Minor* was performed by the Chicago Symphony Orchestra on June 15, 1933. Except for two years, Price lived in Little Rock until 1927, when she moved to Chicago.

[45] John Simon Guggenheim Memorial Foundation. "William Grant Still," https://www.gf.org/fellows/all-fellows/william-grant-still [accessed February 12, 2017].

[46] Horace Joseph Maxile, Jr., "Say What? Topics, Signs, and Signification in African-American Music" (Ph.D., Louisiana State University and Agricultural & Mechanical College, 2001), 32.

[47] Thompson, 21.

[48] Ibid.

[49] Ibid.

sentiment that followed, though there was already an established precedent of African-American composers following this compositional philosophy. According to Josephine R.B. Wright, academically trained African-American composers "came under the influence of the musical nationalism espoused by the Czechoslovakian composer Antonin Dvorak…he advocated building a national school of American music based upon use of slave plantation songs and the music of Native Americans."[50] In addition to traditional nationalism, Mr. Still felt that he had a unique, if not definitive, grasp of a truly American concert music. Although Aaron Copland is most typically espoused as the leading figure in the history of popular American concert music, Mr. Still was a contemporary of Copland. According to Gayle Murchison:

> Still and Copland can be successfully paired for scholarly study as an example of two case studies of American composers active during the first half of the twentieth-century. They were exact contemporaries: Still was born in 1895; Copland was born in 1900. They both reached musical maturity during the 1920s, received their musical training about the same time, each studying first with a conservative composer, and later…with a modernist composer. Professionally, their careers followed similar trajectories and they moved in many of the same intellectual and artistic circles, especially in New York in the 1920s and 1930s…Critical of each other's musical styles and aesthetics, each composer found fault with the other for the compositional choices he had made, and for the direction in which he proposed developing American art music. Still disapproved of what he believed was Copland's imitation of the European "ultramodernism," as he called it; Copland criticized what he believed was Still's conservative, overly popular style.[51]

[50] Mellonee V. Burnim and Portia K. Maultsby, *African American Music: An Introduction*, 2nd ed. (New York, NY: Routledge, 2015), 144. This assertion of Dvorak was made during his stay in America from 1892-1895. The influence created by the statement is not that of contemporary composers, but that of composers familiar with the study of significant trends in traditional concert music.

[51] Murchison, 4.

Nationalism can also be distinct in the context of a subculture. African-American nationalism can be considered a unique form of nationalism within the larger context of American nationalism.[52] This is not necessarily based in merely racial matters, but is more concerned with the common cultural qualities shared by those within the unique subculture. Mr. Still not only fits fully within the context of American nationalism, but is also a foundational figure in African-American nationalism in concert music. According to Murchison, "William Grant Still has been a composer whose music has been confined solely to the sphere of African-American art music without an attempt being made by scholars to understand where he fits in the broader context of national and international[53] musical trends of the 1920s and 1930s."[54]

These influential trends included the steering of American concert music toward a more lucrative audience during a period of time when the radio was at the height of its popularity (as a primary source of entertainment). Classical music was nearly a quarter of all radio broadcasts;[55] almost equal to the percentage of popular music. The radio was soon recognized by most composers as a commercial outlet, where the demand of the audience was dictating the direction of American concert music. After it became apparent that the art music of African-American composers was losing significant ground, Mr. Still attempted to convince broadcast programmers that a campaign advocating the art music of African-Americans would be necessary in order to overcome the obstacle created by this shifting demand.[56] However, the lack of available recordings of African-American compositions made the task impossible.

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[52] Ibid. 6.

[53] Mr. Still's music was championed in the international sphere of radio broadcasting by advocates like Christian Dupriez of Belgium, to whom Mr. Still dedicated his final symphony.

[54] Murchison.

[55] Ibid. 517.

[56] Maxile, 451.

A step forward was finally made in September of 1936 when the Columbia Broadcasting System (CBS) offered six composers a commission to write a piece specifically for radio. Mr. Still was included in the this short list of composers, as were Copland, Hanson, Walter Piston, Louis Gruenberg, and Roy Harris. The results of this commission include Copland's *Music for Radio* and Mr. Still's *Lenox Avenue*. The latter contains a plurality of styles, including the characteristics of Mr. Still's distinct stylistic categories: ultramodern, racial, and universal.[57] The main character in *Lenox Avenue* (The Man from Down South) was represented musically by a motive written for baritone saxophone. The "Blues" from this work, which was the first of Mr. Still's compositions performed (as a transcription) by Louis Kaufman, was an example of Mr. Still's "racial" category of compositional style. Characteristics of Mr. Still's style of composition are discussed in greater detail below.

Mr. Still composed over 150 works for a variety of genres, including four ballets, nine operas, and five symphonies. He was the first African-American composer to employ jazz and the blues in a symphonic work.[58] He holds the distinction of breaking through racial barriers in the social and political spheres of concert music by being the first African-American to have a symphony performed, to conduct a major orchestra, to have an opera presented by a major company, and to conduct an orchestra in the Deep South. In addition to his work for radio, he also composed music for Hollywood movies, musical theatre, and the theme for the 1938 World's Fair.

[57] Ibid. 475.

[58] Eileen Southern, *The Music of Black Americans: A History* (New York, NY: W.W. Norton and company Inc., 1971), 433.

Sigurd Rascher

Sigurd Rascher was born in Germany on May 15, 1907.[59] His Berlin premier of Edmond von Borck's *Saxophone Concerto* on October 3, 1933 launched his career as a concert saxophonist. After hearing him perform, Marya Freund (world renowned soprano) introduced him to significant composers, including Jaques Ibert in Paris.[60] This performance transformed the history of the saxophone in Germany. According to Daniel Bell, this was the first feature of the saxophone as a solo instrument in a concert of serious contemporary music.[61] However, Rascher's success was quickly cut short when the German Ministry of Propaganda and Enlightenment prohibited the saxophone later in 1933 due to its association with what they called "Negro music."[62] The saxophone was condemned as an instrument of the inferior races.[63] It is interesting to note that this was the same year that Howard Hanson toured through Berlin performing Mr. Still's *Afro-American Symphony*.

According to Mary Teal, when Rascher arrived in the United States he also "encountered a mindset against the classical saxophone."[64] Rascher speaks of this issue in a typescript that is included in the Lee Patrick compilation *The Rascher Reader*. This typescript, entitled *Adventures of a Saxophonist*, mentions his early interactions with prejudice against the saxophone and the fondness for the saxophone as well:

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[59] Harry R. Gee, *Saxophone Soloists and Their Music, 1844-1985: An Annotated Bibliography* (Bloomington: Indiana University Press, 1986), 138.

[60] Ibid.

[61] Daniel Michaels Bell, "The Saxophone in Germany, 1924–1935" (D.M.A. diss., The University of Arizona, 2004).

[62] Gee, 139.

[63] Bell, 98.

[64] Mary Teal, *Larry Teal: There Will Never Be Another You*, ed. Thomas Liley (North American Saxophone Alliance, 2008), 122.

> Contemporaries of the inventor called it "a mad Belgian's nightmare." Soon afterwards it was labeled "a rotten sign of decadence." A European composer (courtesy forbids me to mention his name) called it "music's black shame" and others refer to it as "that Negro instrument." The Nazis contend it is Jewish! Berlioz spoke about it as "the most expressive of all woodwinds," Meyerbeer lauded its "divine sounds," and Toscanini said to this writer after a concert: "played this way it is nearer a human voice at its best than any other instrument." Sharp contradictions always are characteristic of something important and after a few more years most likely nobody will waste more words on the issue.[65]

Rascher wrote the above passage in 1941. Two years earlier he was helping to break down this barrier by giving his debut performance in the United States.[66] After touring Australia in 1939, where he played an impromptu performance thousands of feet below the earth in a gold mine, Rascher came to America; stopping first in New York, and then going on to Boston. Rascher was determined to meet with Serge Koussevitzky, conductor of the Boston Symphony Orchestra.[67] Although it was difficult to make contact, and he was almost thrown out for just holding a saxophone in the Symphony Hall, Rascher found his way into the presence of Koussevitzky.[68] The famous conductor was so uninterested in the instrument, that he only entertained an audition through a cracked door while he changed clothes. Rascher began playing Ibert's *Concertino de Camera* and the conductor immediately burst through the door wrapped in

[65] Lee Patrick, *The Rascher Reader* (Fredonia: State University of New York at Fredonia, 2014), 34.

[66] Ibid. The information presented in Patrick suggests that Rascher's American debut performance occurred in the mid to late fall of 1939, performing Ibert's *Concertino de Camera* with the Boston Symphony Orchestra under the conductor Serge Koussevitzky. He also performed with the New York Philharmonic around this same time, and a few sources suggest that the New York performance was the American debut.

[67] It is interesting to note that William Grant Still had sent requests to Koussevitzky that inquired about the possible inclusion of his compositions in performances by the Boston Symphony Orchestra, though he never received a performance from Koussevitzky.

[68] Ibid.

towels and inquired excitedly about this new music.[69] Rascher had found his entrance to America's classical music world. One concert season later (fall of 1939), Sigurd Rascher gave his debut performance with Koussevitzky in Boston.

Through the 1940s and 50s Rascher was very active in promoting the concert saxophone. During his various travels in 1954, he attended the American Symphony Association League Convention in Springfield, Ohio, where the guest speaker was William Grant Still. Mr. Still had just received an honorary Doctor of Humanities in Music from Bates College a few days prior,[70] and now spoke on the topic, "Toward a Broader American Culture."[71] His mission to promote nationalism through music can be clearly observed in the summative statement from his speech at the convention, a quote from President Theodore Roosevelt.

> The professed internationalist usually sneers at nationalism, at patriotism, at what we call Americanism. He bids us foreswear our love of country in the name of love for the world at large. We nationalists answer that he has begun at the wrong end; we say that, as the world now is, it is the man who loves his country first who, in actual practice, can help any country at all.[72]

About a month later Rascher wrote to Mr. Still to express how impressed he was with the lecture:

> I wanted to write to you, that I have many times thought of the address you gave in Springfield at the Orchestra League Convention. Something in the way you presented this address, as well as what you said, left a deep impression with me. I DO [sic] sincerely hope that I will have the privilege to meet you soon again

[69] Patrick, 37.
[70] Still, Dabrishus, and Quin, 38.
[71] Ibid.
[72] William Grant Still, "Toward a Broader American Culture," (lecture, American Orchestra League Convention, Springfield, Ohio, June 17, 1954), in *William Grant Still: Collected Speeches & Lectures* (Flagstaff: The Master Player Library, 2011), 19. This speech segment is mentioned in Joseph Patrick Franke's thesis, *William Grant Still's Vision for American Music* – associated with Mr. Still's perception of nationalism in music.

> and talk about these things…and my sincere and deep hope is that you will feel that the Saxophone [sic] is just the instrument you want to write some music for![73]

In a similar tone, Rascher had previously written to Mr. Still in 1951 regarding the future of American music and the concert saxophone:

> More and more has my interest in the last few years turned towards the field of educational music and especially toward bands. Here are the grassroots of all music-culture in this country, and if we are successful in developing a sound and cultivated music-life in schools and colleges, there can be no doubt, that music has yet an undreamed-of [sic] future in this country.
>
> The Saxophone, although invented in Europe, is a more typically American instrument than European. Everybody knows it and has some emotional ties to it – enthusiastic, indifferent or negative. My aim now is, to effect a better appreciation of the saxophone as a MUSICAL instrument, by playing and demonstrating in colleges, schools, and on conventions…I am full of joy, that you are interested, to write…a piece, and I will then play it often.[74]

Unbeknownst to Rascher, he was trying to connect with Mr. Still during a difficult period of his personal life. Mr. Still had decided to stop using tobacco after forty years. It's possible this had an effect on his compositional output and interest in new projects during this time.[75] Although Mr. Still's diary entries from this time included some mention of works in progress, there was no mention of the initial request from Rascher to compose for saxophone. However, when he later received some performance recordings from Rascher, and heard his concept of the concert saxophone, Mr. Still became overjoyed about writing for the instrument. He was amazed

[73] Rascher to Still. July 31, 1954

[74] Rascher to Still, April 12, 1951.

[75] Mr. Still's typical diary entries from before this time period included many entries about works in progress, but during this time he wrote mainly about personal observations and dedicated less time to writing about his compositions. It is unclear if this actually had an effect on his output, or merely affected his willingness to write about it in his journal.

at Rascher's approach to the saxophone and wrote in a letter dated August 22, 1954: "You are really an artist. When I hear you play the saxophone, I realize suddenly that this is an instrument to which people have paid too little attention up to now!"[76]

Louis Kaufman

Louis Kaufman was born in Portland, Oregon in 1905. His mother and father were Romanian immigrants to the United States. Kaufman began playing violin at an early age, and later studied with Franz Kneisel in New York. He decided in his early career that he had nothing to contribute to the contemporary interpretations of mainstream violin works of his time.[77] Instead, he decided to focus on lesser known composers and works of the past. It was his recording of Vivaldi's *Four Seasons* that brought him much success and brought Vivaldi back into the public eye of western musicology. He is, however, best known for his violin work in Hollywood movies. According to Richard Ginell:

> Kaufman became one of the most prolific recording violinists in history, mainly owing to his long residency in the Hollywood studios, where he served as concert master for over 500 film scores. His playing featured prominently in *Casablanca*, *Modern Times*, *Gone with the Wind*, *Wuthering Heights*, *The Grapes of Wrath*, and many other classic films. This activity gave him the financial freedom to pursue unusual classical projects, and he became friends with many of the leading cinema composers of the era, often championing their concert works.

Kaufman became a unique champion of obscure and undiscovered composers. He was among the first violinists to perform works by Robert Russell Bennett. In fact, it was in a conversation with Bennett that Kaufman first inquired about the music of William Grant Still.

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[76] Still to Rascher, August 22, 1954.
[77] Richard Ginell, "Man for All Seasons," *The Strad* 116, no. 1387 (November 2005): 70.

Kaufman was very impressed with some new arrangements he had recently heard on a radio program.[78]

> During one unforgettable conversation with Robert Russell Bennett in Los Angeles, we discussed various orchestrators for George Gershwin's Broadway musicals and some of his later ambitious orchestral pieces. Gershwin's curious association with Joseph Schillinger's system (a complex mathematical approach to analyzing and composing music) seemed to have aided him in his own orchestration for *Porgy and Bess*. Then I asked, "Who did the imaginative, colorful, and delicate orchestrations for Willard Robinson's WOR *Deep River* programs? They seemed to be just woodwinds and strings, and they fascinated Annette and me." Russell replied, "Everyone in the trade knew they were the work of William Grant Still. He's a very gifted composer and a fellow member of ASCAP. He's most pleasant and charming, and lives here. Why don't you call him? He's in the phone book."
>
> I called Still and made a date to meet at his house on Cimmaron Street. We were warmly welcomed by Still and his wife, Verna Avery (a pianist and writer about music and dance of Russian Jewish descent). To my dismay, Still said, "I've always composed for a specific event or performer. I've never met a concert violinist before, so it never occurred to me to write for violin." Verna suggested, "Some of Still's piano pieces might also be played on violin." She sat down at the piano and played a few. One, "Blues" from the *Lenox Avenue Suite* commissioned by CBS, captivated us both. I asked, "Mr. Still, would you make a fiddle arrangement of this piece?" He modestly replied, "You know the instrument better than I do, Louis, why don't you make it, then play it for me and we'll decide what to do."[79]

Kaufman did as Mr. Still suggested, and with a few changes in the octaves of the melody and the addition of double stops he brought the piece back to Mr. Still for adjustments. Kaufman went on to perform the piece widely in Europe, and North and South America.[80] When Robert

[78]Louis Kaufman, *A Fiddler's Tale: How Hollywood and Vivaldi Discovered Me* (Madison, WI: University of Wisconsin Press, 2003), 155.

[79] Ibid.

[80] Ibid.

Russell Bennett heard the arrangement he commented, "Ravel must have looked down from Heaven and smiled when Billy wrote that."[81] Kaufman mentions in a letter to Mr. Still that audiences at recital performances that included his work were requesting sometimes four or five encores. Kaufman began using more of the compositions of Mr. Still through similar arrangements (transcriptions) of his previous pieces. He eventually persuaded Mr. Still to write original literature for the violin, which resulted in the creation of *Suite for Violin and Piano*, and *Pastorela*. Although Mr. Still was only one of many composers championed by Kaufman, the result of this collaboration yielded most of the original literature that Mr. Still composed for solo instrument and piano.

Despite the success of Still's music in live concert hall performances, Kaufman ran into opposition when trying to add Mr. Still's literature to his recordings. For around 30 years recording companies had all rejected Mr. Still's music for violin because they felt that it would not sell.[82] It was not until 1971, through Giveon Cornfield of Orion Records, that Kaufman was finally allowed an opportunity to record Mr. Still's work. This recording included *Suite for Violin and Piano*, *Pastorela*, "Blues" from *Lenox Avenue*, *Here's One*, *Ennanga* (an African word for harp) for violin, harp, and piano, and *Summerland*. The recording also included the string quartet, *Danzas de Panama*.[83]

The effect that Still's music had on racial barriers of the time was also important to Kaufman. The Kaufmans had witnessed the disintegration of racial barriers at some of their performances; audiences that were traditionally "all white" were being changed as blacks began being admitted to the same concerts. Through his relationship with Mr. Still, he also

[81] Ibid.
[82] Ibid. 352.
[83] Ibid.

unexpectedly participated in this process even outside of the inner world of concert music. Articles published in the *New York Times* and *Newsweek Magazine* were typically segregated in the content of their respective periodicals, publishing separate photos based on the race of the subject. In 1943, these two publications ran the first photos of a white and black musician together. Although this doesn't seem like a momentous occasion in our culture today, it was a huge move forward at the time.[84]

As a somewhat summative statement, Kaufman wrote the following about his relationship with the Stills:

> We admired Verna and Bill personally as well as musically. I have always believed two people who love each other devotedly and work together can accomplish as much as twenty others. Still's music, based on beautiful melodies like those of Mozart and Schubert, was ennobled by his love of God, people, and humanity. The genuine modesty of this gifted composer was expressed by words he placed at the end of his compositions: "With humble thanks to God, the source of inspiration."[85]

Still's Compositional Style

Researching the style of early African-American composers is a complicated task. Segregation and other similar separating factors reach throughout the history of a composer like William Grant Still. The study of these composers unveils a similar separation in scholarship. The academic institutions during Mr. Still's lifetime were (for the most part) culturally separated, and the cultural milieu and perspective of distinctively African-American scholars was different than that of mainstream scholarship.[86] Although modern academia is more socially inclusive

[84] Ibid. 158.
[85] Ibid.
[86] Jon Michael Spencer, *Re-Searching Black Music*, 1st ed. (Knoxville: University of Tennessee Press, 1996). The introduction to this book includes more information about how two differing styles of scholarship on the music of African-American composers present themselves in scholarship.

than ever before, academic institutions, much like the social world that surrounded them, were not above the influences of society. Some concepts of African-American compositional style require a broader, and more academically inclusive, explanation than most extant scholarship provides. The characteristics of Mr. Still's compositional style were examined from both academic perspectives in the discussion below.

The Oxford Dictionary of Music defines nationalism as "A music movement which began in the 19th century and was marked by emphasis on national elements in music such as folksongs, folk dances, folk rhythms or on subjects for operas and symphonic poems which reflect national life or history."[87] According to Benjamin Edwards:

> Still was a highly nationalistic composer, determined to help establish a distinctively American concert music. He found growing support for that cause in the 1930s and amid the patriotic upsurge during the Second World War. After the war, however, the decided shift among American composers to an internationalist perspective and modern composing techniques put Still and his fellow nationalists on the defensive.[88]

As discussed in the biographical information above, nationalism was certainly a stylistic influence on the compositions of Mr. Still, but he was not the first African-American composer to embrace the concept. Many of the most influential figures in the heritage of African-American music were also nationalistic in their compositional pursuits. According to Eileen Southern:

> Almost the entire first generation of post-slavery black composers – i.e., those born after 1863 – may be regarded as nationalists in the sense that they continuously turned to the folk music of their people as a source of inspiration for their compositions, whether in the fields of concert music, show music, or dance and

[87] Michael Kennedy, "Nationalism in Music" *The Oxford Dictionary of Music*, 2nd ed., (New York: Oxford University Press, 2006).

[88] Benjamin Griffith Edwards, "The Life of William Grant Still" (PhD diss., Harvard University, 1987), 4.

> entertainment music. Most of those who achieved distinction, and some of lesser stature as well, were excellently trained; they had studied at Oberlin, the New England Conservatory, and the National Conservatory in New York, or privately with competent, European-trained white musicians. Consequently, they knew how to write music in the traditional European style and, indeed, often did so, because they wanted the music to sell. But they reserved much of their creative energy for Negro-inspired composition.[89]

Symbolism was also an essential attribute of African-American composition from this period. The document written by Horace Maxile, Jr. discussed this topic at length and used the music of Mr. Still as a leading example from which to extrapolate these concepts.[90] The elements of symbolism in African-American composition are illuminating pieces of information that can help deepen the connection of the audience and performer to the music. These elements include call and response, signifying, spiritual/supernatural, blues and jazz.[91] Each element is distinct enough to stand alone as an individual concept, but they are usually interconnected within the compositional material.

Call and response is the conversational interplay or dialogue between separate musical voices or groups of voices, but it can also be an integral characteristic of blues, jazz, spirituals, or used in the trope-like technique of signifying.[92] The idea of call and response in African-American music was borrowed not only from the work-songs of slaves, but also from the emotional interchange created within the religious services held in black churches. The congregation was typically active and vocal in response to the preacher's sermon. The preacher made a specific point in the sermon and the congregation responded with "Halleluiah," "Amen,"

[89] Southern, 268.
[90] Maxile, 35.
[91] Ibid.
[92] Ibid.

or "Yes, Lord."[93] The congregation might have responded with a simple "uh-huh" of agreement, or "nuh-uh" of disagreement; sounds which usually presented themselves as musical, albeit sometimes microtonal and arrhythmic, murmuring hums. These have been labeled by some scholars as testifyin' and moanin'. These sounds were typically portrayed in compositions through small melodic ideas in a minor mode.[94] Mr. Still often made use of this type of call and response in his thematic and transitional material.[95]

Signifying is a concept borrowed from the analysis of African-American literature, but adjusted by scholars of African-American music to fit the context of musical analysis. In a general sense, signifying basically involves the retreatment of extant musical material. Similar to the basic concept of the trope, signifying reframes the borrowed musical content in some new way. Samuel Floyd wrote that, "Musical Signifying is the rhetorical use of preexisting material as a means of demonstrating respect for or poking fun at a musical style, process or practice through parody, pastiche, implication, indirection, humor, tone play or word play, the illusion of speech or narration, or other troping mechanisms."[96] This element of compositional style provides interesting insight into a world of knowledge that was often exclusive to the composer and original audience. Due to the nature of this exclusivity, the practical gleaning of this compositional element from musical works has proven to be elusive. One notable example of the use of signifying in the violin works of Mr. Still can be found in the opening piano

[93] Ibid. 36.
[94] Ibid.
[95] Ibid. 40.
[96] Samuel A. Floyd, *The Power of Black Music: Interpreting Its History from Africa to the United States* (New York: Oxford University Press, 1995), 8.

introduction of *Pastorela*, which presents a very recognizable quote from Gershwin's *Rhapsody in Blue*.

Spiritual and supernatural elements of Mr. Still's style have their origins in the religious folksongs of Blacks called Spirituals, which were the "grafting of African musical traditions and culture onto White Protestant church music."[97] Spirituals included heavy use of major and pentatonic scales in melodies, with a propensity for five-note patterns.[98] These songs also showed a preference for simple duple meters, cross-rhythms, and syncopation.[99] Texturally, they are typically described as monophonic. However, when early historians tried to document the performances of these pieces, they found them to be both intentionally and unintentionally homophonic in ways often too complex to transcribe.[100] Other supernatural elements like myths and rituals were also included in the tradition of African-American music. These ideas fall too far outside the scope of this document to warrant further discussion here, but see Floyd[101] for greater detail.

Spirituals are similar to the Blues in that they both "reflect the misery and hardships of an oppressed people,"[102] and they also serve as way to dispel the feelings associated with those hardships. The Blues, however, comes from a non-sacred tradition; differences which are primarily reflected in the subject matter of the text. The form of the text is usually a three line AAB where B rhymes with A and provides a humorous or ironic twist that concludes the original

[97] Maxile, 15.
[98] Southern, 190.
[99] Ibid. 195.
[100] Ibid.
[101] Floyd, 136.
[102] Maxile, 18.

thought presented by A.[103] The underlying chord structure of the Blues typically involves the basic I (tonic), V (dominant), and IV (subdominant) chords. Although variations are numerous, these chords are presented most typically as major-minor seventh chords (major triad with a minor seventh). Some other elements of the blues include hums, growls, moans, shouts, falsetto cries, and "blue notes."[104]

Musical characteristics unique to the Blues are not only related to harmonic progression, but also melodic alterations. "Blue notes" are altered pitches which typically involve lowering or raising the third, fifth, or seventh. One prevalent result of these alterations is what has been commonly referred to as the "blues scale." The tones of the blues scale are the minor mode of the pentatonic scale, but when compared to the pitches of the underlying harmony (usually a dominant chord) the blues scale includes the use of a flat-third and a chromatic connection (the tritone) between the fourth and fifth. The variable use of the tritone can also be thought of as a replacement of the regular fourth with a raised-fourth, which (in some melodic contexts) lends it the ability to sound like the beginnings of the impressionistic whole-tone scale, a property of ambiguity that Mr. Still was fond of using in his work. The Blues also makes heavy use of the major-minor seventh chord as a centric sonority.

Describing the compositional use of jazz in concert music is more cumbersome than describing the use of the Blues. In fact, the Blues cannot only be considered a distinct subcategory of jazz, but also carries an influence on the genre of jazz in its entirety. It is generally agreed that jazz is a genre unique to America, and thus represents a more organic form of modern American folk music. However, in order to stay within the focus of discussing the

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[103] Don Michael Randel, "Blues." *The Harvard Dictionary of Music*, 4th ed. (Cambridge: Belknap Press of Harvard University Press, 2003), 104.

[104] Ibid.

compositional style of Mr. Still, jazz (within the context of this document) is primarily concerned with extensions of harmonies, use of "blue notes," chordal substitutions, improvisation-like cadenzas, and the complementary use of related scales and modes.

> Today he [Mr. Still] believes firmly that in the elements of Jazz may be found the elements of a distinctive musical idiom that belongs to America alone. When a serious musician deplored the fact that many people in contemporary American small towns are interested in Jazz to the extent that they refuse to learn "serious" music or to acquaint themselves with the lives and works of the great masters, Still remarked that it is significant of the fact that Jazz says something to the particular people that they want and need, and that all "serious" musicians should note the phenomenon and heed the trend of the times.[105]

Although elements of Jazz are certainly present in the works of William Grant Still, he chose to use them in subtle ways. He made use of irregular meters, syncopation, and other jazz-like rhythmic elements.[106] The most prevalent rhythmic devices used are repetition and syncopations with and without the use of a tie. He typically began with simple rhythms and progressed to more complex ideas as the piece unfolded, using rhythmic variation and fragmentation as a developmental tool.

Although Mr. Still made use of melodic source material including spirituals and folk songs, he also strived to create his own melodies that were memorable and unique. He made frequent and repetitive use of smaller intervals and often employed the pentatonic scale. According to Thompson, Mr. Still's melodies are "characterized by a free use of rhythmic repetition, sequential repetition, and thematic fragmentation."[107] Above all else he held the melody of highest importance, which can be clearly heard in all his compositions. Hortense Kerr

[105] Maxile, 36.
[106] Thompson, 37.
[107] Ibid. 46.

concluded in her dissertation (focused on chamber works by three Afro-American composers), that this propensity for melody made lyricism Mr. Still's stylistic guide.[108]

There may be no definitive stylistic guide for the music of Mr. Still, but he did become more heavily interested in thematic development as his style matured. Edgar Varese was asked to lecture on modern music in 1948 and wrote to Mr. Still requesting his advice about what information to include in the course when he spoke of Mr. Still and his compositions. In the responding letter, Mr. Still gives perhaps the most concise description of his style from a purely conceptual standpoint:

> Concerning a statement from me about my work—I think you are as familiar with my work (at least in its beginnings!) as I. I still do believe that music should speak to the hearts of its listeners, and should be composed with that in mind. Of late years, I have begun to place greater emphasis on craftsmanship than before. I now make an attempt to use less thematic material, and to develop it more coherently, than in earlier years. This is something that was foreshadowed in the "Afro-American Symphony" and has been worked out even more carefully since.[109]

Mr. Still's harmonic language is mostly traditional and tonal. Even during the aforementioned times of melodic alteration and semi-exoticism, he continued to approach the harmonic setting of these melodies from a traditional standpoint. Perhaps the only exceptions are the pieces from the period he spent studying with Varese, and his later use of polytonality and modal progressions.[110]

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[108] Hortense Reid Kerr, "The Chamber Music for Piano and Strings of Three African-American Composers: The Chevalier De Saint-Georges, William Grant Still, and Roque Cordero" (D.M.A. diss., Catholic University of America, 1996), 77.

[109] Still to Varese, January 19, 1948.

[110] Thompson, 37.

Mr. Still held formal design as the foundational element from which he began his compositional process. However, he never kept strictly to the ABA structure that he characteristically favored.[111] Instead, he used it as a starting point from which to launch his concepts. He allowed inspiration and the character of the music to dictate his creativity from that point forward, and never felt compelled to adhere to a strict formal design. A traditional approach to contrast and unity are also primary characteristics of Mr. Still's formal design.[112] His use of contrast was exhibited through a change of key, tempo, or both, which may occur with or without the inclusion of new material.[113] An examination of his compositions reveals that themes and fragments can be found returning in various transformations or with a reordering of thematic material. Unifying elements can also be found in the highly repetitive use of small rhythmic and melodic fragments, and the use of crushed notes (two note rhythmic units where the second note arrives sooner than expected; a distinct use of syncopation from this time period).

Other stylistic elements of Mr. Still's compositions include additive rhythm (2+2+3);[114] two measure call-and-response patterns;[115] off-set duple and triple rhythms in alteration;[116] "composed" improvisation[117] (creating the impression of improvisation); functional harmony (use of tonic, subdominant, and dominant) with added seventh and, in the case of the dominant, an added ninth;[118] and the prominent use of neighboring motions in melodic motives. [119]

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[111] Kerr, 89.
[112] Thompson, 54.
[113] Ibid.
[114] Maxile, 478.
[115] Ibid.
[116] Ibid. 505.
[117] Ibid. 487.
[118] Ibid. 494.
[119] Ibid. 501.

CHAPTER 3

EXAMINATION OF *ROMANCE* AND *QUIT DAT FOOL'NISH*

History and Background

> *Romance For Saxophone And Piano* [sic] (1954) is simply what the name implies, an expressive bit of give-and-take between two instruments. It is tonal and straight forward. Of moderate difficulty, it makes an ideal teaching piece.[120]

Rascher mentioned in a letter (dated October 25, 1954) that he planned to perform *Romance* during his upcoming (November) tour of New York, Michigan, Nebraska, Montana, and Washington.[121] He also mentioned in this letter that Mr. Still had promised a second half of the work, which eventually became Mr. Still's transcription of his own work, *Quit Dat Fool'nish*.[122] Rascher described *Romance* as being very idiomatic for the instrument and not technically demanding. More technical virtuosity was a characteristic that he (Rascher) hoped would be included in the second half. Although there was a plan for the second half, there was no record of it having been received or performed by Rascher. Be that as it may, Rascher did mention that he planned to perform *Romance* on tour as often as possible, and in the same letter he also stated that he would include performances of the second half in a tour to take place in the spring of 1955.[123]

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[120] Still, *William Grant Still and the Fusion of Cultures in American Music*, 90.

[121] Rascher to Still, October 25, 1954.

[122] *Quit Dat Fool'nish* was originally written for piano, but was also transcribed for the violin performances of Kaufman.

[123] Rascher to Still, October 25, 1954.

Although Rascher was known for performing outstanding technical works like Jacques Ibert's *Concertino de Camera*, he was also fond of melody over pure technique. Maybe this somehow had an influence over the *Romance* as it developed. What we do know is that the work is not technically challenging for the professional saxophonist. In fact, according to Scott Kallestad's ranking system,[124] this piece falls in the easier levels of difficulty in most of his measured categories. With that being said, the value of the work may be underestimated by the typical saxophone teacher. It is one of the aims of this document to persuade the reader to reconsider the complexities of why this simple little piece is important in the history of saxophone pedagogy and literature. For example, harmonic analysis is a required area of focused study in the undergraduate curriculum. *Romance* provides an excellent vehicle for a fairly clear and traditional harmonic analysis to be applied in lessons.

It is highly probable that Mr. Still's *Romance* will become more significant in the concert saxophone's repertoire as time moves forward. Mr. Still's craftsmanship in this composition and also in *Quit Dat Fool'nish* should be reconsidered in light of the distinct compositional techniques of African-American composers during the early twentieth century. As an illustration, the shift of perspective that the saxophone teacher could expect to encounter might begin with an initial perspective that the work is too simple, overly repetitive, and harmonically monotonous. However, with a better understanding of how these composers approached the compositional process, it is possible for a new perspective to emerge that considers the use of repeated motivic fragments as suggestive of African folk music, which was the source material

[124] Scott D. Kallestad, "An Annotated Bibliography of Selected Repertoire for Alto Saxophone and Piano for Developing College-Level Alto Saxophonists, with an Analysis of Yvon Bourrel's Sonate Pour Alto Saxophone Et Piano" (DMA diss., University of North Texas, 2005).

from which these composers extrapolated their various neo-romantic, and uniquely nationalist styles. The use of repetition was transferred from a distinct subculture that valued repetition as a very important tool of communication, learning and social expression.

Quit Dat Fool'nish was written for a friend of Mr. Still who was struggling with alcoholism, but due to the embarrassing nature of this dedication, Mr. Still said that he wrote the piece about his dog, Shep. It was originally written for piano and later arranged for violin and piano for Kaufman. Mr. Still arranged a new version of the work for Sigurd Rascher as an addition to *Romance*. These pieces for saxophone may have been developing into a suite[125], but the suite was never completed or mentioned in Still's personal documents. Mr. Still's approach to transcribing *Quit Dat Fool'nish* for saxophone involved treating the piece with a similar freedom to that of creating a new work. The new arrangement was not a simple transposition of the original work for a new instrument. He transposed both the solo and the piano parts, and made adjustments to melodic voices, ranges, and tonal centers; composing a fresh work from the original one. Pedagogical potential similar to that found in *Romance* can be found in this small transcription as well. It also provides the teacher and student an opportunity to discuss and explore the writing of a cadenza for performance, and improvisation in both the classical and jazz settings.

Quit Dat Fool'nish and *Romance* have both been generally overlooked in the saxophonist's repertoire. They were not been mentioned in Harry Gee's *Saxophone Soloists and*

[125] Still, *William Grant Still and the Fusion of Cultures in American Music*, 288. *Romance* was described in this secondary source as being intended as the first movement of a suite. This fact could not be confirmed through an examination of the primary sources.

Their Music, 1844-1985,[126] Richard Ingham's *The Cambridge Companion to the Saxophone*,[127] Stephen Cotrell's *The Saxophone*,[128] or even Lee Patrick's compilation of Rascher's writings, *The Rascher Reader*.[129]

Transcription Examination

The brief examination, rehearsal, and performance of these two smaller works for saxophone lend valuable insight into how Mr. Still might have treated similar transcriptions of his two original works for violin. Although a description of *Romance* was included in Kallestad's annotated bibliography of saxophone works,[130] all annotations were limited to a brief assessment of difficulty level and a few pedagogical issues. Therefore, his description of *Romance* mostly offered the reader a list of recordings with an extremely concise biography of the composer. It did not include any information about Sigurd Rascher or the conditions surrounding the creation of the work.

The following text includes some of the same details as Kallestad's document, but the new information presented in both biographical sections above and the current chapter provides a deeper wealth of information. The stylistic characteristics of Mr. Still's music are of primary importance not only for the pedagogy and performance of these works, but also for the transcription processes below and the resultant performances.

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[126] Gee, *Saxophone Soloists and Their Music, 1844-1985: An Annotated Bibliography* (Bloomington: Indiana University Press, 1986).

[127] Richard Ingham, *The Cambridge Companion to the Saxophone*, *Cambridge Companions to Music* (New York: Cambridge University Press, 1998).

[128] Stephen Cottrell, *The Saxophone*, *The Yale Musical Instrument Series* (New Haven: Yale University Press, 2012).

[129] Lee Patrick, *The Rascher Reader*, (Fredonia: Daniel A Reed Library, The State University of New York at Fredonia, 2014).

[130] Kallestad, 56.

As mentioned above, Mr. Still was very fond of using a three-part form as a rough starting structure, and in the case of *Romance*, he used a clear rounded binary. The opening and concluding A sections are both sixteen measures long, and are written exactly the same way. The only differences between the two sections are that the opening A section is to be performed at *forte* and the concluding A section is to be performed at *mezzo forte*, with one additional adjustment to tempo through the use of a ritard to accentuate the concluding motive of the work.

Some aspects of the works for solo saxophone and solo violin incorporate polyphony, but the overall texture of these works is generally homophonic. The harmonic rhythm of the works fluctuate with the texture; sections of increased harmonic rhythm are more polyphonic than sections of decreased harmonic rhythm. This aspect of Mr. Still's style is related to the style of the Spirituals, which had obvious influences on his writing.

Other areas of textural contrasts include second thematic areas, cadenzas, and sections of transitional material. Second thematic areas often include a heavier sense of interplay between the piano and soloist. This typically includes at least one episode of call and response. Transitions are also established by the use of a trill in the solo voice, which can be mimicked in the piano as tremolo chords. Transitions also include a cadenza-like[131] moment in the solo part. Although sometimes quite brief, these musical events indicate the African-American compositional characteristic of composed improvisation; a development from both the classical cadenza and the improvisational aspects of jazz. In fact, in the case of *Quit Dat Fool'nish*, the cadenza is not written out and the performer must create their own part for this significant

[131] These moments include breaks from accompaniment that feature only the soloist, but they are short and not labeled as cadenzas in the score. They are usually marked with the term "freely."

moment in the piece. This may have been Mr. Still's attempt to allow Rascher the freedom to make the piece his own.[132]

Stylistic elements in *Romance* include a high occurrence of smaller intervals that create repetitive motivic motions. Other stylistic elements include the use of crushed notes, subtle use of polytonality, and additive rhythm (2+2+3). This work also includes exact repetitions of small rhythmic motives to increase tension, and then a reduction in dynamics and tempo for moments of release. Although the overall structure is ABA, there is also a sub-level aba structure in the B section.

It is interesting to note that are some moments in Mr. Still's solo works (both saxophone and violin) that have melodic and harmonic similarities to the lyrical themes in *Sonata* for saxophone and piano by Paul Creston. This piece was written and performed a few years before Mr. Still began work on the violin pieces. Although the scope of this document does not allow for a comparison of these pieces, it would have been one of the few standard saxophone pieces available as a reference for Mr. Still during the period of time leading up to the writing of *Romance*. An examination of Mr. Still's programs from the time reveal that Creston's *Sonata* was included in a concert that also featured one of the earliest performances of the *Suite* for violin. Therefore, even if it held no influence on the violin works (though it probably did), it is very reasonable to assume the work would have come to mind when he began researching ideas to write a piece for the saxophone. It is also interesting to note that Creston heard an early performance of Mr. Still's work for violin, *Pastorela*. He was so impressed with the piece that he wrote to Mr. Still about it, and, as a result, they became life-long friends.

[132] This is just reasonable speculation on the part of the author. No evidence was available regarding an actual cadenza for the piece. In fact, there was no information available to indicate that Rascher even received a copy of the work.

One might expect the only difference between the violin version of *Quit Dat Fool'nish* and the saxophone version to be the transposition; keeping the piano part the same and moving the solo part to fit the new instrument. However, this is not the case, as the saxophone version includes the transposition of both the solo and piano parts. The violin version is in the key of D, while the saxophone version is in the key of concert A-flat. Another large break from the original violin version is the inclusion of a cadenza, which, as mentioned above, is not written out and must be created by the performer. Other changes between the violin version and the saxophone version are related to textural changes in the piano part. The saxophone version makes use of thicker vertical sonorities. It also changes some of the rhythmic ideas in the piano parts by leaving more space on the down beats of certain measures. The climax of the original piece, which included a diminuendo and ritardando leading into a fermata just before the restatement of the A theme, has been changed. This effect originally lasted for five measures, but was removed from the saxophone version. In its place, the saxophone version uses more rhythmic repetition in the piano part to build up tension, and then crescendos to a sudden dramatic stop on the downbeat of measure 43. The open cadenza follows this stop, and should lead back into the returning A section. The performer might consider finishing the cadenza with a motivic idea similar to that used in the introduction, which leads directly into the A theme. The concluding A section has been extended in the saxophone version with the addition of five measures of new material in the first ending.

CHAPTER 4

"*MOTHER AND CHILD" FROM SUITE FOR VIOLIN*

Genesis

The biographical information surrounding the genesis of *Suite for Violin and Piano* is discussed in chapter two. This work, completed in 1943, is dedicated to Louis and Annette Kaufman. Originally published by Delkas in 1945, its premier performance was on March 14, 1944 by Louis Kaufman at Jordan Hall in Boston, and he performed it again on March 17 at Town Hall in New York City. In the "research"[133] files found in the William Grant Still and Verna Arvey collection, the following statement was recorded about the work:

> Many musicians feel deep kinship with the sister arts - some adopt writing, painting or sculpting as avocations, while others are collectors. I have only a layman's appreciation of art; however, when I was asked to compose a suite for violin and piano, I thought of three contemporary Negro artists whom I admire and resolve to try [sic] to catch in music my feeling for an outstanding work by each of them.[134]

The first movement of the *Suite* was inspired by Richmond Barthe's "African Dancer." This work of art is a small plaster statue from 1933 of a mostly nude African female form. It is currently housed in the Whitney Museum of American Art in New York. The second movement of *Suite* was inspired by Sargent Johnson's "Mother and Child" from 1932, which is a chalk drawing of an African mother with her child. The drawing is housed in the San Francisco

[133] Quotes are used here to indicate a category of documents found as a collected unit within the filing system of the Still and Arvey papers.

[134] This information was included in the "research" files discussed in citation 133.

Museum of Modern Art. The final movement was inspired by Augusta Savage's "Gamin." According to the Smithsonian American Art Museum, this small sculpture was created by Savage early in her career and its name comes from the French word which means "street urchin."[135]

Transcription Process

It is typical for a transcription project to include some analytical discussion about the works before presenting the transcription process. These analyses seem to have been created for the purpose of providing locations to guide the discussion of the transcription process. In the case of the works discussed below, scholarship that sufficiently provides this type of analysis has been presented previously in the DMA document of Hortense Kerr.[136] The violin works are included among several other compositions by other composers and are not the primary focus of that project. Although other stylistic concepts are discussed in the document, modern analytical techniques were not employed, and harmonic analyses were mainly geared towards the identification of key areas and other formal features. The stylistic attributes of music from African-American scholarship, identified above, were not discussed. Although some of the conclusions (including formal design) drawn in the document are problematic,[137] the discussions below have made use of the formal designs by Kerr. His formal designs serve as a mapping of musical events, which is necessary for a clear presentation of the transcription process.

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[135] Romare Bearden and Harry Henderson, *A History of African-American Artists: From 1792 to the Present* (New York, NY: Pantheon Books, 1993).

[136] Kerr.

[137] An obvious example can be observed in the unusual, reversed approach to labeling subsections, as indicated in Table 1 below.

Table 1: Formal Design for "Mother and Child"[138]

A	B	A
a^1 – mm. 1-20 a – mm. 21-41	b^1 – mm. 42-62 b – mm. 63-76	a – mm. 77-86 Coda – mm. 87-95

As stated in the introduction above, this project also utilized Nathan Bogert's[139] and William Todd Oxford's[140] dissertations as a combined guide for the transcription process. After studying and correlating the approaches of both Oxford and Bogert, the transcriptional processes presented below are arranged in three separate conceptual categories. The first, proper range, included the contemplation of appropriate transposition and altissimo usage. The second included the interpretation of score markings that are specific to stringed instruments, mostly related to the rendering of multiple stops. The final area of consideration included the proper placement of breathing points. Since string instruments do not require the use of an airstream some phrase structures can be incompatible with wind instruments. Modifications to either rhythmic values or phrase structures were made, and breath marks have been included in the transcription score.

In order to assess the proper range, the transcriber must first consider the impact of transposition. The best transposition of both the piano and saxophone parts should enable the

[138] Kerr, 100.

[139] Nathan Bancroft Bogert, "Transcribing String Music for Saxophone: A Presentation of Claude Debussy's Cello Sonata for Baritone Saxophone" (DMA diss., The University of Iowa, 2013).

[140] William Todd Oxford, "A Transcription of Cesar Franck's Sonata in a Major for the Baritone Saxophone" (DMA diss., The University of Texas at Austin, 2001).

transcription to retain as much of the composer's original intent as possible. While some transpositions will create the best representation of the solo part, they could render the piano part less coherent, strange in tessitura (when compared to the original), or non-idiomatic from a technical standpoint. Therefore, the initial action of the transcription process was a trial-and-error process resulting in an acceptable transposition. This was accomplished by entering the original score into a music notation software and then using the transposing feature of the software to see what types of problems were created by each different attempt at finding an acceptable transposition.

Although the methods and skills required to use notation software fall outside the scope of this document, it is important to note for any reader using this document as a guide for the transcription process that entering additional items, like expression marks, into the software at this point in the transcription process may prove unnecessary or even unwise. When the notation program transposes pitches it does not always adjust other score markings to the new location of the transposed pitches. Therefore, entering these markings before transposing will greatly increase the amount of time required for making the finished score, as these other score markings may need to be moved or readjusted to fit the new rendition of the score.

The range of "Mother and Child" was a primary concern in the selection of an acceptable transposition for the final transcription process. The musical contrasts of the piece rely heavily on the disparity of range. If similar range variations were not carried forth into the transcription, the intent of the composer would have been distorted. In attempts to select the proper transposition, the author used Mr. Still's own arrangement of *Quit Dat Fool'nish* as an initial guide, which suggested transposing the entire work to a new key. When *Quit Dat Fool'nish* was taken from its version for violin and transcribed for saxophone, it was transposed a tritone away

from the original; moving the tonal center from two sharps to four flats. This puts the E-flat alto saxophone part in the tonal center using one flat.[141] However, the range of *Quit Dat Fool'nish* is quite compact when compared to both of the original violin works. Therefore the attempt of the author to use the same mechanism of transposition with "Mother and Child" created too many breaks in the range of the solo part. The shift of tonal center up a minor third in the B-section also became problematic since it created a lack of clarity in the piano part; which became obscured by the overwhelming use of awkward accidentals in moments of chromatic harmony. Correction of these accidentals with enharmonic spellings made the score wrought with moments of disjointed intervals that had originally been clear stepwise motion.

The next attempt at finding an acceptable transposition examined how both parts would be rendered if the tonal center was left the same as the original and the saxophone part alone was transposed to fit the original tonal center. This attempted transposition changed the saxophone part in similar ways as the previous attempt, which did not mimic the composer's approach in *Romance* or *Quit Dat Fool'nish*, as it also resulted in breaks in the continuity of range in the solo line.

After a few other attempts, the best transposition for both saxophone and piano was found a half-step up, which resulted in shifting the tonal center from four sharps to one flat. This created the least amount of change in the range and variations of tessitura for both the saxophone and piano parts. Due to the range discrepancy between alto saxophone and violin, the entire alto saxophone part was transposed down one octave from where it originally occurred (sounded) as a result of the initial direct transposition from the violin score.

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[141] The term "tonal center" is being used here to roughly identify the music's relationship to the key signature. Since the melodic line indicates modal sonorities, the basic use of major and minor seemed inappropriate.

Once the transposition and octave adjustment had taken place, some overextensions of range were still present and needed correction. A portion of the opening A theme was too low to create a consistent rendering of the larger thematic area. Therefore, measures (mm.) 1 through 12 were returned to the level of initial direct transposition (an octave higher). Although mm. 14-16 included the use of lower tessitura (the use is temporary), it does not exceed the saxophone's range, and provides a nice contrast with the higher passage that follows in mm. 17-20. An illustration of this can be seen in Figures 1 and 2 below. The reader should note that the numbers indicated in Figure 1 are rehearsal marks from the original score. These marks begin with the number 19 because they run in consecutive numerical order throughout the entire *Suite*, and this is the second movement of the work. Rehearsal mark 19 in the original score was placed above the first measure of the second movement.

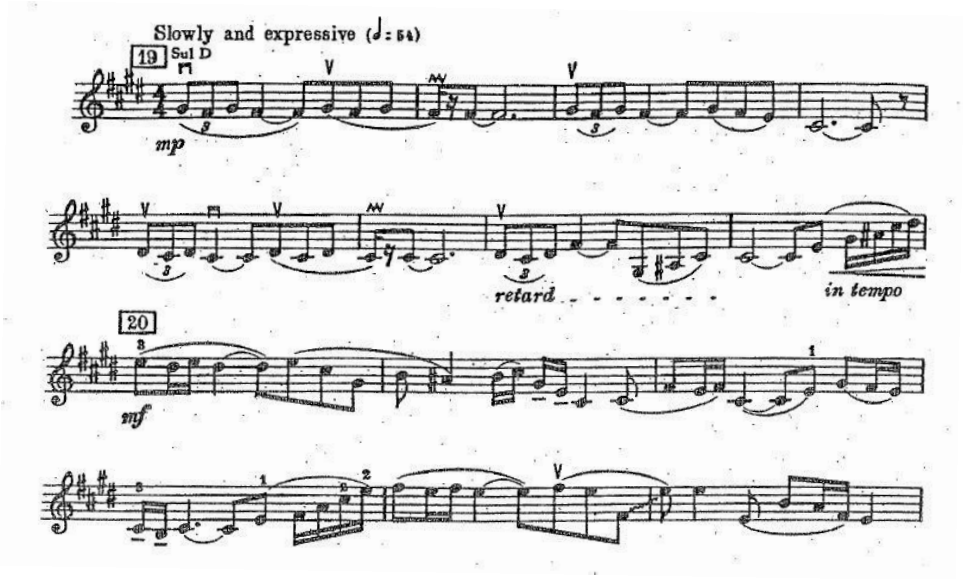


Figure 1: "Mother and Child" Original Violin mm. 1-14

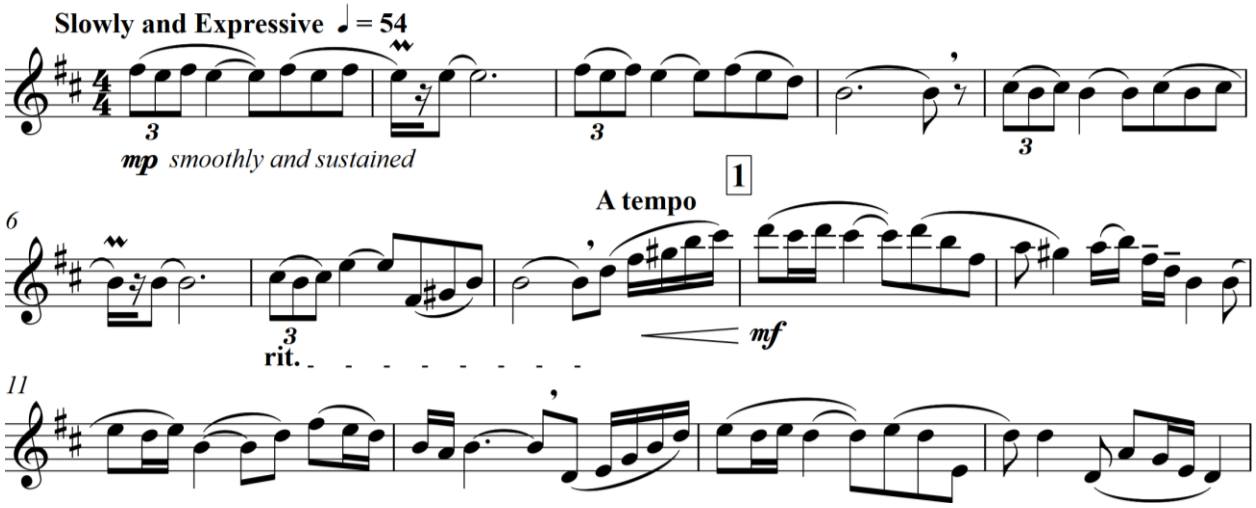


Figure 2: “Mother and Child” Saxophone Transcription mm. 1-14

The octave markings (8va) from mm. 19 to 24 in the original violin score (Figure 3) have been removed (Figure 4). The original range remained intact, but the markings were unnecessary in the saxophone transcription. The highest pitch in the opening section has been highlighted in the original composition through the inclusion of a fermata in m. 20. This pitch transposes to an altissimo A in the transcription. It was written down an octave and marked with an 8va in the saxophone part. The intent is to create a work approachable by both professional and less-advanced saxophonists, therefore the 8va marking includes the modifier *ad lib.* to indicate the use of the upper octave is not required (Figures 3 and 4).

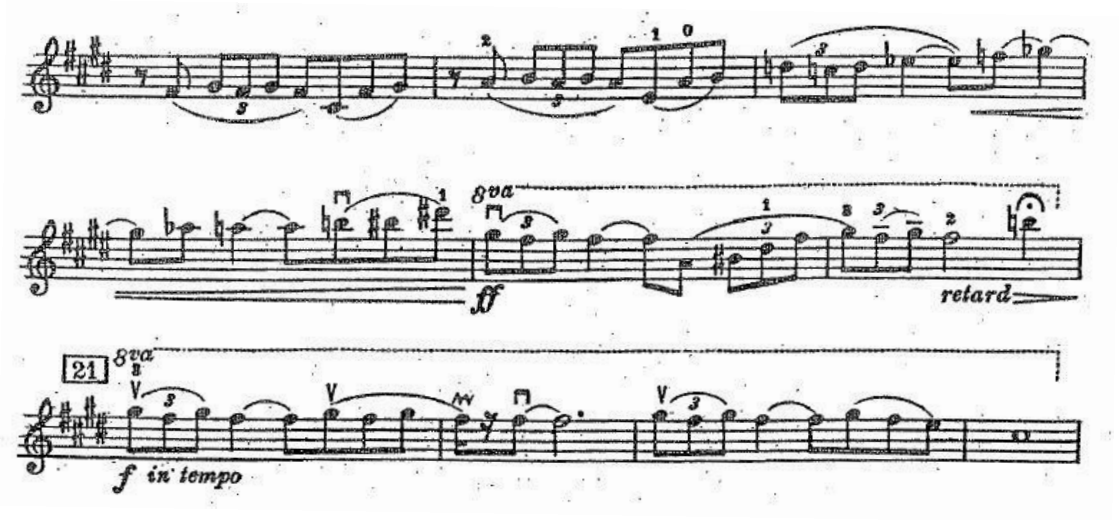


Figure 3: “Mother and Child” Original Violin mm. 15-24

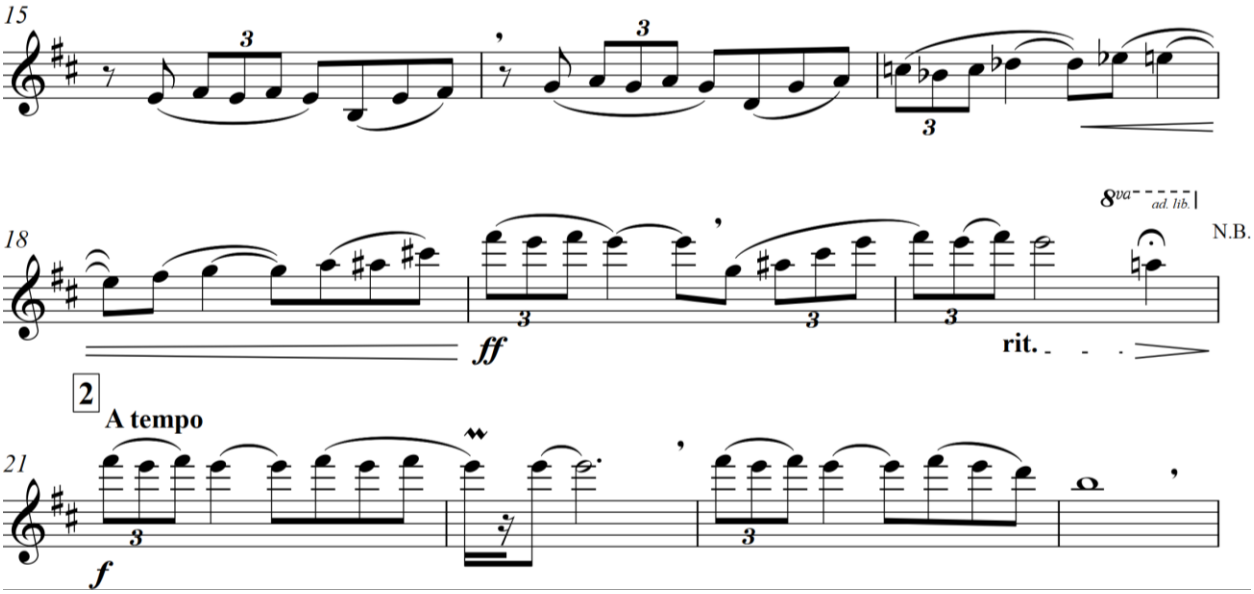


Figure 4: “Mother and Child” Saxophone Transcription mm. 15-24

Section B begins in m. 42 and most of the direct transposition of this area became acceptable for performance once the initial drop of the solo line by an octave was completed. However, in m. 54 the contour of the melody reaches below the acceptable range for saxophone. In order to maintain the integrity of the larger phrase structure, the saxophone part from mm. 54

through 57 was returned to the upper octave. This section concludes with a small cadenza-like moment that exemplifies the "composed improvisation" characteristic of Mr. Still's compositional style. This melodic feature concludes with a long fermata on an A in m. 64 of the saxophone transcription. The original violin part also includes a repetition of this fermata an octave lower, which serves as a quasi-anacrusis that leads back into the restatement of the B theme in m. 65 (see Figure 5). This moment has been simplified in the saxophone part (Figure 6), which not only eliminates the overreach (low A) into the low range, but also gives the saxophonist a more musical opportunity to breathe before cueing the pianist into the subsequent section. The omission of the one-octave gesture here made no significant negative impact on the melodic line and, perhaps, even created a clearer start to the second statement of the B theme.

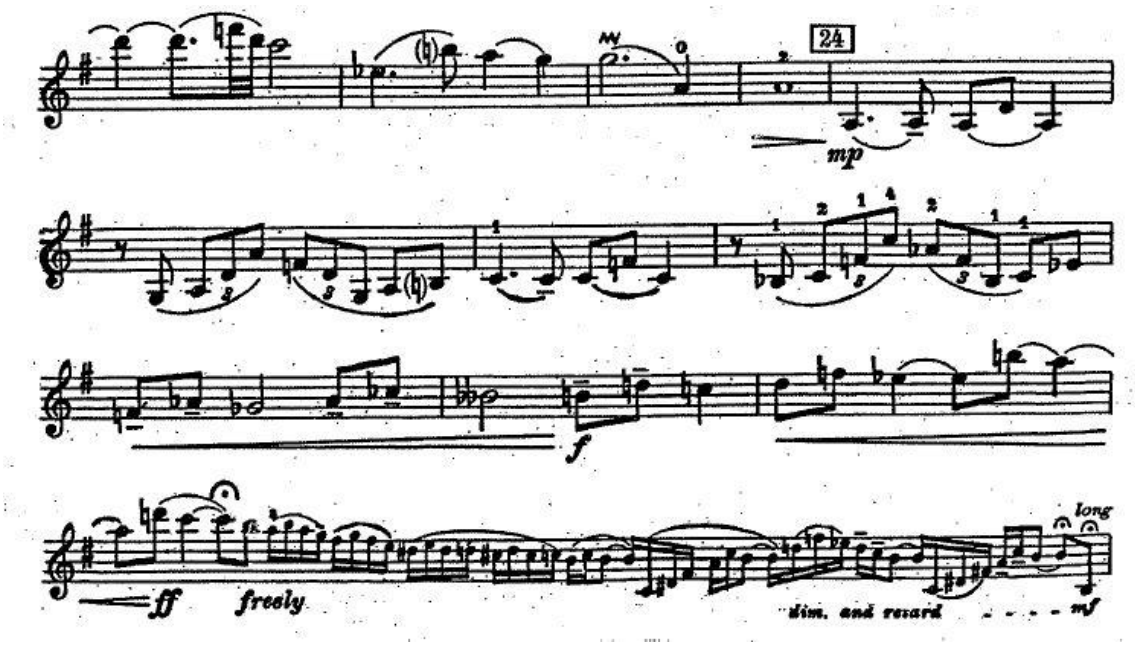


Figure 5: "Mother and Child" Original Violin mm. 50-64

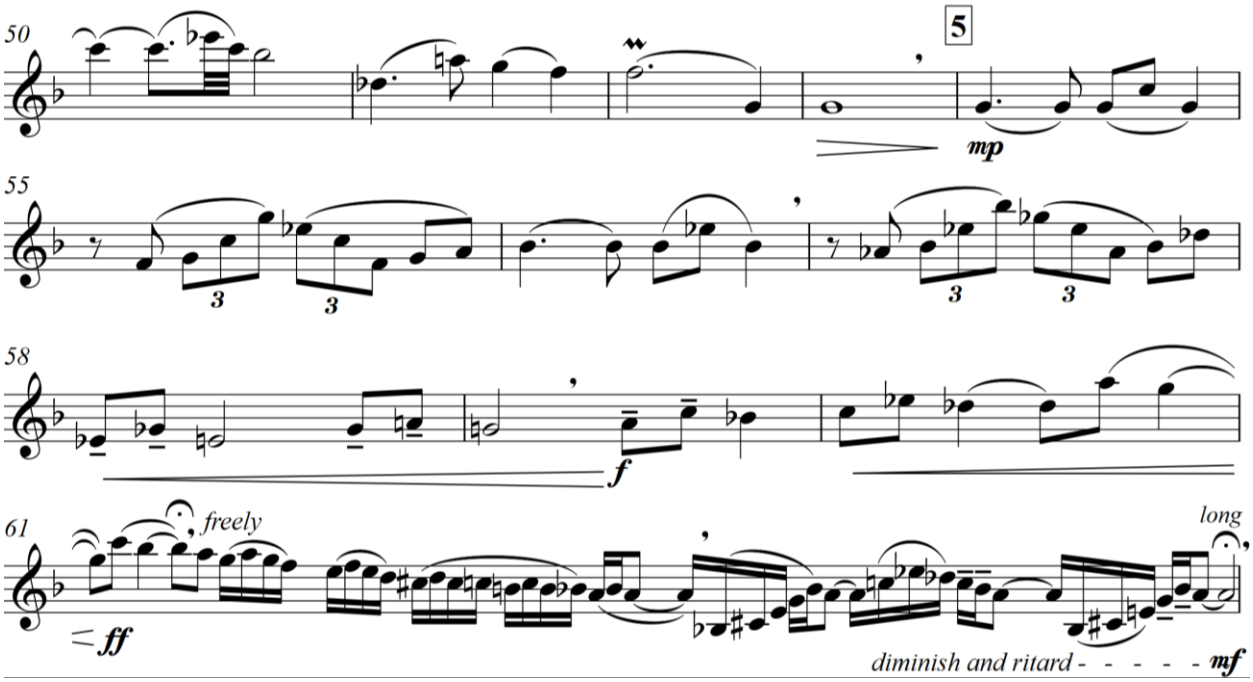


Figure 6: “Mother and Child” Saxophone Transcription mm. 50-64

Only one small gesture in the second area of the B theme reaches outside of the saxophone range. The second half of m. 67 was too low for the saxophone, therefore, the small melodic fragment that includes this overreach has been transposed up the octave to retain the flow of the original melodic line (Figure 7 and 8).

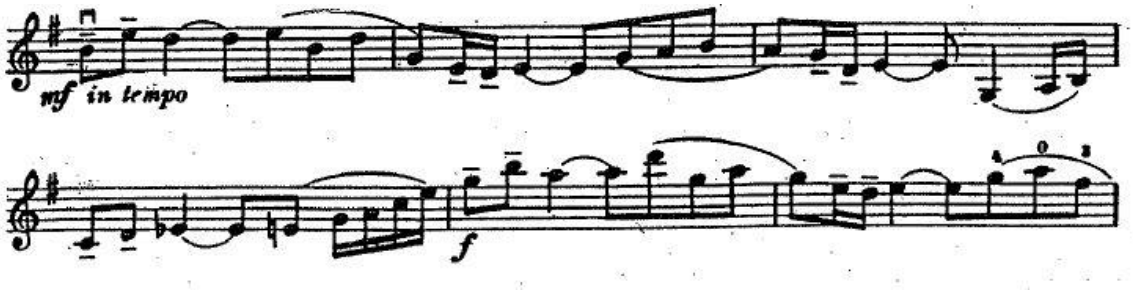


Figure 7: “Mother and Child” Original Violin mm. 65-70

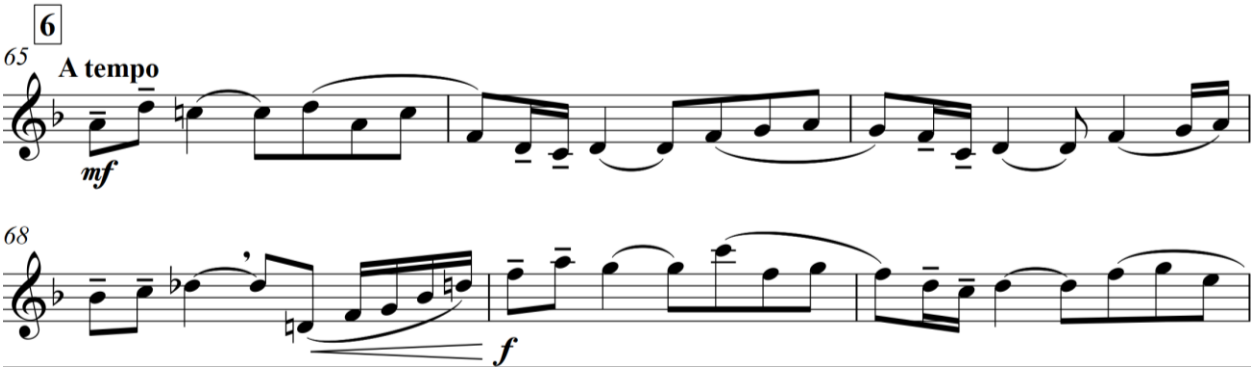


Figure 8: “Mother and Child” Saxophone Transcription mm. 65-70

Since the opening A theme in mm. 1-12 was transposed up an octave to compensate for overreaches of range, the return of this theme in m. 79 of the transcription has also been moved up the octave to provide better continuity between the sections. The original statement and returning statement of the A theme in the violin score are identical in tessitura and the saxophone transcription now conforms to this similarity. However, there is an additional melodic aspect found in the tessitura shift that occurs in m. 86 that should be retained in the transcription. The end of the returning A theme, therefore, has been adjusted down an octave in the middle of m. 85 (see Figures 9 and 10).

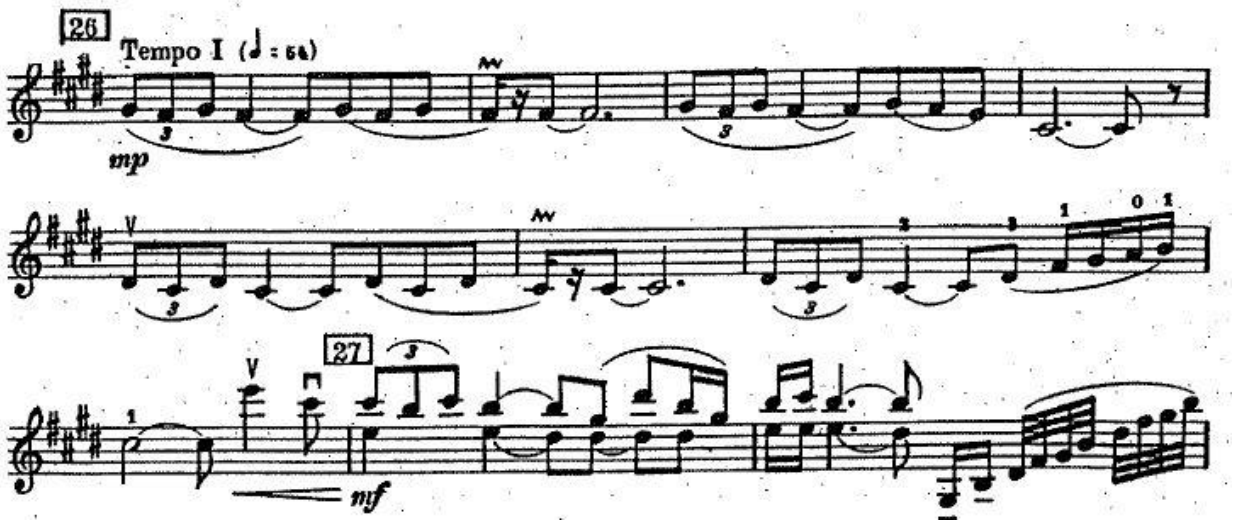


Figure 9: "Mother and Child" Original Violin mm. 79-88

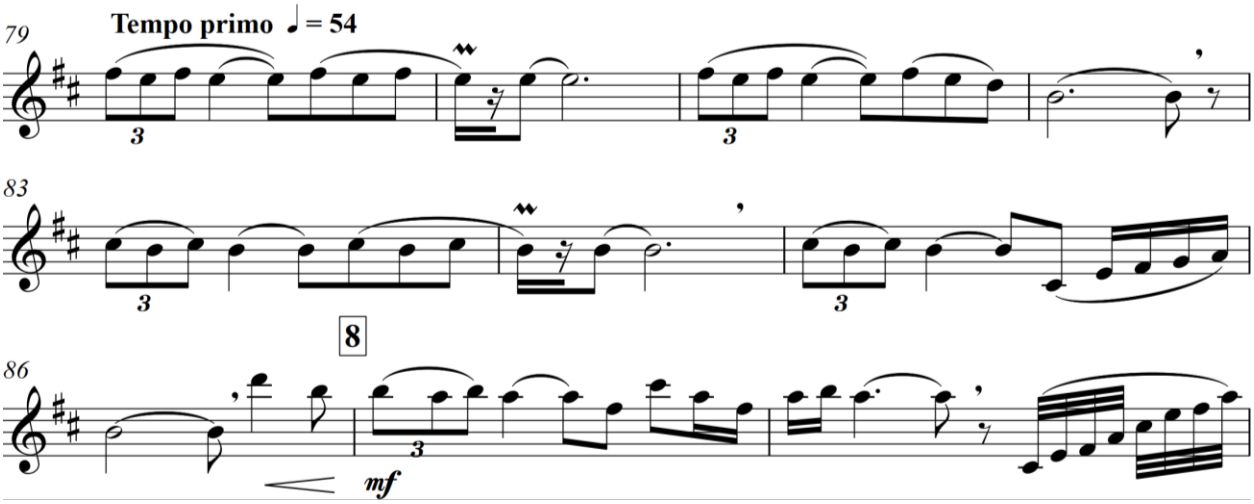


Figure 10: "Mother and Child" Saxophone Transcription mm. 79-88

The use of double stops is a more prevalent feature of the writing in *Pastorela*, but "Mother and Child" only includes a small section in the Coda. These double stops are mostly octave-wide and run from mm. 87 to 92. In this section, the upper pitch of each double-stop is the best representation of the pure melodic line. Therefore, the lower pitch of each original double-stop has been removed in the transcription. Previous scholarship suggests that multiple

stops can be rendered as multi-phonics in a saxophone transcription. However, in the case of Mr. Still's works for violin, the result of this unique interpretation would be very different from the original intent of the composer, and therefore, multi-phonics were deemed unacceptable for the current transcription process.

The Coda also includes a small flourish of the melodic line in m. 88, which was adjusted to fix a brief range problem. Due to an overreach in the low end of the saxophone range, two pitches were omitted in the transcription of that measure. Measure 94 also reaches below the saxophone range, but since this pitch was doubled in the piano part, it has also been omitted. Refer to Figures 11 and 12 below for the illustration of these changes.

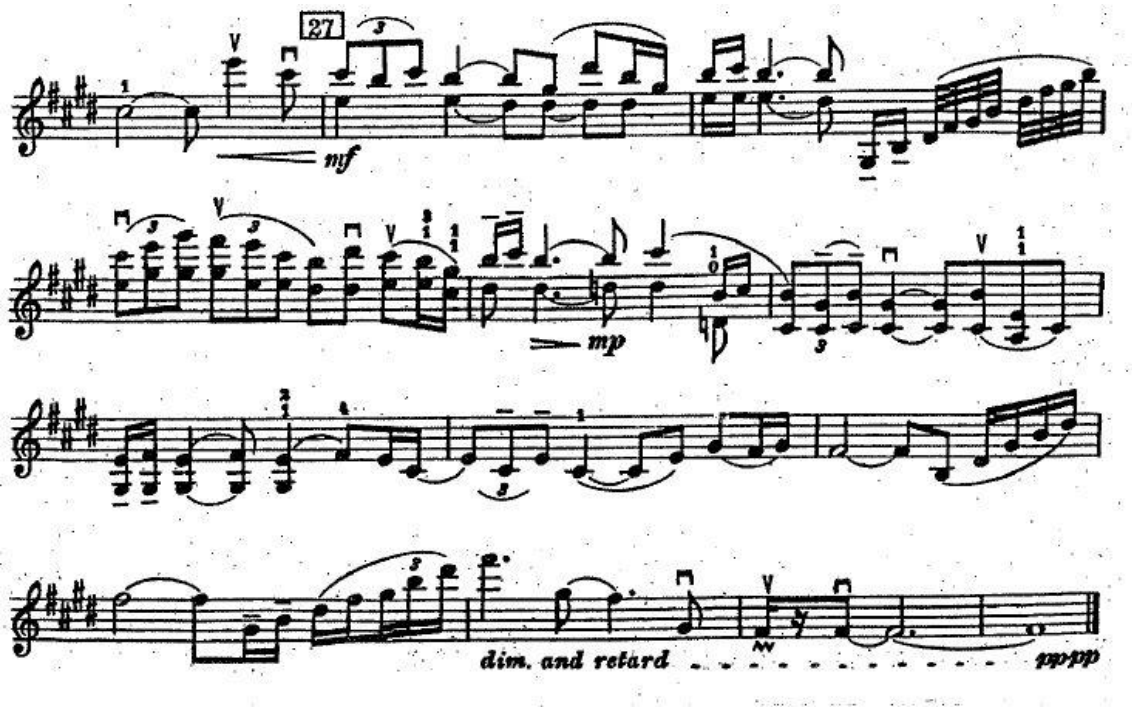


Figure 11: "Mother and Child" Original Violin mm. 86-98

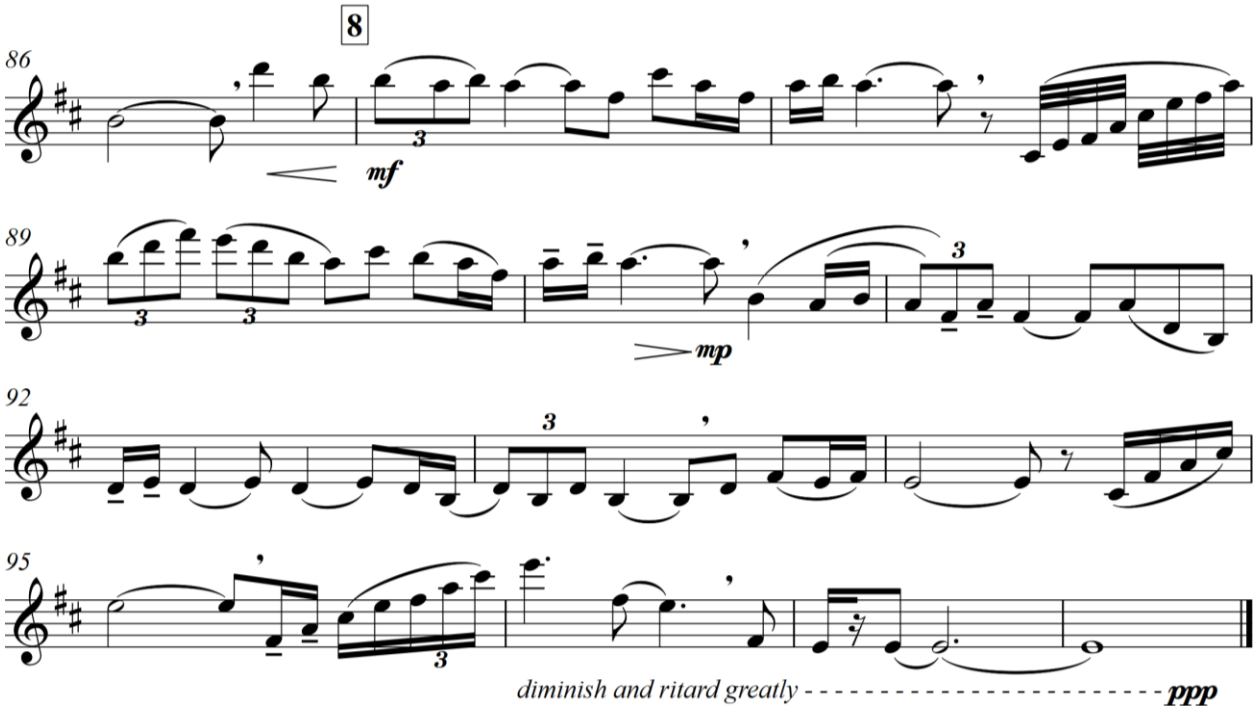


Figure 12: Mother and Child Saxophone Transcription mm. 86-98

When transcribing from strings to a wind instrument, the placement of breathing points is a critical consideration. Since the motion that creates sound on the violin does not require air, the violinist can produce a seemingly endless flow of the phrase structure. These pieces by Mr. Still (a violinist in his early musical training) each possess some of this trait. The breath indications created for "Mother and Child" provide guidance for moments when the music is not laid out in a way that makes breathing intuitive. However, intuitive breathing points have also been indicated in the final score where any ambiguity about breathing is present. The first example of non-intuitive breathing occurs in m. 8, and is followed by a similar break in the phrase structure at m. 12. The illustration that demonstrates this additional marking in the score can be found in Figure 2 on page 48.

A few moments of intuitive breathing occur between rehearsal marks one and two (20 and 21 in the original violin score), but the flow of the melodic line becomes more difficult to

navigate leading up to and proceeding from rehearsal mark two. Mr. Still's violin works include a characteristic feature that involves an early climax-like build and release of tension. In the case of "Mother and Child," this takes place before and through rehearsal mark two. The tension is not released quickly, but instead through a continuous flow of high energy and forward motion in the melodic line. The height of tension in this section is the altissimo A of m. 20, which decreases slightly in volume and tempo, but not intensity. The breath mark immediately preceding this moment and the breath mark immediately following this moment have been carefully chosen in m. 19 and m. 24 of the transcription (see Figure 4 on page 49).

Similar breath marks are required as the phrase structure continues to move forward. These have been indicated (Figure 13) in mm. 32, 36 and 39.

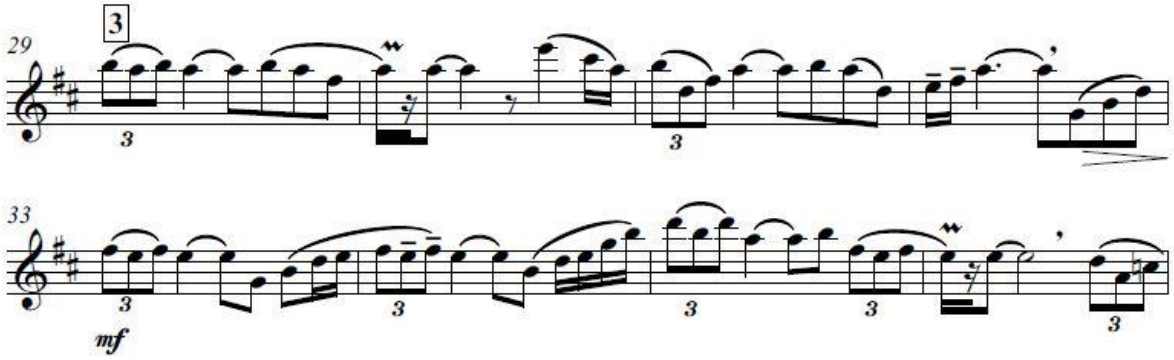


Figure 13: Mother and Child Saxophone Transcription mm. 29-36

The large-scale B section begins at m. 42. It includes a change in tonal center and style. Additionally it increases the tempo from 54 bpm to 100 bmp. The breathing requirements between m. 42 and m. 64 are intuitive, but have been marked in places where rhythmic rests are not included in the score. The most critical moment for a strategic breath in this section is found in m. 49, and a breath mark has been added in the most logical location. The addition of a breath mark after the fermata just before m. 65 adds finality to the preceding cadenza-like section and

also allows for clear cueing of the entrance with the accompaniment in m. 65. The reader can observe these changes in Figure 14.

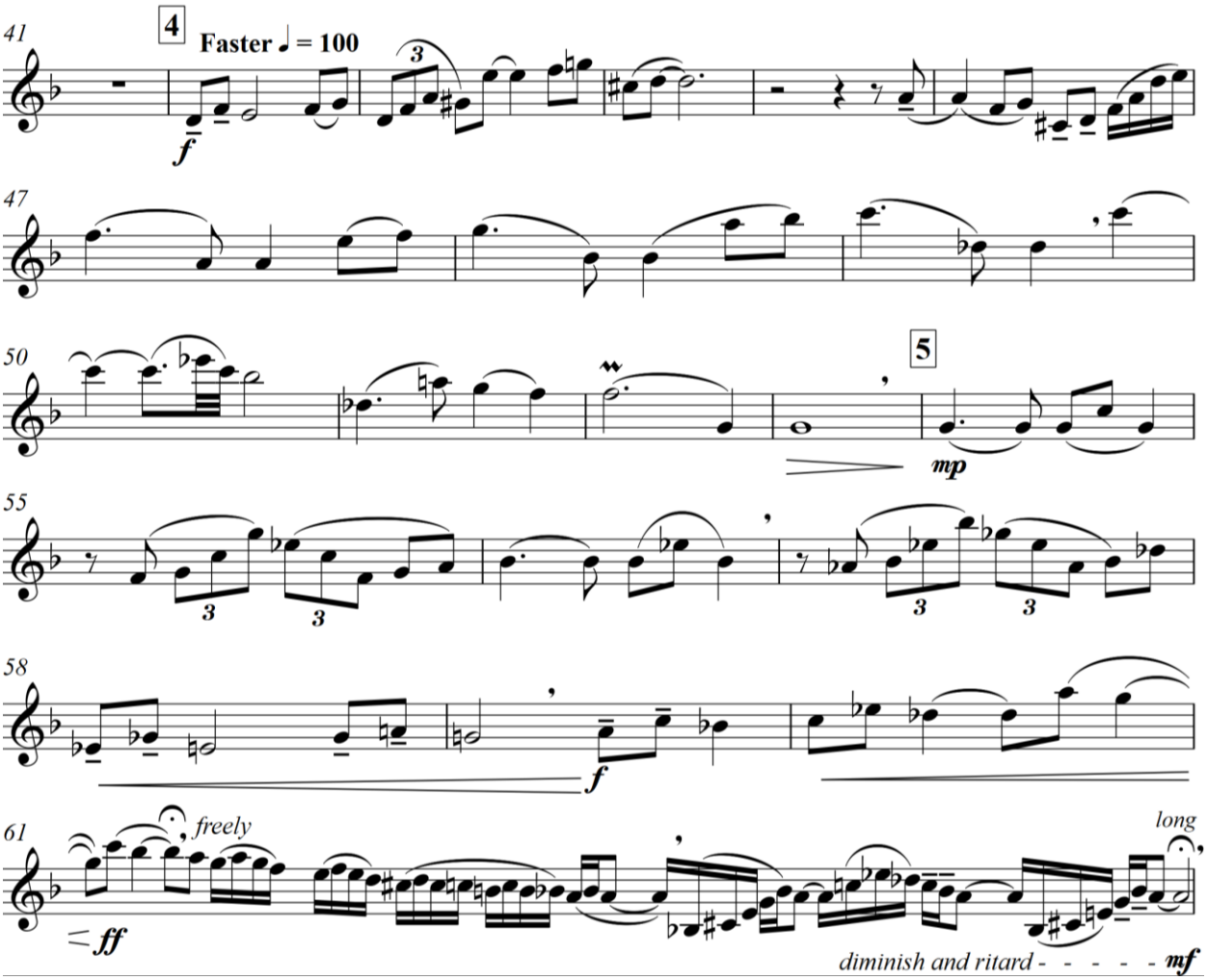


Figure 14: "Mother and Child" Saxophone Transcription mm. 41-64

The phrase structure between mm. 65 and 78 is reminiscent of those described in the previous paragraph, and the breathing points have been marked in a similar pattern. This same approach was also used to indicate breathing points in mm. 86, 90, 93, and 95 (see Figure 15).

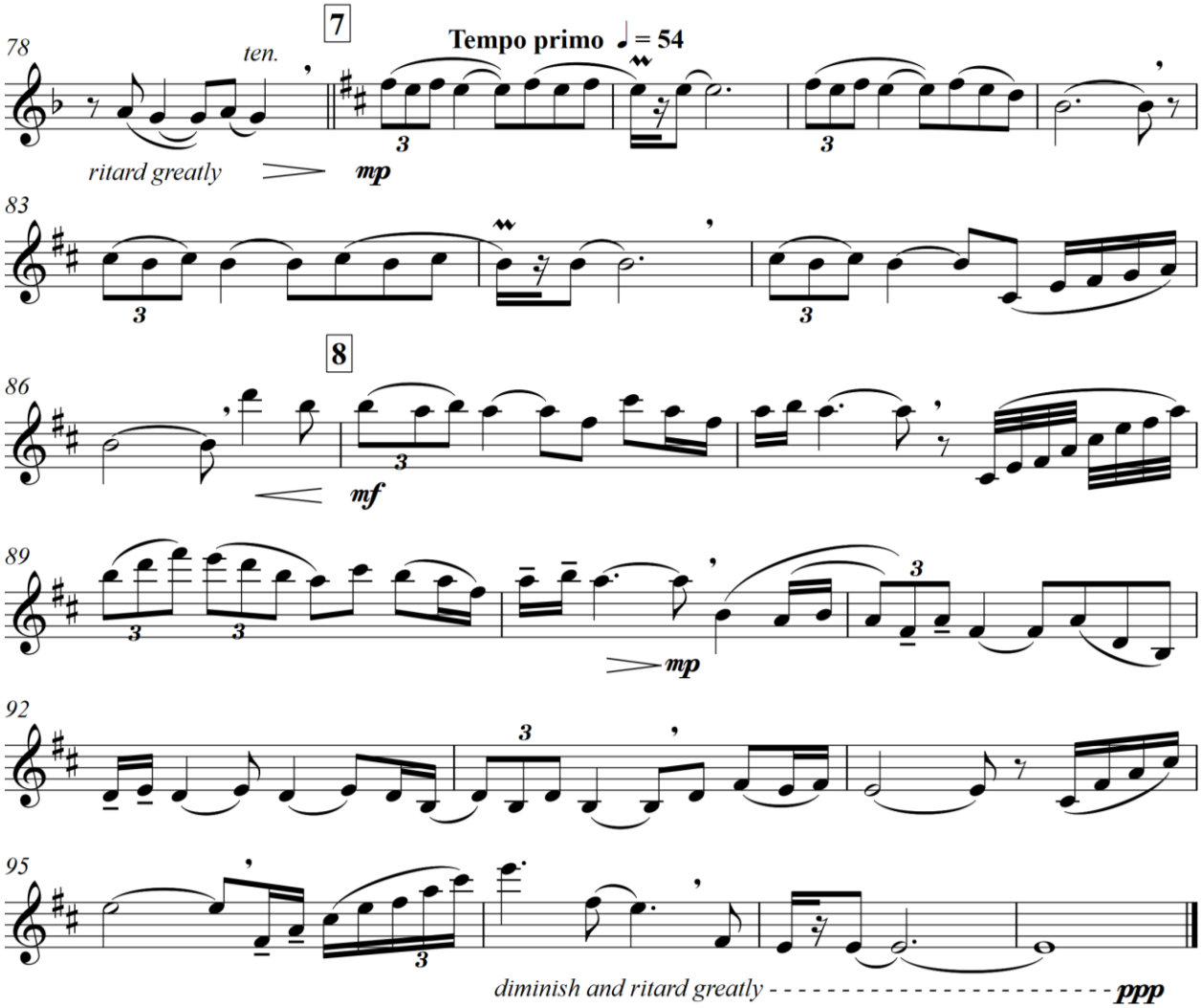


Figure 15: “Mother and Child” Saxophone Transcription mm. 78-98

It should be noted that, in the discussion and figures above, an additional liberty was taken when creating the saxophone transcription: the replacement of rehearsal markings. In the original score, the first measure was marked with the number 19 and, eight measures later, number 20 was provided. In order to limit confusion when rehearsing with an accompanist, the transcription rehearsal markings begin with number 1 at the placement of the second marking in the original violin score. Therefore, the transcription score is marked in ascending numerical order from one to eight, and the first of these marks is placed at m. 9.

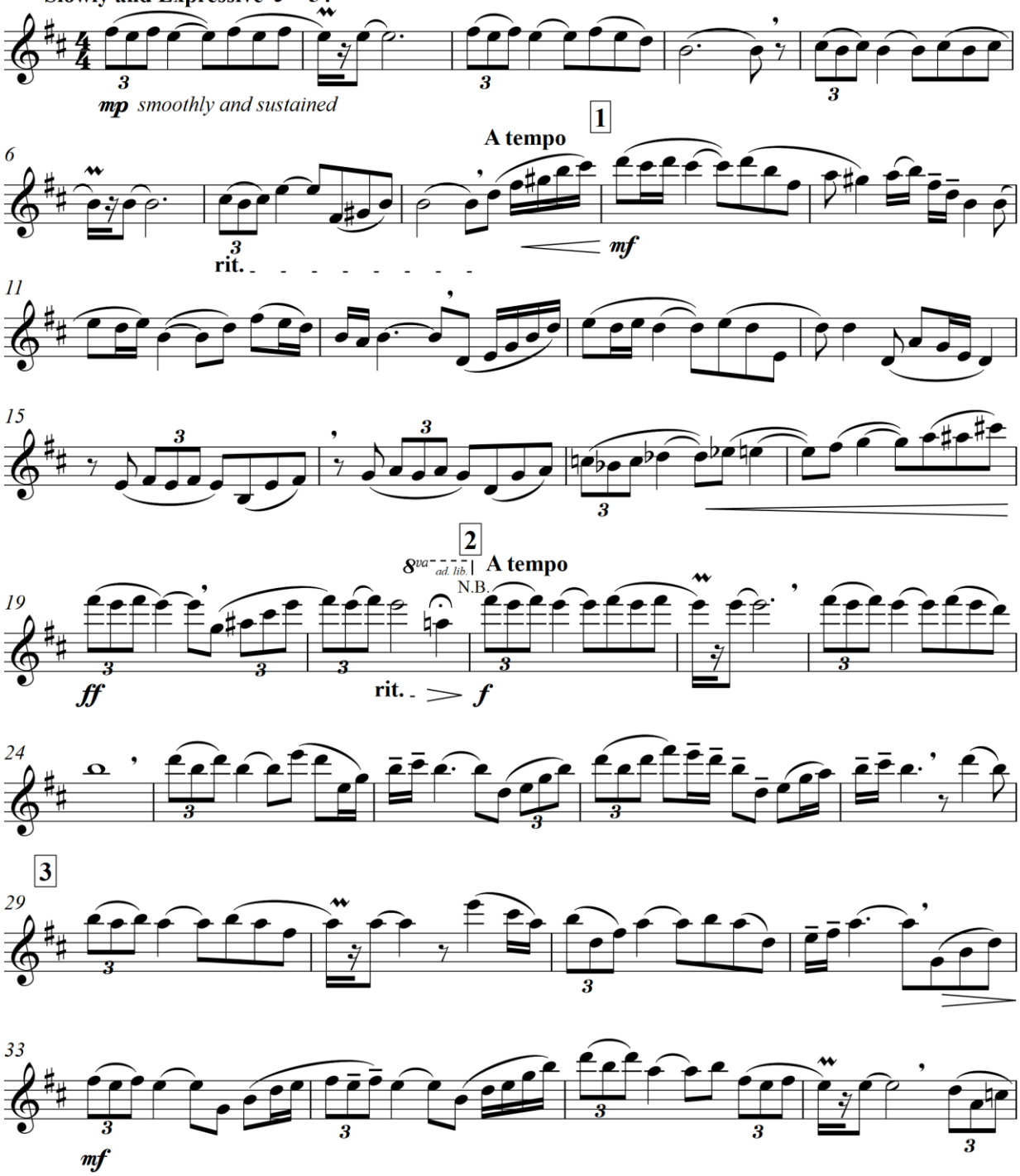
"Mother and Child"

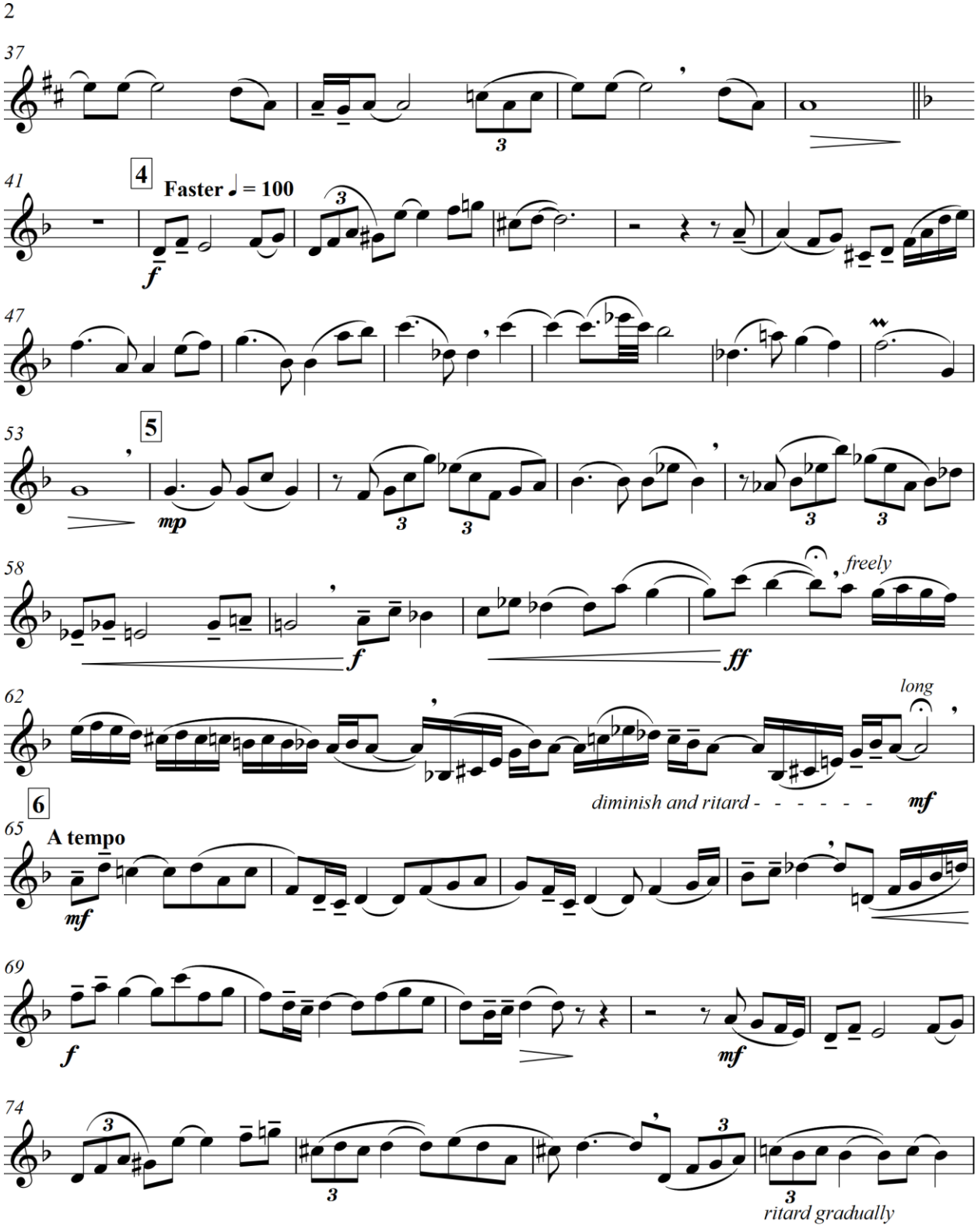
from *Suite for Violin and Piano*
Arranged for Alto Saxophone and Piano

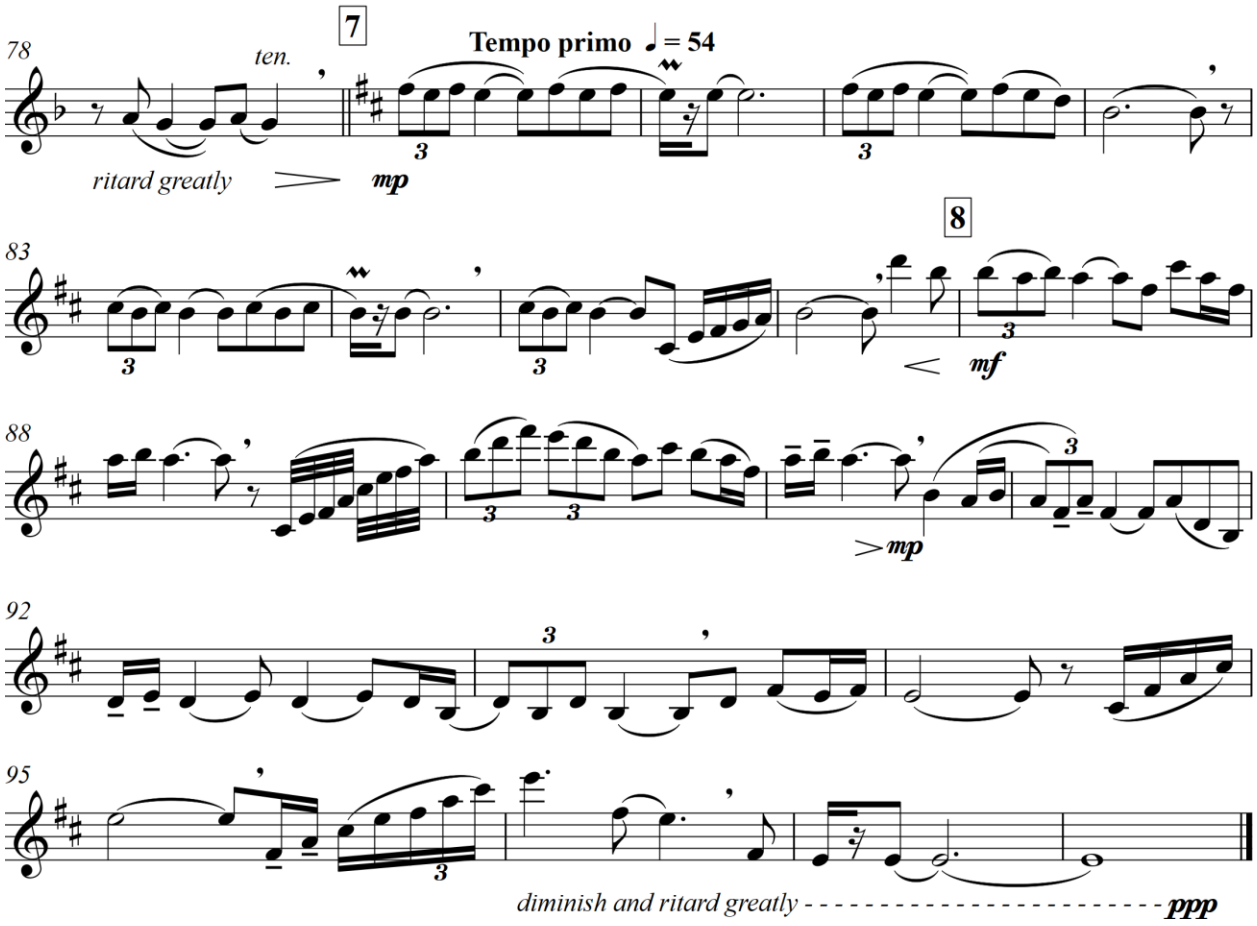
William Grant Still
arr. Andy A. Peeks

Alto Saxophone

Slowly and Expressive ♩ = 54




2
37
41
4
Faster ♩ = 100
f
47
53
5
mp
58
f
ff
freely
62
long
diminish and ritard - - - - - -
mf
6
65
A tempo
mf
69
f
mf
74
ritard gradually

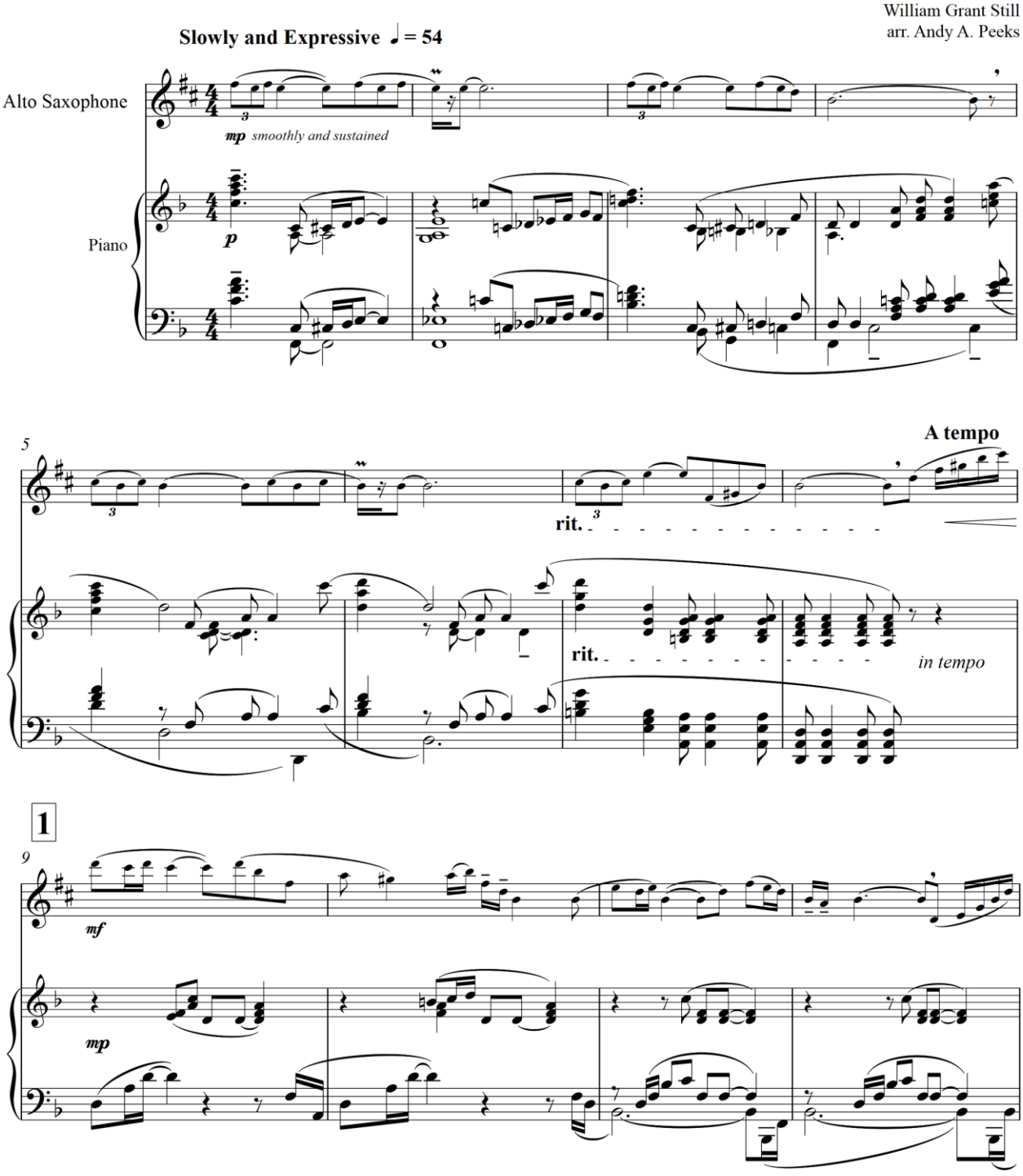

78
ten.
ritard greatly
7
Tempo primo ♩= 54
mp
83
8
mf
88
mp
92
95
diminish and ritard greatly
ppp

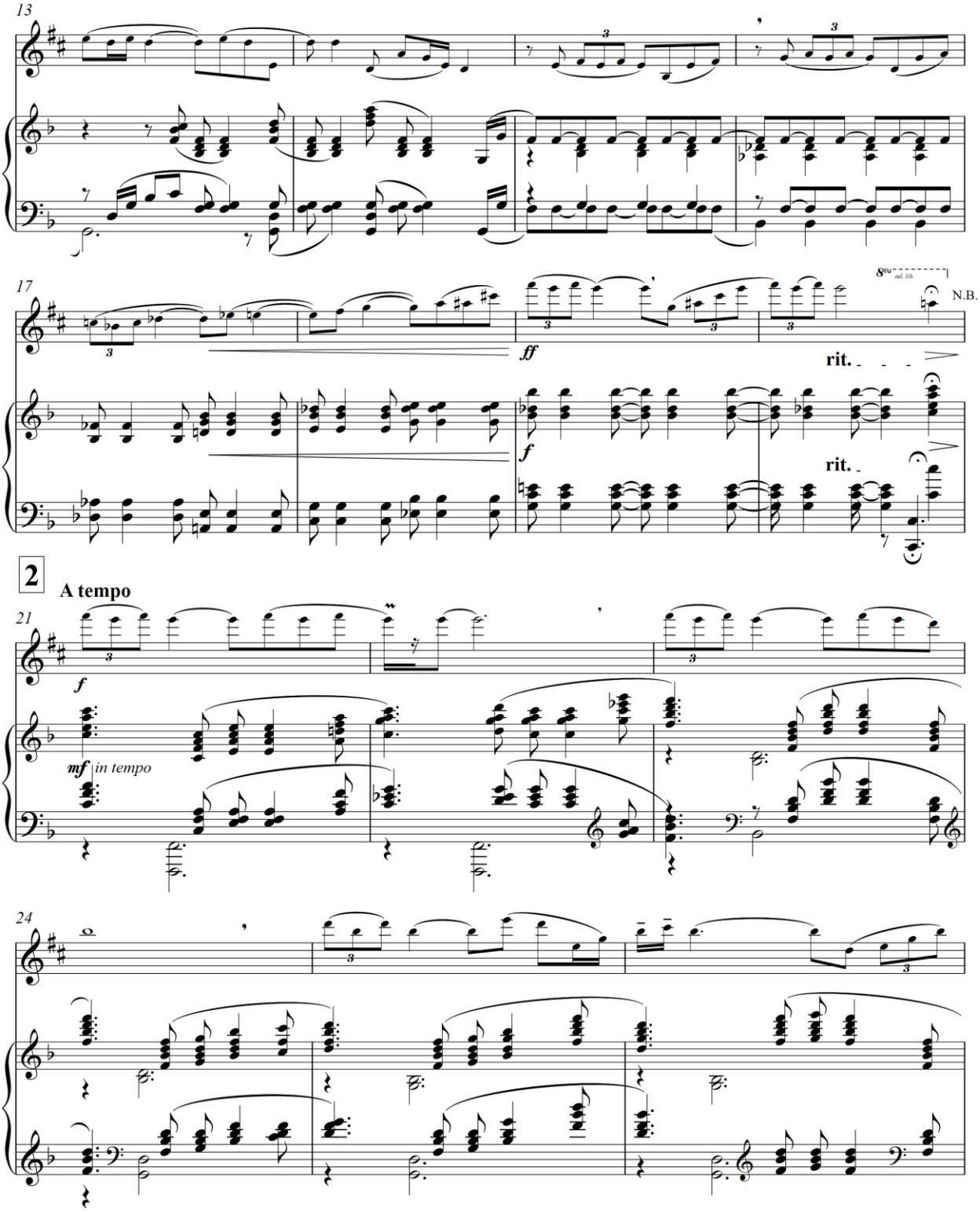
"Mother and Child"

from *Suite for Violin and Piano*

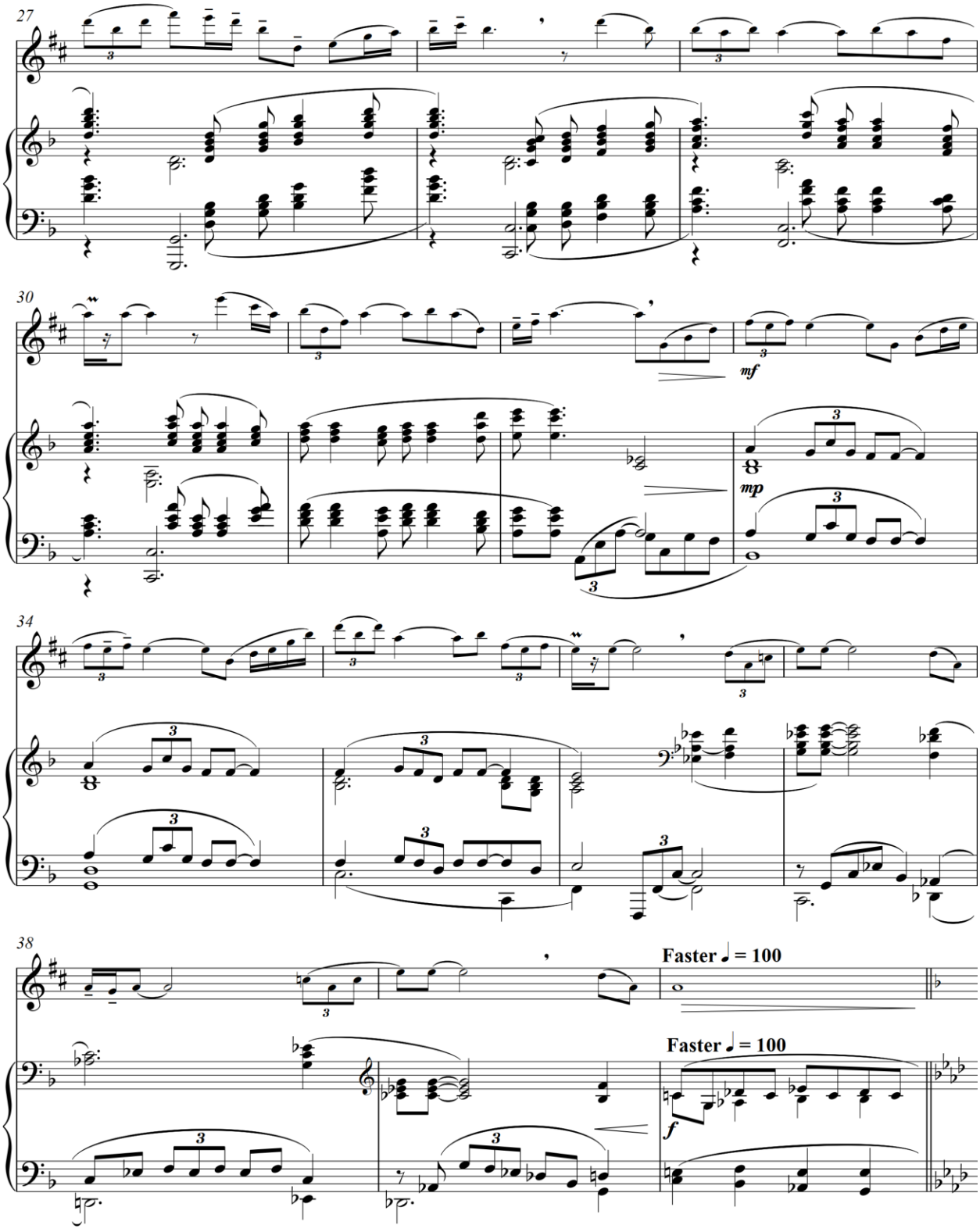
Arranged for Alto Saxophone and Piano

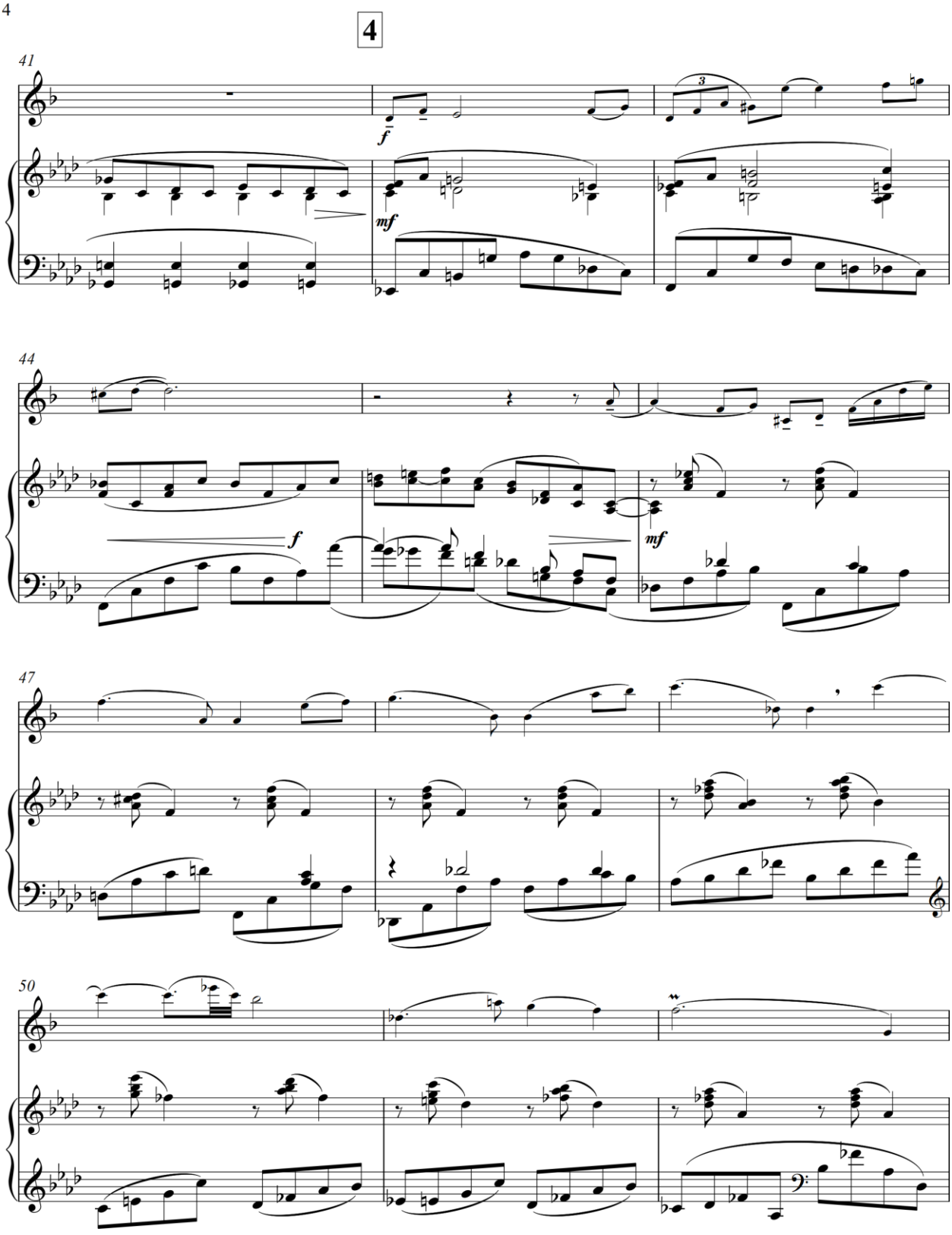
William Grant Still
arr. Andy A. Peeks

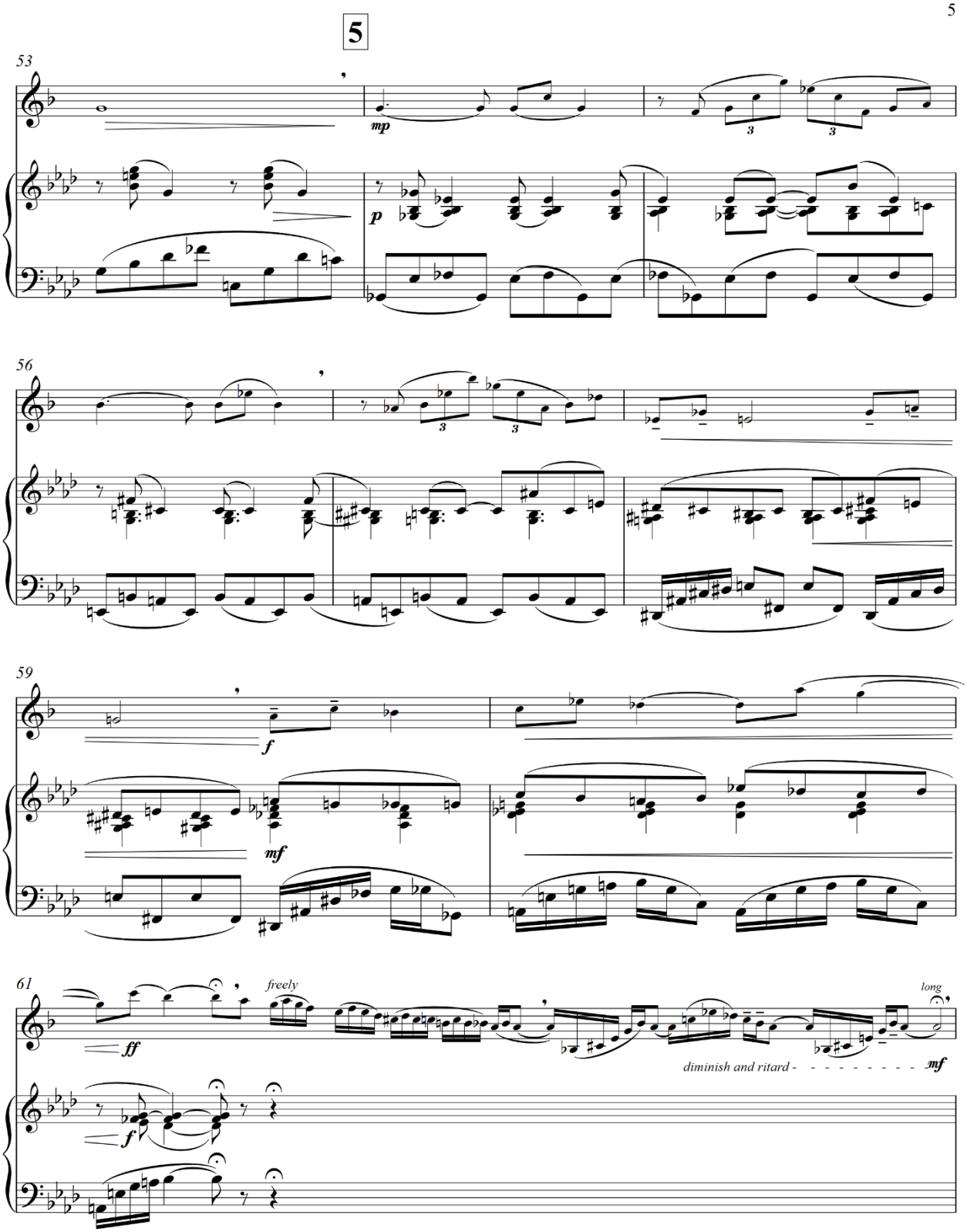


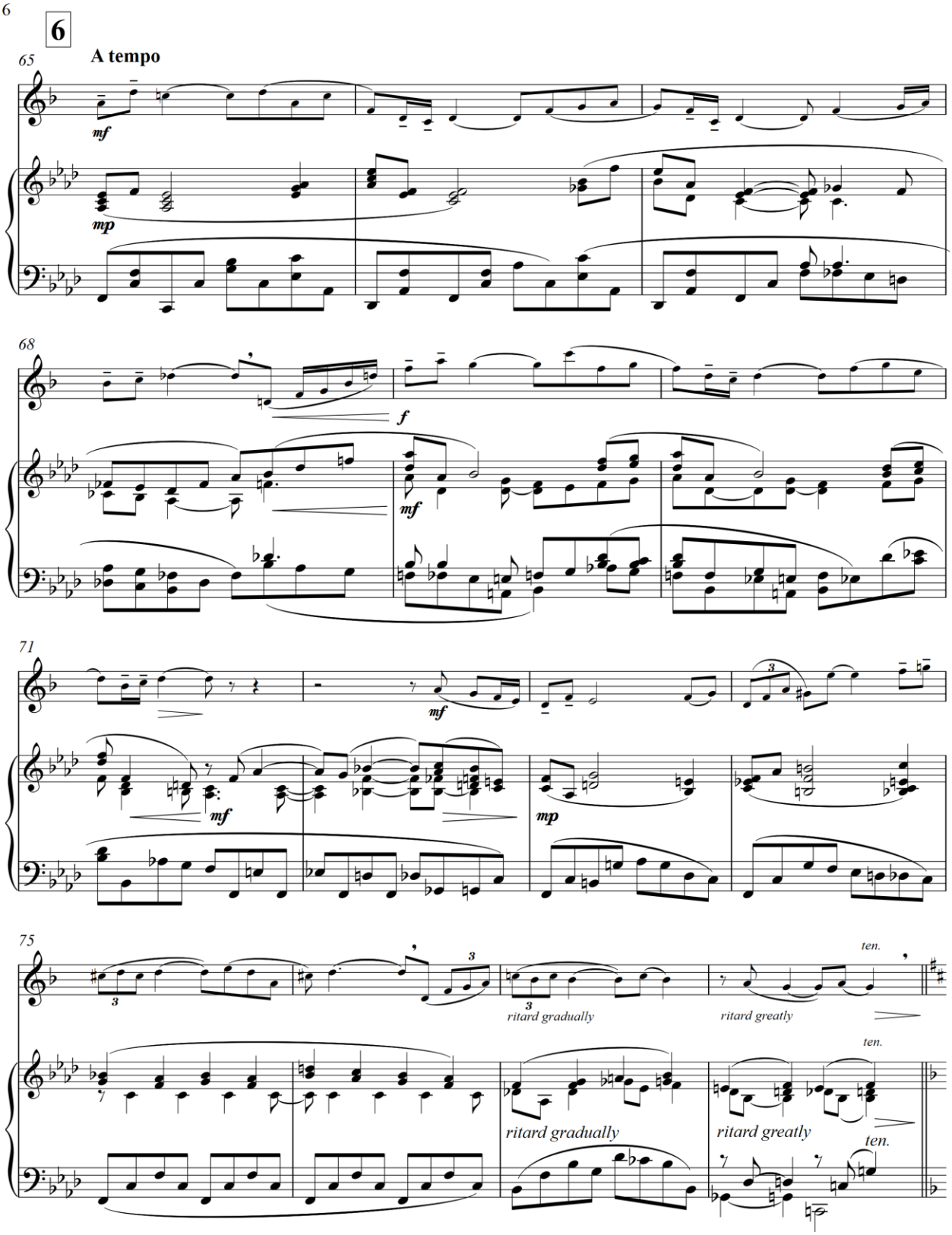

13
17
8va ad lib.
N.B.
ff
rit.
f
rit.
2
A tempo
21
f
mf in tempo
24

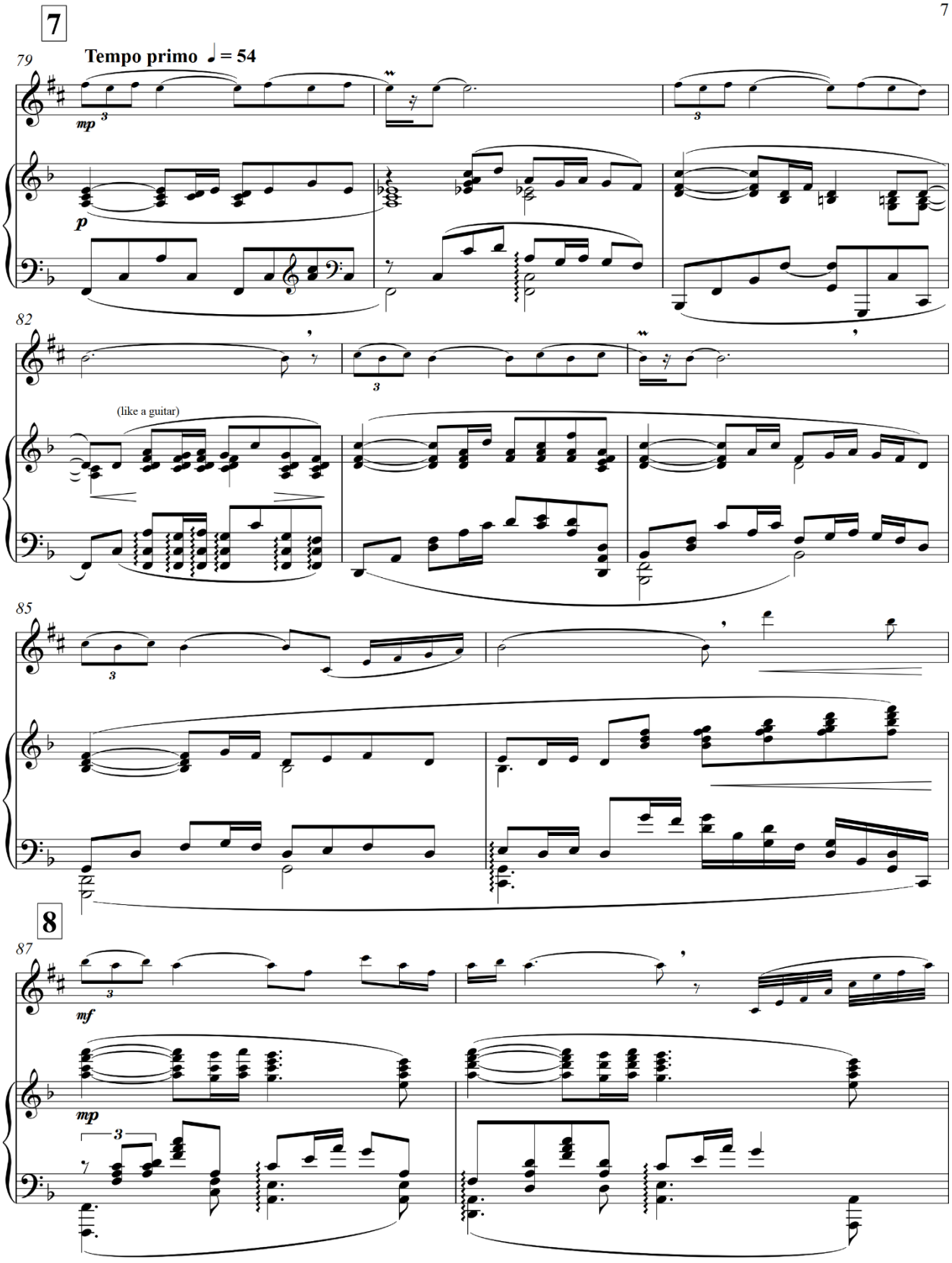
3

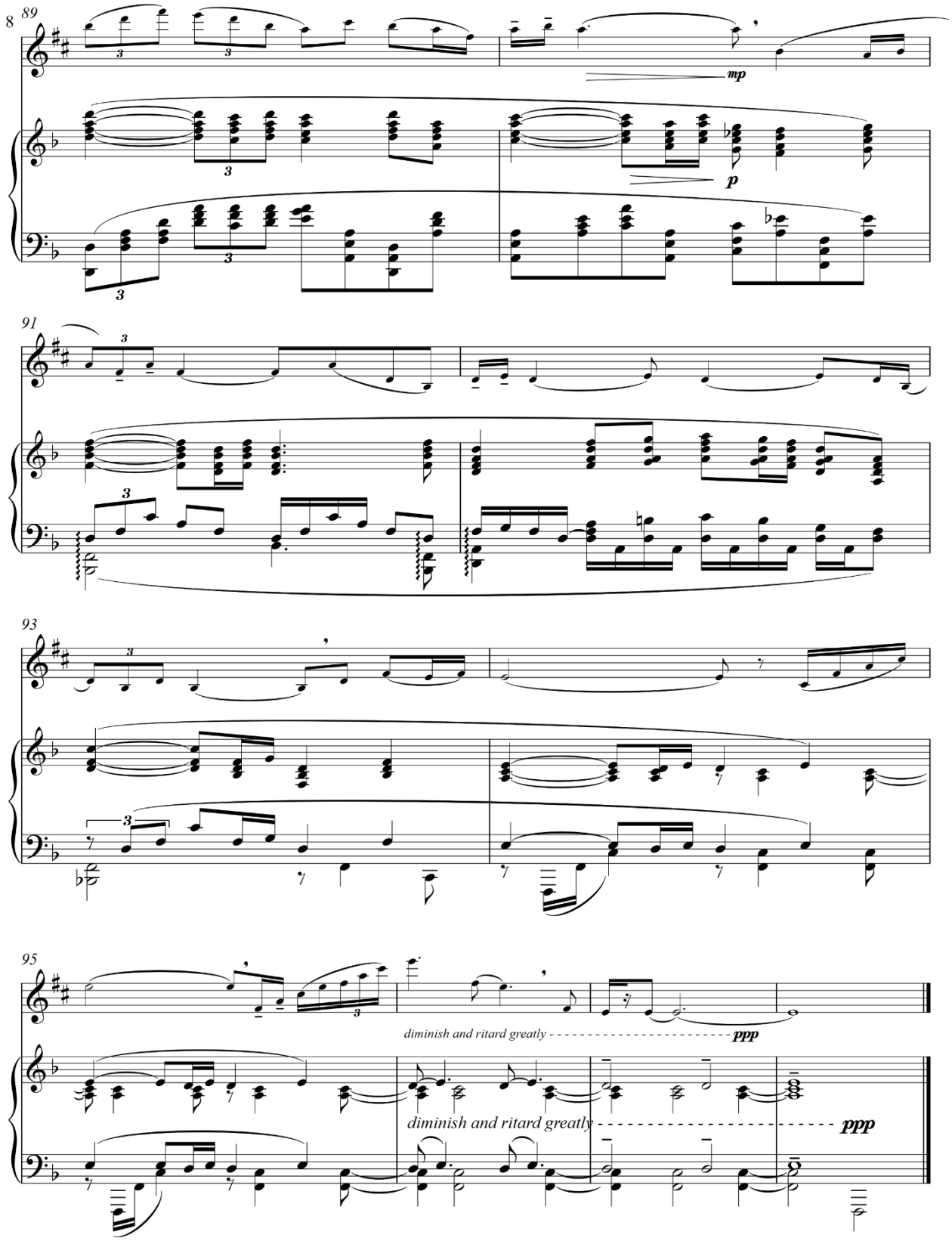



4
41
f
mf
44
f
mf
47
50


5
53
mp
p
56
59
f
mf
61
ff
freely
long
diminish and ritard
mf


6
A tempo
65
mf
mp
68
f
mf
71
mf
mf
mp
75
ritard gradually
ritard greatly
ten.
ritard gradually
ritard greatly
ten.
ten.


7
79
Tempo primo ♩ = 54
mp
p
82
(like a guitar)
85
8
87
mf
mp


8
89
mp
p
91
93
95
diminish and ritard greatly
ppp
diminish and ritard greatly
ppp

CHAPTER 5

PASTORELA

Genesis

Pastorela for violin and piano was composed in 1946. Although it was inscribed with a dedication to Samuel Marti,[142] it was commissioned by Louis Kaufman. Marti was a violinist in Mexico at this time, but he eventually became better known for his work in ethnomusicology. His studies of the history of Central American music before the time of Cortez and Columbus have been used as a primary source in modern anthologies.[143] Previous scholarship and available resources are unclear as to why the piece was dedicated to Marti.

Kaufman gave the premier of *Pastorela* at Town Hall in New York City on March 14, 1947. The original timing of the work was eleven minutes, and it was first published by M. Witmark & Sons in 1947. The Still archives offer the following comment from the composer about the nature of the work:

> My friend Louis Kaufman told me one day that he knew of no 'poem' that had been composed directly for violin in the American musical literature for that instrument. He suggested that I write one, and from that suggestion the 'Pastorela' was born. In it I have sought to present a tone picture of a California landscape, peaceful but exciting, arousing a feeling of languor in some of its aspects and animation in others, presenting an over-all [sic] effect of unity in its variety.[144]

[142] Still, Dabrishus, and Quin, 150.
[143] Randel, 509.
[144] See footnote citation 134.

Transcription Process

Previous scholarship by Kerr offers an overview of the work's formal design, which was sufficient for identifying basic locations of thematic elements. The following chart of formal design on *Pastorela* can be found in Kerr's document.[145]

Table 2: Formal Design of *Pasotrela*

Introduction	**A**	**B**	**Re-transition**	**A - Recapitulation**
mm. 1-14	a – mm. 15-38 b – mm. 39-62 a – mm. 63-74	c – mm. 75-151 Transition mm. 152-163 d – mm. 164-192 Interlude mm. 193-200	mm. 201-220	a – mm.221-236 Coda mm. 237-241

Although Kerr provided a good surface-level analysis of *Pastorela*, it is inaccurate in several ways. An explanation of the deeper levels of craftsmanship found in this piece falls outside the scope of this document. However, it is important to note that future studies that focus on the neo-romantic use of quasi-sonata form with the incorporation of aspects of theme and variations will find plenty of material in *Pastorela* for a worthwhile study of this form and style.

As mentioned in the previous chapter, the approach used for this transcription combines the information provided in both the Oxford and Bogert texts. The transcriptional process for

[145] Kerr, 101.

Pastorela considered the same three categories: range, string markings, and breath mapping. Also following the same procedures as the previous transcription process, *Pastorela* was thoroughly examined in order to determine the best possible key for transposition. After many attempts (similar to the previous transcription) to find a proper tonal center, it was most reasonable to move the tonal center from the original two sharps to the new tonal center of one flat. This decision was made by experimentation: reading through the original violin score while playing the solo line on E-flat alto saxophone. The overwhelming majority of the melodic range and deeper contrasts of tessitura translated fairly well when read directly from the violin score. Therefore, it was best to transpose the saxophone part to match the original violin score, and then transpose the piano part to fit the E-flat alto saxophone's tonal center. This required the piano part to be transposed up a minor third, which allowed it to maintain a high amount of similarity with the original's clarity and avoided any increased difficulty in reading the part due to numerous accidentals. This is especially true as the piece unfolds and the second, third, and fourth tonal centers emerge. With the proper transposition chosen, issues of range and notation unique to string players (multiple stops) were addressed.

The saxophone's full normal range (written low B-flat to high F-sharp) sounds the concert pitches from D-flat in the middle of the bass clef up to the A-natural just above the treble clef. The first transposition from violin to alto saxophone rendered one octave higher than playable, and the entire alto saxophone part had to be lowered an octave before any other considerations could be made. The written range of the violin is also a little larger than that of the alto saxophone, so some adjustments to the lower range from this direct transposition were required. All of these adjustments were intended to alter the composer's work and listener's experience as little as possible, when comparing the transcription with the original work.

Although most of the motivic ideas used for the piece are presented in the piano introduction, the order in which they reappear throughout the work is unexpected and certainly adds interest for the listener. The first of these motives to create a problem for the saxophone transcription was found in the second half of the soloist's opening phrase. A fragment from m. 19 is repeated again in m. 21, but the repetition reaches just below the available range for the saxophone (see Figure 16). The impact of moving this fragment up an octave is minimal. The somewhat echoic effect created by the repetition was duplicated through a reduction in dynamics (Figure 17).[146] The change in rhythm here will be explained later in this document.

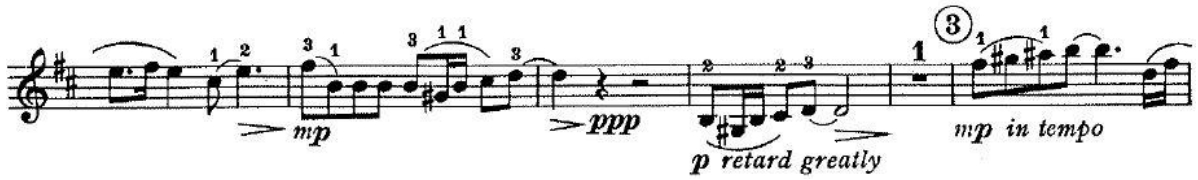


Figure 16: *Pastorela* Original Violin mm. 18-23

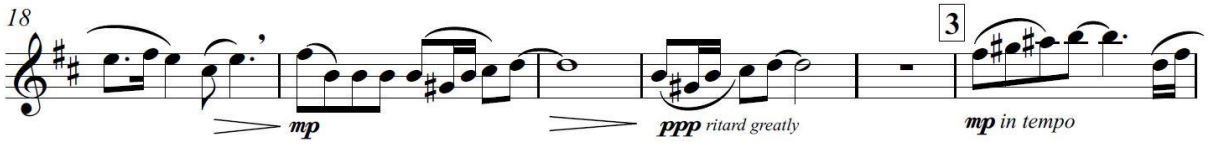


Figure 17: *Pastorela* Saxophone Transcription mm. 18-23

The solo line at rehearsal mark four (m.39) was originally written with an 8va marking that lasted throughout the measure. Since the marking is unnecessary, the proper octave has been

[146] The numbering of rehearsal marks in the original score began with number 2 in m. 15. The markings in the transcription include the same system for improved clarity in score comparisons.

retained by writing the part in the corresponding octave and the marking itself was removed from the saxophone transcription (Figures 18 and 19).

Figure 18: *Pastorela* Original Violin m. 37-39

Figure 19: *Pastorela* Saxophone Transcription m. 37-39

In m. 54 the violin part has octave-wide double stops in the melodic line. This is a moment of heightened tension, as indicated by a sudden increase in dynamic level and texture (see Figure 20). This section (mm. 54-56) could be performed in either octave on the saxophone, and the range would be appropriate (not detract from the melody). Since one intention was to render transcriptions that are approachable by less advanced saxophonists, the author chose to write the lower octave for the saxophone solo with the option of playing it in the altissimo register (Figure 21). This was a typical practice in concert saxophone literature from this time period.

Figure 20: *Pastorela* Original Violin mm. 54-56

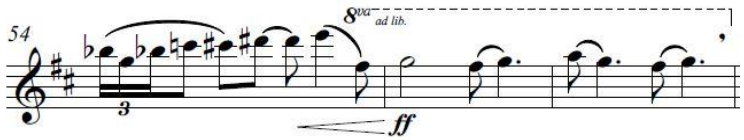


Figure 21: *Pastorela* Saxophone Transcription mm. 54-56

Mr. Still often makes use of trills in moments of transition, and the content in mm. 89-93 is a good example of this technique. The solo line in this section reaches just below the alto saxophone's range, requiring a low A. In order to fix this issue without breaking the flow of the melodic line, the saxophone part has been raised one octave. The change made to the melodic flow was minimal, and the retention of the higher register allows the soloist to better match the energy, mood and style in this section.


Figure 22: *Pastorela* Original Violin mm. 89-93

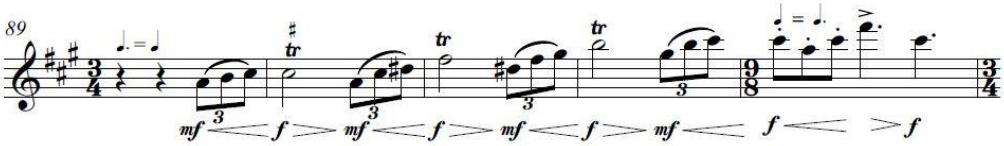


Figure 23: *Pastorela* Saxophone Transcription mm. 89-93

The next place that range becomes an issue for the transcription process is m. 116 where the solo line reaches below the possible range of the saxophone. The first three note grouping of the measure was raised an octave. Following this, an optional altissimo note occurs in m. 125 of the transcription that is to be played an octave up, at the liberty of the performer. The figures

below provide an illustration of these changes (see Figures 24 and 25), and also demonstrate the simplification of multiple stops which will be discussed in more detail below.

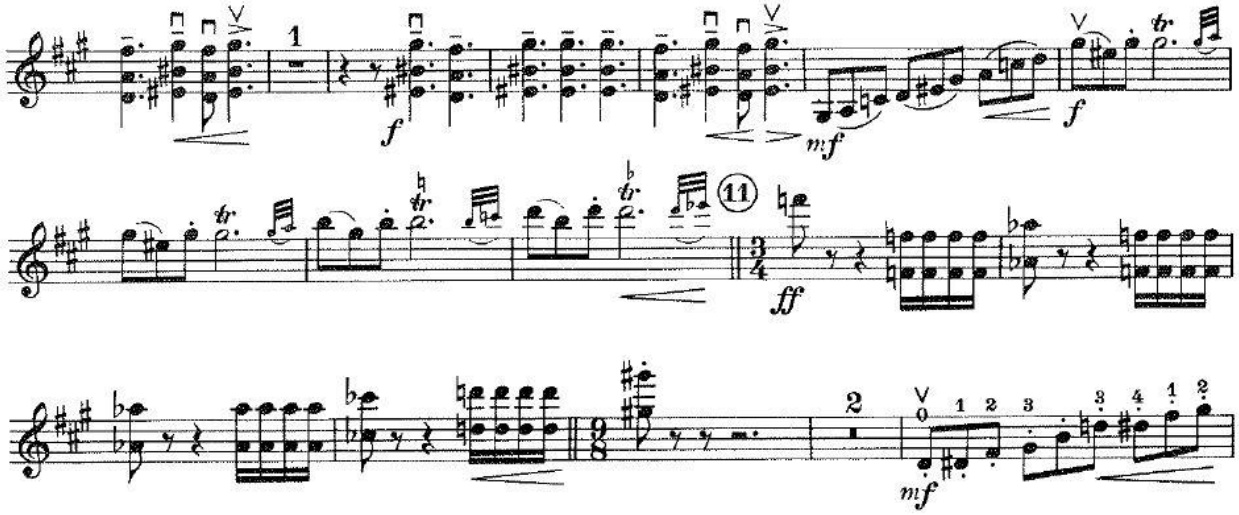


Figure 24: *Pastorela* Original Violin mm. 111-128

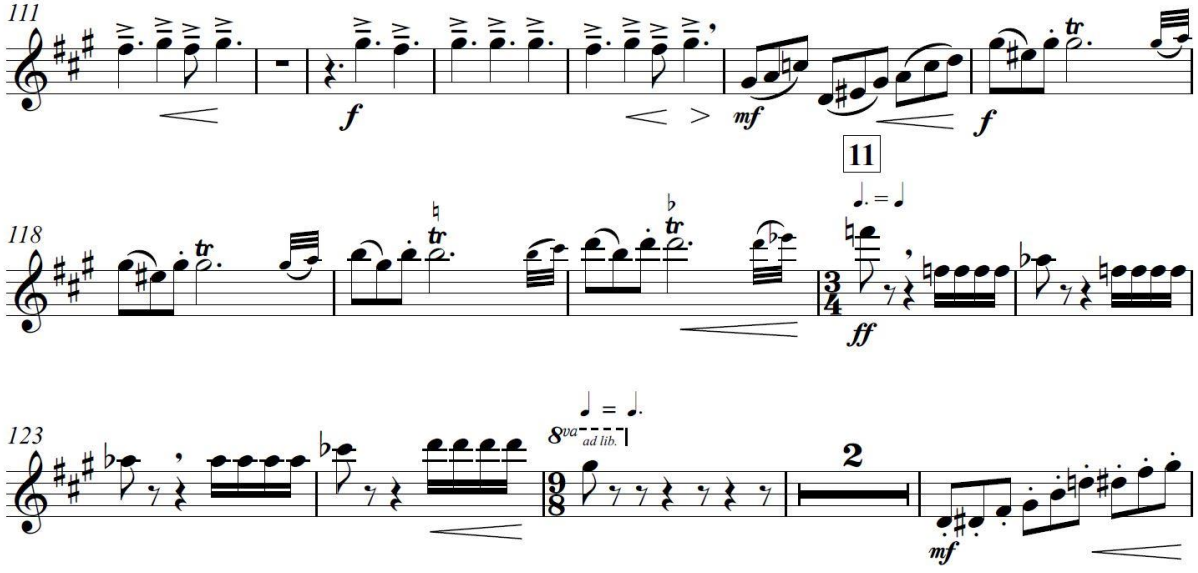


Figure 25: *Pastorela* Saxophone Transcription mm. 111-128

An additional occurrence of low A, just outside of the saxophone range, was found in measure 207, and it was resolved by taking the single note up an octave.

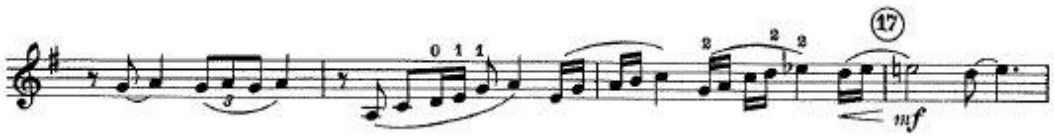


Figure 26: *Pastorela* Original Violin mm. 206-209

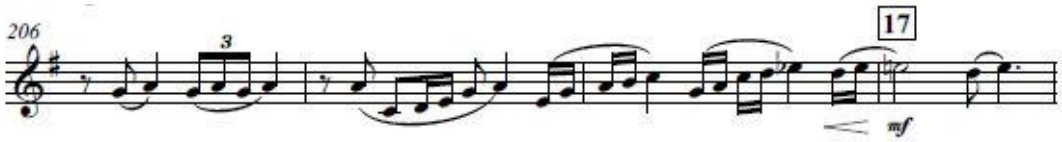


Figure 27: *Pastorela* Saxophone Transcription mm. 206-209

The use of an extremely high tessitura is required in mm. 233-236 of the original violin score. Although this effect can be retained for an advanced saxophonist, it is not suitable for those who are less advanced. This section requires the ability to perform an "altissimo D" within a melodic phrase. Therefore, some compromising point of optional octave shift had to be found and included in the transcription. The use of the optional 8va in the exact location of range overextension would be abrupt and heavily distort the flow of the melody in this section. The adjustment, therefore, was created prior to the actual overextension. After various attempts to place this shifting point, the optional octave shift was placed on beat 1 of m. 225. This location seemed to create the least impact on melodic flow throughout the concluding section (see Figures 28 and 29).

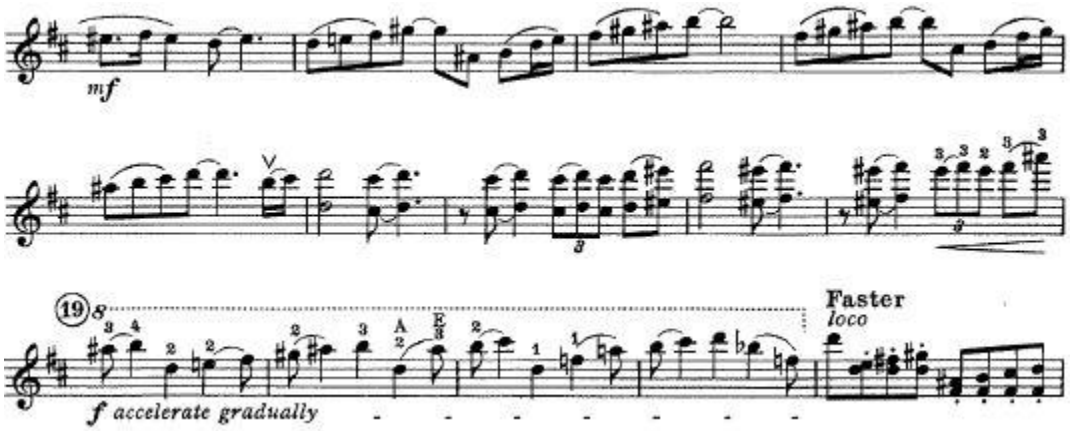


Figure 28: *Pastorela* Original Violin mm. 224-237

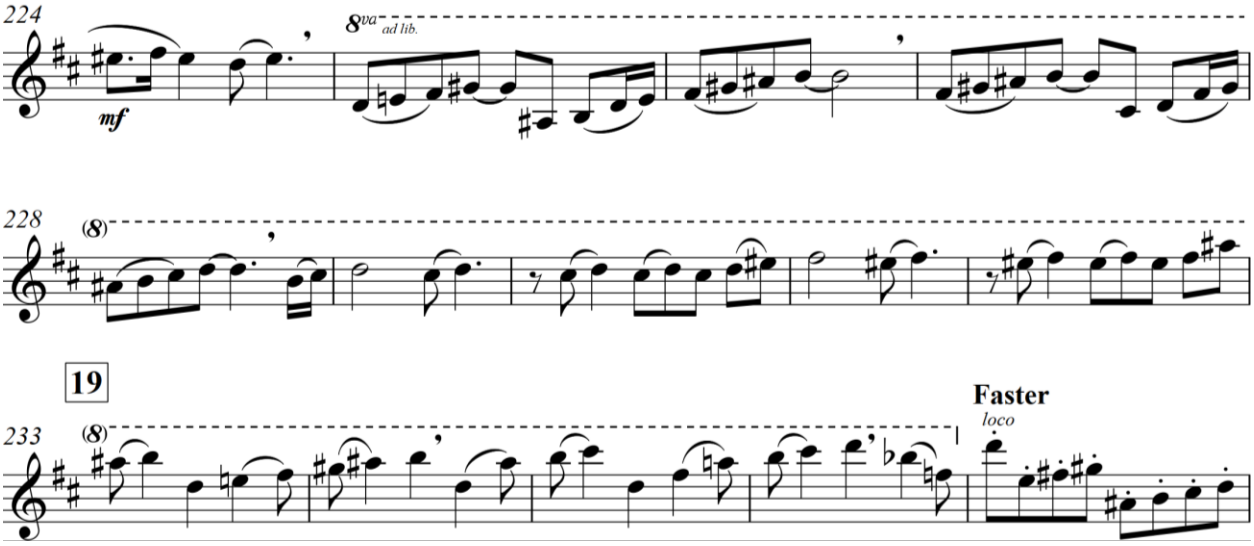


Figure 29: *Pastorela* Saxophone Transcription mm. 224-237

The conversion process of octave wide double stops has been addressed above, but other multiple stops were also included in the original violin part, after it was edited by Louis Kaufman. As mentioned previously, the adaptation of multiple stops can possibly be rendered through the saxophone's ability to produce multi-phonics. However, the use of such techniques for this piece would be too different from the original intent of the composer. Therefore, other multiple stops have been typically rendered in the new score as a single melodic line based on

the most prominent voice of the chord. Characteristically, the highest sounding pitch of each multiple stop met this stipulation.

As briefly mentioned in the section on range adjustments above, the first place that multiple stops were encountered during the transcription process was in mm. 54 through 62. The first use, an octave-wide double stop, is found in m. 54 and is used for four measures. These are followed by double stops at the interval of a third from m. 59 to m. 62. These areas have been condensed into a melodic line that emerges from the upper most pitches. This area also allows for the optional inclusion of altissimo in mm. 54-56.

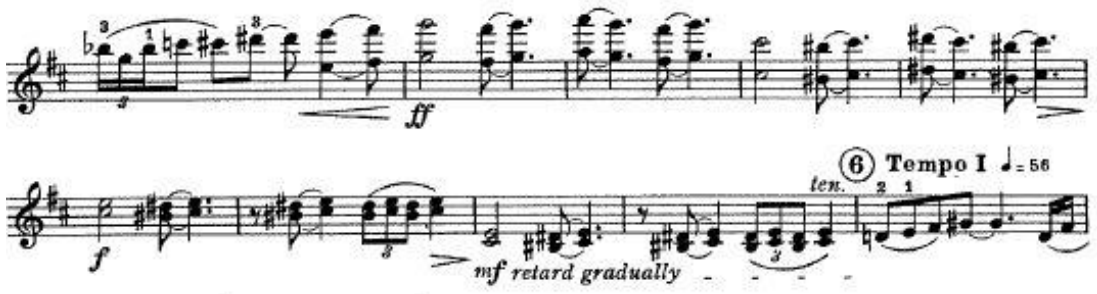


Figure 30: *Pastorela* Original Violin mm. 54-63

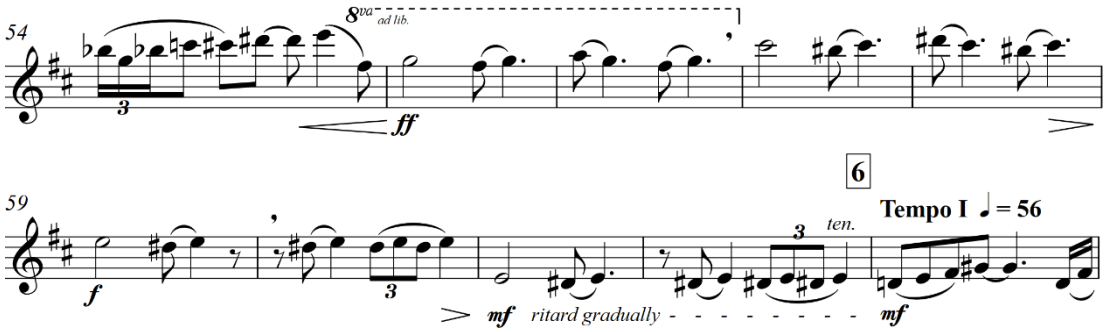


Figure 31: *Pastorela* Saxophone Transcription mm. 54-63

Multiple stops return again in m. 109 (mm. 109 to 115) where they are used to create density of texture in the violin part, as it mimics the march-like chordal rhythms that were first presented in the piano part at the initiation of the large-scale B section in m. 76. Some loss of

this textural effect has occurred in the transcription, as the saxophone part was again reduced to the uppermost pitch. To help reestablish some of the heaviness of sound lost by thinning the texture, an accent has been added to each pitch of the line.

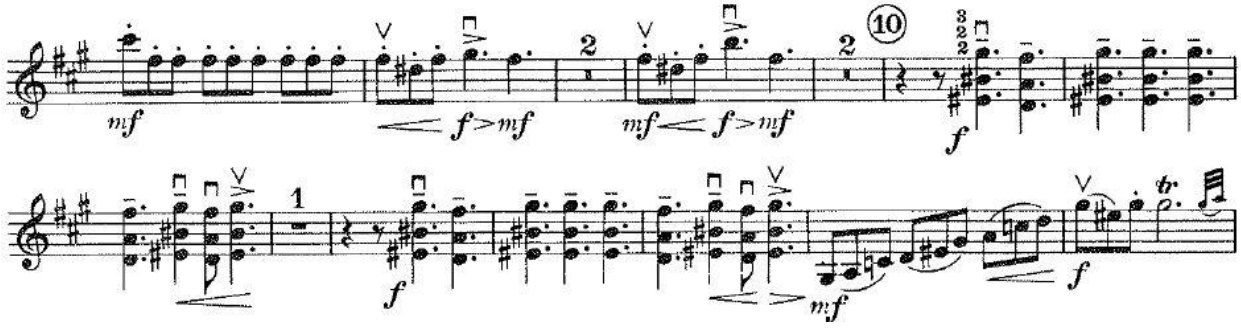


Figure 32: *Pastorela* Original Violin mm. 102-117

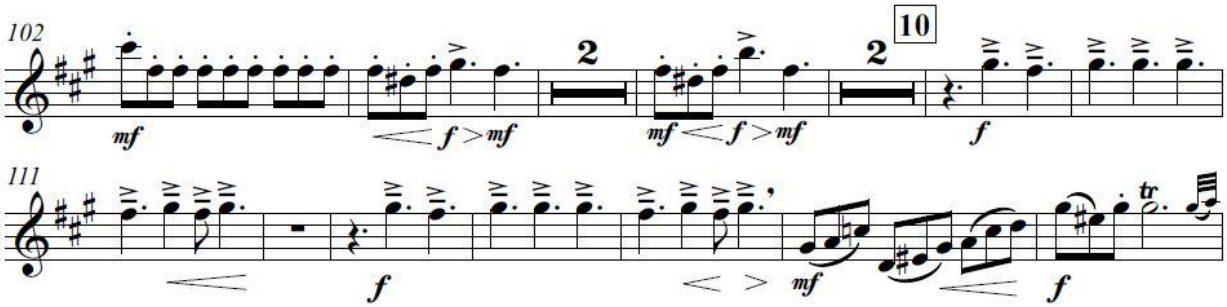


Figure 33: *Pastorela* Saxophone Transcription mm. 102-117

The same method of reducing multiple stops into the upper most pitches was also used for the figures in mm. 121-125, and mm. 134-140 (see Figure 34 and 35).

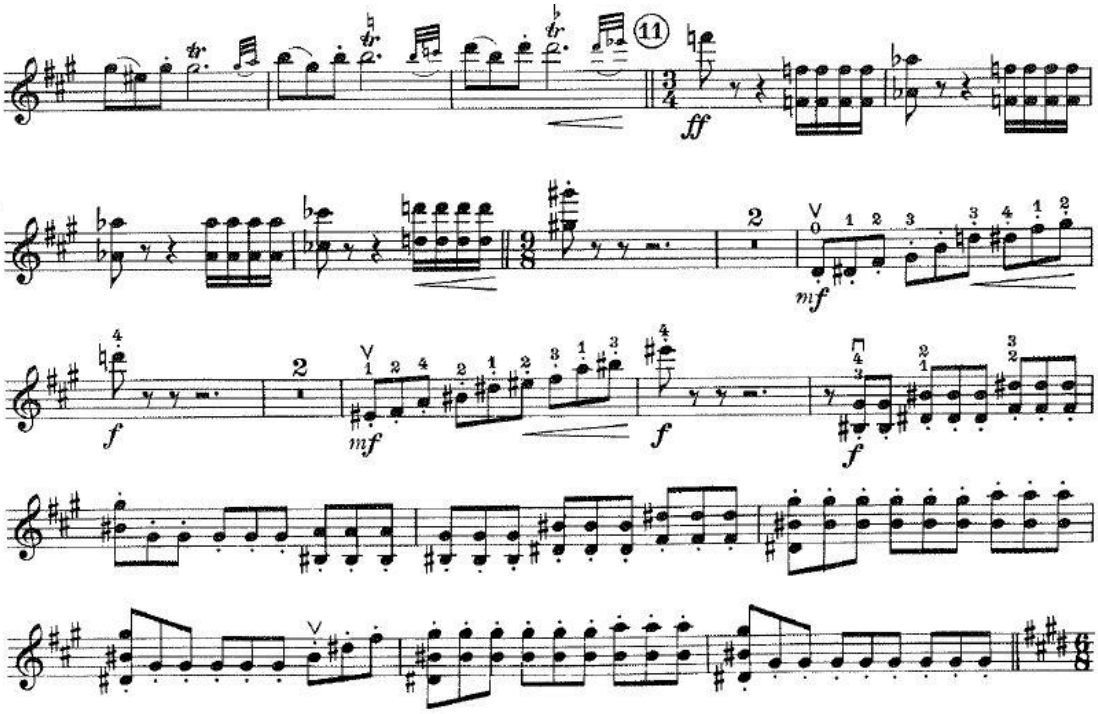


Figure 34: *Pastorela* Original Violin mm. 118-140

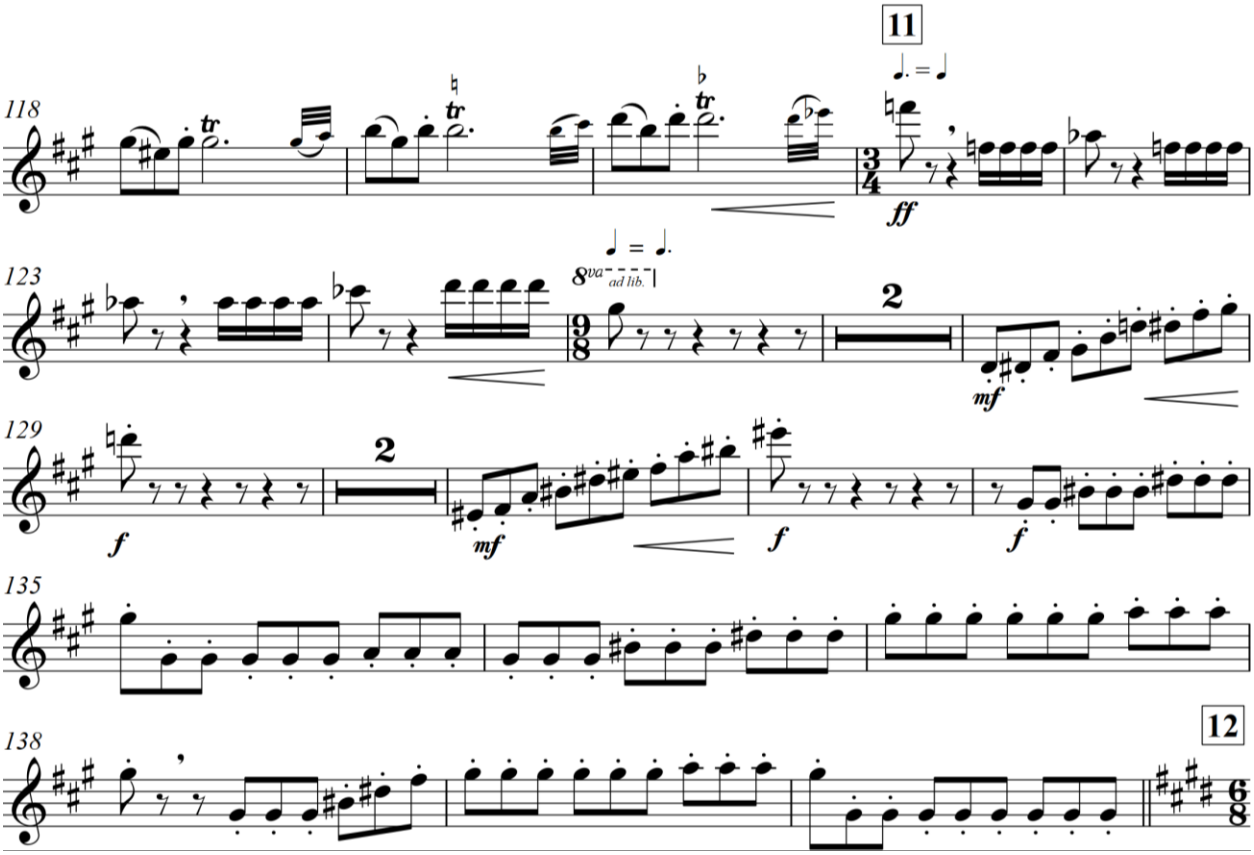


Figure 35: *Pastorela* Saxophone Transcription mm. 118-140

This type of adjustment between the original violin and the saxophone transcription also took place from rehearsal mark 13 to 16 (m. 201). The reader can observe these changes by comparing Figures 36 and 37.

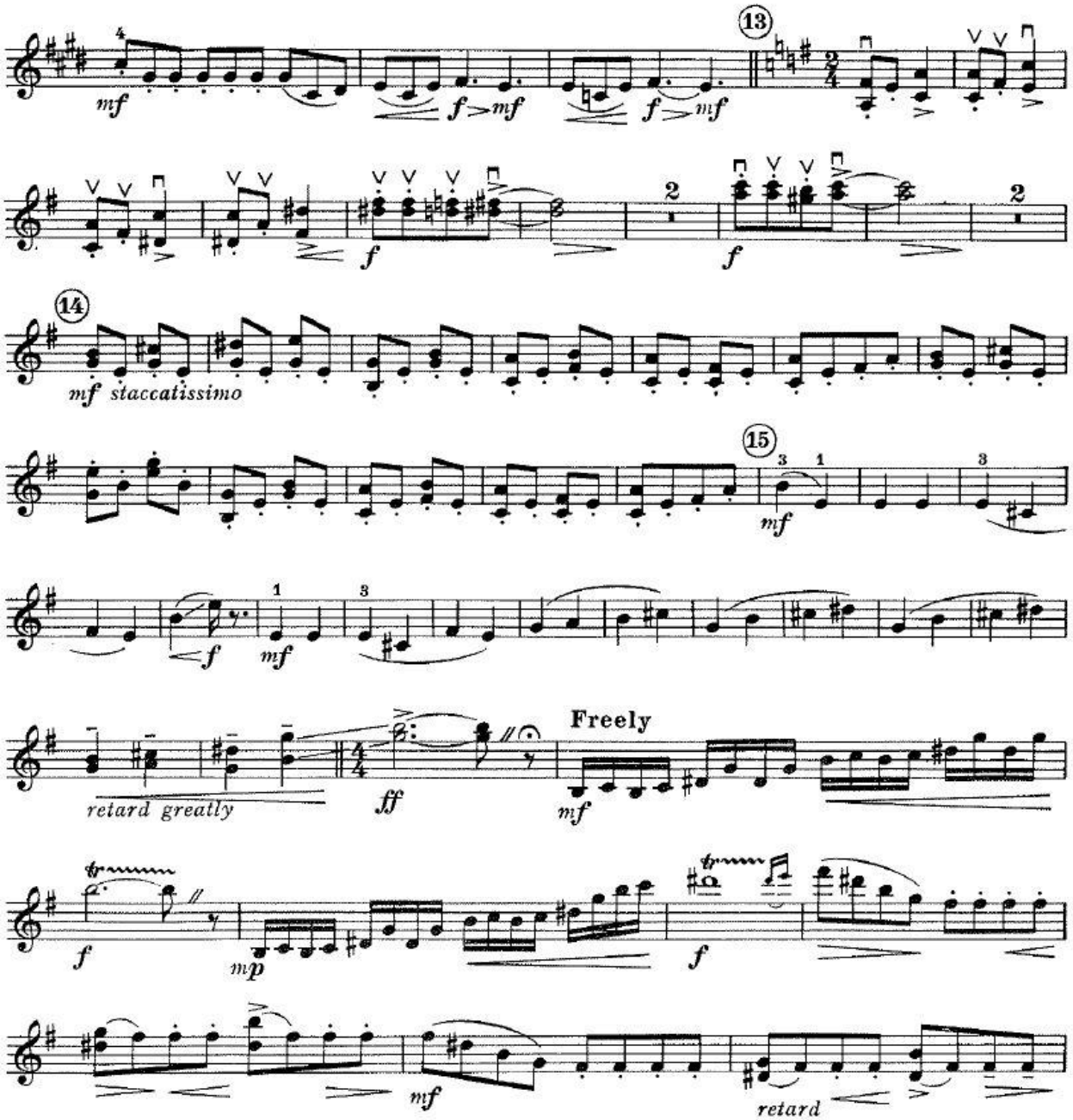


Figure 36: *Pastorela* Original Violin mm. 149-200

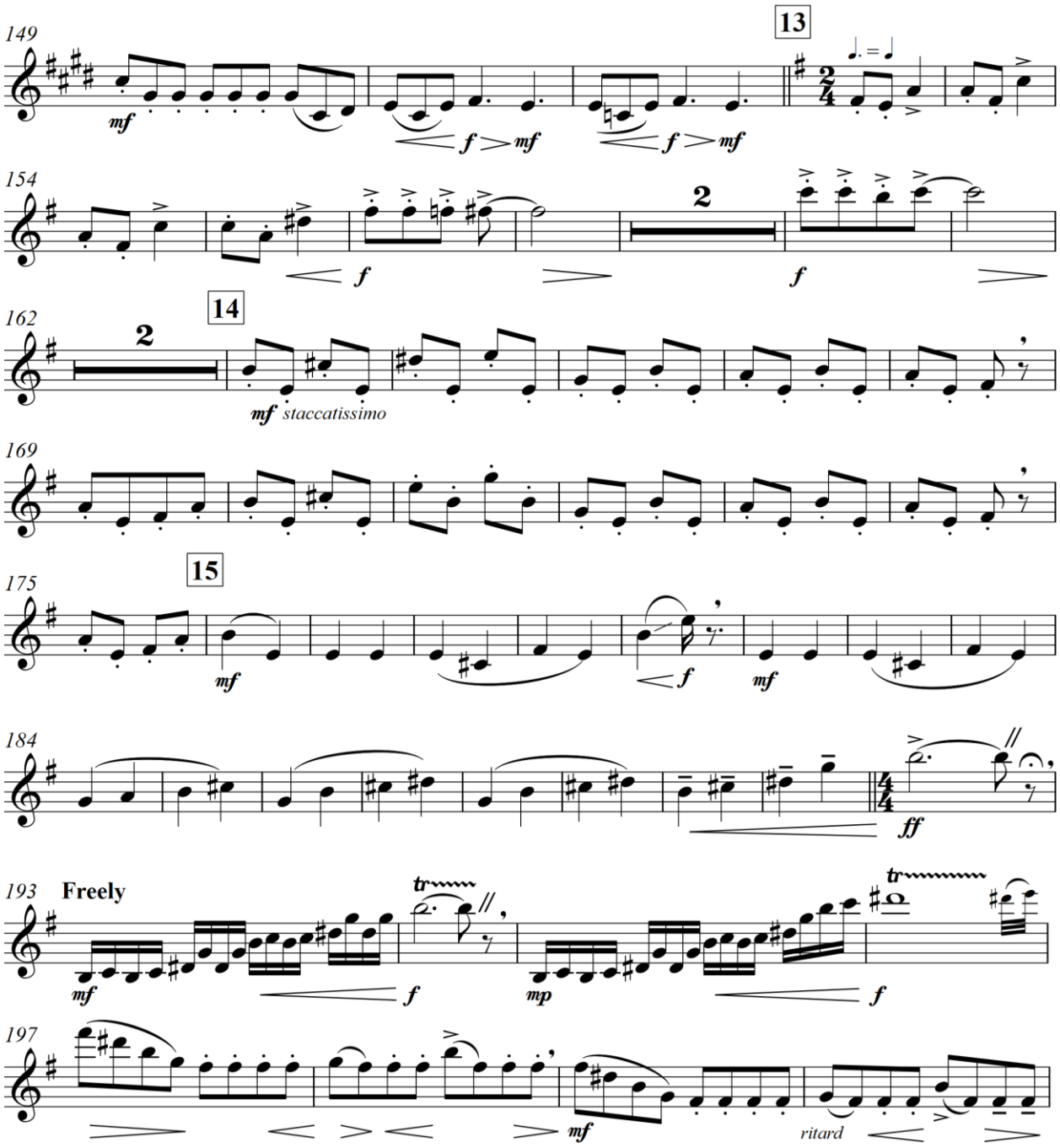


Figure 37: *Pastorela* Saxophone Transcription mm. 149-200

Additional adjustments were made to the concluding four measures (mm.237-241). In order to create the intended disparity of range between the return of the A theme and the final

motive (mm. 240-41), only the lower pitch of the octave double stop has been retained. This was found to be most effective when, in the preceding measures (mm.238-9), the lower pitches of the multiple stops were removed and the upper pitch of the line then lowered an octave.

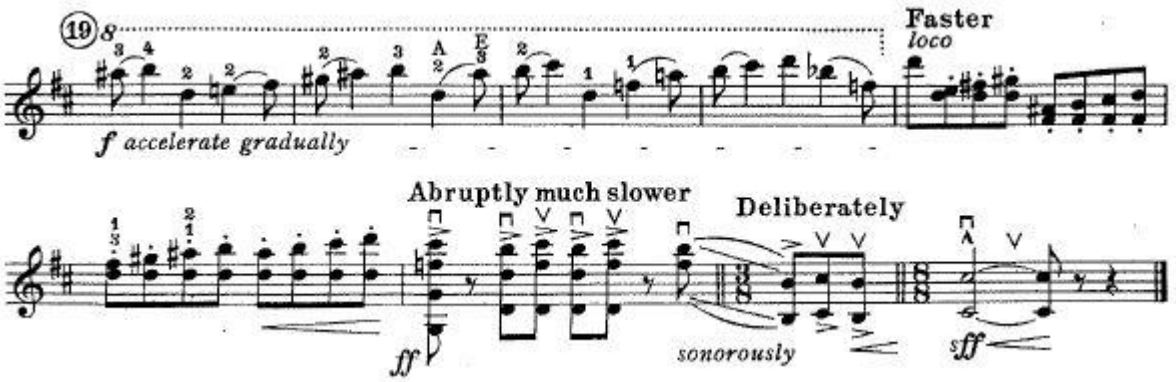


Figure 38: *Pastorela* Original Violin mm. 233-241

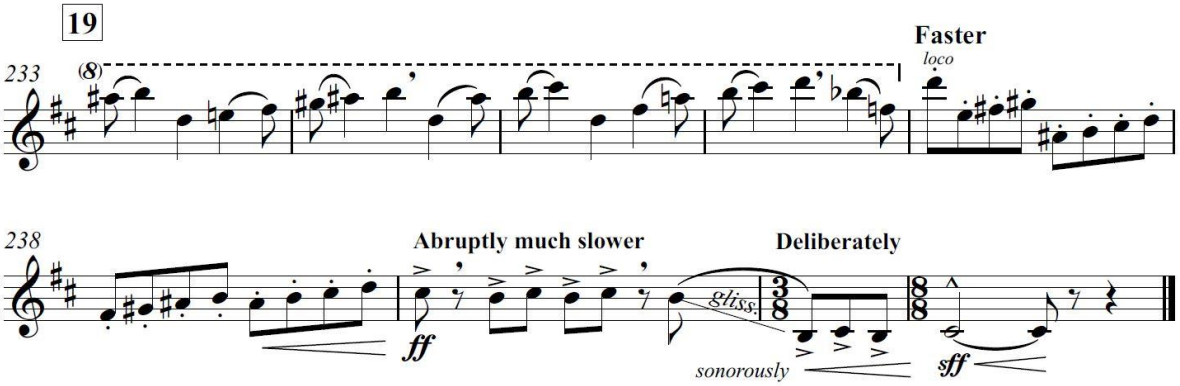


Figure 39: *Pastorela* Saxophone Transcription mm. 233-241

In approaching the layout of breath points in the saxophone score, a slight increase in the indicated tempo was first considered. However, through the research process it was uncovered that Mr. Still was very adamant that the tempo of this particular work remain as indicated. Once

that limitation was established, the phrases were examined for optimum placement of breathing points.

The opening phrase of the solo line begins in m. 15 and lasts for just over five measures. The original violin score includes a concluding melodic fragment that is followed by rests and then repeated an octave lower. Due to range issues, this repetition (m. 21) must remain in the upper octave in the saxophone transcription. An additional alteration in the transcription of this section includes the extension of the pitch in m. 20 of the saxophone part. The original concluding motive includes two points of rest (three beats of rest, motive repetition, then four beats of rest). Since the slower tempo requires the reasonable addition of a breath at the end of m. 18, the elongation of the pitch in m. 20 allows for better continuity between the initial presentation of the melodic fragment in m. 19 and the exact repetition that follows in m. 21. The time that elapses between these two events allows for a smoother reduction in volume, which has been accentuated in the transcription by a further reduction in the dynamic marked for the repetition in m. 21. The extension of the pitch in m.20 does not obscure or diminish the clarity of the piano part (see Figure 17 on page 74).

The section that immediately follows is similar to that of the opening solo section, but is sequenced a third higher. It begins in m. 24 and continually flows forward, unabated until the next rest, which is a single eighth rest in m. 53 (three measures into the second thematic area). The forward flowing nature of the solo line at this point is very string oriented; allowing no space for breathing. Therefore, some slight break in the phrases will be required for the saxophonist to perform the section successfully. The second phrase affords a dotted quarter-note at the end of the fourth measure (m. 26) which can be broken for a fairly natural breath. The next breathing point would also slightly break the forward flowing motion of the melodic line.

The point of greatest need and least melodic distortion was determined to be a moment of repeated phrasal syncopation in m. 30. However, the breath must be quick (see Figure 40).

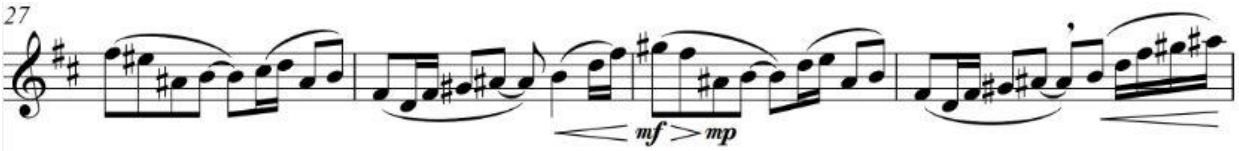


Figure 40: *Pastorela* Saxophone Transcription mm. 27-30

Breathing every four measures is possible in the next section of the piece, but the building of tension and increase in dynamics between mm. 34 and 40 requires more air than earlier phrases. For this reason, the transcription includes marks for breathing in mm. 36 and 38. Both are in similar rhythmic locations within the phrase structure, and offer better control of the air intensity throughout the first moment of dramatic dynamic shift at rehearsal mark four (m. 39). The articulation of m. 38 has also been adjusted to simulate the breath in m. 36, which subsequently creates a moment of unity in the melodic line before the significant contrast of m. 39. The first moment of breathing after this point is fairly intuitive, but has been indicated in the score in m. 40 and followed by a similar breath mark in m. 42. This is earlier than physically required, but necessary to make it through the more extended passage that follows. From m. 42 to 50 only one breath should be needed and it fell most reasonably in m. 46, as indicated in Figure 41.

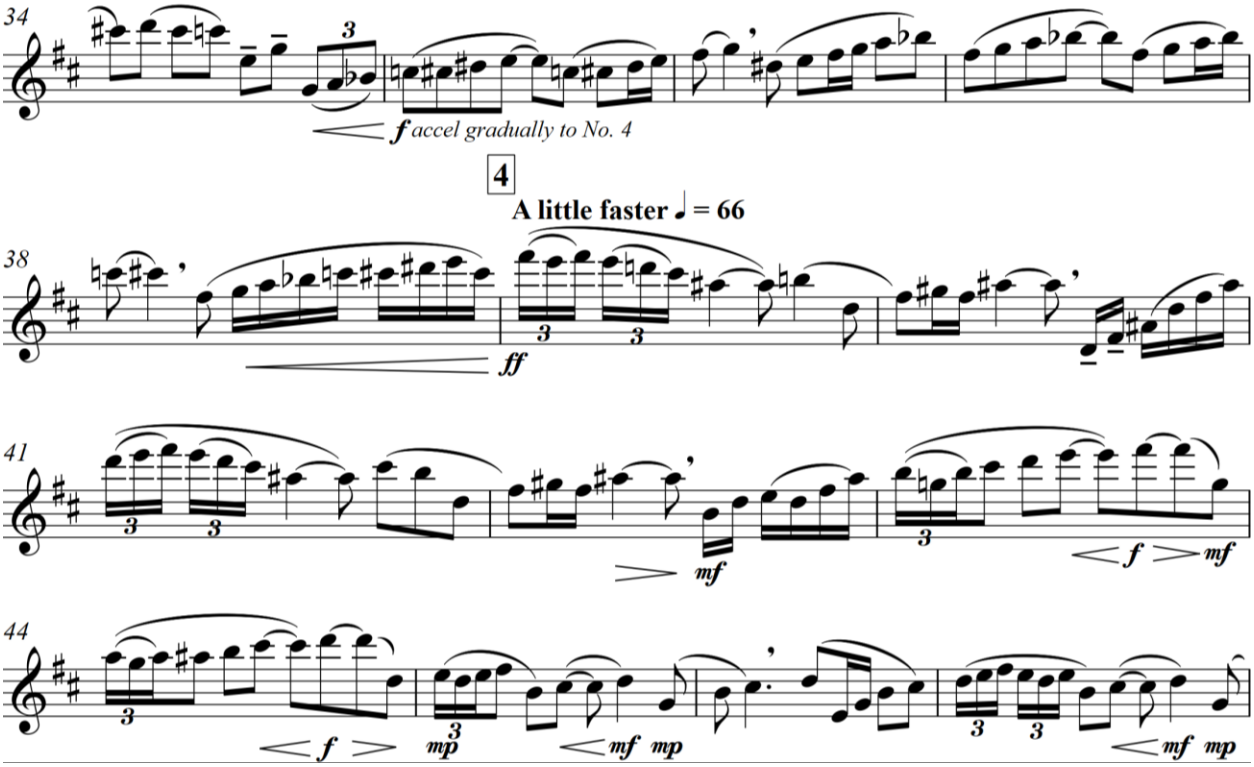


Figure 41: *Pastorela* Saxophone Transcription mm. 34-47

The first two breaths after rehearsal mark five are intuitive, but have been marked in the score for clarity. They occur in the eighth rests of m. 50 and m. 52. By m. 55 the saxophone part is entering the first section of optional altissimo where an octave-wide double stop was reduced to only the upper pitch. Except for possibly the single breath mark included at the end of the altissimo section in m. 56, breathing for the remainder of the solo line from rehearsal mark five to rehearsal mark six is intuitive as well (see Figure 42).

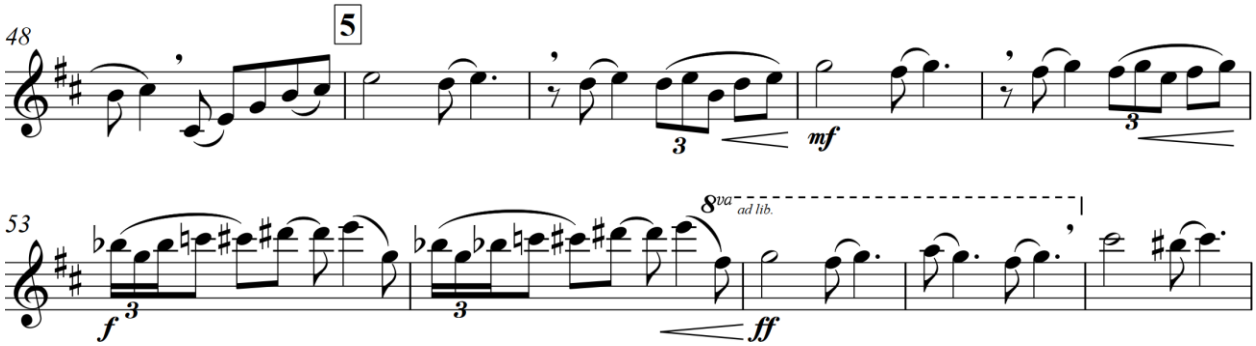


Figure 42: *Pastorela* Saxophone Transcription mm. 48-57

Rehearsal mark six presents the return of the opening theme, but this occurrence is down an octave and includes a modification to the second half of the phrase. This recurrence of the opening theme may require more air since it is down an octave, but a similar placement of a breathing point at the end of the fourth measure worked well. The modification to the second half of the theme continues in a similar way to the original presentation, and has been marked accordingly (mm. 67-75).

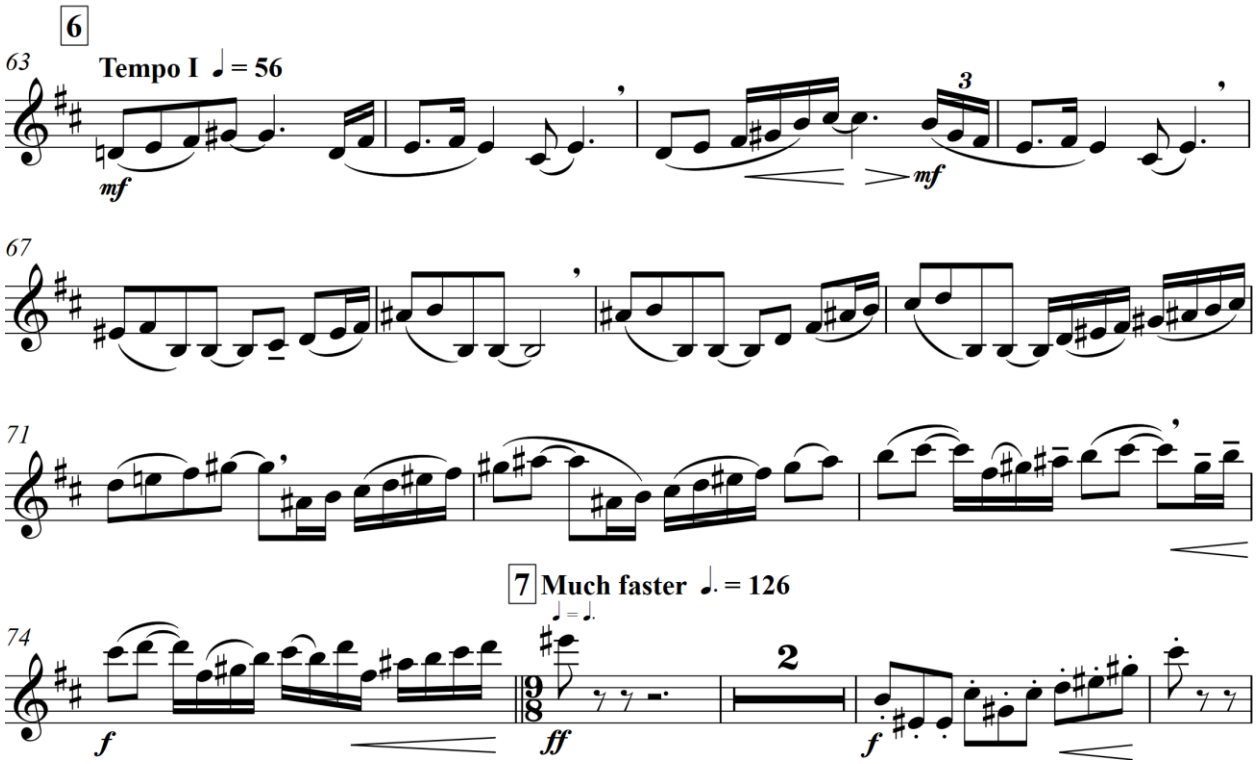


Figure 43: *Pastorela* Saxophone Transcription mm. 63-79

The large-scale B section begins at rehearsal mark seven (m. 75) and includes changes in tonal center, tempo, meter, and style. The introductory eight measures of this section include a call and response interaction between the soloist and pianist; this idea will return again in various forms throughout this section. Due to a change in style that includes more moments of written rests, breathing places between mm. 75 and 201 are largely intuitive. The first moment when intuition may fail the performer is found in m. 115. In order to resolve this problem, an adjustment from Mr. Still's own arrangement of *Quit Dat Fool'nish*, placing the solo melodic line from m. 116 into the piano part, was considered. Because of similarities between this moment in the piece and other moments (mm. 109-112 and mm.125-132, specifically), this change seemed reasonable. However, it interrupted the flow of the solo line into the connecting

material that immediately follows in m. 118. Therefore, a breath indication has been placed just before m. 116. As mentioned in earlier discussion, the octave of the first three pitches of m. 116 were also brought up because of an overextended range.

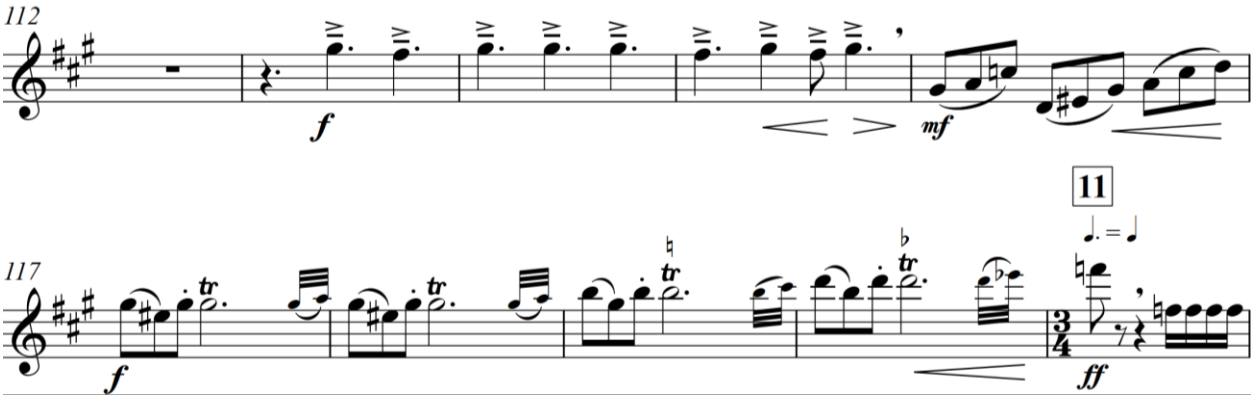


Figure 44: *Pastorela* Saxophone Transcription mm. 112-121

Another problem encountered between mm. 134 and 141 is an eight-measure section of consistently repeating eighth-notes in the solo line. This required a break at some point in the line for a breath which was addressed in the transcription in m. 138 by replacing two of the eighth-notes with rests (see Figure 45).

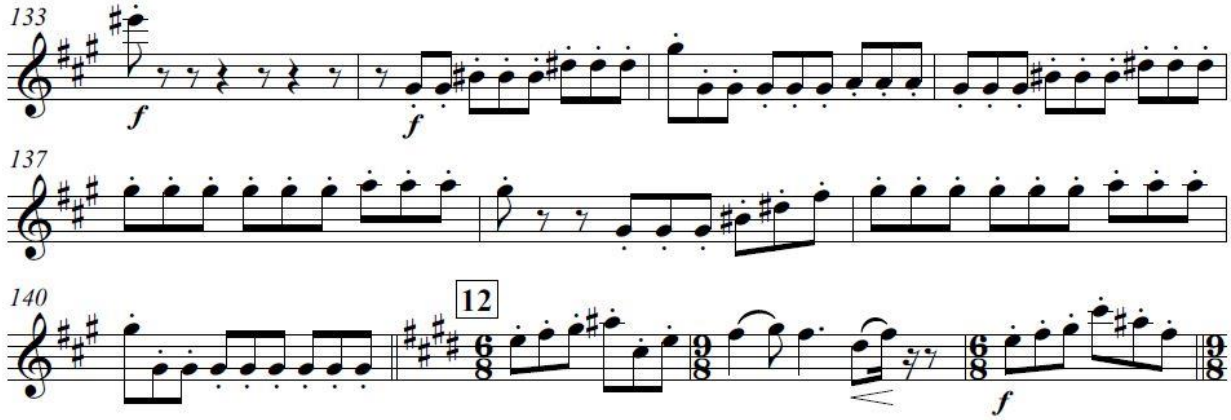


Figure 45: *Pastorela* Saxophone Transcription mm. 133-143

A similar problem was found between mm. 164 and 176. This was resolved by removing an eighth-note in m. 168 and an additional eighth again in m. 174.

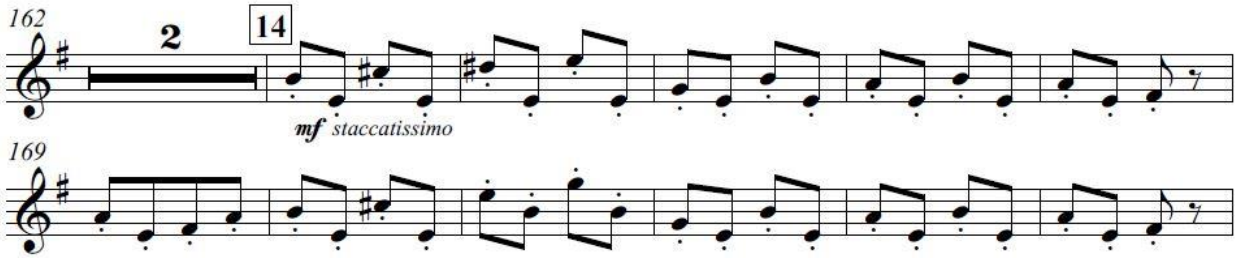


Figure 46: *Pastorela* Saxophone Transcription mm. 162-174

The final breathing consideration for this section is found between mm. 193 and 199. This cadenza-like section, marked "Freely" by the composer, allows room for intuitive breathing. However, a breath mark just before m. 199, where the line would naturally break for the performer, was added to the transcription. This would be best performed through a slight pulling back of the tempo before the breath, followed by a quick breath (out of time), and then continuing the line that follows in m. 199.

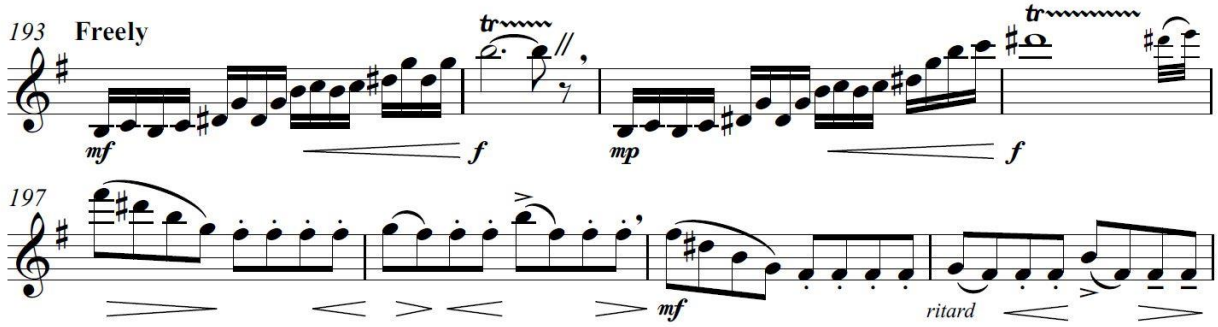


Figure 47: *Pastorela* Saxophone Transcription mm. 193-200

The large-scale A section returns at m. 201 with the return of the original tonal center, style, tempo, and dynamic. The themes are presented in reverse order, and breathing is intuitive throughout the initial return of the second theme. In a similar approach to the opening A section, breath marks have been included for mm. 224 and 228. The altissimo section that leads to the conclusion of the piece requires the addition of breaths in mm. 234 and 236 (see Figure 48 below). The conclusion of the piece is intuitive regarding breathing points.

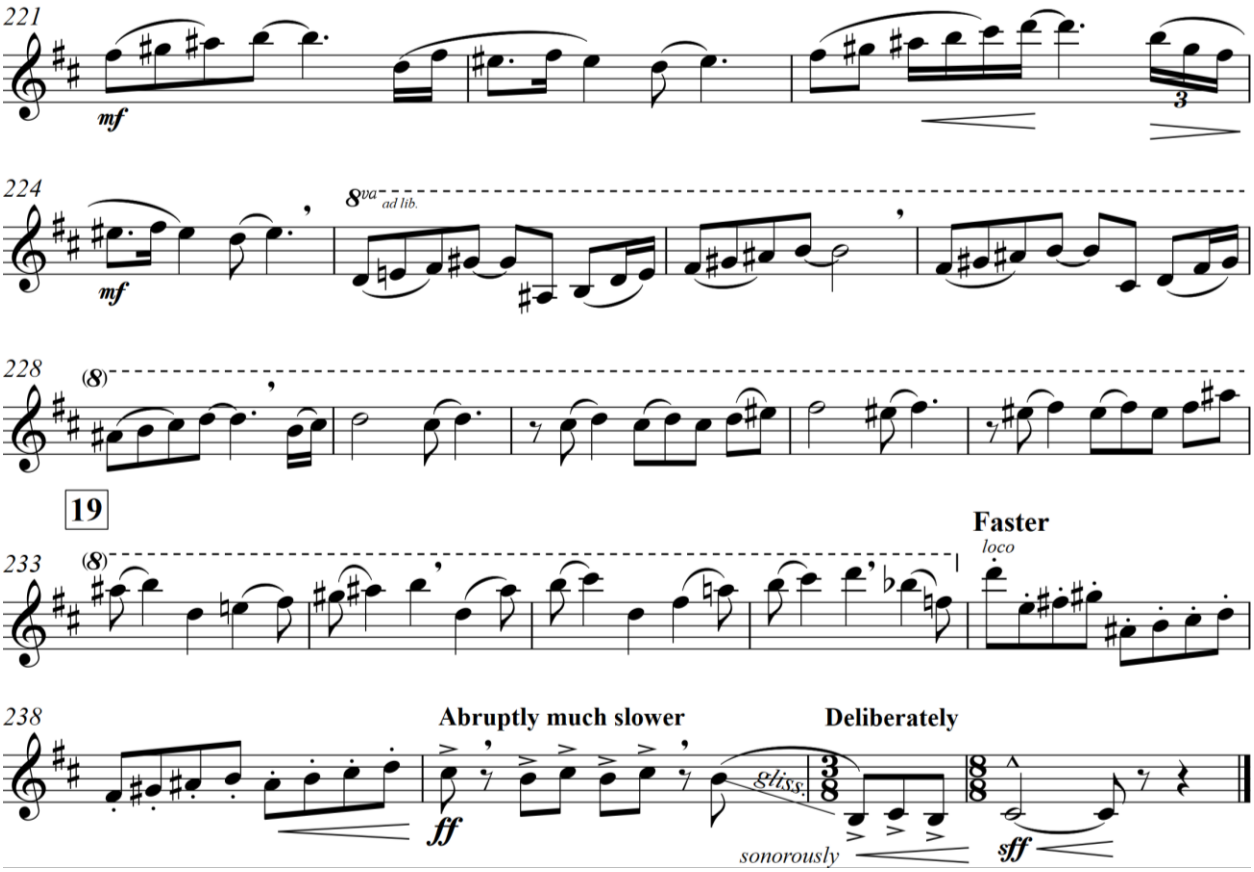


Figure 48: *Pastorela* Saxophone Transcription mm. 221-240

One final note on the score below must be mentioned. The rehearsal marks included in the transcription are not typical for modern notation. Although there should not be a rehearsal mark at the beginning of the work, one has been included to remain consistent with the original

score. The removal of the initial rehearsal mark from the first measure would shift the numeric ordering of rehearsal marks, making the comparative discussion above confusing.

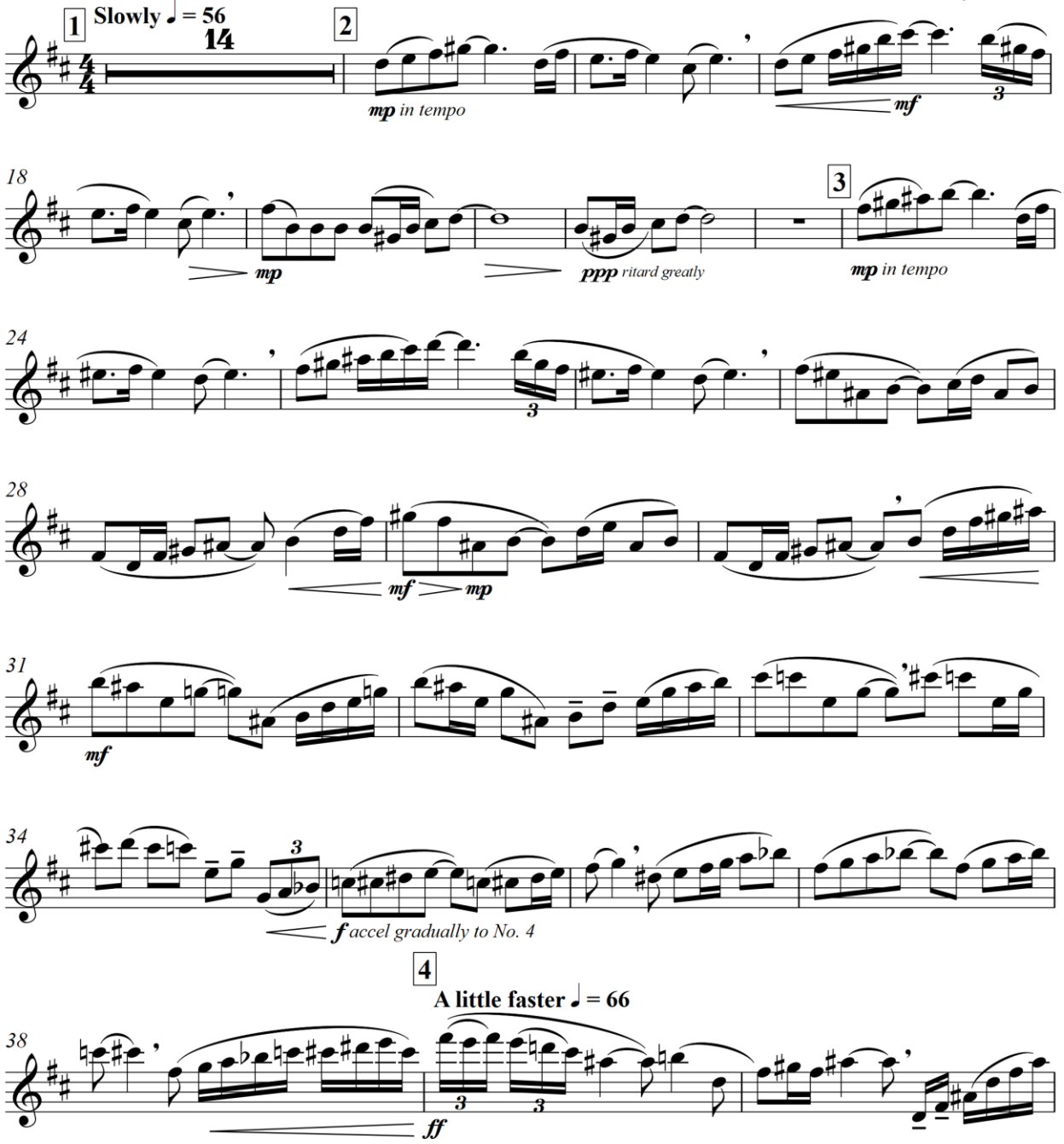
Transcription Score and Parts

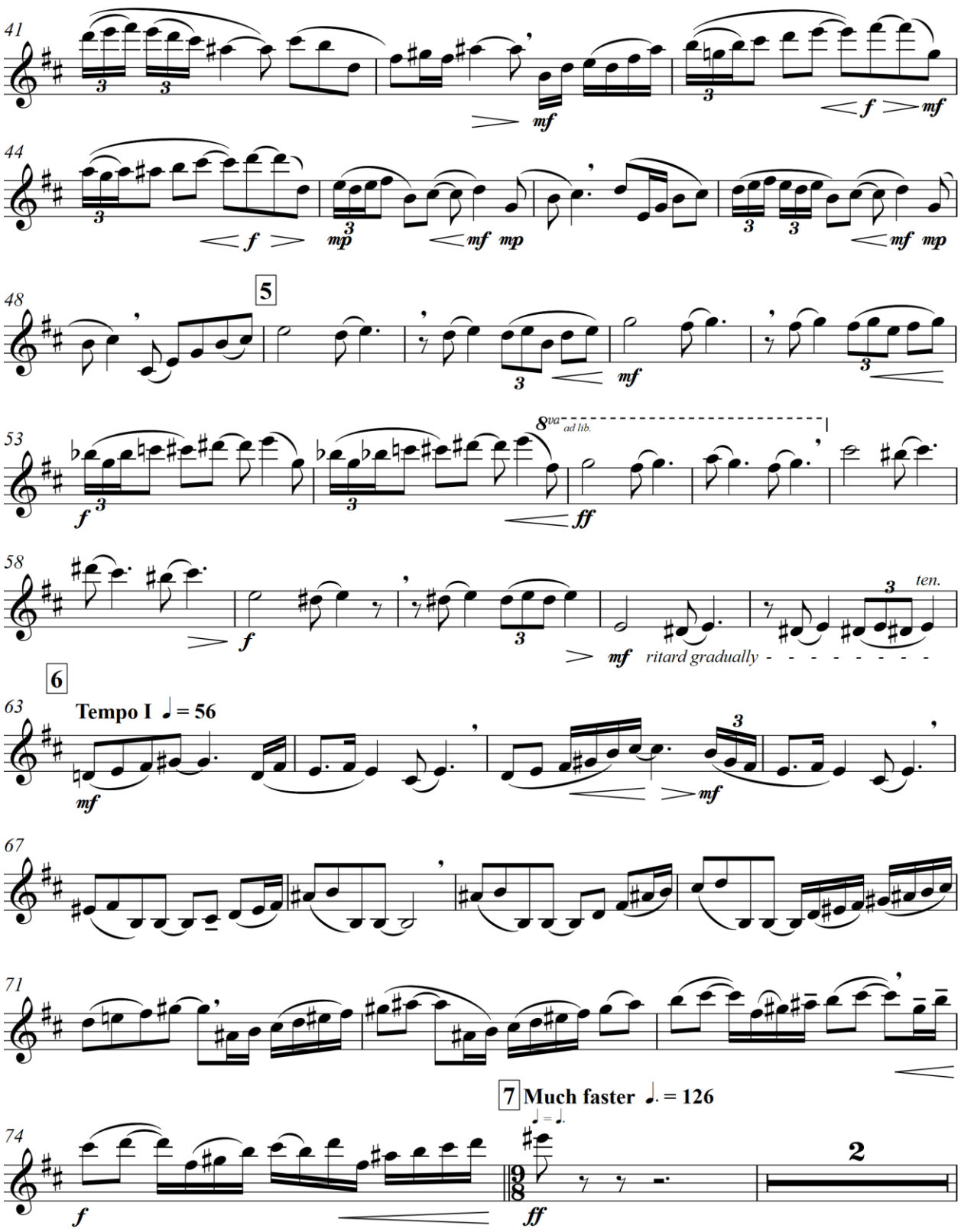
Pastorela

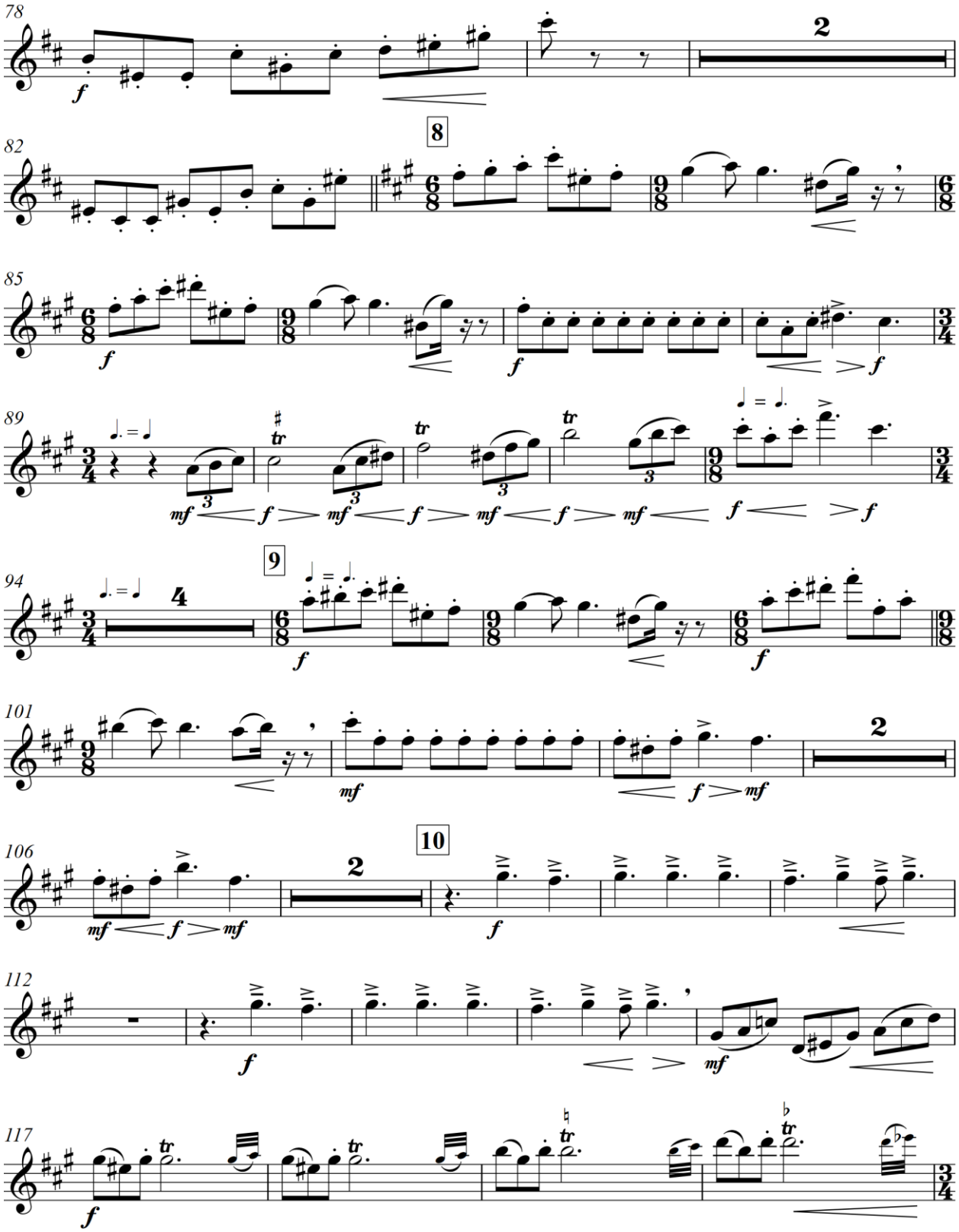
For Violin and Piano
Arranged for Alto Saxophone and Piano

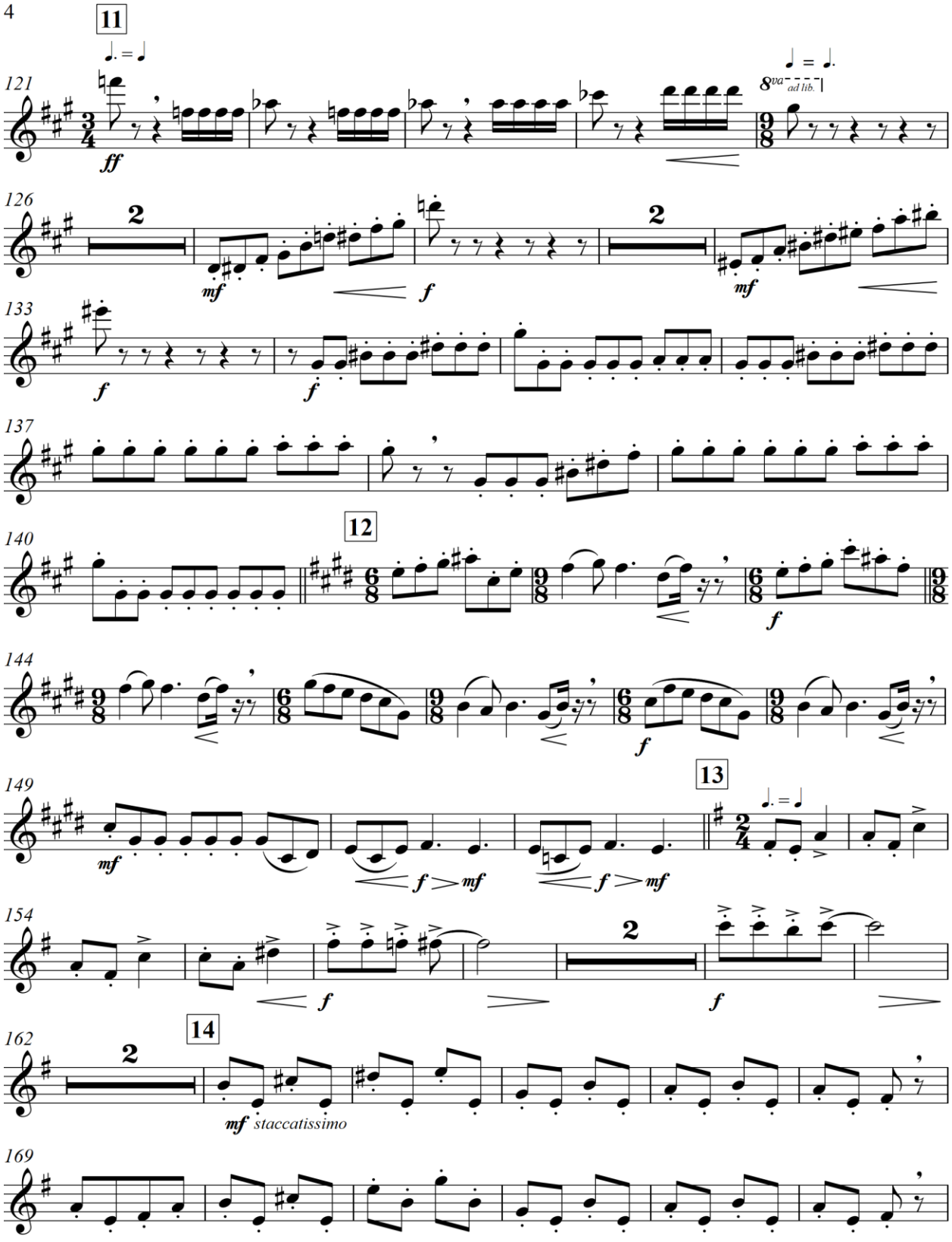
William Grant Still
arr. Andy A. Peeks

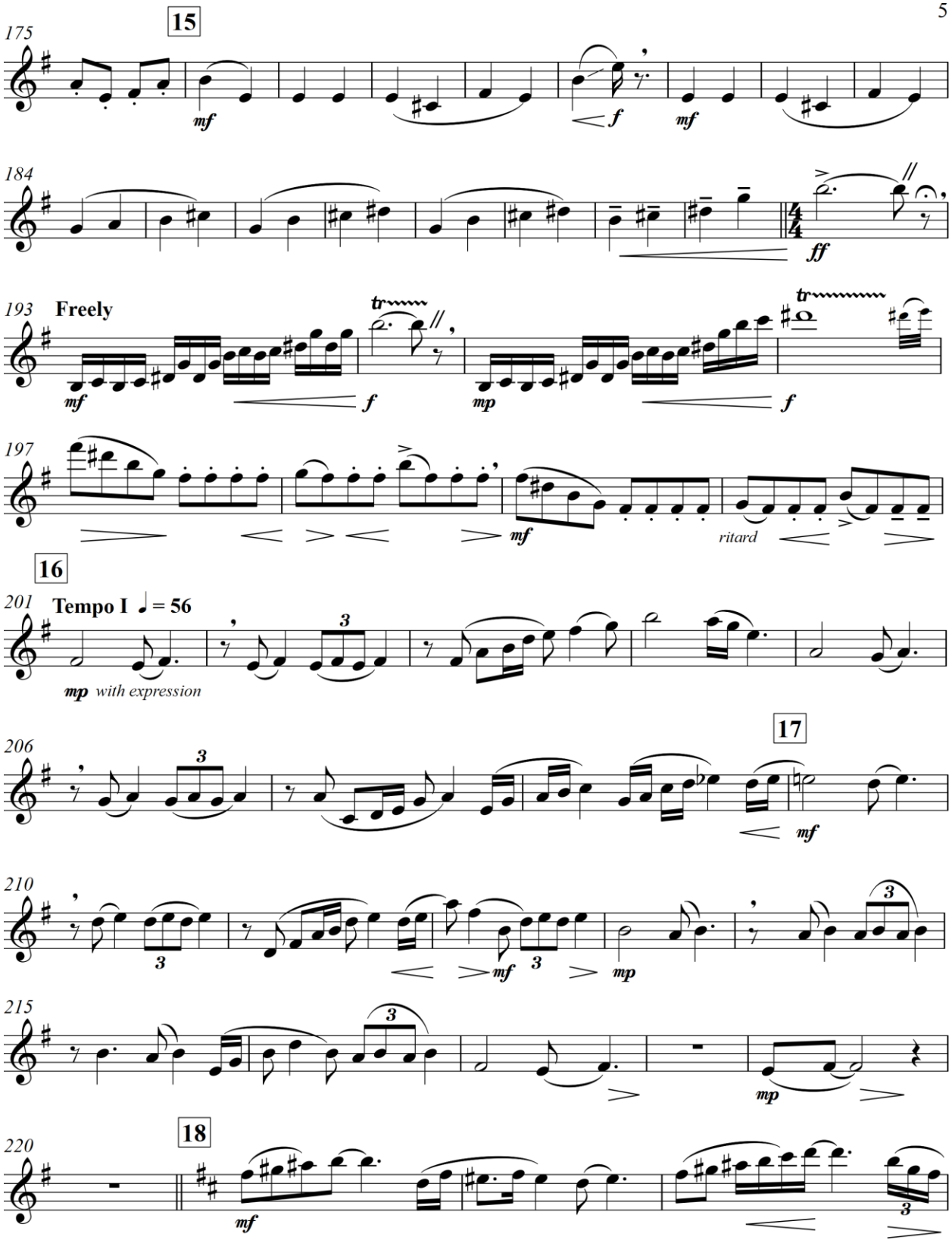
Alto Saxophone



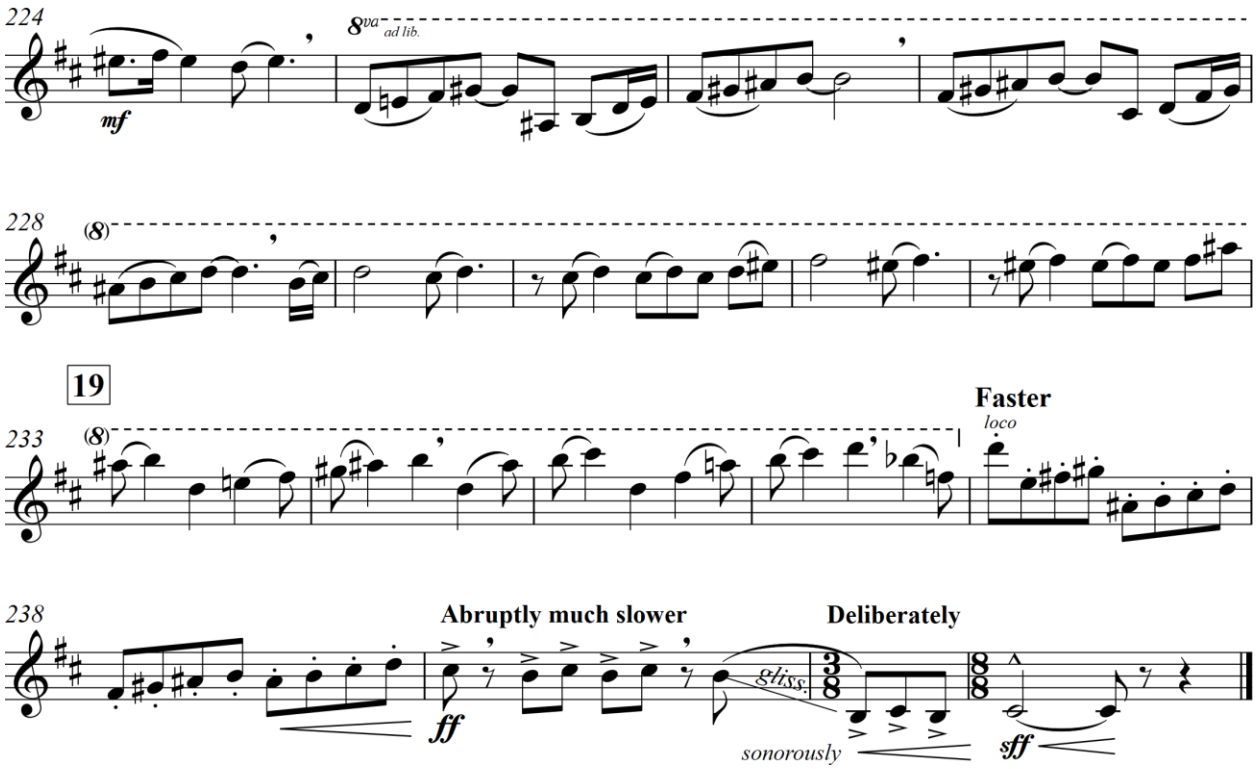

41
f
mf
44
mp
48
5
53
8va ad lib.
ff
58
ten.
ritard gradually
6
63
Tempo I ♩ = 56
67
71
7 Much faster ♩. = 126
74
2


78
2
8
82
85
89
9
94
4
101
2
10
106
2
112
117


4
11
121
ff
8va ad lib.
126
2
mf
f
mf
133
f
f
137
12
140
f
144
f
149
mf
f mf
f mf
13
154
f
2
f
14
162
2
mf staccatissimo
169


15
175
mf
f
mf
184
ff
193
Freely
mf
f
mp
f
197
mf
ritard
16
201
Tempo I ♩ = 56
mp with expression
17
206
mf
210
mf
mp
215
mp
18
220
mf

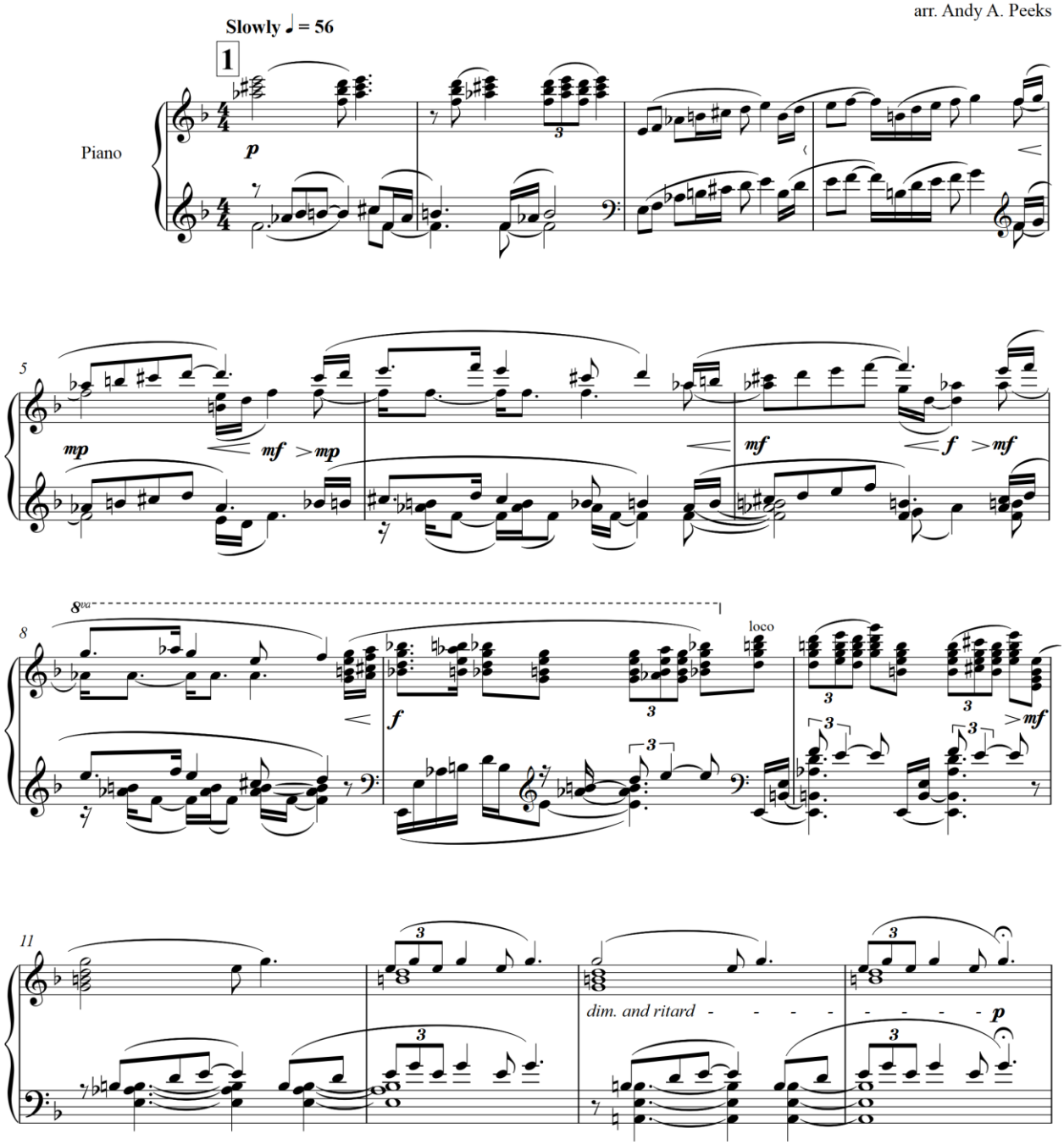
6

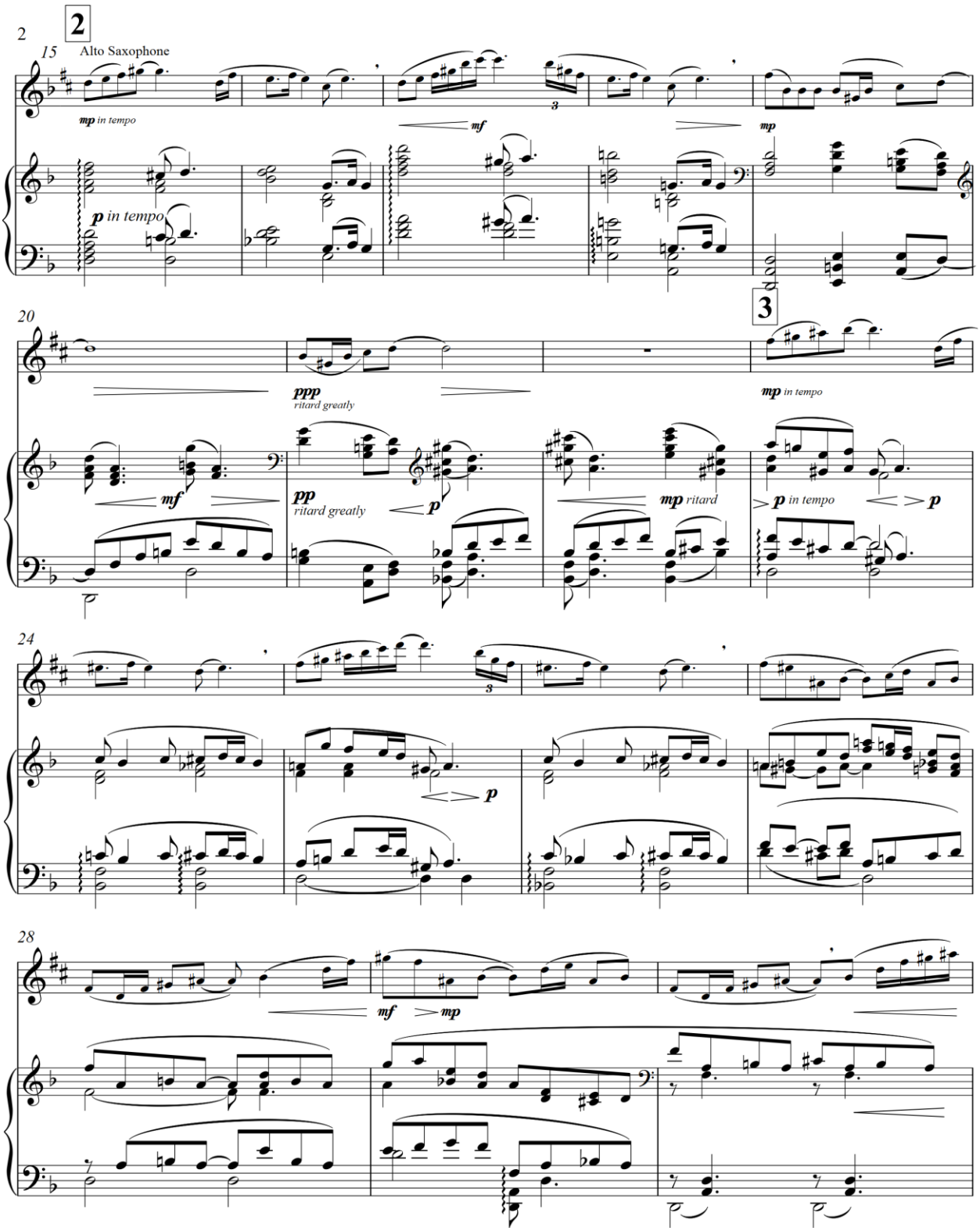

224
8va ad lib.
mf
228
(8)
19
233
(8)
Faster
loco
238
Abruptly much slower
Deliberately
ff
gliss.
sonorously
sff

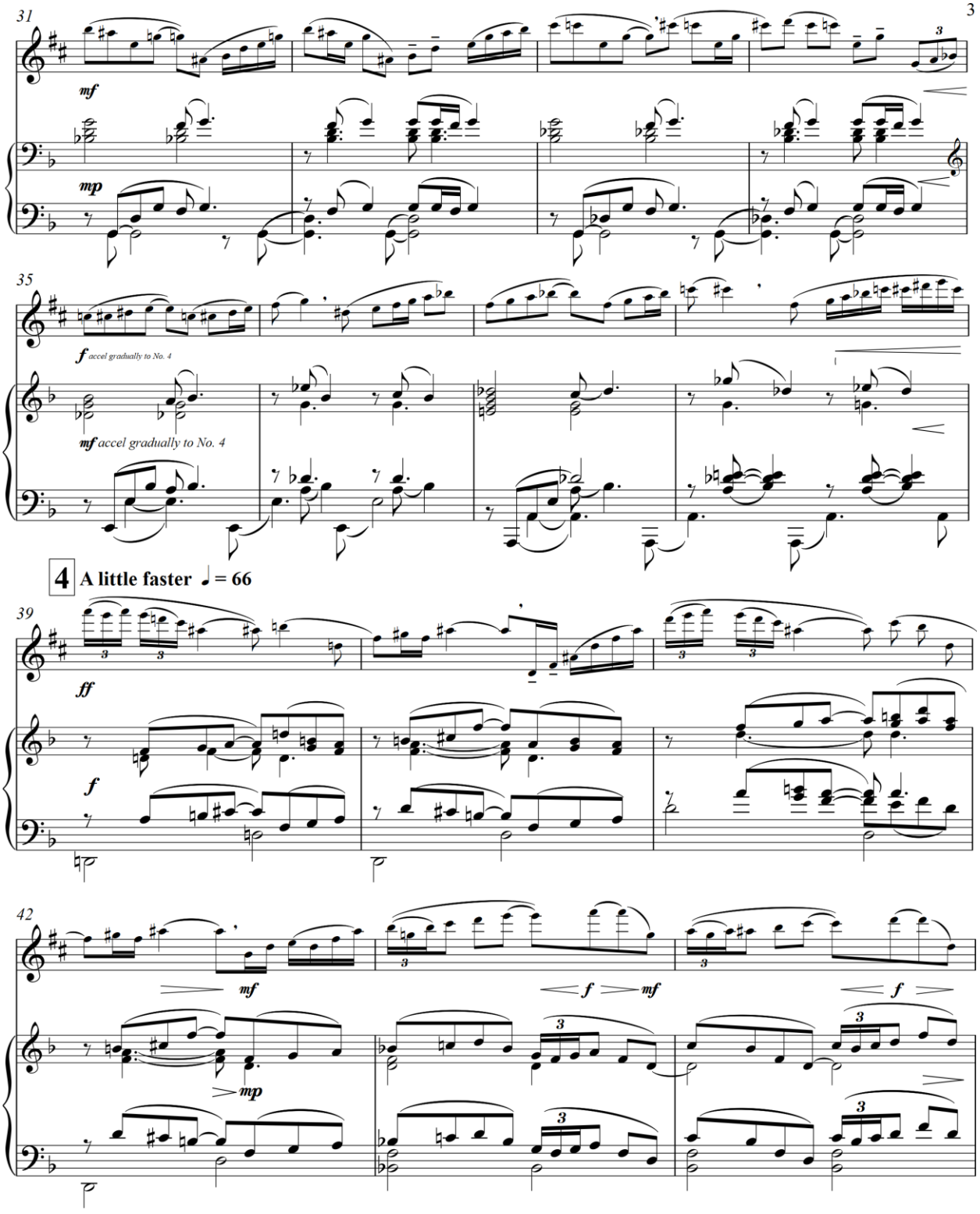
Pastorela

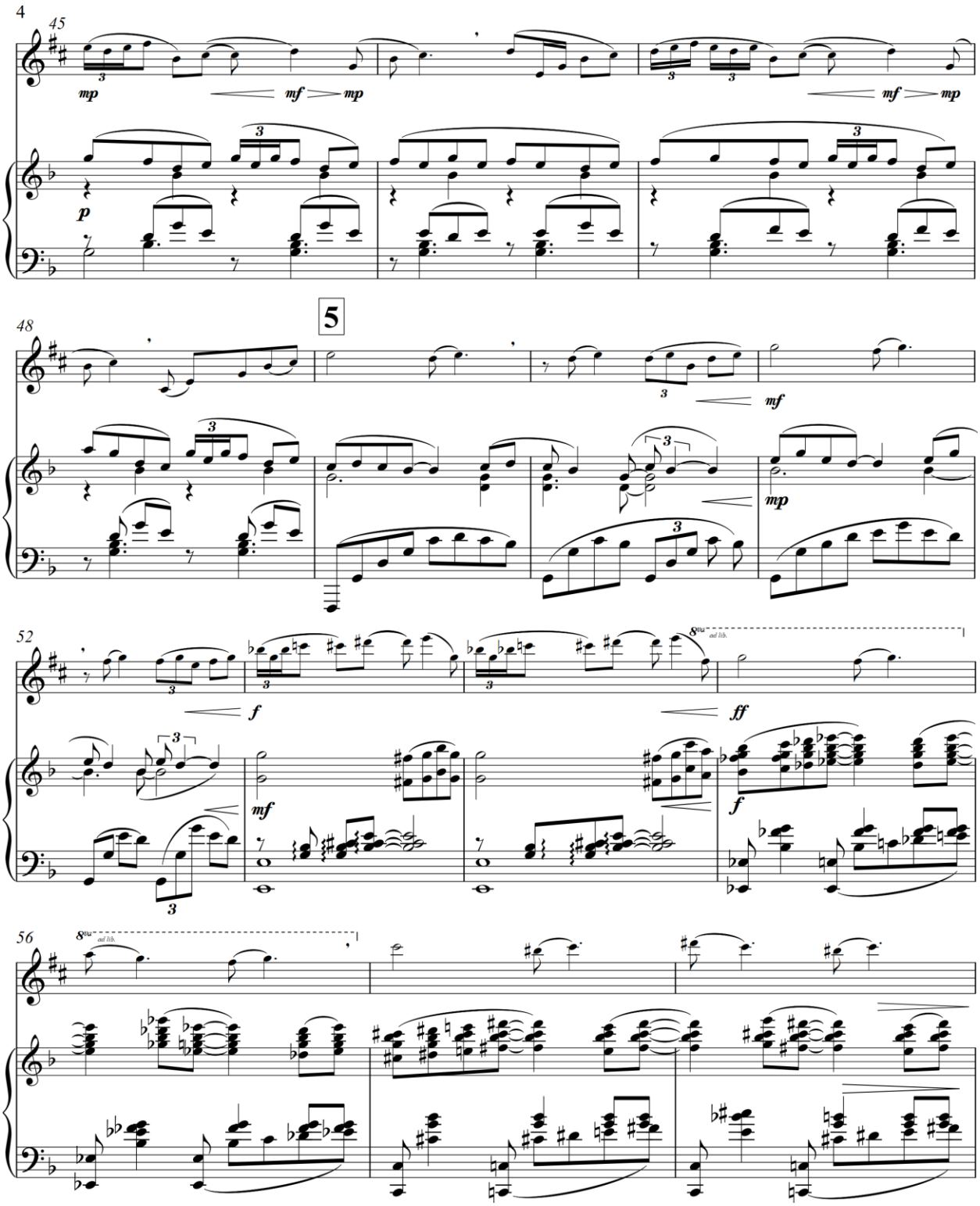
For Violin and Piano
Arranged for Alto Saxophone and Piano

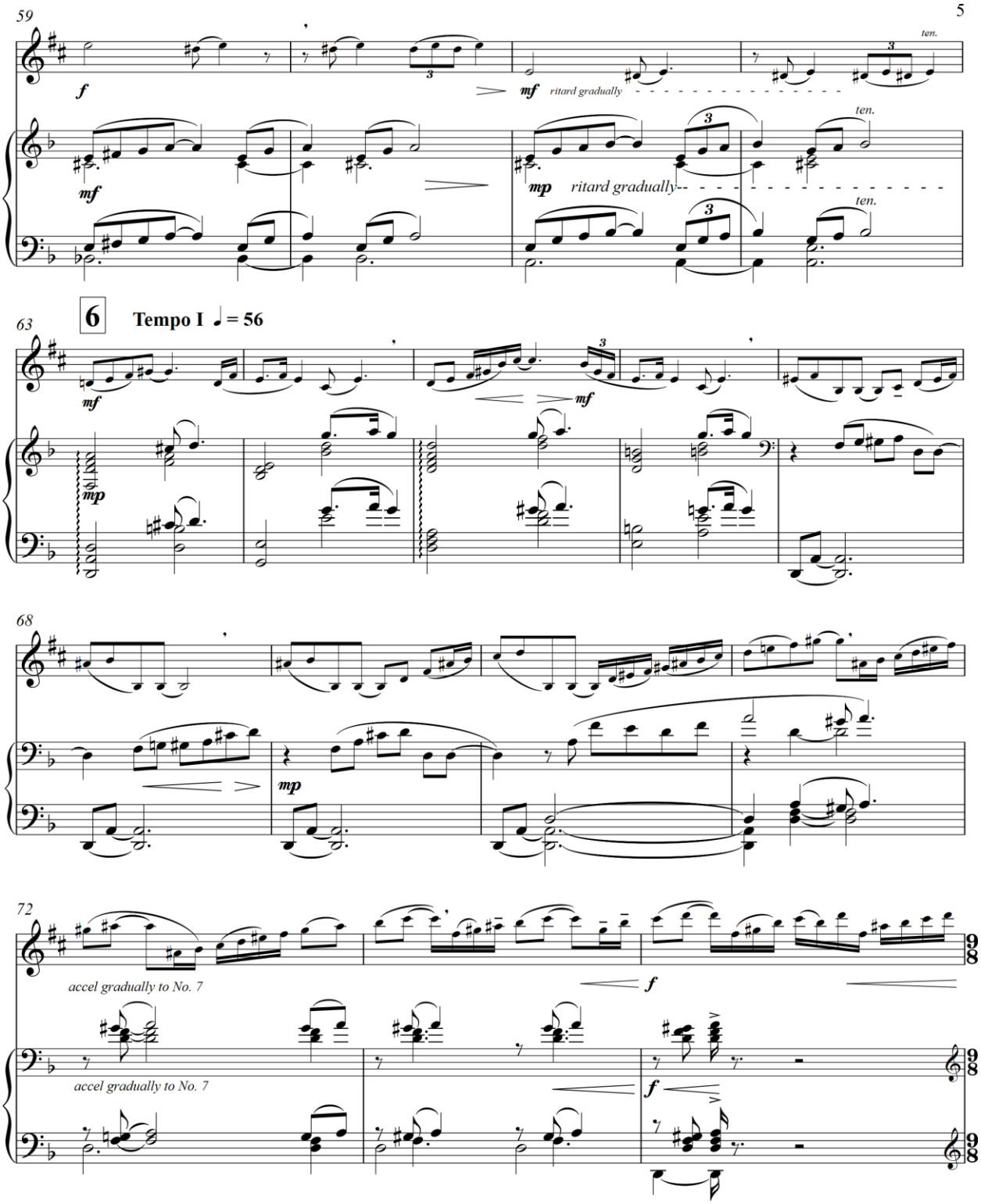
William Grant Still
arr. Andy A. Peeks

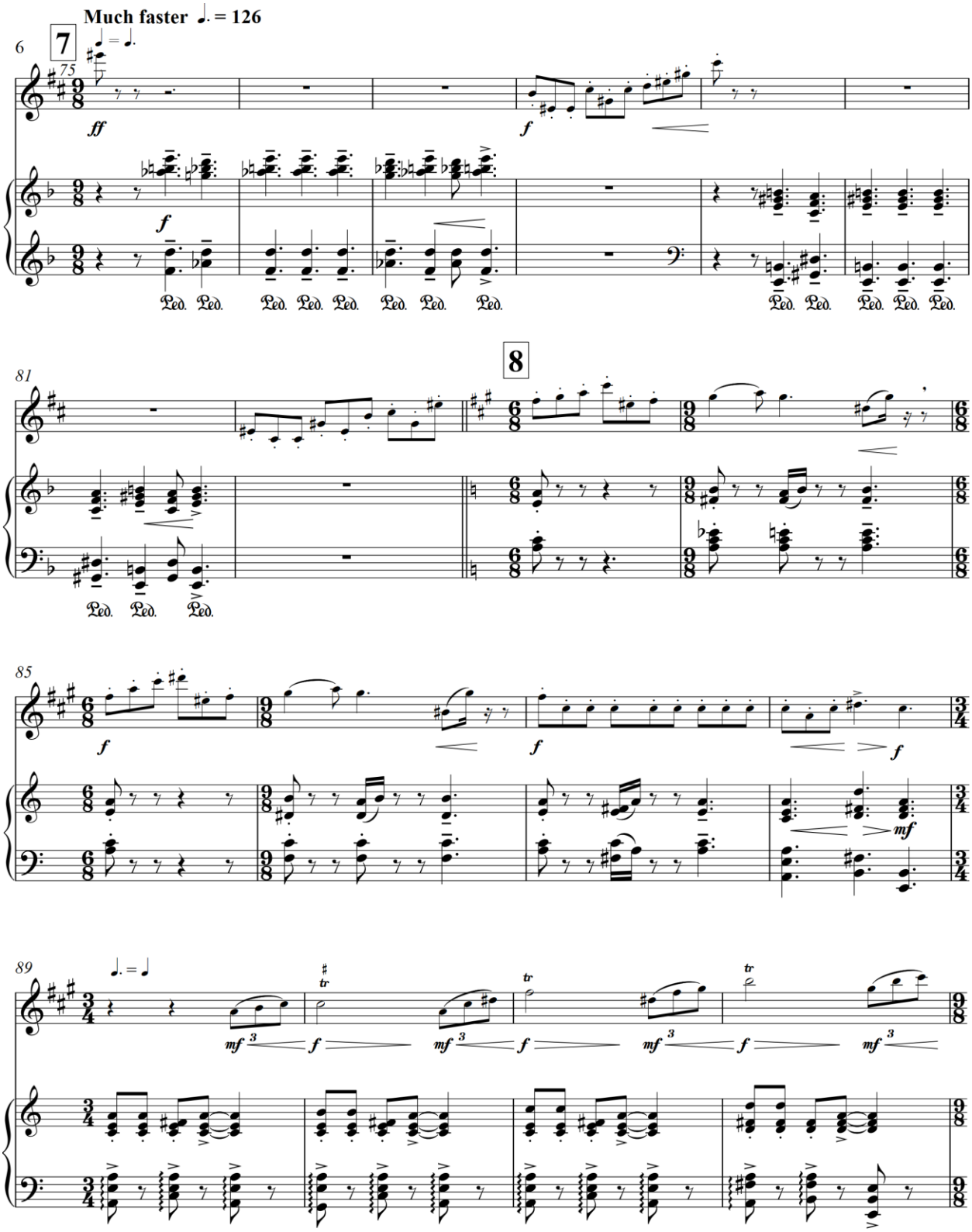


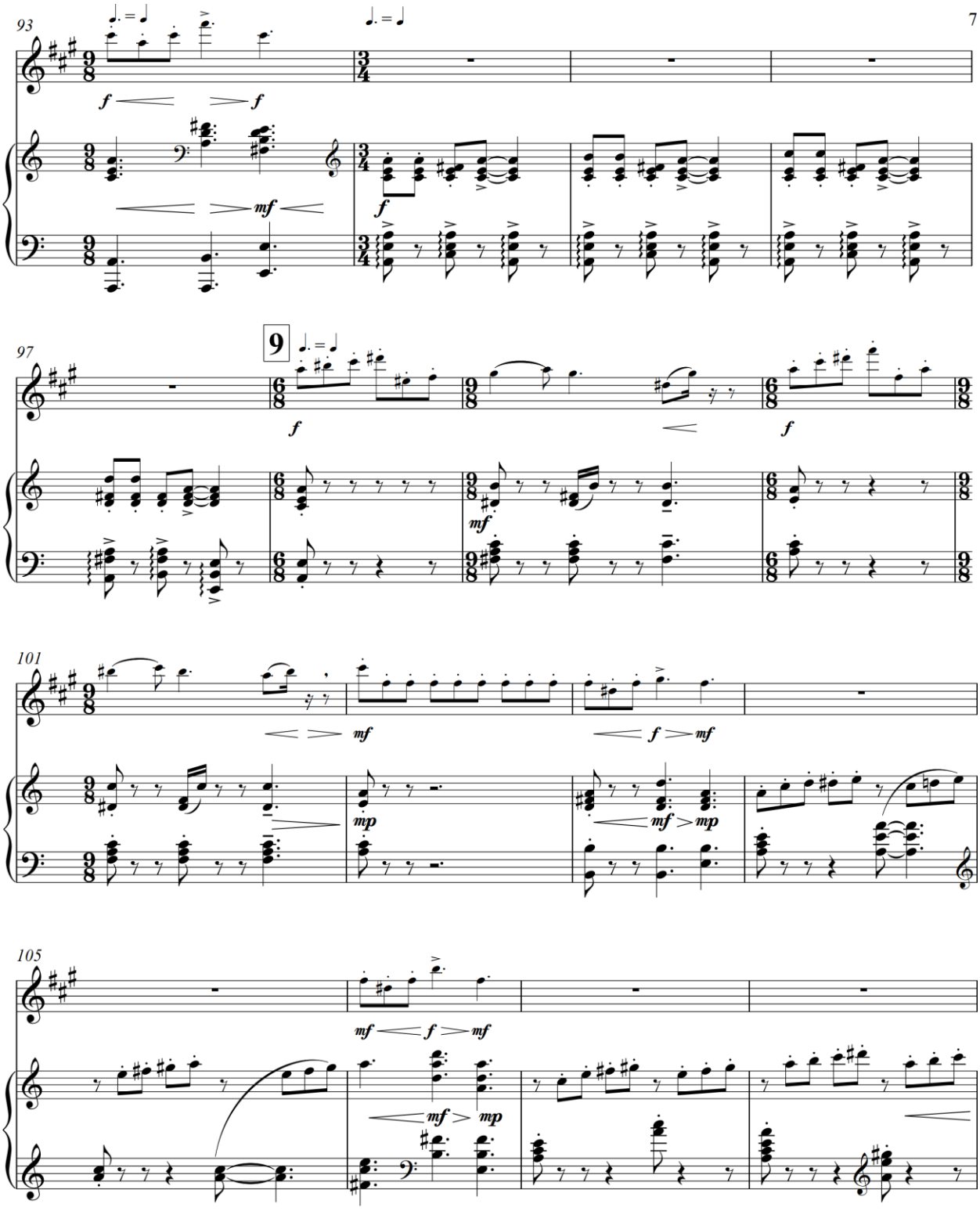

2
15
2
Alto Saxophone
mp in tempo
mf
mp
p in tempo
20
3
ppp
ritard greatly
mp in tempo
mf
pp
ritard greatly
p
mp ritard
p in tempo
p
24
p
28
mf
mp

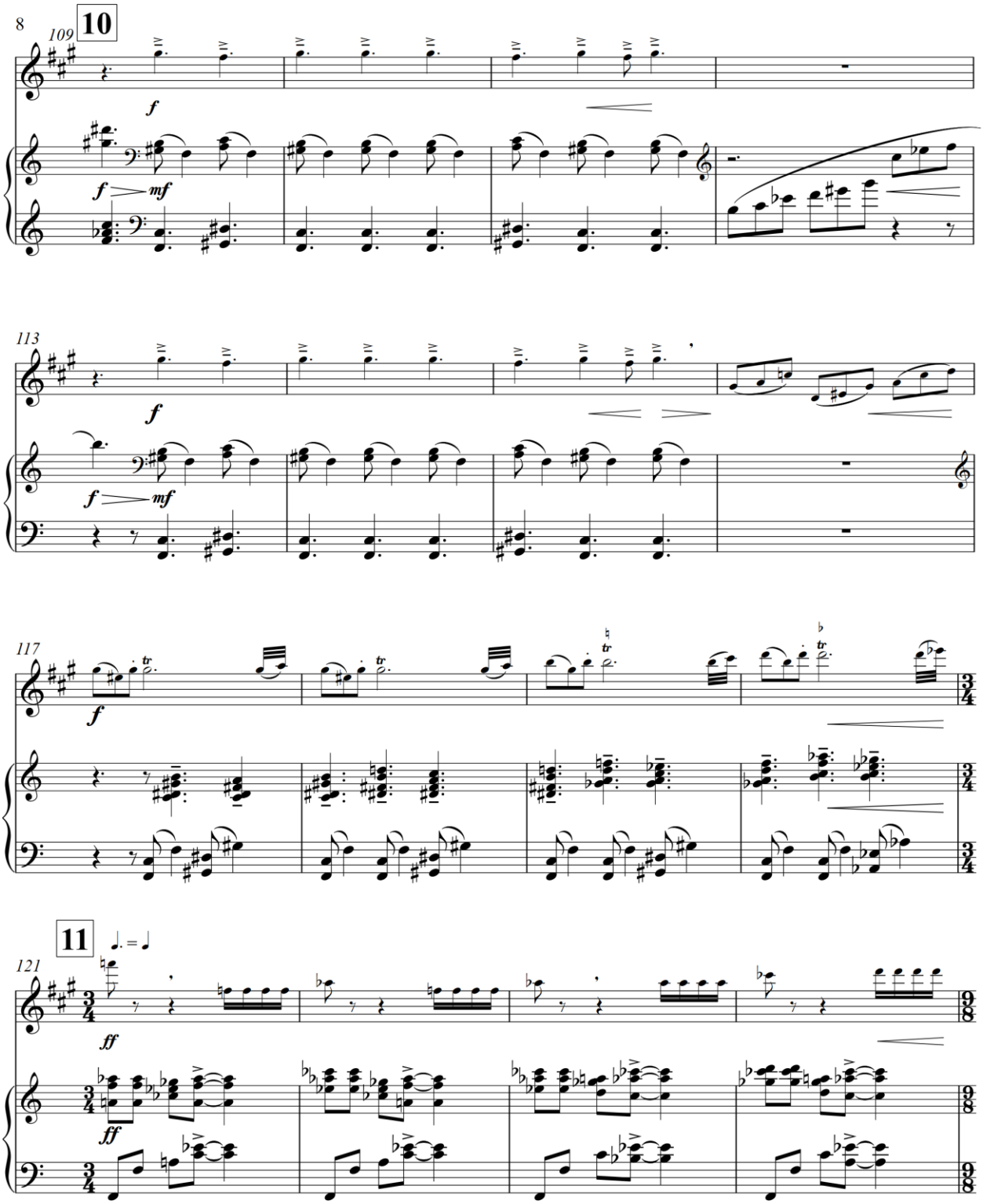

31
mf
mp
35
f accel gradually to No. 4
mf accel gradually to No. 4
4 A little faster ♩ = 66
39
ff
f
42
mf
mp
f
mf
f

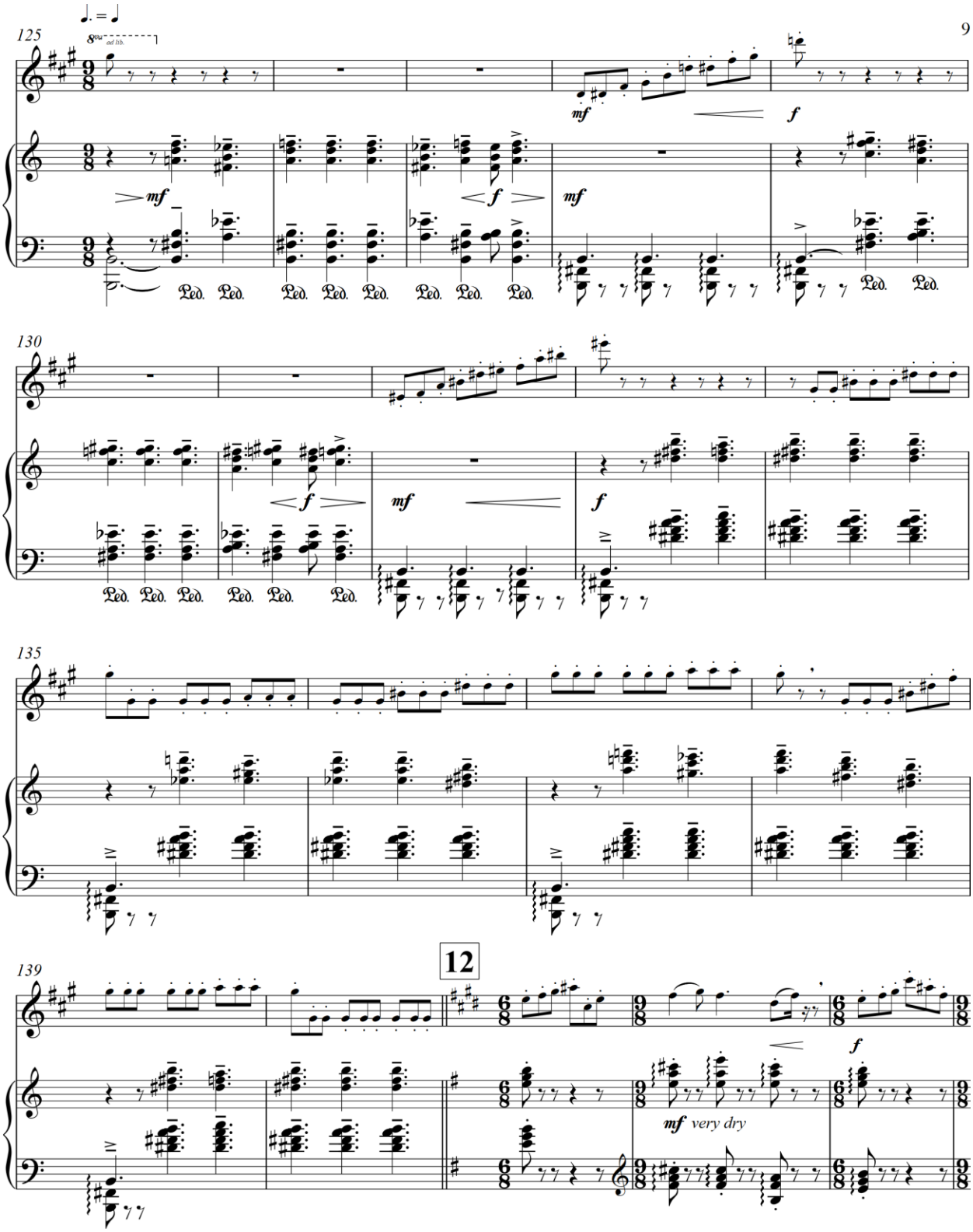

4
45
mp
mf
mp
mf
mp
p
48
5
mf
mp
52
f
ff
mf
f
8va
ad lib.
56
8va
ad lib.

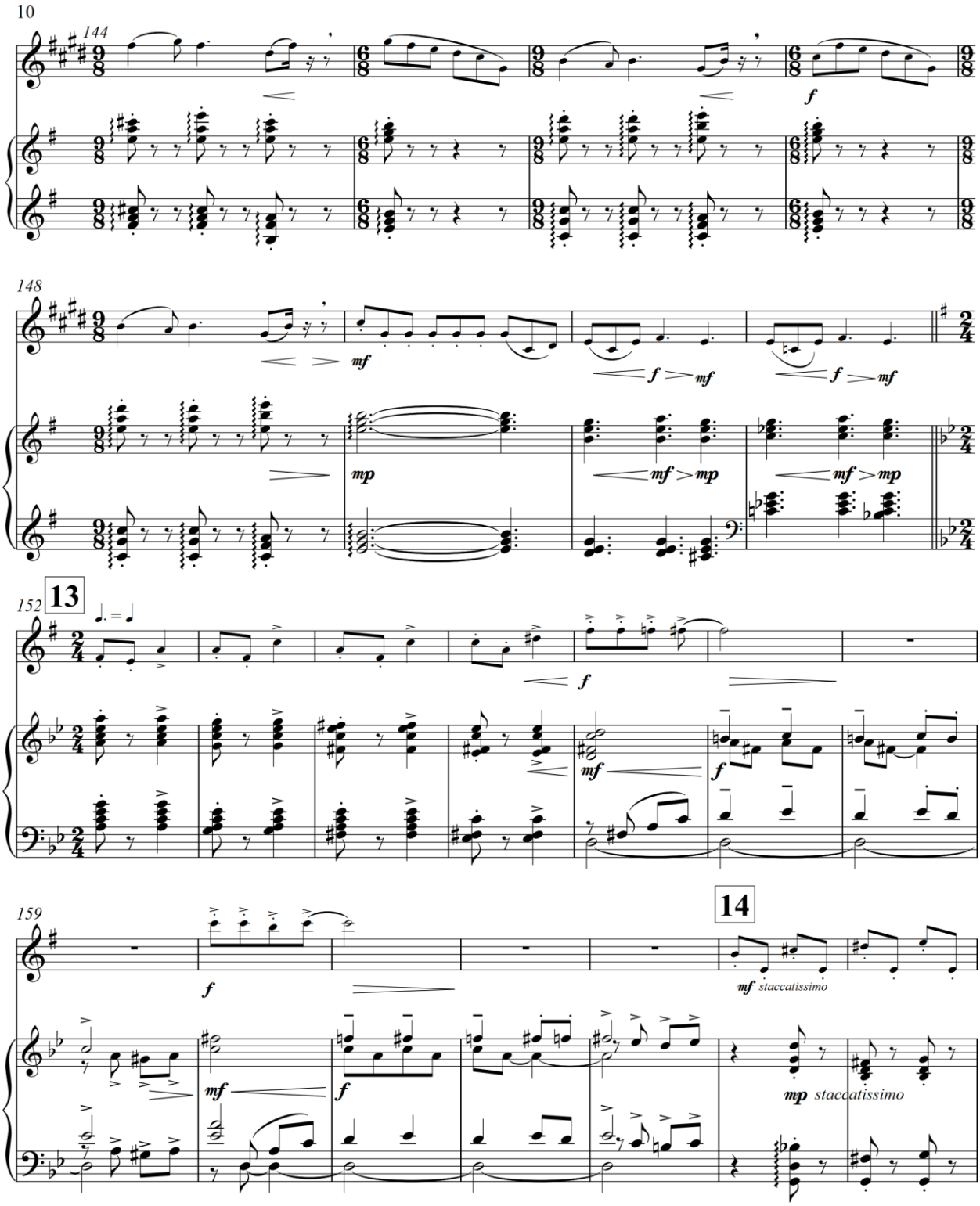

59
f
mf
ritard gradually
ten.
mf
mp
ritard gradually
ten.
63
6
Tempo I ♩ = 56
mf
mf
mp
68
mp
72
accel gradually to No. 7
f
accel gradually to No. 7
f


Much faster ♩. = 126
6
7
75
ff
f
Ped.
81
8
85
mf
89
tr


93
97
9
101
105


8
109
10
f
f
mf
113
f
f
mf
117
f
3/4
3/4
11
121
ff
ff
3/4
9/8


125
130
135
139
12
mf
f
mf very dry


10
144
148
152
13
159
14
mf staccatissimo
mp staccatissimo

166

173

15

mf

mp *legatissimo*

180

gliss.

f

mf

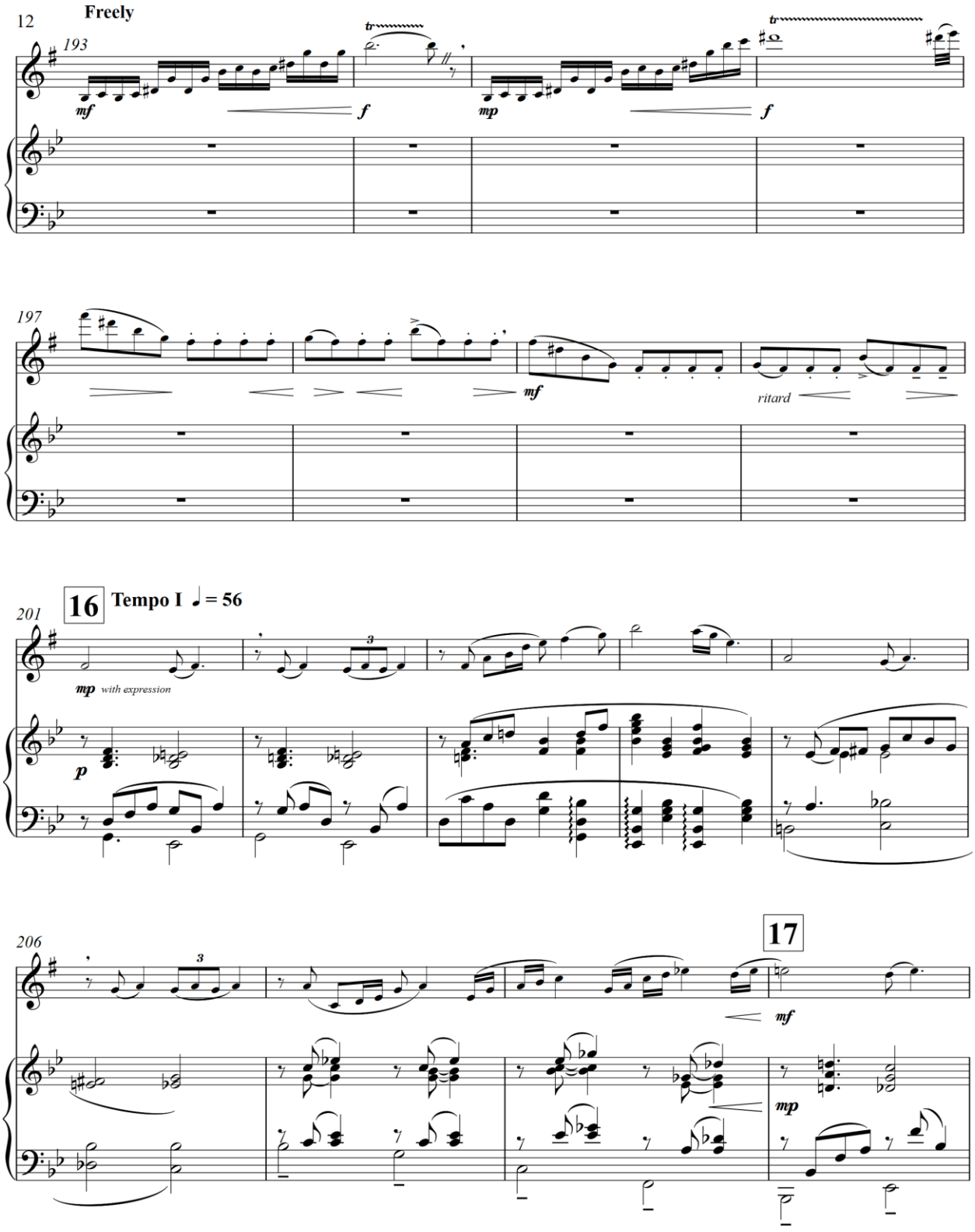
187

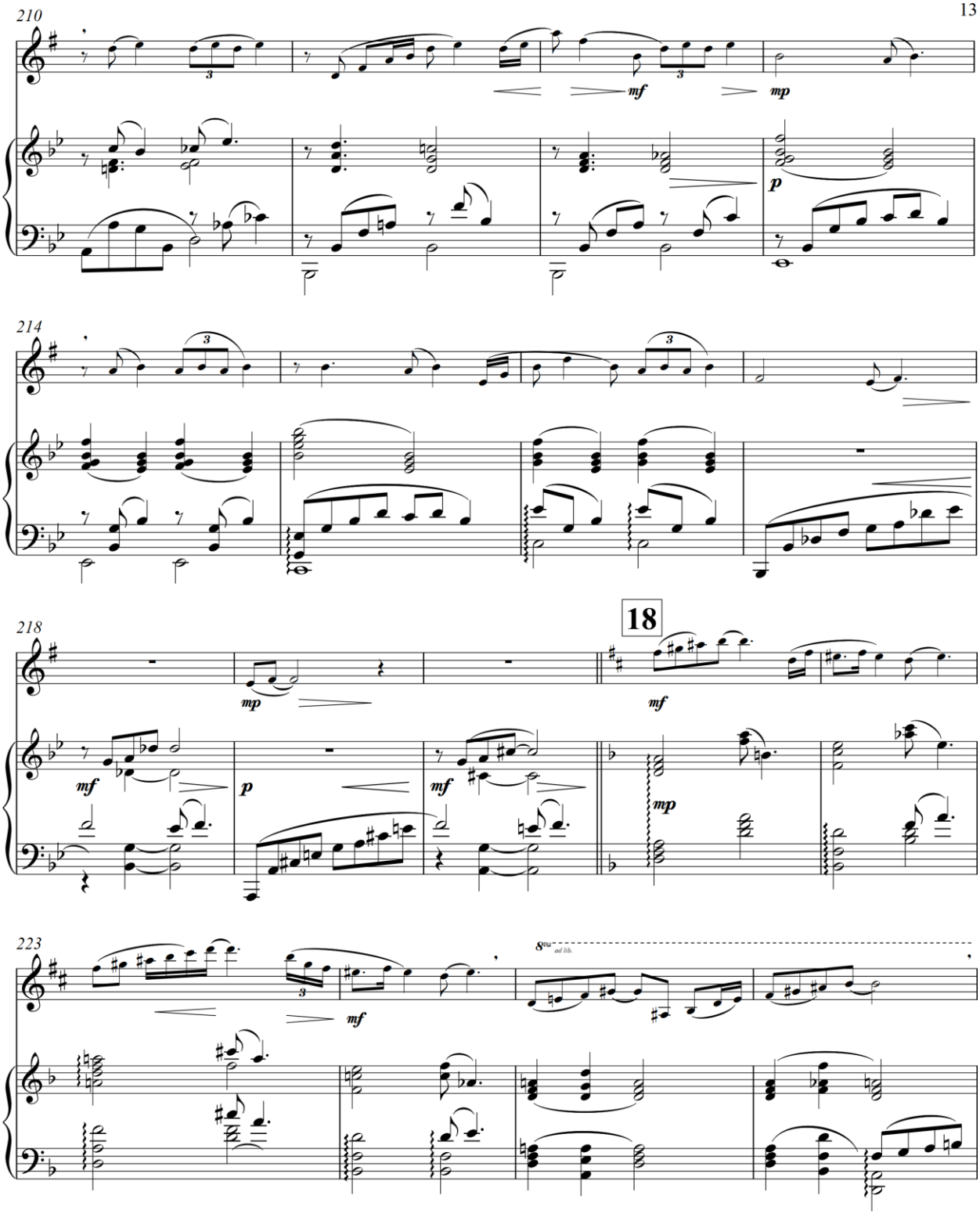
ritard greatly

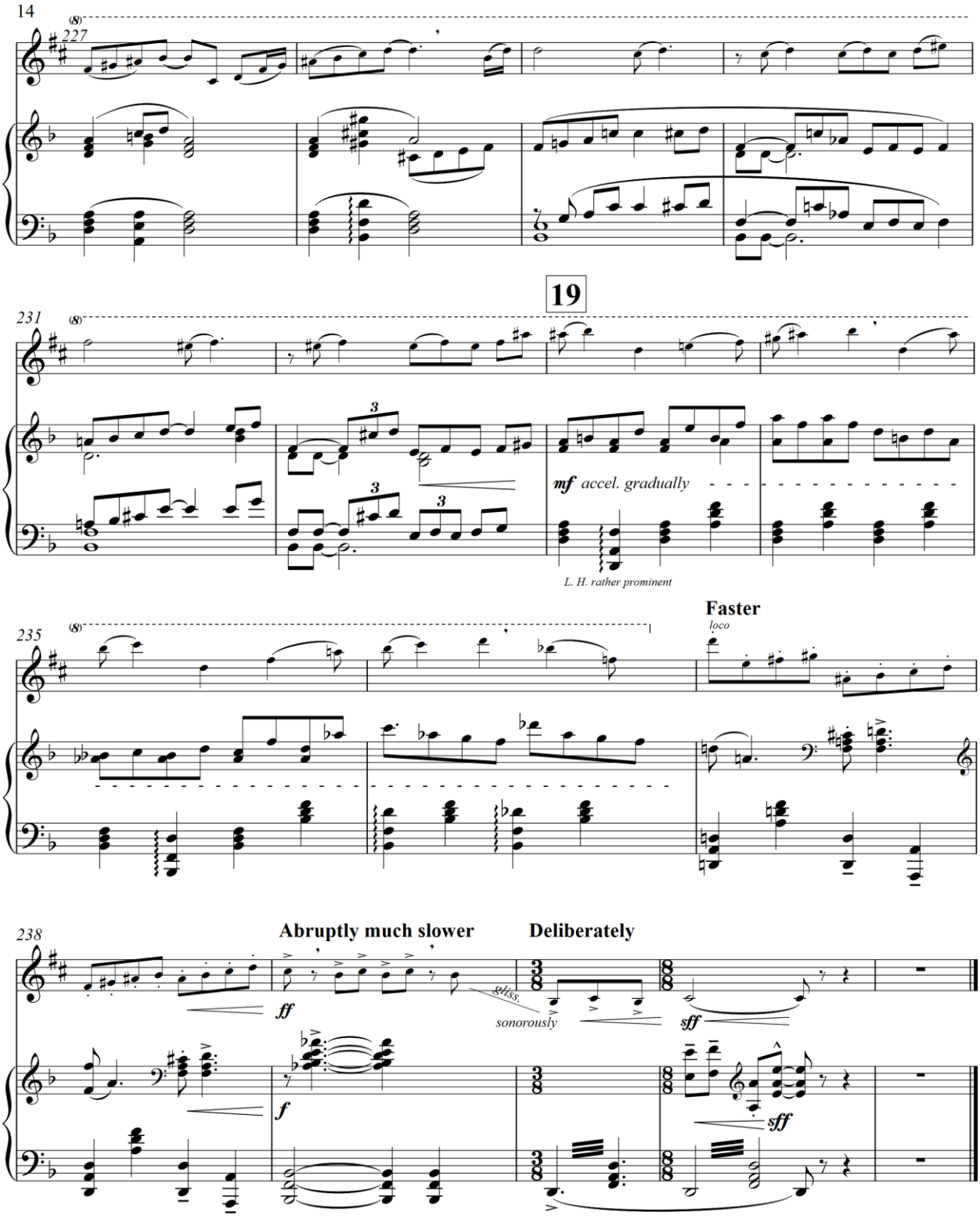
ritard greatly

ff

ff


12
Freely
193
mf
f
mp
f
197
mf
ritard
16
Tempo I ♩ = 56
201
mp with expression
p
206
17
mf
mp


210
214
218
18
223
8va ad lib.


14
227
(8)
19
231
(8)
3
3
3
mf accel. gradually
L. H. rather prominent
235
(8)
Faster
loco
238
Abruptly much slower
Deliberately
ff
gliss.
sonorously
sff
f
sff

CHAPTER 6

CONCLUSION

Pedagogy and performance of compositions by African-American composers of the early twentieth-century continue to be a relatively obscure areas of scholarship. Factors contributing to a loss of interest in their music are complex, and will require much further study before a better understanding can be reached. The craftsmanship poured into their works is similar to the compositional practices of much earlier stylistic periods.

The popularity of violin and piano as a performance ensemble during the time of early African-American composers was widespread. Therefore, many other unfamiliar works from this genre could also be transcribed for saxophone. Other areas of future research might include transcribing the orchestral setting of these same works by Mr. Still for wind band, and creating transcription performance sets of art songs (and spirituals) by early African-American composers.

The violin works produced from the Still-Kaufman collaborations include two original works for violin and piano (or orchestra), and several transcriptions of Mr. Still's earlier works for the same instrumentation. One of these transcriptions, *Quit Dat Fool'nish*, was also transcribed by Mr. Still for performance on saxophone, which was intended for performances by Sigurd Rascher. The methods he utilized in the creation of this saxophone transcription went beyond a basic transposition, but the general concept of the piece was left unchanged. Transpositions of both solo and accompaniment were created, and some small areas of thematic

content were added, altered, or removed. In addition, Mr. Still chose to include an unwritten cadenza, which allows the saxophonist a unique opportunity to personalize the piece.

Mr. Still's compositional style represents a unique concept of nationalism, where early African-influenced American folk music served as a significant source of compositional subject matter and influenced other stylistic components. His style followed the traditions of earlier periods in the classical music tradition. The sophistication of his compositional craftsmanship is not only found in his development of melodic ideas, but also in his approach to formal design. The harmonic framework of these works remained traditional, with the inclusion of jazz and blues influenced harmonies. Other stylistic elements, such as call and response, signifying, and spiritual/supernatural, have been discussed in greater detail in previous chapters.

Historical figureheads of saxophone pedagogy have all contributed to the body of transcriptions for saxophone performance. Many created collections of smaller, simpler pieces by composers of the past for both performance and pedagogy. No research has focused on how often the pedagogues performed these works, or why they chose to transcribe them. It is reasonable to assume, however, that they (and their students) performed these works. This study has attempted to prove that the violin works of William Grant Still are also very useful for performance and pedagogy in the same way. Saxophone teachers routinely use transcriptions of compositions from past musical periods when guiding students through their development. However, the works of early African-American composers are not ordinarily considered for this type of performance because there are very few transcriptions or original scores available. It is hoped that this document will contribute to changing this reality.

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APPENDICES

Appendix A

William Grant Still's works for solo instrument and piano (with commissioner):

1943	*Suite for Violin and Piano* African Dances Mother and Child Gamin	15"	Louis Kaufman
1945	*Incantation and Dance* (Oboe and Piano)	5"	Loyd Rathburn
1946	*Pastorela* (Violin and Piano)	11"	Louis Kaufman
1954	*Romance* (Saxophone and Piano)	4"	Sigurd Rascher

Appendix B

Works arranged for solo violin and piano by William Grant Still for Louis Kaufman:

1936 *Summerland* 5”
Original composition was the second movement of *Three Visions* for piano.

1937 *Quit Dat Fool’nish* 2”
Original composition was for piano.

1938 *Blues* 3”
Original composition was taken from *Lenox Avenue (choreographic street scenes)* for dancers or narrator, SATB and orchestra.

1941 *Here’s One* 4”
Original composition was for solo voice and piano.

1962 *Carmela* 2”
Original composition was the second movement of *Vignettes* for oboe, bassoon, and piano.