

Compendium of Program Notes of Works for Saxophone
Traci N. Castleberry

**Pieces for Originally written for Saxophone Solo, Piano Accompaniment, and/or
Orchestra or Wind Ensemble Suitable for the Collegiate Level Saxophone Player**

Absil, Jean (1893-1974)

Sonata. Alto saxophone and piano

Adler, Samuel (b. 1928)

Soundings. Alto saxophone and piano

Albright, William (b. 1944)

Sonata. Alto saxophone and piano (1984)

This piece was written for Joseph Wytko, Donald Sinta and Laura Hunter, and premiered by Hunter in 1985.

Anderson, Tommy Joe

Sonata. Baritone saxophone and piano

Arma, Paul (b. 1905)

Phases contra Phases. Soprano saxophone and piano (1978)

Trois Contrastes. Soprano saxophone solo

Babbitt, Milton (b. 1916)

Accompanied Recitative. soprano saxophone and piano

Whirled Series. Alto saxophone and ?

Badings, Henk (b. 1907)

Concerto. Alto saxophone and wind ensemble, orchestra or piano (1951)

- I. Allegro
- II. Notturmo
- III. Rondo

Barton, Todd

Diastems II (1997) Solo saxophone

Diastems II is a work by Todd Barton that explores the saxophone's ability to play multiphonics. The composition of the piece was encouraged by saxophonist Rhett Bender after he heard a previous piece of Barton's, *Diastems I*, for solo alto recorder.

Bassett, Leslie (b. 1923)

Duo Concertante. Alto saxophone and piano

Music for Saxophone and piano. Alto saxophone and piano

Bencriscutto, Frank (b. 1928)

Serenade. Alto saxophone and wind ensemble or piano (1960)

Ben-Haim, Paul (1897-1984)

Three Songs Without Words. Alto or tenor saxophone and piano

- I. Arioso
- II. Ballad
- III. Sephardic Melody

Ben-Haim, a composer of Jewish descent described this work as “a tone-picture of an oriental mood.” He originally conceived the work as vocalizes for high voice on piano, but he later rewrote it for tenor saxophone and piano. Ben-Haim’s Middle Eastern and Palestinian influences are clearly evident in these three movements.

Bennet, Richard Rodney (b. 1936):

Concerto for Stan Getz. Tenor saxophone and orchestra. (1990)

- I. Con fuoco
- II. Elegy
- III. Con brio

It was during a Boston Pops Orchestra concert, amid the mass of Gershwin tunes to be performed that night that jazz legend Stan Getz remarked that it was too bad that he had no concerto to add to their program that night. The conductor himself suggested that Getz commission a concerto, so the search began for an ideal composer. They found their match in Richard Rodney Bennett, who as a skilled pianist in many idioms gladly took the commission before talk of a fee or performance date. Even though Getz passed away before completion of the work, it was hailed as a great success as a crossover piece

Saxophone Concerto. Alto saxophone and orchestra (1988)

- I. Molto Vivo
- II. Interlude. Andante
- III. Allegro-Lento

Richard Rodney Bennett’s *Concerto* was written especially for John Harle, London Musici and their conductor, Mark Stephenson after a previous collaboration on a film score.

Sonata. Soprano saxophone and piano

Benson, Warren (b. 1924)

Aeolian song. Alto saxophone and wind ensemble or piano

Warren Benson’s *Aeolian Song* is actually the second movement of his *Concertino for Alto Saxophone and Wind Ensemble*. Originally, this movement was accompanied by percussion only but has

since been reduced for piano and alto by the composer. The piece effectively explores all registers of the horn including altissimo. There are two major themes in the piece that intertwine between the saxophone and piano with simple accompaniment and an Eb pedal.

Concertino for Alto Saxophone and Wind Ensemble. Alto saxophone and wind ensemble (1971)
For Sigurd Rascher

Warren Benson's *Concertino* consists of three movements. In each, the saxophone is accompanied by a different part of the ensemble, with the winds in the first percussion in the second, and brass in the third. The second movement is entitled *Aeolian Song* and is a well known work in it's own right; the piece has since been reduced for alto saxophone and piano by the composer.

Berio, Luciano (b. 1925)

Sequenza Ixb. Unaccompanied alto saxophone

Sequenza VII. Unaccompanied saxophone

Bolcom, William (b. 1938)

Lilith. Alto saxophone and piano. (1984)

Bilik, Jerry

Concerto. Alto saxophone and wind ensemble or orchestra (1973) For Larry Teal

- I. Prelude
- II. Ostinato
- III. Song
- IV. Minuetto
- V. Finale

Bonneau, Paul (b. 1918)

Caprice en Forme de Valse. Solo saxophone

Dedicated to Marcel Mule, Bonneau's *Caprice en forme de Valse* is another fine example of classical French saxophone literature.

Bourrel, Yvonne

Sonate. Alto Saxophone and piano

Boutry, Roger (b. 1932)

Divertimento pour saxophone et piano. Alto saxophone and piano

- I. Allegro ma non troppo
- II. Andante
- III. Presto

Though heavily influenced by jazz, Roger Boutry's *Divertimento* was the required composition piece for the concours of the Paris Conservatoire in 1963. It now holds a central position in the repertoire of classical saxophone literature. Boutry is a pianist and composer by training and is now the conductor of the Band of the Republican Guards.

Serenade for Saxophone and Piano. Alto saxophone and piano

Bozza, Eugene (1905-1991)

Aria. Alto saxophone and piano

Concertino

Divertissement. Baritone Saxophone and piano

Eugene Bozza was an accomplished composer and conductor, and wrote numerous works for the saxophone. *Divertissement* was originally written for the alto saxophone and was arranged for the baritone saxophone by Arthur Ephross. The piece varies from a Gregorian Chant style to Bozza's popular "aria-like" style to a playful and carefree Allegretto scherzando.

Improvisation and Caprice. Solo Saxophone (1944)

Often considered a "standard" in classical saxophone literature, this unaccompanied piece can be played by any member of the saxophone family. The *Improvisation* is a beautiful ad-lib section, and the *Caprice* includes Bozza's signature chromatic sextuplets. The challenge of the second movement is playing it fast while keeping it technically correct. The late Marcel Mule is credited with bringing *Improvisation and Caprice* to the forefront of French classical saxophone literature.

Brandt, Willi

Concerto

Brown, Newel H

Dejeuner sur l'Herbe

Sonata Breve. Baritone saxophone and piano

Buckley, John (b. 1951)

Arabesque for Solo Saxophone (1990) Solo saxophone. For Kenneth Edge

Kenneth Edge gave John Buckley's *Arabesque for Solo Saxophone* its first performance in Dublin's national Concert hall in 1990. The ornate and elaborate melodic line that runs throughout the piece is the inspiration for the title. The work includes fast, dynamic opening and closing sections with a more lyrical and thoughtful mid-section.

Concerto for Alto Saxophone and String Orchestra Alto saxophone and orchestra

Many of the ideas for this piece revolve around both John Buckley's *Arabesque*, composed in 1990, and saxophonist Kenneth Edge. The concerto is a single movement with four distinct parts mostly comprised of material in Buckley's earlier piece. It opens with a toccata leading to a cadenza for the performer, then leading to a very lyrical third movement with long, flowing lines intertwined between soloist and orchestra. The piece ends with a reprise of the opening fugue. Kenneth Edge first performed the *Concerto* in 1997 in the University of Limerick Concert Hall with the Irish Chamber Orchestra.

Caplet, André (1878-1925)

Légende

Caravan, Ronald L. (b. 1946)

Sketch. Alto saxophone solo (1973) For J. Radway

Carpenter, Gary

Sonata. Alto saxophone and piano.

- I. Caprice
- II. Chanson sans Paroles
- III. Danse Macabre

Clerisse, Robert (1899-1973)

Caprice. Alto saxophone and piano

Rêverie. Alto saxophone and piano (1958)

Constant, Franz (b. 1910)

Musique de concert. Alto saxophone and piano

Cowell, Henry (1897-1965)

Air and Scherzo. Alto saxophone and piano (1961)

Creston, Paul (1906-1985)

Concerto. Alto saxophone and piano/orchestra (1941)

- I. With Vigor
- II. With Tranquility
- III. With gaiety

Sonata. Alto saxophone and piano (1937)

Cunningham, Michael G. (1937)

Trignon. Tenor saxophone and piano (1969) For James Houlik

- I. Constant driving rhythm
- II. Quiet and calm
- III. Quite fast

Dahl, Ingolf (1912-1970)

Concerto. Alto saxophone and piano or orchestra (1949-53) For Sigurd Rascher

- I. Recitative
- II. Passacaglia
- III. Rondo alla marcia

Ingolf Dahl considered his rework of the *Concerto* from orchestra to piano not as a reduction, but rather “as a recasting of the music in terms of the piano, suitable for concert performance.” The original 1949 version included large wind orchestra with bass and percussion. The 1951 version reworked the piece

slightly by slimming down and tightening the ensemble. The first movement opens with broad dotted rhythms with the saxophone coming in on top with virtuosic rapidity. The piece then segues in to the Passacaglia, a repeated theme that becomes more embellished leading to a huge climax. After a brief pause the last movement begins as a carefree march with a rondo form and various rhythmic twists.

Debussy, Claude (1862-1918)

Rhapsodie. Alto saxophone and piano or orchestra. 1901-1911. Unfinished; completed by Roger Ducasse in 1919.

After being encouraged by a doctor to learn a wind instrument to help alleviate her breathing problems, wealthy Boston socialite Elise Hall picked up the saxophone. Among her many commissioned pieces was Claude Debussy's *Rhapsodie*. Debussy was half-hearted about the project and only came up with four paltry lines entitled *Rhapsodie mauresque*. In 1911, Roger Ducasse attempted to salvage the piece, but did so in such a way that he could accommodate Mrs. Hall because her pulmonary problems prevented her from playing long, winded passages. Sigurd Rascher made yet another attempt to bring the piece to the forefront of saxophone literature, but it was later when John Harle re-orchestrated the piece that it became a full saxophone concerto.

Defaye, Jean-Michel

Suite à Plumes en Deux Cahiers

Cahier I (pour saxophone soprano et piano)

- I. *La Tourterelle*
- II. *Le Pélican (The Pelican)*
- III. *Le Flamant Rose (The Pink Flamingo)*

Cahier II (pour saxophone alto et piano)

- IV. *La Chouette*
- V. *La Bergeronette*
- VI. *Le Cormoran (The Cormorant)*

Del Borgo, Elliot

Sonata. Alto saxophone and piano (1973) For J. Stoltie

- I. *Pensively*
- II. *With Vigor*
- III. *Quietly*
- IV. *With Spirit*

Sonata No. 1. Alto saxophone and piano

Sonata No. 2. Alto saxophone and piano

- I. *Freely*
- II. *Gently*
- III. *With Vigor*

Demersseman, Jules (1833-1866)

In Arcadie-Fantasia Pastorale. Bb saxophone and piano

Jules Demersseman was a close friend and colleague of Adolph Sax, creator of the saxophone. He wrote many pieces for the instrument as well as some of the first saxophone quartets.

Carnival of Venice. Alto saxophone and piano (1867) For Adolphe Mayeur

Renowned flutist and composer Jules Demersseman wrote *Carnival of Venice* for Adolphe Mayeur, one of Adolphe Sax's students and a friend of Demersseman's. The piece was published posthumously after Demersseman's under the name "House of Adolphe Sax, Patented Manufacturer of the Emperor's Military."

Denissov, Edison (b. 1929-1996)

Concerto. Alto saxophone and piano. Arr. Of 1986 viola concerto.

Deux pièces pour saxophone et piano. Alto saxophone and piano (1974) For Lev Mikhailov

Siberian composer Edison Denissov soon found that his affinity for mathematics could be applied to great effect on musical compositions. Even though *Deux Pieces* is small compared to some of Denissov's other works, it is a good example of his musical ideals, the beauty of thought as perceived by mathematicians. The first piece is marked by free rhythms with only tonal orientation, and the second piece by staccato notes with a few targeted rhythmic interruptions. Some of the ideas present in the second appear again later in Denissov's *Sonata for Alto Saxophone and Piano*.

Sonata for Alto Saxophone and Piano, Op. 37. Alto saxophone and piano. (1970)

- I. Allegro
- II. Lento
- III. Allegro Moderato

Edison Denissov's *Sonata for Alto Saxophone and Piano* was inspired by and dedicated to Jean-Marie Londeux. Despite the name, the three-movement piece does not have a standard sonata form but is more reminiscent of a 19th century song cycle. The first movement is an overture, the second movement is actually a monologue for solo saxophone that leads directly to the third movement. The jazz elements of this piece do not appear until the third movement, which is written in a virtuoso style.

Desenclos, Alfred (1912-1971)

Prelude, Cadence and Finale. Alto saxophone and piano (1956)

Diamond, David (b. 1915)

Sonata. Alto saxophone and piano

DiPasquale, James (b. 1946)

Sonata. Tenor saxophone and piano. For James Houlik

- I. Andante allegro
- II. Adagio ma non troppo
- III. Allegro con brio

Dubois, Pierre Max (1920-1995)

Concerto. Alto saxophone and orchestra or piano

Divertissement. Alto saxophone and orchestra or piano

Le Lievre et la Tortue. Alto saxophone and piano

Pieces Caracteristiques. Alto saxophone and piano

Sonate. (1956) For Daniel Deffayet

Dzubay, David (b. 1964)

Sonata

Escaich, Thierry (1965)

Le Chant de Tenebres

Eychenne, Marc (b. 1933)

Sonate. Alto saxophone and piano

Feld, Jind_ich (b. 1925)

Concerto. Soprano, alto, tenor saxophones (one player) or alto and orchestra, wind ensemble or piano. (1980)

Elegie. Soprano saxophone and piano

Sonata. Alto saxophone and piano. (1989/90)

- I. Allegro ritmico
- II. Adagio
- III. Allegro vivo
- IV. Allegro con fuoco

Czech composer Jind_ich Feld is rife with extended technique for the saxophone, ranging from key popping to altissimo glissandos to quarter-tones. The first movement is an accented triple meter theme that includes more melodic material before returning to the opening idea. The second movement is subtitle “Cloches de la liberté,” (Bells of Liberty) because it was written during the liberation of the Czech Republic in 1989. The third movement is a scherzo including multiphonics and semitones. The fourth movement includes more extended technique such as air accents and quarter-tones. The piece ends impressively with the themes from the first and second movements.

Sonata. Soprano saxophone and piano

Finney, Ross Lee (1906-1997)

Concerto. Alto saxophone and wind ensemble, orchestra or piano. For Larry Teal.

- I. Moderato
- II. Allegro energico

Ross Lee Finney’s *Concerto* consists of two movements, both of which include an eight note scale. This leaves the piece as harmonically ambiguous. The piece is rather lively and the percussionists are kept busy, as the bongos lead into the second movement.

Forsyth, Malcolm (b. 1936)

Breaking Through

Tre Vie. Alto saxophone and orchestra

- I. Presto, ritmico. Like a meteor
- II. Ommagio à Messiaën
- III. Melancolico
- IV. Finale

Even though this work is inspired by the three Roman highways, the Appian, Flaminian and Salarian, it ends up with four movements. The reason for this addition is because of the loss of a great composer, Oliver Messiaën, during its composition. Forsyth's dedication to Messiaën comes in the form of an extended saxophone cadenza in the second movement. Forsyth also includes hints of jazz in the piece that are reminiscent of the saxophone's more popular past.

Frackenpohl, Arthur

Rhapsody. Unaccompanied saxophone

Sonata. Alto saxophone and piano

Sonata. Soprano saxophone and piano

Sonata. Tenor saxophone and piano (1982)

- I. Fast
- II. Slowly
- III. Fast

Francaix, Jean (b. 1912)

Cinq danses exotiques pour saxophone et piano. Alto saxophone and piano

- I. Pambiche
- II. Baiao
- III. Mambo
- IV. Samba lenta
- V. Merengue

Among the many pieces written with Marcel Mule in mind, the *Cinq Danses* is not a virtuosic piece in the same sense as much of the other French saxophone music at the time. Rather, it is an exploration into the rhythmic aspect of music. Excerpts from each movement are played several times over so that the charm of the piece lies within its simplicity rather than complexity. Composer Jean Francaix is also known for writing a saxophone quartet in 1934 and an unusual work for saxophone quartet, soloists and chorus, and opera buffa "Paris à nous deux" in 1954.

Glaser, Werner Wolf (b. 1910)

Concerto for Baritone Saxophone and Orchestra. Baritone saxophone and orchestra (1992)

- I. Lentando
- II. Impetuoso
- III. Tranquillo e sempre poco lentando

A friendship with Sigurd Rascher inspired German composer Werner Wolf Glaser to write over thirty works for saxophone, including his *Concerto for Baritone Saxophone*. Solos by the saxophone connect the three-movement piece making it sound like one movement. The transparent quality of the strings contrast with the sonority and deep, rich sound of the baritone saxophone. The piece is dedicated to Linda Bangs-Urban and was first performed in Ulm on January 29, 1994.

Glazunov, Alexandre (1865-1936)

Saxophone Concerto. Alto saxophone and piano or orchestra (1934)

The *Saxophone Concerto* was a breakthrough piece for Alexandre Glazunov. After being accused of a mechanical approach to writing his music, especially after his 1911 Piano Concerto, Glazunov's more flowing imagination revealed itself. Now one of the most frequently played saxophone concertos, the one movement piece consists of various tempos and styles, from flowing passages to staccato cadenzas to a bright and speedy finale.

Gotkovsky, Ida (b. 1933)

Brilliance. Alto saxophone and piano or wind ensemble

- I. Déclamé
- II. Désinvolte
- III. Dolcissimo
- IV. Final

Concerto. Alto saxophone and piano

Gould, Morton (1913-1996)

Concerto

Diversions. Tenor saxophone and orchestra (1990)

- I. Recitatives and Preludes
- II. Serenades and Airs
- III. Rags and Waltzes
- IV. Ballads and Lovenotes
- V. Quicksteps and Trios

“Though there are a number of concert works for alto saxophone, the tenor saxophone has been relatively neglected,” says composer Morton Gould of his *Diversions*. Although it was commissioned by tenor saxophonist James Houlik and financially backed up by several orchestras around the country, Gould was at first reluctant to take up such an endeavor as a tenor saxophone piece, believing that it would not be played often. Finally, after Houlik's persistence, Gould worked around the clock on the piece and finished it by its world premiere on November 28^t, 1990 that he himself conducted.

Grundman, Claire (1913-1986)

Concertante. Alto saxophone and orchestra, wind ensemble or piano (1973)

- I. Slowly
- II. Rather Bright

Clare Grundemann's *Concertante* was written and dedicated to saxophonist Dale Underwood as well as the US Navy Band in 1973. In the *Concertante* the band alternates its melodic prominence with the

soloist. Grundemann was also the composer of over seventy band compositions and many arrangements of Leonard Bernstein and Aaron Copland music.

Haba, Alois (1893-)

Partita. Alto saxophone solo (1968)

Allegro leggiero-Andante cantabile-Allegro Scherzando-moderato

Harbison, John (b. 1938)

San Antonio. Alto saxophone and piano (1994)

- I. The Summons
- II. Line Dance
- III. Couples' Dance

Pulitzer Prize winning composer John Harbison was commissioned by a consortium of saxophonists from all over the world who agreed to premier the piece on the same day: December 3, 1995. 43 duos in all premiered the piece. *San Antonio* is a Sonata for alto saxophone and piano in three movements that segue into each other, even though they do not share thematic material. The composer has certain performance ideals in mind, and are reflected in the following program notes from the score:

- I. The traveler has a free afternoon in San Antonio. It is August, 105 degrees. Expecting to start with the cool promenade along the river, he is instead lured by a sound. He follows it up a long stairway and finds himself in a little fiesta; a hot square, many people, no shade, a few people dancing to a fast beat, the band playing and singing in Spanish.
- II. The first dancers finish, exhausted. Then, as if on cue, the whole crowd gets into a line of people of all ages, nine to ninety. They all know the steps, which change with the phrases.
- III. The music changes again becoming slower. The people continue on in couples. No one seems to feel the heat and the band hardly stops. Everyone, the traveler included, sinks into it. Towards the end, a young girl asks the traveler to dance. He declines.

But a year later, when the tourist puts down the memory of the sounds, something about a saxophone, and a few rhythms in his distorted memory, he accepts.

Sonata for Saxophone and Piano

John Harbison's *Sonata for Saxophone and Piano* was commissioned by 100 saxophonists.

Hartley, Walter (b. 1927)

Chamber Concerto. Baritone Saxophone and chamber wind octet

- I. Allegro
- II. Andante, Poco con Moto
- III. Presto, Lento, Presto

Concerto. Alto saxophone and chamber winds or piano (1966) For Donald Sinta

- I. Adagio-allegro molto feroce-adagio

- II. Andante
- III. Allegro scherzando

Concerto No. 2 Alto saxophone and piano

Diversions. Soprano saxophone and piano (1979)

- I. Balkan Dance
- II. Lines and Bells
- III. Rigadon

Duo. Alto saxophone and piano (1964) For Donald Sinta

Little Suite. Baritone saxophone and piano (1974) For Frederick Hemke

Petite Suite. Alto saxophone solo (1961)

Poem. Tenor saxophone and piano (1967) For James Houlik

Sonata for Baritone Saxophone. Baritone saxophone and piano

- I. First Movement: Andante, Allegro, Andante, Allegro
- II. Second Movement: Adagio
- III. Third Movement: Allegro Molto (attaca)

Sonata for Soprano Saxophone. Soprano saxophone and piano

Sonata for Tenor Saxophone. Tenor saxophone and piano (1974)

Harvey, Paul Milton (b. 1935)

Concertino. Alto saxophone and orchestra or piano.

Concertino. Soprano saxophone and orchestra or piano

Hasquenoph

Concertino. Alto saxophone and piano

Heath, David (b. 1956)

The Celtic. Soprano saxophone and orchestra.

Coltrane. Alto saxophone and piano (1981)

On Fire. Alto saxophone and piano (1986)

Out of the Cool. Soprano saxophone and orchestra or piano (1989)

Heiden, Bernard (1910-2000)

Diversion. Alto saxophone and wind ensemble

Fantasia Concertante. Alto saxophone and wind ensemble or piano (1988) For Eugene Rousseau

Solo for Alto Saxophone and Piano. Alto saxophone and piano (1970) For Eugene Rousseau

This piece by Bernard Heiden reflects the great influence of composer Paul Hindemith and the neoclassical interest in sonority. Because of these ideas, the work is technically and texturally complex.

Sonata. Alto saxophone and piano (1969) For Larry Teal

- I. Allegro
- II. Vivace
- III. Adagio presto

One of the many students that studied with Paul Hindemith, Bernard Heiden wrote his saxophone *Sonata* in 1969, and dedicated it to the great saxophonist Eugene Rousseau. It consists of only one movement that abounding with a variety of tempos and time signatures.

Hindemith, Paul (1895-1963)

Sonata. Alto saxophone and piano (1939)

Hovhaness, Alan (1911-2000)

Suite. Saxophone and guitar (1976)

- I. Adagio espressivo
- II. Senza Misura-Allegro-Vivace
- III. Andante espressivo

In Alan Hovhaness' *Suite*, the standard fast-slow-fast movements are reversed to a slow-fast-slow layout. The middle section is for the saxophone alone, and is two fast sections. The two outer movements for guitar and saxophone are lyrical and incorporate the individualistic ideas of the composer.

Husa, Karel (b. 1921)

Concerto. Alto saxophone and wind ensemble or piano (1967)

- I. Prologue
- II. Ostinato
- III. Epilogue

Elegie et Rondeau. Alto saxophone and orchestra or piano

Ibert, Jacques (1890-1962)

Concertino de camera.(1934-5). Soprano saxophone with piano or orchestra

- I. Allegro con Moto
- II. Larghetto
- III. Animato Molto

Ibert himself referred to the *Concertino de camera* as his "favorite child." The piece is now extremely well known as a concert and competition piece throughout the world. Though premiered by Sigurd Rascher with Hermann Scherchen, many debates about the playability of the work were held because the saxophones made at the time were not technically capable of the demands of the piece.

Jaeger, Robert (b. 1939)

Concerto No. 2. Alto saxophone and wind ensemble (1977) For N. Brightman

Johnson, Allen

Nightsong. Alto Saxophone and Orchestra or Piano

Jolas, Betsy (b. 1926)

Episode Quatrieme. Tenor saxophone and piano (1983)

Points d'Or. Soprano/alto/tenor/baritone saxophone (one player) or alto saxophone and orchestra or piano (1981)

Jolivet, André (1905-1974)

Fantasie-Improptu pour saxophone alto et piano (1953). Alto saxophone and piano

André Jolivet was one of many composers heavily influenced by jazz. He wrote many orchestral works that included saxophone, but the *Fantasie* was the only piece he wrote for solo saxophone. Because of the jazz influence, it has an improvisatory air to it with a thoughtful adagio followed by a lively allegro.

Kabelac, Miloslav (b. 1908)

Suite. Alto saxophone and piano

Karlins, M. William

Music for Tenor Saxophone and Piano. Tenor saxophone and piano

Seasons

Sonata. Tenor saxophone and piano

Kechley, David (b. 1947)

In the Dragons Garden Alto saxophone with guitar accompaniment

Winner of the 1995 Lee Ettelson prize, the work was commissioned by Frank Bongiorno and Robert Nathanson and premiered at the 1992 World Saxophone Congress.

Von Koch, Erland (b. 1910)

Concerto. Alto saxophone and orchestra

Lantier, Pierre (b. 1910)

Sicilienne. Alto saxophone and piano

Larsen

Holy Roller

Larsson, Lars-Erik (b. 1908)

Konsert för Saxofon och Stråkorkester (1934) Alto saxophone and orchestra

- I. Allegro molto moderato
- II. Adagio

III. Allegro scherzando

Sigurd Rascher premiered the *Konsert för Saxofon och Stråkorkester* in 1934 in Norrköping, Sweden, where composer Lars-Erik Larsson was known for his experiments in modernism. Larsson also became one of Scandinavia's most popular composers, though after his modernistic experimentation he eventually returned to his roots of Nordic romanticism. Comprised of three movements, the *Konsert* is full of intricately woven thematic material that tests the performers' abilities of altissimo.

Lauba

Hard. Tenor Saxophone and piano

Lennon, John Anthony

Distances Within Me. Alto saxophone and Piano (1979)

Symphonic Rhapsody

Lorentzen, Bent (b. 1935)

Round. Alto saxophone solo (1981) For D Pituch

Lunde, Lawson

Sonata. Alto saxophone and piano

Lutoslawski, Witold (b. 1913)

Dance Preludes. Soprano saxophone and piano

Markovitch

Complainte et Danse. Alto saxophone and piano

Martin, Frank (1890-1974)

Ballade pour Saxophone alto et Orchestre (1938). Alto saxophone and orchestra

Written by Swiss composer Frank Martin, the *Ballade pour Saxophone alto et Orchestre* is a testament to Martin's understanding of the saxophone. The warmth and depth that emanate from this piece, combined with its clarity and unity, earns it a worthy place in saxophone literature.

Ballade Universal

Martino, D

Concerto. Alto saxophone and piano

Maslanka, David (b. 1943)

Sonata for Alto Saxophone and Piano. Alto saxophone and piano.

David Maslanka's *Sonata for Alto Saxophone and Piano* was commissioned by the North American Saxophone Alliance and was premiered at the United States Navy Band International Saxophone Symposium in 1989. The piece is also inspired by Swedish composer Allen Pettersson. The first movement includes three themes, and is described by Maslanka as "reflective, with sudden eruptions of

boiling energy.” The opening of the second movement feels almost like an accompanied recitative, and was influenced by the “harmonies and expressive qualities of certain madrigals by Gesualdo.” The third movement is a large rondo form that “evokes feelings of struggle and ultimate resignation.”

Maske, Dan

Far Corner (1994) Alto saxophone and piano

Dan Maske’s *Far Corner* was composed for saxophonist John Bleuel and pianist Linda Li-Bleuel and premiered at a regional meeting of the North American Saxophone Alliance in 1995. The piece includes three distinct sections, fast-slow-fast, and is based upon the octatonic scale.

Massias, Gérard (b. 1933)

Suite Monodique (1954) Solo saxophone

- I. Modéré, souple et libre
- II. Vif. Après et cursif
- III. Lent, rêveur et chantant
- IV. Allègre, ironique et dansant
- V. Animé, capricieux et rythmé

Even though it is from the French Conservatory style of writing, Gérard Massias’ *Suite Monodique* is a relatively little-known piece. The piece was dedicated to and premiered by saxophonist George Gourdet in 1965. Though the *Suite* is in the traditional five movements, Massias blends the conventional with the more modern. For example, he uses shorter tone rows and extensive repetition to give a certain tonality to the usual concept of atonality and twelve-tone composition.

Maurice, Paule (1910-1967)

Tableaux de Provence. Suite for alto saxophone and piano

- I. Farandole des jeunes filles
- II. Chanson pour ma Mie
- III. La Bohémienne
- IV. Des Alysamps l’Ame souspire
- V. Le Cabridan

Female composer Paule Maurice wrote *Tableaux de Provence* for Marcel Mule during the years 1954-59. Each of the five movements in this suite is representative of different aspects of the Provence region in France. The contrasting movements in this suite are full of animation and charm, and the piece is considered to be one of Maurice’s finest works.

Mays, Walter (b. 1941)

Concerto. Alto saxophone and chamber orchestra or piano (1974)

Mihalovici

Chant Premiere. Tenor saxophone and orchestra or piano (1973) For Guy Lacour

Milhaud, Darius (1892-1974)

Scaramouche. Alto saxophone and piano

- I. Vif
- II. Modéré

III. Brasileira

Scaramouche is one work that was originally written for saxophone and later transcribed for other instruments. Written for the great Marcel Mule in 1939 it later became well known as a piece featuring two pianos. Milhaud, a member of Les Six, was heavily influenced by jazz and Latin American folk music. *Scaramouche* incorporates the latter influence.

Miller, Edward Jay (b. 1930)

Fantasy-Concerto. Alto saxophone or band (1971) For Donald Sinta

Morosco, Victor

Blue Caprice. Alto saxophone solo

Morrill, Dexter (wrote for band, x-reference W.E.)

Goetz Variations. Alto saxophone and tape

Six Studies/Improvisation

Muczynski, Robert (b. 1929)

Concerto. Alto saxophone and piano (1981) For Trent Kynaston

- I. Allegro energico
- II. Andante maestoso
- III. Allegro giacoso

Muczynski's *Concerto for Alto Saxophone* was originally scored for chamber orchestra but later arranged for winds by Trent Kynaston. Muczynski says of his work "there is a great deal of intricate rhythmic interplay between soloist and orchestra. . .contrasted by a central section of brooding lyricism." The second movement brings a slow, hymn-like introduction leading to a cadenza for the soloist. A sudden change in tempo and meter lead to the third movement and is interrupted briefly by a slow and antiphonal contemplative segment followed by the revisit of the allegro section that takes the piece out and into a broad finale.

Sonata. Alto saxophone and piano (1970) For Trent Kynaston

- I. Andante maestoso
- II. Allegro energico

Muldowney, Dominic (b. 1952)

In a Hall of Mirrors. Alto saxophone and piano.

Myers, Stanley (-1993)

Concerto for Soprano Saxophone. Soprano saxophone and orchestra (1992)

- Part I – Vivo
- Part II – Andante molto
- Part III – Tranquillo

Commissioned in 1991 by John Harle and Florida Philharmonic artistic director James Judd, Stanley Myers was delighted to have the chance to write for Harle, whom he called a man with "an

astounding technical virtuosity that enabled him to play very rapid passages over the entire range of the instrument.” The piece ranges in tone colors with expressive elements on the two outer sections, and an especially bluesy section in the middle recalling the jazz origins of the soprano saxophone and in particular Sydney Bichet, the first great master of the soprano saxophone.

Noda, Ryo (b. 1948)

Fantasia et Danse. Unaccompanied saxophone

Improvisation I. Unaccompanied saxophone (1972)

Improvisation III. Unaccompanied saxophone (1973)

Improvisation III. Unaccompanied saxophone (1974)

Ryo Noda’s *Improvisations* reflect the authors Japanese nationality because of the similarity they hold with traditional Japanese Kabuki and Chinese Shakuhachi flutes. Noda’s compositions represent the blending of Eastern and Western music and the adaptability of the saxophone to play extended techniques such as multiphonics.

Mai. Unaccompanied saxophone (1975)

Phoenix. Unaccompanied saxophone

Pulse 72: +/-. Unaccompanied saxophone

Requiem (Shin-en). Unaccompanied saxophone

Orrego-Salas, Juan (b. 1919)

Quattro Liriche. Alto saxophone and orchestra or piano. For Eugene Rousseau

- I. Elegiaca
- II. Rapsodica
- III. Semplice
- IV. Appassionata

Pascal, Claude René Geo (b. 1921)

Sonatine. Alto saxophone and piano

Peck, Russell (b. 1945)

The Upward Stream. Concerto for Tenor Saxophone and Orchestra

- I. Adagietto espressivo
- II. Allegro
- III. Allegro Molto

Performed widely in Europe and America, *The Upward Stream* was composed for saxophonist James Houlik and later performed and recorded by the London Symphony. Composer Russell Peck enjoyed the range of the tenor saxophone, comparing its range to that of the human voice and cello. He also appreciated the way the tenor could blend in with different sections of the orchestra from strings to brass to winds. Divided into three movements, fast, slow, fast, Peck creates a single symphonic entity. The tenor moves from a climax in movement II to a solo cadenza followed by a slow section that alludes to some of the themes of the first movement and ends with a flourish with the finale.

Pelligrini, Ernesto (b. 1932)

Movement VIII. Solo saxophone. Commissioned by and dedicated to Preston Duncan.

The title of Ernesto Pelligrini's *Movement VIII* is not meant to be indicative of a large work. It is meant to be a single-movement musical experience of motion in time with musical significance. The time is conveyed by the continuous transformation of musical ideas and the constantly shifting rhythmic framework.

Penn, William

Perpetual Motion (1992) Alto Saxophone and Marimba

Perpetual Motion is the fourth movement of William Penn's *Diversions* for saxophone and marimba. The piece was originally written for Elizabeth Ervin and Gary Cook of the University of Arizona. The work varies in styles from mariachi to jazz, and even includes some comical elements.

Persichetti, Vincent (1915-1987)

Parable. Alto saxophone solo. For B. Minor

Pilon, Daniel (b. 1957)

Trois Méditations (1978-1981) Alto saxophone and piano

- I. Méditation 1
- II. Méditation 2
- III. Méditation 4

Méditation 1: Between two simultaneous tones triple and played in arpeggios at the beginning and at the end of the piece a 4-note melodic cell, melancholy, desolate comes in three times to punctuate this page in innuendo.

Méditation 2: Tense, the melodic phrase interspersed with contrasting elements, violence at times, heart-rending.

Méditation 4: Long rhapsodic arpeggios make this meditation more serene, at any rate more lyrical in spite of its searingly painful cries.

Quate, Amy

Light of Sothis. Alto saxophone and piano (1982) For D. Richtmeyer

- I. Graci
- II. Passion
- III. Faith

Reed, Alfred (b. 1921)

Ballade. Alto saxophone and wind ensemble or piano (1974) For V. Abato

Robert, Lucie (b. 1936)

Cadenza. Alto saxophone and piano (1974) For M. Novaux

Rorem, Ned (b. 1925?)

Picnic on the Marne. Alto saxophone and piano

- I. Driving from Paris
- II. A bend in the River
- III. Hal Musette
- IV. Vermouth
- V. Tense Discourse
- VI. Making up
- VII. The Ride Back to Town

Rueff, Jeanine (b. 1922)

Concerto.

Premiered in 1981

Sonate. Alto saxophone solo (1967)

- I. Allegro
- II. Adagio
- III. Prestissimo

Sandroff, Howard

Eulogy (1990) to the memory of Yuichi Ohmuro for alto saxophone

In 1989, saxophone professor Frederick Hemke asked composer Howard Sandroff to expand the cadenza of an earlier piece, *Concerto for Electronic Wind Instrument and Stings*, into a solo work in memory of Yuichi Ohmuro, a former student of Hemke's and former president of the Japan Saxophone Association. The piece can be considered as a musical abstraction of a spoken eulogy, passing from humor to grief, mourning the loss and celebrating the life.

Satterwhite

April Mourning Music

Border Songs

Schmidt, William (b. 1929)

Concerto. Alto saxophone and piano

Concerto. Tenor saxophone and piano (1981)

Premiered by James Houlik in 1984

Sonata for Alto saxophone and piano. Alto saxophone and piano

Sonata for Baritone Saxophone and Piano. Baritone saxophone and piano. 1979. For Roger Greenburg

After growing up as a professional classical and jazz saxophonist, William Schmidt made one of the goals of his life to expand the somewhat limited repertoire of the saxophone. Schmidt's *Sonata for*

Baritone Saxophone and Piano is a rhythmic playground for one of the composer's favorite instruments. Written in 1979, the piece explores the unique sounds of the baritone saxophone in three contrasting movements. Schmidt is also a prolific writer and arranger of quartets and duets for saxophone, and runs his own music publishing company.

Sonatina. Soprano saxophone and piano

Schmitt, Florent (1870-1958)

Légende. Alto saxophone and orchestra or piano (1918)

Commissioned by wealthy Boston socialite Elise Hall, Florent Schmitt's *Légende* captures much of the musical ideas of the time. There are modal, whole tone and synthetic scales as well as some exotic, oriental flavorings. There are two prominent melodies in the piece that cause the player to be more virtuosic in expression than in technique.

Songe de Coppélius. Soprano saxophone and piano

Schuller, Gunther (b. 1925)

Concerto

Shrude, Marilyn (b. 1946)

Concerto

Music for Soprano Saxophone and Piano. Soprano saxophone and piano (1974)

Renewing the Myth. Alto saxophone and piano

Shadows and Dawning. Soprano saxophone and piano (1982)

An active pianist and clinician, composer Marilyn Shrude works closely with colleague and saxophonist John Sampen. This close relationship has resulted in many fine saxophone works out of the Chicago area.

Singlee, Jean-Baptiste (1812-1875)

Concerto. Soprano or Tenor saxophone and orchestra

Fantasia Baritone saxophone

Smith, Claude T.

Fantasia. Alto saxophone and piano

Stein, Leon (b. 1910)

Sonata. Tenor saxophone and piano (1967) For C. Leeson

Stevens, Halsey (b. 1908)

Dittico. Alto saxophone and piano (1972) For Harvey Pittel

- I. Notturmo
- II. Danza Arzilla

Stockhausen, Karlheinz. (b. 1928)

In Friendship Soprano saxophone and piano (1982) For J. Sampen

Stucky, Steven (b. 1949)

Notturmo. Alto saxophone and piano. (1981)

Premiered in 1981 at Cornell University by Mark Alan Taggarton alto. Stucky received his masters and doctorate degrees at Cornell.

Subotnik, Morton

In Two Worlds

Takacs, Jenő (1902-)

Two Fantasies. Alto saxophone and piano (1972)

- I. Tempo Rubato
- II. Tempo Giusto

Tansman, Alexandre (1897-1986)

Sonatine. Baritone saxophone and piano

- I. Allegro
- II. Aria (Attaca)
- III. Scherzo

A prolific writer in many genres and styles, Alexandre Tansman was a world famous composer who made several tours around the globe where he met such world leaders as Gandhi and the Emperor of Japan. Leaving his native Poland, Tansman undertook most of his studies in France, where he became a compatriot of composers Milhaud, Ravel and Honegger. This piece was originally composed for bassoon in 1952 and the resulting transcription of *Sonatine* takes advantage of the entire range of the baritone saxophone. This work completely shatters any stereotypes of the baritone sax by proving it is just as dexterous as any of its smaller cousins.

Tcherepnine, Serge (b. 1943)

Sonatine Sportive. Alto saxophone and piano

Thomys, Alojzy (b. 1929)

Miniatures in Different Styles

- I. Allegretto
- II. Andante
- III. Allegretto
- IV. Andante (molto rubato)
- V. Vivo scherzando
- VI. Allegro con fuoco
- VII. Vivace
- VIII. Andante con passione
- IX. Vivo

X. Scherzando

Many of the movements in Alojzy Thomys' *Miniatures in Different Styles* reflect the diversity of the composer, a free-lance Polish musician who writes jazz as well as fine art music. The movements vary from joking and playful to a folk-like Eastern European feel to lyrical and beautiful slow movements.

Tomasi, Henry (1901-1971):

Ballade

Chant Corse. Baritone saxophone and piano.

Concerto. Alto saxophone and orchestra or piano

Introduction and Dance

Torke, Michael (b. 1961)

Saxophone Concerto, Soprano saxophone

- I. First Movement
- II. Second Movement
- III. Third Movement

Michael Torke has a goal to make music more thematic, and his *Concerto* definitely fits within that goal. It starts out with a thematic development in the first movement and decorative notes added later on. But the theme is always very clear and simple so it remains in the listener's mind. By the third movement however, the piece becomes more complex with the strings underneath playing fast, alternating chords derived from the original thematic material.

Tower

Wings. Unaccompanied saxophone

Villa-Lobos, Heitor (1887-1959):

Fantasia. Soprano or tenor saxophone and piano or orchestra (1949)

- I. Animé
- II. Lent
- III. Très Animé

The Brazilian composer Heitor Villa-Lobos was often considered to be one of the foremost composers in the Americas. He wrote about 1,000 pieces of music, among them *Fantasia* for soprano or tenor saxophone. Although composed with Marcel Mule in mind, Mule never played the piece, either because he couldn't find an appropriate conductor or he said "the piece just didn't excite me at the time." *Fantasia* was premiered in Rio in 1951 with Villa-Lobos conducting and Waldemar Szilman as soloist.

Ward, Robert (b. 1917)

Concerto. Tenor saxophone and piano. For James Houlik, The Charlotte Symphony, conductor Leo Driehuis and supported by a grant from the National Endowment for the Arts.

- I. Lento
- II. Allegro

Composer Robert Ward was prompted by James Houlik to write a new piece to expand the repertoire of the saxophone. Houlik also informed him that the Charlotte symphony was excited about premiering a new work of Wards, which expanded his ideas on a chamber work for saxophone and turned it into a full-fledged concerto. While writing the piece, Ward was reminded of his World War II days and some of the jazz melodies back then. Those nostalgic melodies flow through the piece as well as a lyric melody he wrote for his army swing band.

Wilder, Alec

Concerto for Stan Getz. Tenor saxophone and piano

Sonata

Suite

Williams, David

Elegy for Alto Saxophone, Strings and Percussion (In memoriam: Chester Bitterman.) (1982)

Written for saxophonist Joseph Eckert (now of the Airmen of Note,) *Elegy for Alto Saxophone, Strings and Percussion (in memoriam: Chester Bitterman)* is perhaps the first composition to deal with the subject of international terrorism. The piece is a personal response to the kidnapping and murder of Chester Bitterman, and American missionary who was kidnapped and murdered by Colombian terrorists in 1981.

The 11-minute work employs a slow tempo throughout. The music includes an eclectic mix of tonality, twelve-ton, and aleatory, but climaxes with fragmentary quotations of Martin Luther's hymn *Ein feste Burg is unser Gott* in the celesta against lyrical twelve-tone melodies in the saxophone. (*Notes courtesy of David Williams.*)

Wilson, Dana (b. 1946)

Time Cries, Hoping Otherwise. Alto Saxophone and Piano or Wind Ensemble

- I. Out of the Depths
- II. If I could tell you, I would let you know
- III. The World Cries, Hoping

A remarkable piece that tests the performer's abilities to the extremes, *Time Cries, Hoping Otherwise* is full of trademark Dana Wilson rhythmic drive. The first movement, like its name, starts at the bottom of the horn, and extends upward into the altissimo range. The second starts with a mournful solo saxophone with piano later added as a gentle backup to a beautiful, haunting movement. The third movement begins with a riveting 12/8 rhythm, with much of it described as "dark, dense, intense!" Included in the movement is a saxophone cadenza followed by the end with the performer testing his or her altissimo capabilities.

Worley, John Carley (b. 1919)

September Sonata. Tenor saxophone and piano

Sonata. Alto saxophone and piano. For Sigurd Rascher

- I. Andante Moderato
- II. Adagio-Dolce espressivo
- III. Freely with exhilaration

Wuorinen, Charles (b. 1938)

Divertimento

Yasinitsky, Gregory (b. 1953)

New Wave. (1993) Alto saxophone and piano

- I. Black Light
- II. Heavy Water
- III. Slam Dance

Gregory Yasinitsky's "New Wave" is generally meant to be a positive and inspiring piece; yet below the surface, as suggested by the titles of the movements, there is a darker side to the work. The first movement, "Black Light," is built on a dynamic 6/8 rhythm with substantial counterpoint between saxophone and piano. "Heavy Water," the second movement, begins with a pseudo-cadenza that leads to an airy thematic section for both instruments and ends with a section of rich chords in the piano and an elaborate line in the saxophone. The final movement, "Slam Dance," begins softly but eventually leads up to an exciting and dramatic finale.

Collections

Unbeaten Tracks: 7 Contemporary Solos for Alto Saxophone and Piano

Edited by Andy Hampton

Byrchmore, Ruth (b. 1966)	<i>Rock</i>
Halton, Jon (b. 1969)	<i>North Sea Journey</i>
Hampton, Andy (b. 1958)	<i>Between a Rock and a Hard Place</i>
Harris, Richard (b. 1968)	<i>Straight Going</i>
Leach, Rachel (b. 1973)	<i>Sweet Yellow Peppers</i>
Speake, Martin (b. 1958)	<i>Empathy</i>
Trainer, Fraser (b. 1967)	<i>Bicycle Kicks</i>

This book is a collection of works by composers from the Great Britain. Also included are brief biopics about the composers as to their influences and reasons for writing their particular piece. The pieces range from humorous to passionate and are overall a good collection of small, easily performable concert pieces.

Author's note: This list is not guaranteed to be all inclusive or 100% correct. The author would appreciate any corrections or additions to this list at tcastleb@du.edu

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