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A Comparative Analysis of Roman Palester's Concertino Pour Saxophone Alto Et Orchestre A Cordes

Brian Donald Kauth
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The University of Southern Mississippi

A COMPARATIVE ANALYSIS OF ROMAN PALESTER'S
CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

by

Brian Donald Kauth

Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2009

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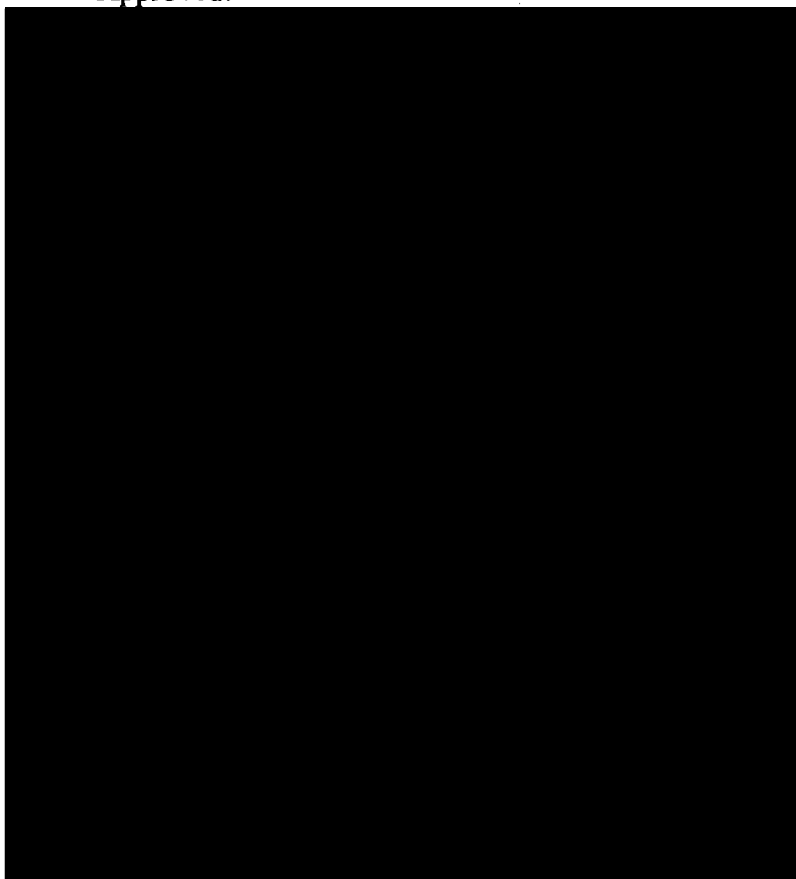
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ABSTRACT

A COMPARATIVE ANALYSIS OF ROMAN PALESTER'S CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

by Brian Donald Kauth

May 2009

The music of Roman Palester (1907-1989) is little known outside his native Poland. Before World War II, he experienced a great deal of musical success, with many of his compositions being performed at prestigious music festivals throughout Europe. Palester completed his one solo work for the saxophone, the Concertino pour Saxophone Alto et Orchestre à Cordes, in 1938, but its scheduled premiere in 1939 never took place due to political tensions on the eve of World War II.

In 1978, Palester revised the work for saxophonist David Pituch, who premiered and recorded this version. A comparison of the original and revised versions has never been attempted until now. This dissertation shall examine and discuss the scope of the revisions and how they affected the 1938 version of the work. It will become clear from this dissertation that the basic musical elements of melody, harmony, rhythm, and form are used very differently in the 1978 version than in its predecessor, as Palester's neoclassic compositional style evolved into a highly chromatic musical language towards the end of his life.

I shall also provide a brief biographical sketch of Palester and discuss the history and background of the work's origins. Scores of both versions and the translations of correspondence between Palester and the original work's dedicatee, Sigurd Raschèr, will appear as appendixes.

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Special mention must be made of saxophonists Carina Raschèr, David Pituch, and Dariusz Samól, who provided me with invaluable materials from their personal libraries, went to great lengths to assist me in finding obscure materials, and greatly supported my research efforts.

Without the assistance and generosity of the library staffs of both the New York Public Library and the University of Warsaw, the various manuscript copies of Roman Palester's Concertino would not have been available for study.

I am ever grateful to Ewelina Holdrege for translating portions of Zofia Helman's monograph of Roman Palester for this project. Without her assistance, much of the information about Palester's life would not be available to English-speaking readers.

I would like to thank my former teacher, Dr. Wildy Zumwalt of the State University of New York at Fredonia, not only for his continued support of my work, but also for allowing me the privilege of giving Palester's original Concertino its first public performance. It is a memory that I shall always treasure.

Finally, to my wife Robin and daughter Alexandra: thank you for sacrificing so much so that I would be able to complete this study. I love you both very much.

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CHAPTER I

BIOGRAPHICAL SKETCH OF ROMAN PALESTER

Early Life

Roman Palester was born on December 28, 1907, in the small village of Śniatyń, then a part of the Austro-Hungarian Empire. Following World War I, the village became a part of Poland, and is now located in the Ukraine. Palester's father, Henryk, was a regional doctor, an occupation which forced his family to frequently relocate. Roman began his schooling under his mother's guidance before enrolling in the local school to begin the second grade. At the age of seven, Palester began studying the piano with a local woman, Mrs. Pilszakowa. This proved to be a very important experience for the young boy, as he found playing the piano more interesting than playing with other children.¹

The outbreak of World War I had an enormous effect on the Palester family. They moved frequently: first to Vienna, then in 1915 to Teplice and Jedrzejow in the Czech Republic, and finally to the Polish city of Zakopane in 1916. While living in the Czech Republic, life was not easy for Palester's family. Food and clothing were rationed, and young Palester had to enroll in a German-speaking school, even though he did not understand the language.²

Despite the hardships imposed on his family, Palester continued to study and find enjoyment in music. While in Teplice, he studied piano with a German teacher, Fräulein Thorandt. Under her tutelage, Palester was able to master some of the fundamentals of basic piano technique and gain an understanding of beginning music theory. His days consisted of

¹Zofia Helman, *Roman Palester, Twórca i dzieło* (Kraków: Musica Iagellonica, 1999), 15-17. Translated from the original Polish by Ewelina Holdrege.

²Ibid., 17-18.

attending school, followed by piano lessons, French lessons, and recreational activities, such as skiing and trips to the mountains.³

In August 1919, Palester's mother died; this tragedy affected him very deeply, and he was now forced to rely upon his father. His father's job demanded that the family move again, this time to Kraków, a move that left an indelible mark on Palester, as the city's cultural heritage helped shape the young man's interests.⁴

In 1921, the family moved yet again, this time to Lwow. That fall, Palester began taking classes at the Polish Music Society Conservatory, where he studied piano with Maria Softys, as well as enrolling in music history, form, and harmony classes. Up until this point in his musical life, Palester had only delved into piano music; now, he began to explore symphonic and chamber works of the great composers, including Chopin, Schumann, and Wagner. Though the Romantic traditions of the nineteenth-century flourished in Lwow, Palester and his friends at the Conservatory found inspiration in the music of Debussy, Ravel, Szymanowski, Scriabin, Stravinsky, and Prokofiev. In fact, Palester's first attempts at composition were modeled after the F major and G major piano concerti of Mozart.⁵ It is obvious that the lush romantic orchestrations fashionable in late nineteenth-century German music did not appeal to Palester as much as the leaner textures of the Impressionists and classicists.

In 1925, after he graduated from high school, Palester moved to Warsaw to be near his father, who had taken a position in the Ministry of Health.⁶ Palester yearned to be a student at the Warsaw Conservatory; however, his father urged him to enter the university instead.

³Helman, 18.

⁴Ibid., 20.

⁵Ibid., 22-24.

⁶Ibid., 26.

Nevertheless, Palester persevered and took the entrance exam for the Conservatory's piano class. Though he failed this attempt, he chose to enroll in the Conservatory's theory class instead. Palester did not enjoy studying theory, so he abandoned his studies and left the conservatory. A year later he tried to enroll again, but like his first attempt, was not successful.⁷ He began studying art history at Warsaw University in 1925, a subject which influenced his mode of thinking and continued to bring him joy throughout his life.

In September 1928, Palester applied to the Conservatory yet again, this time to study conducting. This attempt, unlike his previous ones, proved successful, and he was admitted. He studied theory and composition with Kazimierz Sikorski (1895-1986),⁸ a teacher whose neoclassical methods he found appealing, because he encouraged his students to find their own unique voices rather than blindly following current trends.⁹ Finding a suitable teacher was not the only aspect of conservatory life which had an effect on Palester. He also met his future wife, Barbara Lubicz-Gużkowska, who was a student in the conservatory's theory department.¹⁰

Palester's interest in neoclassical works, particularly those of Szymanowski, Stravinsky, Honegger, and Ravel, would influence his own compositional direction. While still a student, he joined the Young Polish Musicians Association, whose goal was to promote mostly contemporary Polish music abroad through concerts and lectures.¹¹ The composers of this group were interested in the latest compositional techniques, as well as liberating themselves from

⁷Helman, 27-28.

⁸Kazimierz Sikorski contributed greatly to composition pedagogy, including treatises on harmony, counterpoint, and instrumentation. See Lidia Rappoport-Gelfand, *Musical Life in Poland, the Postwar Years 1945-1977*, trans. Irina Lasoff (New York: Gordon and Breach, 1991), 42.

⁹Helman, 29.

¹⁰Ibid., 31.

¹¹Jacek Rogala, *Polish Music in the Twentieth Century*, trans. Łukasz Litak (Kraków: Polskie Wydawnictwo Muzyczne SA, 2000), 21.

German art and focusing on a “light” texture in their music.¹² The emphasis on folk music, which had dominated Polish music for so long, was renounced by the Association, who believed that they could create nationalist art without it and still retain their Slavonic heritage.¹³

During the 1930s, Palester was composing actively, completing such works as his Symphony No. 1, Psalm V for baritone, mixed choir, and orchestra, a piano concerto, and numerous chamber works. His orchestral works received performances at prestigious events in both Poland and abroad, such as the International Society for Contemporary Music (ISCM) Festival. An ardent supporter of new music, Palester advocated advances in Polish music, even assisting in the organization of the 1939 ISCM festival held in Warsaw and Kraków.¹⁴

After the invasion of Poland by Nazi Germany on September 1, 1939, all artistic growth ceased, and all evidence of Polish culture was suppressed, including performances of works that depicted any aspect of Polish life.¹⁵ Due to severe performance restrictions, including a shortage of orchestras, many of the works composed during this time were limited to chamber works, including Palester’s third String Quartet and Two Studies for piano.

Socialist Realism and Exile

Following the war and the ensuing Soviet occupation of Eastern Europe, a nationalistic agenda was implemented by the Polish government, resulting in many changes to the country’s artistic life. In addition to reorganizing orchestras and conservatories, the State began to control

¹²Rogala, 21-22.

¹³Ibid., 22.

¹⁴Adrian Thomas, *Polish Music since Szymanowski* (Cambridge: Cambridge University Press, 2005), 11.

¹⁵Rogala, 26-27.

the actions of artists and composers. Art became the vehicle for distributing political ideology to the working class, with the role of the artist as the “educator of society.”¹⁶ Rather than promote both popular and serious art music, the new government wished to reach all levels of Polish society by using folk music, thereby creating a national style and eliminating class divisions.¹⁷ This “music for the masses” concept, known as socialist realism,¹⁸ affected many composers, including Palester, who spoke out against this decision, defending their artistic freedom to no avail. The Communist authorities saw the future of Polish music as a synthesis of “classical influences with innovative and Romantic elements,”¹⁹ including a simplification of musical means.²⁰ This decision prohibited Poland’s musical growth, as composers were forced to conform to the pre-war nationalistic style of Szymanowski, and resist exploring their individual interests. New trends in Western music that were experimental, atonal, abstract, or intellectual reflected the “bourgeois influence,” called formalism, and were not suitable for educating the masses.²¹

In August 1949, at the All-Polish Congress of Composers and Music Critics in Łagów Lubuski, the aforementioned socialist guidelines were introduced to Polish art. The works of many composers, including Artur Malawski, Andrzej Panufnik, Jan Krenz, Witold Lutosławski, and Palester, were banned, and the neoclassical style, which had permeated much of the work of

¹⁶Rappoport-Gelfand, 1-2.

¹⁷Rogala, 35-39.

¹⁸Thomas, 41.

¹⁹Rogala, 39.

²⁰Rappoport-Gelfand, 2.

²¹Rogala, 43-44; Thomas, 41-42.

these composers, was put to rest.²² Though some composers attempted to incorporate “party-sanctioned” content in their works, many either wrote in the “old style” exemplified by Szymanowski or left Poland altogether. Rather than compromise his artistic integrity, Palester left for Paris following the Congress in Łagów Lubuski.²³

Once Palester left his homeland, his support of composers’ individuality became more outspoken. His self-imposed exile resulted not only in his compositions being withdrawn from circulation, but the removal of his name from the *Związek Kompozytorów Polskich* [Polish Composers’ Union] in April 1951.²⁴ In 1952, Palester moved to Munich, where for the next twenty years he would lead the Cultural Department of the Polish section of Radio Free Europe, an anti-Communist station that broadcast music considered “forbidden” in Poland at the time, in addition to providing information about important Western cultural events.²⁵ In his new position as a broadcaster and author, Palester publicly attacked the cultural policies of the *Polska Zjednoczona Partia Robotnicza* [Polish United Workers’ Party].²⁶

Middle and Late Music

While living in exile, Palester’s compositional style began to exhibit characteristics commonly associated with the music of the Second Viennese School, as well as displaying post-serial influences from his Polish contemporaries. His output from the Fourth Symphony (1952)

²²Rogala, 44.

²³Ibid., 46.

²⁴Thomas, 59.

²⁵Palester, Roman. Information provided by the Polish Music Information Centre. Available online from <http://www.polmic.pl>.

²⁶Thomas, 59.

onward shows this influence, particularly in its resemblance to the music of Alban Berg.²⁷ The use of dodecaphony is evident in these later works, albeit in a freer manner than that used by the Second Viennese School, with a preference for tone color and expression rather than strict adherence to serial construction. Palester also experimented with open forms and aleatoric concepts, ideas rooted in “sonorism,” in which sound color became the dominant feature of compositions, rather than pure serial procedures.²⁸ Palester’s most notable compositions in this style are *Metamorfozy* [Metamorphoses] (1966-68) for orchestra and the Fifth Symphony (1977-81).

Though he was busily promoting the work of other composers ostracized from Poland, Palester never ceased to compose. Some of his more noteworthy compositions from this time in addition to those listed above include the Adagio for String Orchestra (1954), the one-act musical drama *Śmierć Don Juana* [Don Juan’s Death] (1959-61), Trio d’Anches (1967), Concerto for Viola and Orchestra (1975-78), Monograms for soprano and piano (1978), and Hymnus pro gratiarum actione (Te Deum) for children’s choir, two mixed choirs, and chamber ensemble (1979).

Palester also revised some of his older works, sometimes decades after their initial composition. Of the seventy-six mature works that he completed, ten of them were revised during his later years. These works include Threnodies for voice and chamber ensemble (1923-28, rev. 1962); Psalm V for baritone, mixed choir, and orchestra (1930-31, rev. 1988); Symphonic Suite for orchestra (1937-38, rev. 1986); Concertino pour Saxophone Alto et Orchestre à Cordes (1938, rev. 1977-78); Concerto for Violin and Orchestra (1939-41, rev. 1957-

²⁷Thomas, 285-86.

²⁸Rappoport-Gelfand, 68-69.

59; 1984-85); String Quartet No. 3 (1942-44, rev. 1974); Nocturne for string orchestra (1947, rev. 1954); The Vistula for reciting voice, mixed choir, and chamber ensemble (1948-49, rev. 1979; 1985); the Fourth Symphony (1948-52, rev. 1972); and *Variazioni per orchestra* (1955, rev. 1968). It is unknown why and to what extent Palester revised this select group of compositions.²⁹

During Palester's self-imposed exile, his music was virtually absent from Poland's musical canon. The only Polish performance of his music during this time occurred at the 1958 Warsaw Autumn Festival, where his Fourth Symphony was performed for the first time in his homeland.³⁰ Following this one performance, Palester's music was not performed again in his homeland until 1979, when the *Związek Kompozytorów Polskich* [Polish Composers' Union] lifted the ban on his music and allowed a performance of his Concerto for Violin and Orchestra.³¹ In fact, Palester only visited his homeland once after being ostracized, during September of 1983, for the world premiere of his *Hymnus pro gratiarum actione (Te Deum)* for children's choir, two mixed choirs, and chamber ensemble (1979).³²

Despite the fact that his music was finally heard again in his home country, Palester felt that he never received the notoriety or respect that he deserved, possibly due to his extensive work with Radio Free Europe. In this position, Palester was seen as a journalist or political

²⁹It is beyond the scope of this study to compare the various versions of the above works. However, research in this area would prove beneficial to the study of Palester's compositional style and method.

³⁰Thomas, 325, 342.

³¹Rogala, 81.

³²Palester, Roman. Information provided by the Polish Music Information Centre. Available online from <http://www.polmic.pl>. See also Thomas, 287.

figure instead of a composer, further removing him from audiences.³³ His neoclassical music represented something from the past from which contemporary Polish composers were striving to remove themselves. According to Helman's biography of Palester, the final blow to his spirit was the death of his wife, Barbara, in 1986, which left him with an emptiness from which he never recovered.³⁴ He passed away on August 25, 1989 in Paris, where he was buried in the Polish cemetery of Montmorency.

³³Helman, 337.

³⁴Ibid.

CHAPTER II
ORIGIN AND PERFORMANCE HISTORY OF ROMAN PALESTER'S
CONCERTINO FOR SAXOPHONE

In April 1936, Palester attended the 14th International Society for Contemporary Music (ISCM) Festival held in Barcelona, Spain. His *Tance Polskie* [Polish Dances] from his ballet *Piesn O Ziemi* [Song of the Land] were included on the second orchestral concert of the festival, which also included works by Carl Ruggles, Albert Roussel, Frank Martin, Rodolfo Halffter, and Marcel Mihalovici.¹ Sigurd M. Raschèr (1907-2001) attended the festival and performed French composer Jacques Ibert's (1890-1962) *Concertino da Camera*, which had been written for and dedicated to him in 1935. Raschèr was also there to perform in the orchestra for the posthumous premiere of Alban Berg's (1885-1935) Violin Concerto.

By the mid-1930s, Sigurd Raschèr had firmly established himself in Europe and was embarking upon an international performing career that brought him into contact with composers from many countries, including Germany (Edmund von Borck, Wolfgang Jacobi, Erwin Dressel, Paul Hindemith, Ernst-Lothar von Knorr), France (Jacques Ibert, the Russian émigré Alexander Glazunov), Sweden (Lars-Erik Larsson), Switzerland (Frank Martin), and England (Eric Coates, Freda Swain). No documentation exists as to when Palester and Raschèr met at the festival, but their meeting, like those Raschèr had with many other composers, resulted in the creation of a musical work.

Inspired by Raschèr's consummate artistry, Palester set out to compose a work for alto saxophone and orchestra. This would prove to be the composer's only solo work for the

¹Program of the 14th ISCM Festival, personal library of Sigurd Raschèr, Raschèr Archive, SUNY Fredonia, Fredonia, New York.

instrument, though he would use it again in two later works: his one act musical drama *Śmierć Don Juana* [Don Juan's Death] (1959-61), and the Fifth Symphony (1977-81). The Concertino was written in the Hendaye region of southwestern France and Corsica during the summer of 1938.² It is possible that the composer was influenced by the aforementioned Concertino of Ibert, as well as the Konsert, op. 14 of Swedish composer Lars-Erik Larsson (1908-1986), which Raschèr performed along with the Ibert in Warsaw in 1937.³

Palester's enthusiasm about writing a solo work for the saxophone is evident in his letter to Raschèr from November 1938:

I do not know if you remember that I have wanted to write a work for saxophone for a long time. Too bad there are so many projects going at once that some take longer to fulfill. Luckily I was able to work this past summer and the last few months, so that the piece is finally finished. It is named "Concertino for Saxophone and Small Orchestra" and is of course, with my greatest pleasure, dedicated to you. The work is made up of two parts (the first a fast Capriccio) the second begins with an Introduction which is followed by an Allegro. The saxophone part is rather difficult (of course not for you) but I believe it is enjoyable to play. The chamber orchestra consists of piano, a harp, two percussionists and a string quintet (can be augmented as you please).⁴

Raschèr's response to Palester was equally enthusiastic:

What delightful news: a concerto for saxophone from your hand, a Polish concerto (?), a concerto for me. We returned from our worldwide trip a few days ago, and your kind letter gave me much pleasure. I very impatiently expect the piano reduction and saxophone part; all the same I have at the moment 3 other concertos to study! The orchestral

²Helman, 66. Alina Sawicka alleges that the Concertino was composed in 1936. See "Polish Composers after Szymanowski," *Polish Music*, Ed. Stefan Jarociński (Warsaw: Polish Scientific Publishers, 1965), 257. However, this is inaccurate in light of the evidence from Palester's letter to Raschèr of 7 November 1938.

³Ibid.

⁴Letter from Palester to Raschèr, 7 November 1938, personal collection of Sigurd Raschèr, Raschèr Archive, SUNY Fredonia, Fredonia, New York. Translated from the original German by Carina Raschèr.

combination seems *very* interesting to me, another concerto with an orchestra like that does not exist!⁵

Unfortunately, the score for this version was lost in a fire in Palester's home during the Warsaw Insurrection; however, he reconstructed it from his piano reduction in 1947,⁶ and abandoned his more adventurous orchestration in favor of a conventional string orchestra. The work itself bears a resemblance to Ibert's *Concertino*: three movements contained within two delineated ones, a generally light character with subtle jazz influences, orchestral presentations of the main theme while the soloist plays sixteenth-note flourishes underneath, and a melancholy slow section that contrasts the vigor of the outer movements. There are also similarities with Larsson's *Konsert*, op. 14, including the work's instrumentation and presence of a cadenza in each of the outer movements.

Raschèr was scheduled to premiere Palester's *Concertino* at the 17th ISCM Festival, held in Warsaw from April 14-21, 1939. After contacting the ISCM directly, I determined that the festival went on as scheduled, despite increasing political tensions. Due to "unknown reasons," Raschèr's performance never took place, even though the *Concertino* was listed on the program.⁷ During this time, the saxophone was often labeled a "Jewish instrument," a stereotype which forced Raschèr to leave for the United States, while Palester remained in Poland.

Following the conclusion of World War II, there is evidence that Sigurd Raschèr attempted to contact Palester, possibly in the hopes of scheduling a performance of the as yet un-

⁵Letter from Raschèr to Palester, 13 November 1938, personal collection of Sigurd Raschèr, Raschèr Archive, SUNY Fredonia, Fredonia, New York. Author's translation.

⁶Helman, 67.

⁷Fons Willemson, e-mail to author, 26 January 2009. However, a contradictory statement by Helman claims that programs of the performance do exist and that a Polish newspaper printed a review of the concert. See David Pituch, "A Reception History of the Saxophone Between 1918 and 1942" (D.M. diss., Northwestern University, 1998), 32-33.

played Concertino;⁸ however, it is unknown what became of Raschèr's efforts, as no documentation exists as to whether Palester and Raschèr ever corresponded with each other again. It is also unclear why Raschèr had not yet performed the Concertino, and why he did not perform it at all during his long career as a concert artist.

Like many of his other works, Palester revised his Concertino in 1978, making it a strikingly different composition from what he had originally composed for Raschèr forty years earlier. This new version received its premiere in 1979 by saxophonist David Pituch⁹ with the Capella Cracoviensis under the direction of Stanisław Galonski in Nowy Sacz, Poland.¹⁰ This version was also subsequently recorded.¹¹ Pituch learned of the existence of Palester's Concertino while conducting research on Polish music history at the University of Warsaw during the late 1970s.¹² After conferring with Raschèr on the matter, the latter claimed to have donated his copy of the score to the Polish Consulate in New York City. Pituch inquired further and determined that the score was now located at the New York Public Library for the Performing Arts, but he was not granted permission to copy the manuscript. Pituch's correspondence with Polish musicologist Zofia Helman led to his meeting with Palester and the subsequent revision of the Concertino.¹³

⁸Note from Wittgenstein to Sigurd Raschèr, 23 November 1945, personal collection of Sigurd Raschèr, Raschèr Archive, SUNY Fredonia, Fredonia, New York.

⁹Eminent saxophone pedagogue and scholar Jean-Marie Londeix lists Pituch, along with Raschèr, as co-dedictees of the Concertino. See Jean-Marie Londeix, *Répertoire Universel de Musique pour Saxophone, 1844-2003* (Cherry Hill, NJ: Roncorp Publications, 2003), 289.

¹⁰Pituch, 32. However, Harry R. Gee lists the premiere date as 28 May 1981 in Kraków. See Gee, *Saxophone Soloists and Their Music, 1844-1985* (Bloomington: Indiana University Press, 1986), 137.

¹¹David Pituch, *David Pituch Plays New Compositions for Alto Saxophone*, Pro Viva ISPV 175CD, 1996.

¹²Greg Banaszak, "David Pitch," *Saxophone Journal* 23 (July-August 1998): 20.

¹³*Ibid.*, 21.

Despite Pituch's efforts promoting the revised Concertino, the original version created for Sigurd Raschèr had still not received a single performance. With the assistance of the staff of the New York Public Library and Raschèr's daughter Carina, in celebration of her father's 100th birthday, I premiered this version with a piano reduction at the State University of New York at Fredonia with Dr. Krista Wallace-Boaz of the University of Louisville as part of SMR 100: The Sigurd M. Raschèr Centennial Celebration on November 10, 2007.

CHAPTER III
DIFFERENCES BETWEEN THE ACCOMPANIMENTS OF BOTH VERSIONS OF
PALESTER'S CONCERTINO FOR SAXOPHONE

The differences between both versions of Palester's Concertino for Saxophone are in some cases so extreme that they virtually make them two separate compositions. This chapter will address the most significant changes made to the orchestral score in the late 1970s and how they impact the 1938 version of the work.¹

In order to fully realize and comprehend the changes between the respective versions, I consulted various scores to provide the most comprehensive version of the Concertino. With the assistance of the library staff at the University of Warsaw in Poland, as well as the staff of the Music Division of the New York Public Library's Special Collections Division, I was able to obtain copies of the full scores, piano reductions, and solo parts to both versions of Palester's Concertino. I also received assistance from Carina Raschèr in obtaining copies of the piano reduction, solo part,² and string parts given to her father by Palester in the late 1930s. Saxophonist David Pituch, who premiered and recorded the 1978 version of the work, was also kind enough to copy and send his solo part and piano reduction for comparison. Due to the large number of differences between both versions, including the substantially rewritten string parts of the 1978 version, a measure-by-measure comparison of both accompaniments would be neither feasible nor practical. Instead, each musical element (i.e. form, melody, harmony, rhythm,

¹The original version of the work calls for a different instrumentation, but the loss of the score prevented comparison. See p. 12.

²Along with Raschèr's manuscript solo part, another copy of the solo part, not in the composer's hand, which contains material from both versions of the work, was found by Carina Raschèr in her father's library. Attempts to ascertain who the copyist might have been proved unsuccessful. Due to the numerous errors and deviations from both extant versions of the work, it was not consulted in this study.

texture, etc.) is examined and compared. Excerpts from the piano reductions are used to provide a more compact view of the accompaniment. For reference purposes, the full orchestral scores and piano reductions for both versions are included in Appendixes C through F at the conclusion of this document. For ease of comparison, the earlier version created for Sigurd Raschèr will be referred to as the A version, while the later revised version will be referred to as the B version.³

General Differences

The first major difference between the A and B versions is in the altered structure of the work. The A version is cast in two movements, I. *Capriccio* and II. *Introduction et Allegro*. The B version, however, has been reconstructed to consist of a single large movement which contains revisions of the musical material from the A version.⁴ The two-movement design of the A version is similar to a better known work from the saxophone repertoire, Jacques Ibert's *Concertino da Camera*, while the single movement design of the later version is reminiscent of the saxophone concerto of Alexander Glazunov.

Palester includes metronome markings, judicious use of expression and dynamic indications, and many bowings for the string orchestra in the B version; the A version does not include this number and variety of interpretive suggestions. These tempo indications may also

³The following examples conform to this labeling, as well. In some instances, due to the presence of added or significantly different material between both versions, only one example is given. In these cases, only an example number is provided.

⁴According to Pituch, Palester felt that the motions of the soloist and orchestra between movements distracted the audience. As a result, Palester added connective material between each movement. See Pituch, 32.

be applied to the A version, but the generalized tempo markings provided in the earlier version allow for a more flexible interpretation.⁵

In general, the B version has a thicker texture than the A version. Palester creates many textural effects through the use of *divisi* passages throughout the string orchestra, at times creating a very dense polyphonic texture containing up to ten separate string parts. A few passages in the A version employ this technique, creating thicker harmonies without becoming more contrapuntal. The numerous *divisi* passages found throughout the B version often create dense counterpoint not found in the A version.

Formal Characteristics

First Movement -- Capriccio

The formal outlines of the first movement of the A version and the first section of the B version bear some slight differences. The A version is a capriccio which follows a repeated two-part form (A-B-A'-B'), followed by a saxophone cadenza and a short, slow coda. Unlike the A version, the B version does not repeat the B section material; instead, it follows a ternary formal outline that is followed by an extended cadenza and a short coda. These formal differences affect the presentation of material in the movement. Since the A version repeats some B section material, Palester incorporates portions of this material into the B section of the B version. Due to this formal alteration, the first section of the B version is slightly shorter in length than its predecessor. The formal sketches of this movement of the A version, as well as the first section of the B version are shown in Tables 1 and 2.

⁵Palester chose to eliminate rehearsal numbers in the 1978 version, preferring to utilize measure numbers. These changes, as well as those described above, may be seen in the scores found in the Appendices at the end of this document.

Measure	Section
1	A
44	B
215	A'
239	B'
302	Cadenza
313	Coda

Table 1: Formal sketch of Movement I: *Capriccio*, A version

Measure	Section
1	A
47	B
238	A'
258	Cadenza
291	Coda

Table 2: Formal sketch of first section of B version

Second Movement – Introduction et Allegro

The second movement consists of two parts: a slow Introduction followed by an Allegro. Formally, the Introduction is in binary form, while the ensuing Allegro is constructed in a modified sonata form. Unlike the previous movement/section, the second movement/section maintains the same formal outline, resulting in sections that are approximately the same length. Both outlines are shown below in the following tables:

Measure	Section
1	A (Introduction)
23	B (Introduction)
43	A' (Introduction)
54	A (Allegro)—Exposition
98	B (Allegro)—Development
177	A (Introduction)
187	A' (Allegro)—Recapitulation
231	Cadenza
241	Coda

Table 3: Formal sketch of Movement II: *Introduction et Allegro*, A version

Measure	Section
297	A (Introduction)
322	B (Introduction)
340	A' (Introduction)
351	A (Allegro)—Exposition
393	B (Allegro)—Development
473	A (Introduction)
479	A' (Allegro)—Recapitulation
513	Cadenza
521	Coda

Table 4: Formal sketch of second section of B version

Melodic Characteristics

First Movement -- Capriccio

When the orchestra assumes the thematic role following the saxophone's initial statement of the melody, a noticeable change takes place in the construction of the melodic line. The first violins in both versions carry the melody; however, it is harmonized in the A version by the second violins. In the B version, the harmonization takes place between not only the second violins, but by the violas as well. The predominantly parallel-tenth-based motion of the A version has been replaced by more dissonance in the B version. Examples 1A and 1B.

The musical notation for Example 1A shows two staves, Vln I and Vln II, in treble clef with a common time signature (C). Both staves are marked with a forte (f) dynamic and a legato marking. The Vln I staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The Vln II staff begins with a quarter note F4, followed by quarter notes G4, A4, and B4, then a half note C5. The notation includes various accidentals and slurs, indicating a melodic line with harmonic support.

Example 1A: *Capriccio*, measures 16-18, A version, violins I and II

più deciso

Vln I *f*

Vln II *mf*

Vla *mf*

Example 1B: Measures 20-22, B version, violins I, II, and viola parts (melody only)

The basic motivic germ that permeates the B section of the movement is slightly altered to emphasize different tones in the B version. While the A version utilizes the lower neighbor tone exclusively for the motive, the B version uses a neighbor group to draw attention to the G-natural and A-natural of the viola's figure. Examples 2A and 2B.

Vln I

mf

Example 2A: *Capriccio*, measure 68, A version, first violin part

Vla

p

Example 2B: Measure 63, B version, viola part

Second Movement – Introduction et Allegro

The opening melodic figure of the second movement has been substantially altered for the B version. Rather than retaining the motivic writing of the A version, Palester modifies the viola part in the B version to make it more melodic and less rhythmic. The thirty-second notes and double-dotted eighth-notes of the former have been transformed into sixteenth-notes and

dotted eighth-notes in the latter. Notice the subtle dynamic change from *piano* to *pianissimo*.

Examples 3A and 3B.

Vla 

p con sordini

Example 3A: Introduction et Allegro, measures 1-2, A version, viola part

Vla 

pp con sordini

Example 3B: Measures 297-298, B version, viola part

The Allegro moderato section of the movement also possesses a slightly different melodic contour. Rhythmically, the second measure contains more motion through the addition of eighth-notes, as well as different pitches. A slight dynamic change from *mezzo-forte* to *mezzo-piano* is also apparent. Examples 4A and 4B.

Vln I 

mf

Example 4A: Introduction et Allegro, measures 56-58, A version, first violin part

Vln I 

mp

Example 4B: Measures 353-355, B version, first violin part

Another alteration may be found in the syncopated countermelody that is initially presented by the violas and first violins in the A version. In the B version, this countermelody is relegated solely to the second violins, with additional support provided by the violas. Examples 5A and 5B.

Example 5A: *Introduction et Allegro*, measures 58-63, A version, first violin and viola parts

Example 5B: Measures 355-360, B version, second violin and viola parts

Harmonic Characteristics

First Movement -- Capriccio

The opening orchestral material, which serves as the harmonic motto throughout the first movement, is the first portion of the piece to be considered here. In the A version, the opening sonorities are placed on the first, fourth, and seventh eighth-notes of the first measure, which creates a strong syncopation in the middle of the figure. In the B version, the syncopation of this figure has been removed, resulting in a less agitated rhythmic quality. In this version, the sonorities are placed on the first and fifth eighth-notes of the first measure, with the final octave being placed on the first eighth-note of the second measure. In essence, a one-measure figure has now been expanded to encompass two measures.

Following the octaves, the harmony is altered for the B version. The corresponding harmony in the A version contains the pitch classes of A, E, and F. The B version retains the E and F, but also utilizes D-flat and C. Examples 6A and 6B.

Allegro moderato

Example 6A: *Capriccio*, measure 1, A version, piano reduction

Allegro assai moderato ♩ = 92

Example 6B: Measures 1-2, B version, piano reduction

A change of harmony occurs when the opening figure of the movement is restated. The first noticeable difference is the octave displacement and alteration of the lower voices in both measures. The pitch content of each upper chord has also been changed: B-flat, F, and G-flat

make up the A version's chords, while D, F, G-flat, B-flat, and C-sharp comprise the chords of the B version. Interestingly, the rhythm remains intact between both versions, unlike the opening figure. Examples 7A and 7B.

Example 7A: *Capriccio*, measures 32-33, A version, piano reduction

Example 7B: Measures 35-36, B version, piano reduction

Example 7B: Measures 35-36, B version, piano reduction

Another harmonic alteration occurs in the transition to the B section of the movement. The pitch content of each chord has been changed: D and D-flat have been added to the lower voices of each chord. The pitches of the first chord are altered from A, B, and E, to F-sharp, C-sharp, E, A-flat, and B-flat. The pitches of the second chord have been changed from A, B, and D-sharp, to C, B, E-flat, G, and A. A small rhythmic alteration of a quarter-note tied to an eighth-note replaces the quarter-note tied to a sixteenth-note. Examples 8A and 8B.

Example 8A: *Capriccio*, measures 40-41, A version, piano reduction

Example 8B: Measures 43-44, B version, piano reduction

The slow coda which concludes the movement has also been drastically altered. Palester requires the strings to play *con sordini* in the B revision, a technique that he does not use in the A version until the second movement. He also lowers the opening chord of the coda by an octave, creating a darker timbre. The pizzicato eighth-notes of the lower strings are retained; however, unlike the A version, the B version calls for the players to let each tone ring. Violin harmonics not found in the A version accompany this pizzicato section. Examples 9A and 9B.

Adagio *div.* *rallentando molto*

Vln I arco *p*

Vln II arco *p* *div.* *unifi.* pizz. *p*

Vla pizz. *p* *p*

Cello pizz. *p* *p* arco *p* pizz. *p*

Cbs pizz. *p* *p* arco *p* pizz. *p*

Example 9A: *Capriccio*, measures 313-318, A version, string parts

$\text{♩} = 44$ *più largo*

Vln I con sordini *pp* *pp*

Vln II con sordini *pp* pizz. *p* arco *pp*

Vla con sordini pizz. *p* *p ben vibr.*

Cello con sordini pizz. *p* *p ben vibr.* arco *pp*

Cbs pizz. *p* *p ben vibr.* arco *pp*

Example 9B: Measures 291-295, B version, string parts

Second Movement – Introduction et Allegro

The cadential figure that closes the exposition of the second movement has been rewritten to emphasize different harmonies and to remove the syncopated cello and contrabass figures present in the A version. The harmonies of the A version suggest augmented triads with lowered ninths, while the corresponding harmonies of the B version form polychords consisting of an augmented triad with a minor triad superimposed on it. Both final cadences utilize extended tertian harmonies; however, the B version uses altered chords whereas the A version is more conservative, employing major, minor, and augmented triads, and minor seventh chords. Examples 10A and 10B show the changes made to the cello and contrabass parts, while Examples 11A and 11B show the harmony changes.

Cello *ff*

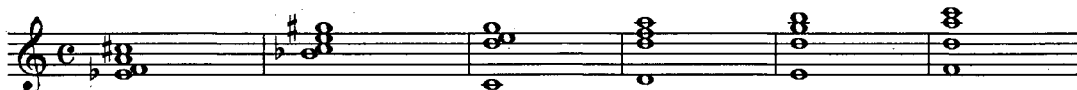
Cbs *ff*

Example 10A: *Introduction et Allegro*, measures 92-96, A version, cello and contrabass parts

Cello *ff*

Cbs *ff*

Example 10B: Measures 387-390, B version, cello and contrabass parts

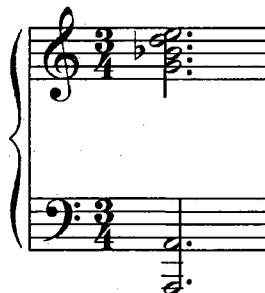


Example 11A: Harmonies used in *Introduction et Allegro*, measures 92-97, A version



Example 11B: Harmonies used in measures 387-392, B version

The cadential figure that closes the development section has also been revised for the B version. In the A version, the pitch classes that are used are E, D, B-flat, G, and A, which creates a half-diminished seventh chord with an added fourth. In the B version, all of the above pitch classes are retained, with the inclusion of B-natural. Adding this pitch class creates a polychord that has multiple interpretations. Examples 12A and 12B.



Example 12A: Harmony from *Capriccio*, measures 176-178, A version



Example 12B: Harmony from B version, measures 470-472

The two-measure phrase following the cadential figure occurring at the conclusion of the recapitulation, prior to the saxophone's cadenza, has been harmonically altered in the B version. In the A version, all of the voices with the exception of the first violins, which repeat octave Es, descend chromatically. In the B version, however, the lower of the divided first violins ascend through the dense texture of linear chromaticism, while the repeated E octaves are played by the upper voices of the section. Examples 13A and 13B show each version of the phrase ending. Notice that the ascending violin line has been removed from the piano reduction of the B version. It is provided in Example 14.

229

Sax.

229

Piano

229

Example 13A: *Introduction et Allegro*, measures 229-230, A version, piano reduction

511

A. Sx.

511

Piano

ff

ff

poco rit.

This musical score shows measures 511 and 512 for the A. Sx. and Piano parts. The A. Sx. part consists of two measures with a whole rest. The Piano part is in 2/4 time and features a forte (*ff*) accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with chords. A *poco rit.* marking is present in measure 512.

Example 13B: Measures 511-512, B version, piano reduction

Violin I

ff

poco rit.

This musical score shows measures 511 and 512 for the Violin I part. The part is in 2/4 time and features a forte (*ff*) accompaniment. The violin plays a rhythmic pattern of eighth notes. A *poco rit.* marking is present in measure 512, and there are accents over the notes in the final two measures.

Example 14: Measures 511-512, B version, lower first violin part

CHAPTER IV

DIFFERENCES BETWEEN THE SOLO PARTS OF BOTH VERSIONS OF
PALESTER'S CONCERTINO FOR SAXOPHONE

This chapter continues the comparison of both versions of Palester's Concertino with emphasis on the changes made to the saxophone solo part. A measure-by-measure comparison of the solo parts of the A and B versions follows. Each change is illustrated by music examples taken from the scores, along with the author's commentary.

First Movement

Significant alterations of the saxophone solo part are found in both movements. The saxophone's opening thematic statements from both versions are shown below in Examples 15A and 15B.

Allegro moderato

f *mf ben cantabile*

5

1

Example 15A: *Capriccio*, A version, measures 1-7, saxophone part

Allegro assai moderato ♩ = 92

f *mf* *vigoroso*

6

Example 15B: Opening thematic material of B version, measures 1-10, saxophone part

Rhythmic and pitch content of the passage are altered in the later version. The A version begins with a written A-flat and G in the saxophone, whereas the corresponding figure in the B version commences with a G-flat followed by an F. Beat 2 of this measure contains a B-flat on the third sixteenth-note in the A version, which is changed to B-natural in the B version. D-natural is found on the second sixteenth-note of beat 3 in the A version, which is changed to D-sharp in the B version. Beat 4 requires two changes: G-natural to G-sharp (first sixteenth-note) and B to C (fourth sixteenth-note).

Interestingly, the composer chose to add a measure in the B version (a whole-note C-sharp) before the first theme is sounded in the saxophone in measure 5. The A version does not include this; rather, the theme begins in measure 3 after the ascending figure. The composer also chose to lower the first two tones of the theme by an octave in the B version (measure 5, cf. measure 3 in A version), in addition to adding a full measure's worth of material. In addition to altering the pitch content of the theme, these changes also alter the melodic contour by creating a rapid descent that is followed by an abrupt leap of a sixth that is avoided in the A version.

The closing figure (measures 5-7) is also radically altered. The first change consists of the B-flat on the fourth sixteenth-note of beat 2 in the A version being replaced by B-natural in the B version; however, the descending neighbor-tone relationship that is found in the A version is replaced by a chromatic scalar figure in the B version. The last tone of the figure is also changed from a C-sharp in the A version to a D-sharp in the B version.

The transitional material found in measures 8-9 (A version) and measures 12-13 (B version) contains some pitch alterations. Examples 16A and 16B.



Example 16A: Transition, *Capriccio*, measures 8-9, A version, saxophone part



Example 16B: Transition, measures 12-13, B version, saxophone part

On the fourth sixteenth-note of beat 1, G-flat is replaced by G-natural; the first three tones of beat 2 move from A-flat, G-natural, A-flat to B-flat, A, B-natural; and the first two tones on beat 3 are altered from B, C, to become D and E-flat. The next measure contains similar pitch alterations: on the fourth sixteenth-note of beat 1, A becomes A-sharp; on the third sixteenth-note of beat 2, D-flat becomes D-natural; and beat 4 is completely rewritten in the B version to lead into the thematic material of the following measure.

The second theme of this section is identical in both versions with the exception of one tone. In measure 15 of the A version the tone on beat 2 is an A-sharp; the corresponding tone in the B version occurs in measure 19 and is a G-sharp. This change alters the harmonic structure of the melodic line, which outlines an F-sharp major triad in the A version. Examples 17A and 17B.



Example 17A: *Capriccio*, measures 14-16, A version, saxophone part



Example 17B: Measures 18-20, B version, saxophone part

The transitional material following the second theme is slightly altered from one version to the other. The first two beats of each measure are virtually identical in both versions; however, beats 3 and 4 have been modified. The F-sharp on the fourth sixteenth-note of beat 3 in the A version has been replaced with F-natural in the B version; likewise, the D-sharp on beat 4 has been replaced by C-sharp in the later version. This final change alters the outlined harmony from a diminished triad to a minor triad. Examples 18A and 18B.



Example 18A: *Capriccio*, transition, measures 19-20, A version, saxophone part



Example 18B: Transition, measures 23-24, B version, saxophone part

The material immediately following the previous examples is just slightly altered from one version to the next. The first change is the dynamic level from *mezzo-forte* to *mezzo-piano*. The next is the composer's indication of *leggiero* in the B version. The final alteration occurs on beat 4 of the second measure of the figure: a quarter-note C-sharp is replaced by eighth-notes C-sharp and C-natural. Examples 19A and 19B.



Example 19A: *Capriccio*, measures 21-22, A version, saxophone part

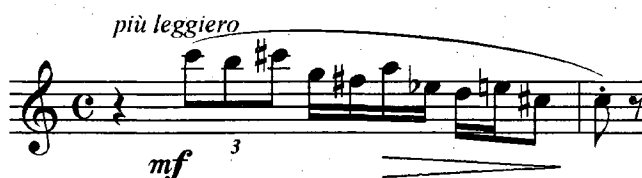


Example 19B: Measures 25-26, B version, saxophone part

Another slight rhythmic modification occurs a few measures later. Much like the saxophone's opening statement, the off-beat entrance of the A version has been replaced by a triplet figure on the beat. By changing the tones that are used in the passage, the lower neighbor-tone motif of the earlier version is removed. Examples 20A and 20B.



Example 20A: *Capriccio*, measure 27, A version, saxophone part



Example 20B: Measure 30, B version, saxophone part

Following a trill, the following transitional material is also altered. In the A version, there is strict repetition of the figure; however, in the B version, the figure is repeated a third

higher (with the exception of the first pitch, and taking enharmonic equivalents into consideration) in measure 36. The second sixteenth-note on beat 3 of the B version has also been changed from a G to an A. Examples 21A and 21B.



Example 21A: *Capriccio*, measures 32-33, A version, saxophone part



Example 21B: Measures 35-36, B version, saxophone part

Following this transition, the orchestra takes over the melodic role, while the saxophone plays a supportive function. This supporting material, which consists exclusively of sixteenth-note passages, is similar in both versions, but some pitches have been changed in the later version. The lower neighbor-tone character of the earlier version is replaced by more scalar-type passagework. The dynamic level has also been changed, from *forte* to *mezzo-forte*. Examples 22A and 22B.



Example 22A: *Capriccio*, supportive material, measures 34-39, A version, saxophone part

37 *ben cantando*
mf

40

Example 22B: Supportive material, measures 37-42, B version, saxophone part

There is a brief transition before the B section of the movement begins. The A version material is similar to the previous legato accompanimental figures played by the saxophone; however, the B version's material is similar to the rapid articulated passages that preceded the orchestra's presentation of the main theme. Examples 23A and 23B.

40
ff

Example 23A: *Capriccio*, measures 40-41, A version, saxophone part

43 *con forza*
ff

Example 23B: Measures 43-44, B version, saxophone part

The B section is the largest portion of the first movement and possesses a dance-like character. A strong folk influence is also felt, particularly in the composer's rhythmic choices for the musical material. This section is in 3/8 time and frequently emphasizes the first eighth-note of the measure, often by placing two sixteenth-notes on this beat. This rhythm is known as

the *mazur* rhythm, and is a common element of the folk music of eastern Poland and western Ukraine¹, where Palester grew up. Figure 1.



Figure 1: Mazur Rhythm

Differences between both versions of the work are apparent from the outset of this section, and consist mainly of pitch alterations. The B on the fourth sixteenth-note of the first measure is replaced by a B-flat, and the C on the third eighth-note is replaced by a B-natural. The third eighth-note of the second measure is also changed from an F to a G-flat. Notice also the dynamic change from *piano* to *mezzo-piano*. Examples 24A and 24B.



Example 24A: *Capriccio*, thematic motif of B section, measures 50-51, A version, saxophone part



Example 24B: Thematic motif of B section, measures 53-54, B version, saxophone part

Hemiola figures prominently throughout this section. The first instance of this rhythmic device is found seven measures into the saxophone's entrance. More pitch alterations are present

¹William Noll, "Music Institutions and National Consciousness among Polish and Ukrainian Peasants," *Ethnomusicology and Modern Music History*. Ed. Stephen Blum, Philip V. Bohlman, and Daniel M. Neuman (Urbana & Chicago: University of Illinois Press, 1991), 142.

here as well. The lower neighbor-tone figure that is found throughout the A section is again emphasized in the B section of the A version. It is clear from Example 25A that the primary pitches of this example are E-flat, A-flat, and B. In the B version found in Example 25B, the neighbor-tone element is enhanced by including the upper as well as lower neighbors. This affects the pitch structure of the passage, as the pitches D, G, and B-flat are now being emphasized. Examples 25A and 25B.



Example 25A: *Capriccio*, measures 56-57 featuring hemiola, A version, saxophone part



Example 25B: Measures 59-60 featuring hemiola, B version, saxophone part

A descending sequential figure found seven measures after the previous excerpt is also significantly altered. While the descending melodic motion of F—E—E-flat (D-sharp) is preserved in both versions, neither the lower neighbor-tone motion in the upper portion of the passage nor the dynamic level remains constant. In the first measure of the excerpt, the last eighth-note is changed from D to D-sharp; in the second measure, both sixteenth-notes are lowered by a minor second from D—C-sharp to C-sharp—C-natural; the third measure's rhythm is altered to include sixteenth-notes on the first beat, along with the leap of a minor ninth and the alteration of the D on the third sixteenth-note to a D-sharp. The A version creates a stable pedal pitch of D, while the B version promotes an elaborated version containing the pitches D-sharp,

D-natural, and C-sharp. This elaboration creates an additional descending melodic line that is not found in the A version. Examples 26A and 26B.

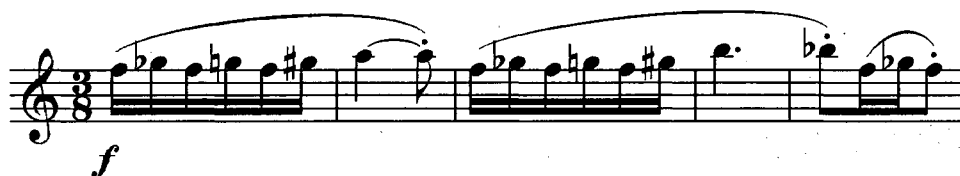


Example 26A: *Capriccio*, sequential figure, measures 64-66, A version, saxophone part



Example 26B: Sequential figure, measures 67-69, B version, saxophone part

Following a short transitional section, another passage is radically altered. As in the previous excerpt, this one also makes use of a pedal point in the A version. A succession of expanding intervals (minor second, major second, augmented second) is utilized around the central pitch of F, concluding with the use of an upper neighbor-tone to F, G-flat. However, in the B version, Palester dispenses with the pedal point. Contrary motion is found within the saxophone part, as one line descends chromatically from F-sharp to E, while the other line ascends G—A-flat—B-flat. A similar pattern is found two measures later, as the lower line descends C-sharp—C-natural—A-sharp, while the upper line ascends chromatically from D to E. Neighbor-tones are found at the conclusion of the excerpt, as the F-sharp gains prominence from its neighbors F and G. Examples 27A and 27B.



Example 27A: *Capriccio*, measures 77-81, A version, saxophone part



Example 27B: Measures 80-84, B version, saxophone part

The conclusion of each of the above phrases is also slightly altered. The ascending chromatic motion of the first and penultimate measures is preserved; however, the lower neighbor-tone in the second measure of the A version is not. Instead, the neighbor-tone in the corresponding measure of the B version emphasizes C-sharp, rather than the C-natural found in the earlier version. Examples 28A and 28B.



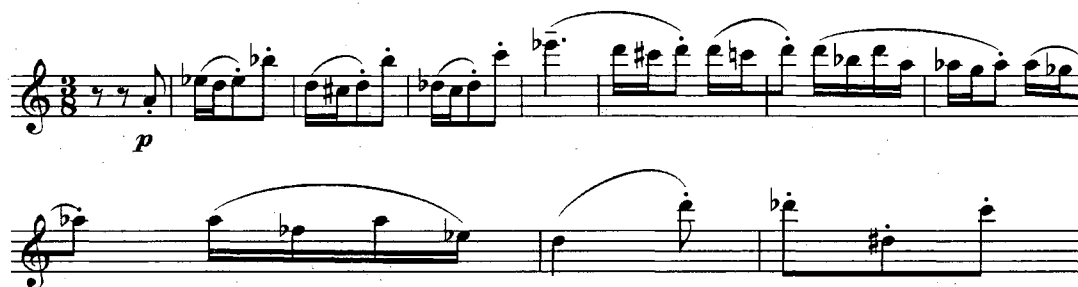
Example 28A: *Capriccio*, measures 82-85, A version, saxophone part



Example 28B: Measures 85-88, B version, saxophone part

The saxophone's next entrance is also altered to bring out different melodic tones. In the A version, the lower neighbor-tone motif is carried through this passage as it descends sequentially, while the highest pitch in each measure ascends by minor seconds, which results in

a compound melodic line. In measure 94, the E-flat acts as an upper neighbor-tone to the D in the next measure. The D is prominent in measures 95-96 as the other pitches act as a descending melodic figure until measure 97, when the A-flat gains prominence. The Ds in measure 99 are also structurally important, as they outline the major harmonic motion of this passage, the interval of the tritone (D—A-flat). Example 29A.



Example 29A: *Capriccio*, measures 90-100, A version, saxophone part

The B version of the saxophone line disrupts this harmonic outline, even though the compound melody is still intact. First, the lower neighbor-tone motif is removed in favor of a double neighbor-note idea, which emphasizes the pitches D, C-sharp, and C-natural in measures 94-96. The highest pitch in each measure remains the same in both versions except for the last one, which is changed from C to D. The double neighbor-tone idea remains prevalent in measures 98 and 100. The D octave at the end of the previous excerpt has now been altered to form a minor ninth, so that it acts as an upper neighbor-tone to the D in measure 103. The structural tritone interval has been eliminated in this version, compared to what was present in the earlier version. There is also a minor dynamic change from *piano* to *mezzo-piano*. Example 29B.

Example 29B: Measures 93-103, B version, saxophone part

Before a short orchestral interlude, the saxophonist plays a short rhythmic figure to close this section. In the A version, a chromatically descending octave figure is presented twice, adding a sense of finality. In the B version, these octaves are replaced by a compound melodic figure that functions more melodically than rhythmically. In measure 111 of the B version, the upper pitches descend chromatically while the lower pitches ascend chromatically. In measure 113 of the same version, the upper pitches form one part of the melodic line, while the three lower pitches ascend chromatically. This change from a rhythmic figure to a melodic figure alters the character of the passage from one version to the other. Examples 30A and 30B.

Example 30A: *Capriccio*, measures 108-111, A version, saxophone part

Example 30B: Measures 111-114, B version, saxophone part

Two minor differences are found following a short orchestral interlude. The first alteration between the two versions is the dynamic marking: *piano* in the A version is replaced by *mezzo-forte* in the B version. The last pitch of the figure has also been changed: D-flat in the A version is replaced with C in the B version. This change breaks the octave pattern with an anticipation of the next pitch (C). Examples 31A and 31B.



Example 31A: *Capriccio*, measures 119-124, A version, saxophone part



Example 31B: Measures 120-125, B version, saxophone part

The next measure, which begins a new figure, is also altered in the B version. The lower neighbor-tone motif is utilized in the A version, which creates a sequence of perfect fourths (C—F—B-flat). The B version dispenses with this idea in favor of a scalar figure. The second pitch of measure 128 in the A version (B-flat) has been replaced by an A in the corresponding measure of the B version. Notice also the enharmonic spelling of the C-sharp in measure 127 as a D-flat in the B version, as well as the dynamic change from *piano* to *mezzo-forte*. Examples 32A and 32B.



Example 32A: *Capriccio*, measures 125-129, A version, saxophone part



Example 32B: Measures 126-130, B version, saxophone part

More changes are found near the conclusion of the figure described above. The ascending figures shown below are almost identical, but the minute change made to the B version alters the harmonic structure of the figure. The A version clearly outlines a B minor triad; however, by altering the B to a B-flat and respelling the F-sharp as a G-flat creates an augmented triad if one ignores the first note of the figure. Examples 33A and 33B.



Example 33A: *Capriccio*, measure 132, A version, saxophone part



Example 33B: Measure 133, B version, saxophone part

The next two measures exhibit a similar harmonic alteration. Besides the enharmonic spelling found in the B version for some of the pitches, the fourth sixteenth-note of measure 133 is altered from E-sharp to E-natural in the corresponding measure in the B version. While this

change slightly alters the scalar property of this line, it is the change in the next measure that is more significant. In the A version the last two pitches of the figure are G-sharp and E, which when taken into account with the remainder of the measure, outline a C-sharp minor triad. The last two pitches in the B version of this figure are A and F, which create extended tertian harmony in this measure, specifically an altered ninth chord. Examples 34A and 34B.



Example 34A: *Capriccio*, measures 133-134, A version, saxophone part



Example 34B: Measures 134-135, B version, saxophone part

It is at this point in the work that its altered structure really becomes apparent. There is a lengthy section of material presented by the saxophonist in the A version that is not included in the B version. The lower neighbor-tone motif is emphasized in a rhythmic figure, which presents a series of elaborated perfect fourths. A lyrical melodic statement in the saxophone's upper register is followed by a chromatic descent at the octave, concluding with a series of ascending and descending arpeggios. Example 35.



Example 35: *Capriccio*, measures 139-155, A version, saxophone part

Following this extended passage by the soloist is material that is slightly altered in both versions. In addition to the dynamic change from *forte* to *mezzo-forte*, pitch alterations that affect the structure of the line are also immediately noticeable. The first measure of the passage from the A version utilizes the neighbor-tone motif before returning to the initial pitch of E. The B version makes use of the double neighbor-tone idea around A-flat, and alters the last pitch from E to F. The ascending chromatic line in the saxophone's lower register (F—F-sharp—G) is preserved in the later version, though instead of repeating the pitch D as a pedal, as in the A version, Palester chooses to emphasize E-flat as an upper neighbor-tone to this D in measure 144. The neighbor-tone idea of measure 161 in the A version is replaced with a double neighbor-tone idea in the corresponding measure of the B version. The neighbor-tones at the conclusion of the phrase are removed in favor of emphasizing major seconds and minor thirds, in addition to altering the pitch structure of the final descent. Examples 36A and 36B.

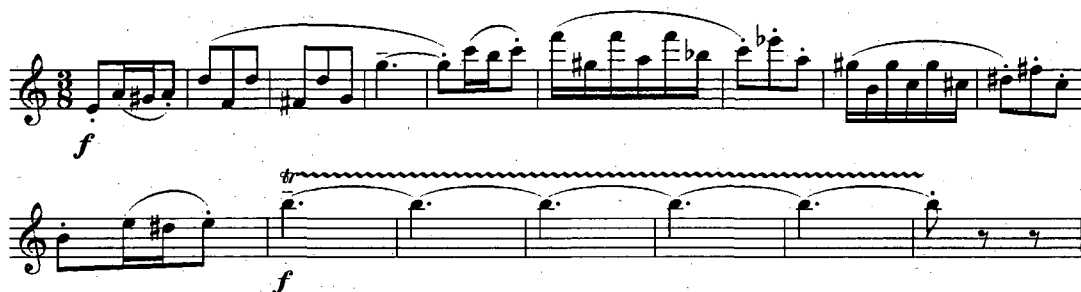


Example 36A: *Capriccio*, measures 157-165, A version, saxophone part



Example 36B: Measures 142-150, B version, saxophone part

After a lengthy orchestral section, the saxophone returns with material similar to that presented just before the orchestral interlude. There are many alterations between both versions of this particular passage. The most noticeable are the dynamic changes and expansion of the concluding trill figure that are implemented in the B version. Subtle changes in pitch structure are also present: the lower neighbor-tone motif of the first measure of the A version is replaced by a figure that emphasizes major seconds and minor thirds. The second and third measures are altered to include not only the ascending chromatic line (F—F-sharp—G) but also an expanded neighbor-tone figure around D. The articulation has also been changed in these measures from being entirely slurred to a staccato articulation. G in the fourth measure has been replaced by A in the later version; additionally, the double neighbor-tone figure is presented in the next measure. Notice the subtle change of the third sixteenth-note in measure 181 from F to F-sharp, a modification which is transferred to the figure two measures later. A scalar figure replaces the neighbor-tone motif just before the trill as well. Examples 37A and 37B.



Example 37A: *Capriccio*, measures 183-198, A version, saxophone part

Example 37B: Measures 176-191, B version, saxophone part

The B version contains an extended passage for the saxophonist from measures 194-211 that is a combination and elaboration of three different sections from the A version, specifically measures 139-155, measures 258-261, and measures 209-214. The order of these passages will become clear viewing the final result from the B version. The passage from measures 139-155 may be seen above in Example 35, measures 258-261 and measures 209-214 may be seen in Examples 38 and 39, respectively. The passage from the B version may be seen in Example 40.

Example 38: *Capriccio*, measures 258-261, A version, saxophone part

Example 39: *Capriccio*, measures 209-214, A version, saxophone part

Example 40: Measures 194-211, B version, saxophone part

As can be seen in the above examples, the last pitch of the first measure of Example 38 is altered from C to D-flat in Example 40. Much of the passage is written a third higher from its complement in Example 38, with the addition of arpeggios much like those found in Example 39, only written a fourth higher in measures 206-207. A short conclusion is added onto the end of the phrase, which culminates in the saxophone's altissimo register.

Slight pitch and dynamic alterations occur in measures 213-221 of the B version from measures 262-270 of the A version. The last eighth-note of the second measure changes from F to E; the first two Fs of the third measure become F-sharps; the lower neighbor-tone motif of the seventh measure is replaced by a double neighbor-tone figure which now emphasizes the pitches D and G; the first sixteenth-note of the eighth measure changes from D-flat to D-natural; and the dynamic changes from *forte* to *mezzo-forte*. Examples 41A and 41B.

Example 41A: *Capriccio*, measures 262-270, A version, saxophone part



Example 41B: Measures 213-221, B version, saxophone part

The restatement of the A section material occurs in a different place in each version. In the A version, the A section recapitulates at measure 215, while in the B version the reprise occurs at measure 238. This is shown in Tables 1 and 2 on page 18. The thematic material that is restated here contains the same alterations that are found in Examples 30-33 above.

A crucial difference in the formal layout of this movement is the placement and elaboration of the saxophone cadenza. In the A version, the cadenza encompasses measures 302-312, while in the B version, the cadenza begins in measure 258 and concludes in measure 290. A ten measure passage has been expanded to include thirty-three measures. Palester achieves this by altering some material and removing accompaniment from the A version. This material is shown in Example 42. The cadenzas for both versions of the work are shown in Examples 43A and 43B.



Example 42: *Capriccio*, measures 288-300, A version, saxophone part

Cadenza *poco rubato*

f *Adagio* *p* 6

Example 43A: *Capriccio*, saxophone cadenza, A version, measures 302-312

Cadenza *assai liberamente*
poco vivace ♩ = 76

f *brillante* *f* *più vivo* *più f* *poco rall.* *Lento misterioso* ♩ = 44 *p* 6

Example 43B: Saxophone cadenza from B version, measures 258-290

It is clear from the above examples that an altered and expanded version of the material from Example 42 has made its way into the cadenza of the B version in Example 43B. The compound melody of measures 292-295 of Example 42 is incorporated into measures 266-269,

though in a slightly altered form which utilizes neighbor-tones in the upper voice, rather than a constant pitch like that found in Example 42. The sequential figure found at measures 296-297 in Example 42 has also been slightly altered and expanded in Example 43B. The quadruple figures of Example 43B have been retained from the A version's cadenza found in Example 43A, though the culmination of the compound melody here is a low C-sharp on the saxophone, rather than the E of Example 43A. The descending figure that closes the cadenza remains the same in both versions with the exception of the value of the last note: an eighth-note has been changed to a sixteenth-note. The final tempo of the movement has also been changed from *adagio* to *lento misterioso*.

The first movement's coda is slightly modified in the B version through pitch alterations. The G-sharp in measure 313 of the A version is altered to a G-natural in the corresponding measure of the B version. By altering this pitch, the structural interval of the augmented fifth found in the A version has been replaced by a perfect fifth in the B version. The sustained low C in the saxophone is shortened by an eighth-note in the B version, and the dynamic marking of *pianissimo* has also been added. The final change of this movement is the last interval: an octave has been replaced by a minor seventh, with an *ossia* pitch of G-sharp also provided. The finality of the octave is replaced by an unstable interval; also, the A version does not contain any *ossia* pitches, as Palester wanted the high D to conclude the movement. Examples 44A and 44B.

Example 44A: *Capriccio*, measures 313-318, A version, saxophone part

Example 44B: Measures 291-296, B version, saxophone part

Second Movement

The second movement is constructed of two parts, a slow *Introduction* which is followed by an *Allegro*. Formally, the *Introduction* is in binary form, while the ensuing *Allegro* is in a modified sonata form. The B version also follows the same formal scheme. The formal schematics for both versions of this movement are shown in Tables 3 and 4.

Measure	Section
1	A (Introduction)
23	B (Introduction)
43	A' (Introduction)
54	A (Allegro)—Exposition
98	B (Allegro)—Development
177	A (Introduction)
187	A' (Allegro)—Recapitulation
231	Cadenza
241	Coda

Table 3: Formal sketch of Movement II: *Introduction et Allegro*, A version

Measure	Section
297	A (Introduction)
322	B (Introduction)
341	A' (Introduction)
351	A (Allegro)—Exposition
393	B (Allegro)—Development
473	A (Introduction)
479	A' (Allegro)—Recapitulation
513	Cadenza
521	Coda

Table 4: Formal sketch of second and third sections, B version

Second Movement -- Introduction

The majority of the introduction from the second movement has been rewritten for the B version. Material used in the A version has been elongated, slightly modified, or completely changed to accommodate Palester's changing ideas about the work. Due to the number and complexity of these alterations, both sections are presented in their entirety as Examples 45A and 45B, and are preceded by the author's commentary. In lieu of a description of the modifications, the passages that are similar will be discussed. The changes described below pertain to the slow introduction from the second movement of the A version compared with the slow section from the B version.

Measures 14-16 of the A version are identical to measures 313-315 of the B version. The only visual differences between the two scores in this passage are the presence of a crescendo to *mezzo-forte* and the reorganization of the first group of twelve thirty-second notes into two groups of six in the B version.²

Another minor difference is found in measures 28-30 in the A version and measures 327-329 in the B version. The rhythm is slightly altered to dispense with the sixteenth-rest after each sequential figure. A dynamic marking of *pianissimo* has also been added in the B version.

Measure 40 of the A version and measure 338 of the B version are both phrase endings; however, the ending of the phrase from the A version is more conclusive than the corresponding phrase from the B version in one crucial respect. By descending a minor second to C in the A version, the phrase sounds conclusive; by sustaining the D-flat in the B version, the phrase seems to continue beyond the saxophone's line.

Two other differences occur in this section. Measure 49 of the A version contains a trill from G-sharp to A-natural in the saxophone part. In measure 346 of the B version, this trill is between G-sharp and A-sharp. The tempo marking has also been changed in the B version to become *Lento*, and has been raised dynamically from *pianissimo* to *piano*. The final pitch of this section, A, contains a fermata in the A version, as well as a tie across the bar line to the next measure. The B version does not contain either of these markings, but does include more dynamic markings that are not found in the earlier version.

²The final triplet figure is misspelled in the manuscript of the A version. The rhythm is correct in the B version and has been corrected in Example 45A.

II. Introduction et Allegro

Molto lento

39

p

8

40

pp

p

13

41

f

18

2

42

pp

27

43

poco animando

mf

32

44

p

37

45

5

46

47

Allegro moderato

pp

Example 45A: Introduction from movement II of A version, saxophone part

Molto lento ♩ = 56

liberamente

p *mp*

p *pp* *p ben cantando* *mp*

mf

p *ancova più largo* ♩ = 50

pp

poco arrivando *mf* *poco mosso* ♩ = 60 *mp*

rit. *più largo* *Molto lento* ♩ = 52 ♩ = 56

poco cedendo *Lento* *p* *pp*

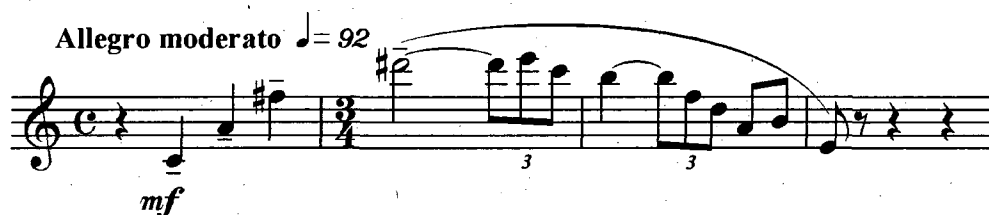
Example 45B: Measures 297-350, B version, saxophone part

Second Movement – Allegro moderato

Following the slow introduction is an *Allegro moderato* which is cast in a modified sonata form. The saxophone's opening melody is modified slightly in the B version. The soloist's opening dynamic level has been changed from *forte* to *mezzo-forte*, but the most striking difference between the two versions is at the end of the melody. In the A version, beat three of measure 57 and beat one of measure 58 contain the pitches A—D-sharp—G-sharp, all played with a staccato articulation. The corresponding beats of measures 354-355 of the B version contain the pitches A—B—E and are played legato. Examples 46A and 46B.



Example 46A: *Introduction et Allegro*, measures 55 -58, A version, saxophone part



Example 46B: Measures 352-355, B version, saxophone part

Another minor change is found in the saxophone's next entrance. Two pitches have been altered in the B version to disrupt the melodic line of the A version. The third and fourth notes of measure 60 have been replaced with a C-sharp and an F-sharp in the B version. This change detracts from the smoothness of the original melodic line, making it more angular. The dynamic level has also been changed from *mezzo-forte* to *piano*, with the addition of a crescendo. Examples 47A and 47B.



Example 47A: *Introduction et Allegro*, measures 60-62, A version, saxophone part



Example 47B: Measures 357-359, B version, saxophone part

Following the passages described above is another passage that has been altered. As may be seen in Examples 48A and 48B below, Palester has changed the meter from 3/4 to 4/4 and doubled the value of the first note. Notice the dynamic change from *forte* to *mezzo-forte*, as well as the presence of the F-sharp and A in the second measure of Example 48B. Tenuto and staccato marks were also added by the composer for the B version.



Example 48A: *Introduction et Allegro*, measures 64-65, A version, saxophone part



Example 48B: Measures 361-362, B version, saxophone part

Following a repeated triplet figure that is retained in both versions, some major differences occur between the A and B versions. The first noticeable differences are the meter changes in both versions. Palester occasionally lengthens some of the material by adding an extra beat to some measures. The descending chromatic scale in measure 70 of the A version is replaced by a different interval pattern in the later version. Palester also removes the octaves and meter changes in measures 72-75 of the A version, preferring a more melodic arpeggio figure in measures 368-370 of the B version. Following material that is present in both versions of the work, Palester lengthens the repeated sixteenth-note figure by adding an extra beat to each measure, which changes the meter from 3/4 to 4/4, in addition to raising the pitch level of the second group of repeated sixteenth-notes. The conclusion of this transitional passage has been completely rewritten for the B version, using sixteenth-notes, trills, and tremolos, to create a distinctively rhythmic character which is not present in the A version. Dynamic changes have also been added; the most noticeable is the replacement of *forte* with *mezzo-piano* for the repeated sixteenth-note figures. The aggressive nature of this figure in the A version has been replaced with a more delicate one. Examples 49A and 49B.

mf

mf

f

f

Example 49A: *Introduction et Allegro*, measures 69-88, A version, saxophone part

assai tranquillo ma in tempo

mp

mp

mp

mf

con vigore

f

Example 49B: Measures 366-383, B version, saxophone part

The development section of this movement, while providing contrast to the exposition, is also altered in many ways in the B version. The opening legato melody played by the saxophone in the A version is given in Example 50A. Example 50B shows the same melody found in the B version; however, this melody has now been expanded. The short ascent and emphasis on the tritone interval of the A version has been replaced by a more gradual ascent of thirds, less emphasis on the tritone, and a descending chromatic phrase ending in the B version. Also noticeable are the meter, dynamic, and expression changes in the later version.



Example 50A: *Introduction et Allegro*, measures 98-105, A version, saxophone part

Example 50B: Measures 393-402, B version, saxophone part

The saxophone's next entrance has also been expanded in the B version. The ascending eighth-notes that open the figure are now decorated by grace notes, in addition to the dynamic change from *forte* to *mezzo-piano*. The descending sixths in the third measure are now both minor, rather than minor followed by major as in the A version. The B version continues this idea further by incorporating a passage of ascending sixths that was not found in the A version. The compound melody of the A version is retained, with a few minor pitch alterations.

Examples 51A and 51B.

Example 51A: *Introduction et Allegro*, measures 108-115, A version, saxophone part

Example 51B: Measures 405-414, B version, saxophone part

The following fugato section contains some rhythmic alterations in the B version that lengthen it by a few measures. As is seen in Examples 52A and 52B below, the saxophone's figure contains some slight pitch and dynamic alterations in the B version, but the most noticeable difference is the rhythmic augmentation and removal of the trill that occurs in the second half of the passage.

Example 52A: *Introduction et Allegro*, measures 119-127, A version, saxophone part

Example 52B: Measures 418-426, B version, saxophone part

More changes are found in the material which the saxophone plays in the next section, consisting of sequential figures, compound melody, and arpeggios. Pitch alterations make up the majority of these changes; however, Palester has expanded passages in the B version from their shorter A version counterparts, as well as adding new material, some of which utilizes the saxophone's altissimo register. Examples 53A and 53B.

It is clear after examining both examples that the B version is more difficult than the A version in two critical areas: use of the saxophone's altissimo register and large intervallic leaps within the solo part. The A version contains clear and concise use of motivic writing, whereas the B version utilizes longer linear gestures. The greater presence of slurs in the B version creates more melodic phrasing, as opposed to the detached rhythmic phrases of the A version.

The image displays a musical score for a saxophone part, consisting of six staves of music. The notation is in treble clef and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *mf* marking. The second staff continues the melodic line. The third staff features a *mf* marking and includes a triplet of eighth notes. The fourth staff starts with a *p* marking and contains a triplet of eighth notes. The fifth staff begins with a *p* marking and ends with a *f* marking. The sixth staff starts with a *p* marking and features a long, sweeping melodic line.

Example 53A: *Introduction et Allegro*, measures 131-164, A version, saxophone part

The musical score for the saxophone part consists of six staves. The first five staves are melodic lines with the following dynamics: *mf*, *mf*, *piu f*, *mf*, and *mf*. The sixth staff is a bass line with a dynamic marking of *p*. The music includes performance instructions: *appena meno mosso* and *poco rallentando*.

Example 53B: Measures 430-457, B version, saxophone part

Following a short orchestral interlude, the music returns to the slow and somber mood of the movement's opening. In the A version, the saxophone's material is a literal restatement of what was heard at the beginning of the movement (see Example 45A, measures 4-10); however, the saxophone's material at this point in the B version is not a literal restatement, but a modification of what was previously heard (see Example 45B, measures 5-10). The first measure has been rewritten with an ascending contour, while the rest remains the same.

Example 54 shows the saxophone's line from the B version.

Example 54: Measures 473-478, B version, saxophone part

The transition to the recapitulation is also slightly altered. In the A version, a series of chromatically descending major triads leads into the recapitulation. The B version also includes a trill that precedes this material, in addition to accents which bring out the hemiola within the figure. Examples 55A and 55B.

Example 55A: Introduction et Allegro, measure 186, A version, saxophone part

Example 55B: Measures 479-480, B version, saxophone part

The recapitulated material contains the same modifications and changes that were discussed above for the exposition; however, the transition to the saxophone cadenza is different in the B version from that found in the A version. The first change occurs in the first two measures where the trills in the B version are written a third higher than in the A version. The

descending octave figure of the A version has been altered to become an ascending figure. The last pitch of the figure has also been changed from F-sharp to E. An additional gesture is included in the A version that Palester chose to remove for the revision. Examples 56A and 56B.

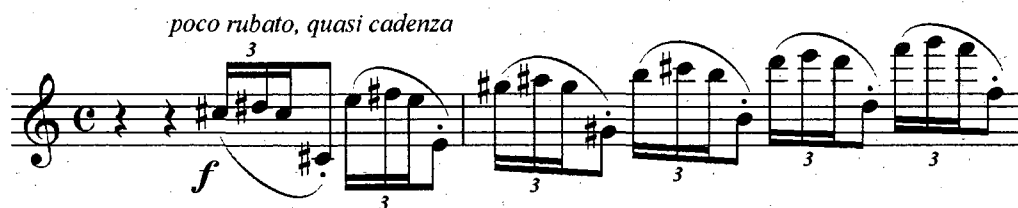


Example 56A: *Introduction et Allegro*, measures 208-215, A version, saxophone part



Example 56B: Measures 500-503, B version, saxophone part

The saxophone's second cadenza is similar in both versions of the Concertino, though the opening of each one is slightly different. The rising sequential neighbor-tone figure that begins the cadenza in the A version has been replaced with a leap in the first measure of the B version. In the A version, this sequence of ascending thirds continues through the second measure, though in the B version the rhythm has been altered to sextuplets and triplets with an imperfect transposition of the second measure material for the third measure. Examples 57A and 57B.



Example 57A: *Introduction et Allegro*, measures 231-232, A version, saxophone part



Example 57B: Measures 513-515, B version, saxophone part

Three minor changes occur in the final coda. The sweeping gestures found in the solo part have been modified for the B version. The four-measure passage from the A version has been condensed into two measures for the B version. This is achieved by changing the meter from 3/4 to 4/4 and altering the longer note values from dotted half-notes to quarter-notes. Palester also raised these pitches and changed their accent markings. Examples 58A and 58B.



Example 58A: *Introduction et Allegro*, measures 241-244, A version, saxophone part



Example 58B: Measures 523-524, B version, saxophone part

A virtuosic technical display featuring chromatically ascending octaves bears only two minor differences. The first is the presence of a different articulation: the octaves of the A version are slurred in pairs, while the same octaves of the B version are all tongued with the marking *stringendo*. The dynamic is also changed from *forte* with a crescendo to *fortissimo*. Examples 59A and 59B.



Example 59A: *Introduction et Allegro*, measures 246-248, A version, saxophone part



Example 59B: Measures 526-528, B version, saxophone part

The final change occurs in the last measure of the work, and is in reference to the marked articulations. In the A version, the saxophone's final four pitches are to be tongued staccato. In the B version, these staccato marks are augmented with additional accent marks. Examples 60A and 60B.



Example 60A: *Introduction et Allegro*, measure 251, A version, saxophone part



Example 60B: Measure 531, B version, saxophone part

CHAPTER V
EDITORIAL SUGGESTIONS

Since Palester added a great deal of dynamic, expressive, metronome, and articulation markings to the B version of the *Concertino*, many of these may be applied to the A version of the piece. However, there are instances in the A version where Palester's notation does not fully express the musical characteristics of a given passage. There are inconsistencies in notation between the solo part, piano reduction, and orchestral score. This chapter will offer my suggestions for rendering a more musically satisfying interpretation of the A version, as well as clarifying some notational errors.¹ For comparison, my interpretation will be shown using dotted slurs and/or parentheses in conjunction with Palester's original notation.

First Movement

The saxophone's entrance in measure 2 is to be entirely slurred in Palester's manuscript. However, this articulation does not bring out the hemiola that he has "hidden" in the line of sixteenth-notes. This hemiola also reflects the subtle jazz influence in the line, a feature that is also emphasized in a similar fashion in Jacques Ibert's *Concertino da Camera*. By emphasizing the lower neighbor-tone figuration, the hemiola becomes apparent. Example 61.



Example 61: *Capriccio*, measures 1-2

¹The suggestions given in this chapter are the result of several coaching sessions with Dr. Lawrence Gwozdz and Carina Raschèr from June-November 2007, working from Sigurd Raschèr's copy of the solo part.

A slight articulation change was also made to beat 1 of measure 3. The high G-flat is approached by a slur; however, because this tone occurs over a natural “break” on the instrument, and considering the large interval involving the preceding tone, a light articulation aids its response. Example 62.



Example 62: *Capriccio*, measures 1-3

Measure 6 contains a neighbor-tone figure similar to that found in measure 2. By lightly articulating the second sixteenth-note of this figure, this characteristic is enhanced. Example 63.



Example 63: *Capriccio*, measures 6-7

In measures 23-25, Palester alternates between syncopated and non-syncopated figures. By accenting the appropriate eighth-notes, this alternation is clearly perceived. Example 64.



Example 64: *Capriccio*, measures 23-25

To enhance the climax of the next phrase, a subtle articulation change has been made. Rather than slurring the entire passage, articulating the D treats that tone as an anacrusis to the

high E, thus adding drama through the wide leap. Articulating the B in the next measure also aids in the preparation of the trill in measure 31. Example 65.



Example 65: *Capriccio*, measures 29-31

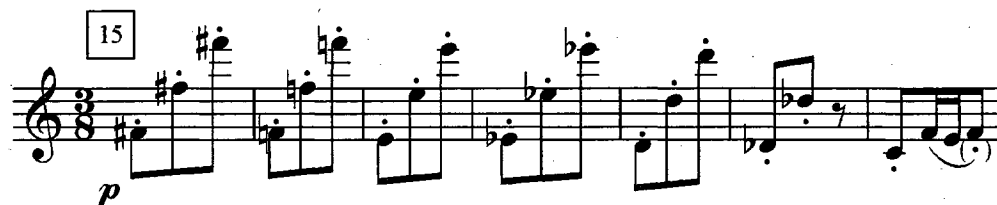
In the Allegretto section, the first alteration is made in measures 103-111. The first tone of each measure should be articulated to emphasize the harmonic importance of the pedal point. Following the pedal point figure, Palester indicates that the concluding octave figures should be slurred. Slurring descending octaves on the saxophone is not an idiomatic articulation; this figure is enhanced by simply articulating each tone. Example 66.



Example 66: *Capriccio*, measures 103-111

An articulation marking that Palester included in the orchestral score, but neglected to include in the solo part and piano reduction, is found in measures 119-124. All of these eighth-notes should be played with a staccato articulation. The staccato articulation is also missing from the final eighth-note of measure 125. This is consistent with the markings found in the full

score and piano reduction; however, retaining the staccato marking is consistent with similar figures found throughout this section. Example 67.



Example 67: *Capriccio*, measures 119-125

To enhance the repetition of the figure in measures 151-155, the low E of measure 153 should be articulated. Example 68.



Example 68: *Capriccio*, measures 151-155

Palester demands that the saxophonist slur some large descending leaps in measures 188-191. Like the slurred octaves shown in Example 6 above, these leaps are not practical on the saxophone, necessitating radical embouchure changes at a rapid tempo. It is more practical to use the following articulation pattern in this excerpt: slur two, slur two, slur three; rather than attempt to slur the entire passage. Example 69.



Example 69: *Capriccio*, measures 188-191

There is a noticeable inconsistency in the articulations of the figure found in measures 251-256. Both the piano reduction and solo part indicate that the eighth-notes should all be

played with a staccato articulation. However, in the orchestral score, Palester has indicated that these eighth-notes should be slurred in groups of two across the barline, creating a hemiola figure that is consistent with the phrase's conclusion. The articulated eighth-notes are a better choice in this case, due to the large intervals utilized. However, Palester's slurs in measures 252-253 have been included as dotted slurs in this excerpt. Some of the staccato markings indicated in the orchestral score were inadvertently omitted from the piano reduction and solo part. Example 70.



Example 70: *Capriccio*, measures 251-256

Palester also inadvertently omitted staccato markings from measures 262-270 of both the solo part and piano reduction. These markings are found in the orchestral score. Example 71.

Example 71: *Capriccio*, measures 262-270

Another pedal point figure is found in measures 292-295. In order to enhance the harmonic and hemiola functions of this passage, a slight accent should be placed on the repeated A's in measures 292-293 and the repeated E's in measures 294-295. Example 72.



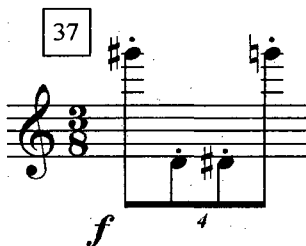
Example 72: *Capriccio*, measures 292-295

The repeated figure from measures 296-300 just prior to the saxophone's cadenza should also have a slight articulation change. By articulating the high G at the beginning of each measure, the passage will speak better on the saxophone than if it were all slurred, as Palester indicates. This articulation also enhances the pedal point feature of the line, emphasizing the high G. Example 73.



Example 73: *Capriccio*, measures 296-300

The final change to the solo part is a very minor one. At measure 302, the dynamic marking of *forte* was left out by the composer. This marking is present in both the piano reduction and orchestral score. Example 74.



Example 74: *Capriccio*, measure 302

Second Movement

In measures 9-10 of the *Introduction*, Palester has included a staccato marking on the tied sixteenth-notes that conclude each trill in the saxophone part. These staccato markings are interpreted as a “lift,” rather than an abrupt end to the tone. While the orchestral score and piano reduction contain these markings, the solo part does not. I also advise that each trill be subtly shaped by crescendo and diminuendo. Example 75.



Example 75: *Introduction et Allegro*, measures 9-10

Measure 11 of the second movement’s *Introduction* contains one omission in the saxophone part. The dynamic marking of *piano* was left out of the solo part and piano reduction, but is included in the orchestral score. Example 76.



Example 76: *Introduction et Allegro*, measure 11

Measure 31 is missing two expressive markings in the saxophone part. The first is the tenuto marking on the saxophone’s low F. Both the orchestral score and piano reduction contain this articulation. The second omission is the expressive indication of *poco arrivando*, which only appears in the orchestral score. The saxophone part and piano reduction both need to be modified in this instance. Example 77.



Example 77: *Introduction et Allegro*, measures 31-33

Similarly, both the saxophone part and piano reduction are lacking another expression marking at measure 35. The marking found in the orchestral score is *de nuovo più lento*, and should be added to both the saxophone part and piano reduction. Example 78.



Example 78: *Introduction et Allegro*, measure 35

The final omission in the slow *Introduction* is an indication for a diminuendo marking in the saxophone part in measure 39. This dynamic indication is only found in the orchestral score, and should be added to both the saxophone part and piano reduction. Example 79.



Example 79: *Introduction et Allegro*, measures 39-40

The first inconsistency in the *Allegro* section of the second movement occurs at measure 60, where the *mezzo-forte* dynamic marking has been omitted from the saxophone part. This marking is found in both the orchestral score and piano reduction. Additionally, a slight

articulation change aids in emphasizing the syncopation inherent in the melodic line. Example 80.



Example 80: *Introduction et Allegro*, measures 60-65

In the following phrase, Palester indicated that all of the triplets should be slurred together; however, the presence of large intervals in conjunction with some awkward fingering patterns necessitates articulating each triplet. This emphasizes the rhythm in the saxophone line, which opposes the duplet rhythm in the violins. Palester inadvertently omitted the dynamic marking of *forte* from both the saxophone part and piano reduction. Example 81.



Example 81: *Introduction et Allegro*, measures 66-68

Measures 70-76 contain numerous omissions of dynamic markings and articulations in both the saxophone part and piano reduction. A decrescendo from *forte* to *mezzo-forte* should be placed under the descending sixteenth-notes from measures 70-71. Each 3/8 measure (73 and 75, respectively) should contain a staccato release in the saxophone part. Measure 76 should include the dynamic marking of *mezzo-forte*. Example 82.



Example 82: *Introduction et Allegro*, measures 70-76

The saxophone's final statement in the exposition of this sonata movement should be accented to emphasize the finality of the section. Marcato accents have been placed over each quarter-note for added emphasis. Palester neglected to include the dynamic marking of *forte* in both the saxophone part and piano reduction. Example 83.



Example 83: *Introduction et Allegro*, measure 84

Palester mistakenly left out one accidental in measure 135 of the saxophone part: the penultimate sixteenth-note should be an E-natural, completing this chromatic statement of the soloist's line. This alteration should be made to the orchestral score, piano reduction, and saxophone part. Example 84.



Example 84: *Introduction et Allegro*, measure 135

A diminuendo has been left out of the saxophone's part and piano reduction in measures 157-159. In the orchestral score, Palester indicated that at the conclusion of the saxophone's second ascending figure a diminuendo should occur in all parts until measure 162. In both the saxophone part and piano reduction, this diminuendo is only found in measures 160-161. The saxophone should begin the phrase at a *forte* dynamic level. Example 85.



Example 85: *Introduction et Allegro*, measures 156-161

Once the slow *Introduction* returns at measure 179, the same editorial suggestions presented in Example 75 above will apply to measures 183-184 as well. Similarly, when the recapitulation occurs in measure 187, the same editorial suggestions for the exposition should be applied. The saxophone's solo transitional passage into the recapitulation bears one editorial comment. The first tone of each descending triad should be accented to emphasize the change of harmony and the hemiola. Example 86.



Example 86: *Introduction et Allegro*, measure 186

During the recapitulation's transition, Palester omitted the *forte* dynamic marking in measure 208, and has changed the dynamic marking at measure 212 from *fortissimo* in the orchestral score to *forte* in the saxophone part and piano reduction. Measure 210, which contains slurred descending octaves in the saxophone part, should be altered to include staccato articulations for the same reasons described above for Example 66. Example 87.

Example 87: *Introduction et Allegro*, measures 208-213

There are two changes at the beginning of the saxophone's cadenza. First, the dynamic level of *forte* should be included at measure 231, which is missing in the saxophone part. The second alteration is an articulation change to allow the final tone of each pattern to be tongued. Example 88.

Example 88: *Introduction et Allegro*, measure 231

Two articulation changes in the coda are necessary to bring the work to a dramatic conclusion. The first concerns the slurred descending octaves in measures 246-247. For the reasons discussed above in Examples 66 and 87, these octaves should also be articulated. The saxophone's crescendo in these two measures has also been inadvertently omitted from the part. Example 89.

Example 89: *Introduction et Allegro*, measures 246-248

In a letter to the author, saxophonist David Pituch claims that Palester suggested that the above octave figure did not have to be performed, and that substituting the unison instead of the lower octave would be acceptable. If the octave figures are to be performed, Pituch suggests double-tonguing them.²

Secondly, I suggest using the “slap tongue” articulation on the final three tones of the work. Due to Palester’s use of pizzicato in the string orchestra in the final measure, it would be appropriate to use this type of articulation in the saxophone part, as well. Sigurd Raschèr was known to include this type of articulation in certain musical situations where he deemed it appropriate; thus it is well founded that he would have also included it here. This articulation is denoted by a “+” symbol. Example 90.



Example 90: *Introduction et Allegro*, measures 250-251

²David Pituch, letter to the author, April 26, 2007.

CONCLUSION

Until recently, the music of many eastern European composers has often been neglected by the musical establishment, mainly because of the Soviet bloc's isolationist views, and their unwillingness to permit Western influences to infuse their society. However, with the destruction of the Berlin Wall and the collapse of the former Soviet Union, Western musicians are now studying and becoming familiar with some of these forgotten, ostracized composers and their music with greater ease. Now that the ban on their work has lifted, interest in and distribution of these compositions will only increase.

This study provides evidence that the two surviving versions of Roman Palester's Concertino for Alto Saxophone and String Orchestra are markedly different. Palester's desire to grow compositionally, as well as his unique political position, dramatically affected his music throughout his life, resulting in the censure and revision of his compositional output. These revisions, while carried out to conform to Palester's evolving compositional style, have altered the musical fabric from which the original version of the Concertino was conceived, resulting in a work that is more streamlined with a less agitated character than before.

Palester never expressed a desire to withdraw the A version of his Concertino from his list of mature works. Therefore, the decision rests with performers regarding which version they would like to play. The A version of the Concertino presents a rhythmic vitality and harmonic clarity that is lacking in the later version. The changes and additional material that Palester chose to include in the B version give the work a less energetic character, as well as dramatically altering the harmonic language that was initially used.

Neoclassical trends are found in numerous works for the saxophone dating from the 1930s, including those by Wolfgang Jacobi, Ernst-Lothar von Knorr, Paul Hindemith, Jacques Ibert, and Darius Milhaud; however, Palester's Concertino is the only one by a Polish composer with a similar neoclassical style from this time. The subtle jazz influences which are characteristic of Ibert's and Milhaud's saxophone works also permeate Palester's Concertino in a similar fashion. Although many other Polish composers, including Krzysztof Meyer and Artur Cieślak, have written substantial works for the saxophone, a modernized compositional language is apparent. The simpler harmonic language utilized by Palester in his Concertino is a welcome contrast to the open forms and timbral experiments employed by many contemporary Polish composers.

Throughout the course of this project, it has become evident that the A version of the Concertino is a substantial work for the saxophone. For approximately 70 years, Palester's original Concertino had lain dormant and unheard, only to be unveiled to the musical world through this study. It deserves to be available for study and performance throughout the saxophone world.

Though much of Palester's compositional output is still unpublished and/or inaccessible to many scholars and performers, this project intends to promote interest in his other works, particularly those which exist in multiple versions. Only then will a comprehensive survey of his compositional style be available.

APPENDIX A

ORIGINAL AND TRANSLATED CORRESPONDANCE

BETWEEN SIGURD RASCHÈR AND ROMAN PALESTER

Roman Palester
Paris 6
23, rue Racine

Paris, den 7 November
1938

Lieber Freund und Kollege,

ich weiss nicht, ob Sie sich erinnern, dass ich seit langer Zeit ein Stück für Saxophon schreiben wollte. Leider aber hat man gewöhnlich so viele Projekte, dass die Sachen immer in Ewigkeit trennen. Glücklicherweise aber könnte ich während diesjährigen Sommers und der letzten Monate gut und fruchtlich arbeiten und so ist das Stück endlich fertig. Es heisst "Concertino für Saxophon und kleines Orchester" und ist selbstverständlich - mit meiner grössten Freude - Ihnen gewidmet. Das Werk ist aus zwei Teilen zusammengesetzt (der erste ein rasches Capriccio) deren zweiter aus einer grösseren Introduction und einem Allegro gegliedert ist. Der Saxophon-part ist ziemlich schwer (natürlich nicht für Sie,) aber ich glaube dass er nicht ganz unangenehm zum spielen ist. Das Kammerorchester ist vom Klavier, einer Harfe, zwei Schlagzeugspieler und dem Streichquintett (in beliebiger Anzahl) zusammengesetzt.

Letztens habe ich das ganze in Orchesterpartitur beendet und arbeite jetzt am Klavierauszug. Da ich nicht weiss, ob Sie augenblicklich in Malmö sind, wäre ich Ihnen sehr dankbar für ein Paar Worte wo und wann ich Ihnen den Klavierauszug zuschicken soll. Im April machen wir das Musikfest 1939 den I.G.N.M. in Warschau, und es wäre sehr leicht bei dieser Gelegenheit das Stück im Warschauer Radio oder anderswo auszuführen.

Abgesehen vom Musikfest möchte vielleicht der Warschauer Rundfunk noch

**Figure 2: Letter from Roman Palester to Sigurd Raschèr, 7 November 1938.
Translated from the original German by Carina Raschèr.**

früher eine Ausführung des Stückes haben und ich meine das man Ihnen aus Warschau darüber etwas schreiben wird.

Augenblicklich kann ich Ihnen die Orchesterpartitur nicht zuschicken, denn ich habe noch nicht das Orchestermaterial gemacht.

Jedenfalls wäre ich sehr glücklich wenn Sie möglichst schnell das Stück bei Ihnen haben können und mir Ihr Urteil über seine Wert bekannt machen.

Leider waren Sie nicht in London am diesjährigen Musikfest. Ich freute mich dass ich Sie dort treffen werde, aber für Sie als Rekordmann der Saxophon-pfeife ist Europa schon zu klein (und zu arm,) geworden.

Sie reisen jetzt rings um die Welt,

In der Hoffnung also, dass dieser Brief nicht gezwingt wird, Sie auf der anderen Halbkugel der Welt zu suchen bleibe ich mit herzlichen Grüßen

Ihr ergebener

Roman Porleiter

*Ich bleibe in Paris bis zum 5. Dezember. - Seit 5. Dezember ist
gültig folgende Adresse: Roman Porleiter, WARSZAWA (Polen)
ul. Lowicka 53, m. 8*

Roman Palester
 Paris 6
 23, rue Racine

Paris, 7 November 1938

Dear friend and colleague,

I do not know if you remember that I have wanted to write a work for saxophone for a long time. Too bad there are so many projects going at once that some take longer to fulfill. Luckily I was able to work this past summer and the last few months, so that the piece is finally finished. It is named "Concertino for Saxophone and Small Orchestra" and is of course, with my greatest pleasure, dedicated to you. The work is made up of two parts (the first a fast Capriccio) the second begins with an Introduction which is followed by an Allegro. The saxophone part is rather difficult (of course not for you) but I believe it is enjoyable to play. The chamber orchestra consists of piano, a harp, two percussionists and a string quintet (can be augmented as you please).

Just recently I finished the score and momentarily I am working on the piano reduction. Since I do not know if you are in Malmö at the moment, I would be very grateful if you would let me know where and when I could send you the piano reduction. In April 1939 we will be hosting the ISCM Music Festival in Warsaw, and it would be very easy at this opportunity to have a performance of the work at the Warsaw Radio or elsewhere.

Besides the music festival, the Warsaw Radio may want an earlier performance of the piece. I think they will contact you from there.

At the moment I cannot send you the score since I have not written out the parts.

In any case I would be very happy if you could have the piece soon and give me your opinion.

Too bad I couldn't see you at this year's music festival in London. I was looking forward to seeing you; however, for a record-breaking man of the saxophone pipe like you, Europe has gotten too small (and poor). Now you travel around the world!

In the hopes that this letter doesn't have to look for you on the other side of the globe, I remain with warmest greetings

Your subordinate,
 Roman Palester

[Handwritten:]

P.S. I will be staying in Paris until the 5th of December. Thereafter my address will be as following:

Roman Palester, Warsaw (Poland)

Ul. Lowicka 53, m. 8

13. Nov 38
Alger, le 11.38

Cher amis Palester!

quel ravissante nouveauté un concerto pour saxophone
 et de votre main, un concerto polonais(?), un concerto pour violon.

Nous sommes retourné de notre tour mondiale, il y a
 quelques jours, et votre aimable lettre m'a donné beaucoup de plaisir.
 J'attends très impatiemment la réduction pour piano et la part pour
 le saxophone, quand j'en ai au moment de autres concertos à étudier!
 La combinaison de l'orchestre ne semble d'être très intéressante, un
 autre concerto avec un orchestre comme d'habitude pas!

Notre voyage était extrêmement intéressant, voici
 London-Bishaya-Bangor-Bilbiler-Marseille-Matin-Port Louis-Dakar (ici
 une semaine)-Aden-Cassey-Colombo-Perth (Australie)-Malpardié (goldland)
 -Mullerthorpe - descent - Adelaide-Melbourne-(acroyler) -Mauricie-
 Melbourne-Sydney-Brisbane-Sydney-Melbourne-Sydney-Auckland (New Zealand)
 Fiji-Sanon-Hawaii-San Francisco-Yosemite, National Park-les Angeles, Hol-
 lywood-Grand Canyon-Santa Fe (New Mexico)-Colorado Springs-Denver-
 Kansas City-Chicago-Niagara-New York- Green Mary-London-Oviedo.

Il m'estait ne serait un véritable plaisir de
 venir à Annecy, ne seulement pas pour jouer votre concerto, mais
 aussi pour parler de cette voyage extraordinaire. (Notre voyage me
 parle et moi, je suis parti depuis février 38)

Je vous salue cordialement la main

S. M. R.

**Figure 3: Letter from Sigurd Raschèr to Roman Palester, 13 November 1938.
 Translated from the original French by the author.**

Åkarp, 13.11.38

Dear friend Palester!

What delightful news: a concerto for saxophone from your hand, a Polish concerto (?), a concerto for me.

We returned from our worldwide trip a few days ago, and your kind letter gave me much pleasure. I very impatiently expect the piano reduction and saxophone part; all the same I have at the moment 3 other concertos to study! The orchestral combination seems *very* interesting to me, another concerto with an orchestra like that doesn't exist!

Our trip was extremely interesting. There is London-Biskaya-Tangier-Gibraltar-Marseilles-Malta-Port Said-Cairo (here a week)-Aden-Bombay-Colombo-Perth (Australia)-Kalgoorlie (goldfield)-nullerborplan, desert-Adelaide-Melbourne (airplane)-Tasmania-Melbourne-Sydney-Brisbane-Sydney-Melbourne-Sydney-Aukland (New Zealand)-Fiji-Samoa-Hawaii-San Francisco-Yosemite, National Park-Los Angeles, Hollywood-Grand Canyon-Santa Fe (New Mexico)-Colorado Springs-Denver-Kansas City-Chicago-Niagara-New York-Queen Mary-London-Sverige.

It would be a real pleasure to come to Warsaw, not only to play your concerto, but also to speak of this extraordinary trip. (*Our* trip: my wife and me, I've been married since February '38).

I cordially shake hands with you
S.M.R.

POLSKIE TOWARZYSTWO MUZYKI WSPÓŁCZESNEJ
SOCIÉTÉ INTERNATIONALE POUR LA MUSIQUE CONTEMPORAINE
SECTION POLONAISE

XVII. FESTIVAL de la S.I.M.C.
 VARSOVIE - CRACOVIE, 14-21 avril 1939.

WARSAWA, - SIENKIEWICZA 8
 TELEFON 6-32-40. KONTO P. K. O. 22109.

Nr. 271/39

Varsovie, le 9.II.1939

Cher ami et collègue,

je vous demande pardon que je ne pas vous repondu tout-de-suite, mais je suis maintenant terriblement occupé avec toute l'organisation du Festival. Aujourd'hui je terminé enfin la réduction pour piano du "Concertino" et je viens de la vous expédier immédiatement. Avec votre cachet nous sommes tout à fait d'accord /400 zl./. Nous espérent encore d'arranger quelque chose à la Radio et à Toruń. Peut-être ça pourra s'arranger encore. Mais pour instant ce n'est pas encore sur. Si j'aurais de nouvelles à ce sujet, je vous écrirais de suite.

Pour aujourd'hui ce tout. Alors, au revoir au mois d'avril et ne critiquez pas trop ma pauvre musique.....

Cordialement à vous

Roman Palester

Si vous rencontrez Broman ou Larsson, dites que nous attendons avec impatience des nouvelles d'eux.

Figure 4: Letter from Roman Palester to Sigurd Raschèr, 9 February 1939.
 Translated from the original French by the author.

Varsovie, 9.2.1939

Dear friend and colleague,

I ask that you forgive that I haven't responded right away, but I'm now terribly occupied with all the festival organization. Today I finally finished the piano reduction of the "Concertino" and I'm coming from sending it to you immediately. With your postmark we are completely in agreement (400 zl.). We again hope to arrange something at the Radio and Toruń. Maybe that will be made right again. But for the moment it isn't certain. If I would have news of the subject, I would write to you right away.

For today that's all. So, goodbye in April and don't criticize my poor music too much...

Cordially to you
Roman Palester

If you meet Broman or Larsson, say that we're waiting impatiently of news from them.

COPIE DE LA LETTRE DE SIGURD RASCHER A ROMAN PALESTER, 17 FEVRIER 1939

Rarp, 17.2.39

17.2.39

Cher Ami Palester,

j'etai pour quelques semaines au tourné en Europe et
seulement suis retourné hiers soir. Avec grand plaisir j'ai lu
votre lettre et vue la réduction du concertino. Je commencerai
demain de la travailler, et puis vous écrirai qu'est ce que je
pense (peutêtre dans un quinzaine des jours). Au-jourdhui je vous
peut dire, que je viendrai à Warzawa le 13. avril. L'arrive exacte
ja vous écrirai plus tarde. Quant à la Radio et Torun: il me serait
très convenient de les faire ainsi, qu'il serait possible de premer
le bateau de Gdynia le 22 ou 23 avril. J'espere qu'il serait possible
de jouer dans la Radio avec l'orchestre - peutêtre on fait votre
concertino encore une fois, ou : le plus bon de mes nouveautés:
Concert pour Sax & Orch. de Will Eisenmann (Suisse), 15 Min. ou:
Frank Martin: Ballade pour Sax, Orch. & cordes, piano & batterie, 13 min.
Torun ? recital ? programme ici.

Puga.
Bach son
3 El
Paul Hind W.W.
4 Bgt
Swain.

Je me rejote beacoup de vous revoir et tous mes amies
que je vous prie de donner mes amitiés!
Bien amicalement, à bientôt et mille salut

NB: J'écrivai bientôt de mes impressions du concertino!

Figure 5: Letter from Sigurd Raschèr to Roman Palester, 17 February 1939. Translated from the original French by the author.

Åkarp, 17.2.39

Dear friend Palester,

I was on tour in Europe for a few weeks and only returned last night. With great pleasure I read your letter and the reduction of the Concertino. I will begin working on it tomorrow, and then write to you what I think (maybe in about 2 weeks). Today I'm telling you that I will come to Warsaw on April 13. The exact arrival I will write to you later. As for the Radio and Torûn: it would be very convenient for me to do them this way, it would be possible to take a boat from Gdynia on 22 or 28 April. I hope that it would be possible to play in the Radio with orchestra – maybe they do your Concertino once more, or: better news: Concerto for Sax. and Orchestra by Will Eisenmann (Swiss), 15 min., or: Frank Martin: Ballade for Sax., String Orchestra, Piano, and Percussion, 13 min. Torûn? Recital? Program here.

I'm very delighted about seeing you and all our friends; please give them my regards!

Cordially, see you soon and a thousand greetings

NB: I will soon write with my impressions of the Concertino!



SOCIÉTÉ INTERNATIONALE POUR LA MUSIQUE CONTEMPORAINE
 INTERNATIONALE GESELLSCHAFT FÜR ZEITGENÖSSISCHE MUSIK
 INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC
 MIĘDZYNARODOWE TOWARZYSTWO MUZYKI WSPÓŁCZESNEJ

XVII FESTIVAL, WARSZAWA - KRAKÓW, 14-21.IV.1939

SEKRETARIAT

SEKRETARIAT

WARSZAWA 1, SIENKIEWICZA 8 (FILHARMONIA). TEL. 22032.

KONTO P. K. O. 22109

N^o 504/39

Varsovie le 28 Mars 1939

Cher Monsieur,

En réponse à votre lettre du 26 courant nous avons le plaisir de vous envoyer /ci-joint/ deux cartes de participation pour vous et pour Madame votre femme que nous espérons toujours voir à Varsovie!

Vraiment nous ne comprenons rien qu'est ce que se passe avec votre concert à Terni. Nous allons leur écrire de suite à ce sujet.

Au plaisir de vous voir bientôt à Varsovie, nous vous prions d'agréer nos meilleurs sentiments

vostra devotus

Roman Palester

Je suis d'accord avec le changement de la dernière note de mon pauvre Concertino!!

" mille saluti "

Figure 6: Letter from Roman Palester to Sigurd Raschèr, 28 March 1939.
 Translated from the original French by the author.

Varsovie 28 March 1939

Dear Sir,

In response to your current letter of the 26th, we have the pleasure of sending you (combined) two appearance tickets for you and Mrs., your wife that we always hope to see in Varsovie!

Truly we understand nothing that happened with your concert in Toruń. We're going to write them about this.

See you soon in Varsovie, please accept our best regards

Your devoted
Roman Palester

[Handwritten:]

I agree with the change of the last note of my poor Concertino!!

Thousand greetings

Nov 23, 45
310 W 73 St

Dear Mr Rascher

I'm writing in order to give you a
wonderful news: Foster is alive, safe
and working.

He is in CRACOW - Poland.

Yours
Wittgenstein

Figure 7: Letter from Wittgenstein to Sigurd Rascher, 23 November 1945

Nov. 23, 45
310 W. 73 St.

Dear Mr. Rascher,

I'm writing in order to give you a wonderful news: Palester is alive, safe and working.
He is in Cracow—Poland.

Your
Wittgenstein

APPENDIX B
PROGRAMS OF THE 14TH INTERNATIONAL SOCIETY
FOR CONTEMPORARY MUSIC FESTIVAL
AND
SMR 100: THE SIGURD M. RASCHÈR CENTENNIAL CELEBRATION



XIV FESTIVAL
DE LA
S. I. M. C.
BARCELONA
18 - 25 - IV - 1936



Figure 8: Program of 14th International Society for Contemporary Music Festival

SOCIETAT INTERNACIONAL PER LA MÚSICA CONTEMPORÀNIA

EL XIV^a FESTIVAL DE LA SOCIETAT INTERNACIONAL PER LA MÚSICA CONTEMPORÀNIA tindrà lloc a Barcelona, del 18 al 25 d'abril de 1936, simultàniament amb el Congrés de la Societat Internacional de Musicologia.

Les obres que integren els programes oficials del Festival han estat escollides pel Jurat Internacional, que l'Assemblea de Delegats de la Societat elegí a Praga, constituït pels senyors: ERNEST ANSERMET (Ginebra) JOAN LAMOTE DE GRIGNON (Barcelona) ANTON VON WEBERN (Viena) BOLESLAS WOYTOWICZ (Varsòvia).

El senyor Knudage Riisager, membre del Jurat, no pogué assistir a les reunions del mateix. El senyor PROFESSOR EDWARD J. DENT presidi les reunions del Jurat, que es constituí a Barcelona del 28 de desembre 1935 al 1.^{er} de gener 1936.

PROGRAMES

Diumenge, 19 d'abril, a les 11.15 - Palau de Belles Arts

CONCERT PER LA BANDA MUNICIPAL DE BARCELONA

Wladimir Vogel (U. R. S. S.-Zurich): "Devisc". - Josep M.^a Ruera (Espanya-Catalunya): Tres moviments simfònics. - Ricard Lamote de Grignon (Espanya-Catalunya): "Joan de l'Os", llegenda simfònica. - Florent Schmitt (França): "Dionysiaques", poema simfònic.

Diumenge, 19 d'abril, a les 17.30 - Palau de la Música Catalana

PRIMER CONCERT D'ORQUESTRA

Edmund von Borck (Alemanya): Preludi i Fuga. - Robert Gerhard (Espanya-Catalunya): "Ariel", suite de ballet. - Ernst Krenek (Àustria): Fragments de l'òpera "Charles V". - In Memoriam Alban Berg: a) Concert per a violí i orquestra. b) Fragments de l'òpera "Wozzeck".

ORQUESTRA PAU CASALS, DE BARCELONA

Dilluns, 20 d'abril, a les 22 - Palau de la Música Catalana

PRIMER CONCERT DE MÚSICA DE CAMBRA

Robert Blum (Suïssa): Tres Salms, per a soprano i petita orquestra. - Ludwig Zenk (Àustria): Sonata per a piano. - Mark Brunswick (U. S. A.-Àustria): Dos moviments per a quartet de corda. - Václav Kápral (Txecoslovàquia): Cançons de bressol, per a soprano i petita orquestra. - Jacques Ibert (França): "Concertino da Camera", per a saxofon i onze instruments.

Dimarts, 21 d'abril, a les 18 - Casal del Metge

SEGON CONCERT DE MÚSICA DE CAMBRA

Walter Piston (U. S. A.): Sonata per a flauta i piano. - Egon Wellesz (Àustria): Sonets per a soprano i quartet de corda. - Benjamin Britten (Anglaterra): Suite per a violí i piano. - André Souris (Bèlgica): "Quelques airs de Clarisse de Jureville", per a mezzo-soprano i quartet de corda. - Manuel Blancafort (Espanya-Catalunya): Tres peces per a piano. - Béla Bartók (Hongria): 5.^a Quartet de corda.

Dimecres, 22 d'abril, a les 22 - Palau de la Música Catalana

SEGON CONCERT D'ORQUESTRA

Carl Ruggles (U. S. A.): "Sun Treader". - Albert Roussel (França): 4.^a Simfonia. - Frank Martin (Suïssa): Concert per a piano i orquestra. - Rodolfo Halffter (Espanya-Madrid): "Don Lindo de Almeria", divertiment coreogràfic. - Marcel Mihalovici (Romania-París): Concert per a violí i orquestra. - Roman Palester (Polònia): Danses poloneses.

ORQUESTRA FILHARMÒNICA DE MADRID

Dijous, 23 d'abril, a les 22 - Palau de la Música Catalana

TERCER CONCERT D'ORQUESTRA

Lennox Berkeley (Anglaterra): Obertura. - Karl Alfred Deutsch (Àustria-París): Simfonia. - Karol Szymanowski (Polònia): Segon concert per a violí i orquestra. - Federico Elizalde (Espanya-Madrid): Simfonia amb piano concertant. - Lars Erik Larson (Suècia): Obertura.

ORQUESTRA SIMFÒNICA DE MADRID

Figure 8 continued

Els cors de l'Orfeó Català, Orfeó Gracienc, Orfeó de Sans, Orfeó Montserrat de Gràcia, Schola Cantorum de S. M. A., i els artistes següents, entre altres, col·laboraran en els concerts del Festival:

DIRECTORS D'ORQUESTRA: Karel Ancerl (Praga), Ernest Ansermet (Ginebra), Enrique F. Arbós (Madrid), Pau Casals (Barcelona), Joan Lamote de Grignon (Barcelona), B. Pérez Casas (Madrid), Pedro Sanjuán (Madrid), Hermann Scherchen (Zurich), Anton von Webern (Vienna).

CANTANTS: Concepció Badia d'Agustí (Barcelona), soprano; Fanny Cleve (Vienna), soprano; Alice Frey (Zurich), soprano; Jarmila Vavrdová (Praga), soprano.

PIANISTES: Benjamin Britten (Londres), Winifred Hooke (Barcelona), Walter Frey (Zurich), Georg Robert (Vienna), P. Valiribera (Barcelona), Leopoldo Querol (Madrid), Alexandre Vitala (Barcelona).

VIOLINISTES: Anton Brosa (Londres), Louis Krasner (U. S. A.), Stefan Frenkel (Ginebra).

INSTRUMENTS DE VENT: Esteve Gratacós, flauta (Barcelona); Sigurd M. Rascher, saxofon (Copenhague).

QUARTETS DE CORDA: Galimir-Quartett (Vienna), Neues Ungarisches Streichquartett (Budapest).

PROGRAMA DE LA SETMANA

DISSABTE, 18 D'ABRIL. - Matí: Recepció al Secretariat. Tarda: Inauguració del Festival de la S. I. M. C. i del Congrés de la S. I. M. C. Recepció oficial al Palau de la Generalitat. Nit: Concert per l'Orfeó Català (Polifonia hispànica profana i religiosa dels segles XIV, XV i XVI).

DIUMENGE, 19 D'ABRIL. - Matí: Concert per la Banda Municipal de Barcelona (S. I. M. C.). Tarda: Primer Concert d'Orquestra de la S. I. M. C.

DILLUNS, 20 D'ABRIL. - Nit: Primer Concert de Música de Cambra de la S. I. M. C.

DIARTS, 21 D'ABRIL. - Tarda: Segon Concert de Música de Cambra de la S. I. M. C. Nit: "Una cosa rara", òpera de Vicenç Martín i Soler (1754-1806).

DIANECS, 22 D'ABRIL. - Nit: Segon Concert d'Orquestra de la S. I. M. C.

DIJOUS, 23 D'ABRIL. - Tarda: Audició de música de "vilueta". Nit: Tercer Concert d'Orquestra de la S. I. M. C.

DIVENDRES, 24 D'ABRIL. - Matí: Sortida de Barcelona per a l'excursió a Montserrat. Tarda: Concert de música religiosa hispànica dels segles XII al XVII pels Monjos i Escolania de Montserrat. Tornada a Barcelona. Nit: Concert simfònic de música espanyola moderna.

DISSABTE, 25 D'ABRIL. - Tarda: Festival de danses i ballets populars de les diverses regions hispàniques, al "Poble espanyol" de Montjuïc. Nit: Representació de "zarzuelas" del segle XIX.

A la recepció oficial, al Palau de la Generalitat de Catalunya, l'Orfeó Gracienc, sota la direcció del Mestre Joan Balcells, donarà una audició de cançons populars catalanes al Pati dels Tarongers. A la Plaça de la República, davant del Palau, una de les millors cobles de Catalunya executarà un programa de sardanes que podran ésser dansades pel públic.

"Una cosa rara, ossia Bellezza ed Onestà", òpera del mestre valencià Vicenç Martín i Soler (1754-1806), serà representada per un grup d'"amateurs" —la Secció Escènica de "Junior F. C."— que s'ha distingit brillantment en les nombroses representacions d'òpera que ha realitzat fins avui. Componen el grup escolar de "Junior F. C." elements de la joventut universitària i esportiva de la nostra ciutat. Les seves realitzacions obcequen sempre a un propòsit "amateur", en la més bella acceptió de la paraula.

La representació de "zarzuelas" serà confiada a una de les millors companyies d'aquest gènere. Les obres, que seran anunciades oportunament, mostraran l'aspecte més característic de la producció del segle passat en aquesta forma típicament espanyola del teatre musical.

EXCURSIONS. — La ciutat antiga i moderna i els voltants més pintorescos de Barcelona podran ésser visitats en autocar.

Ultra l'excursió a Montserrat, seran ofertes als hostes del Festival i Congrés condicions especialment econòmiques per a visitar la Costa Brava, Sitges, Tarragona i el Monestir de Poblet, durant la setmana del Festival, i Mallorca, després del Festival.

Els hostes podran obtenir igualment avantatges econòmics per a continuar llur viatge per la Península.

INFORMACIONS. — Totes les informacions complementàries poden demanar-se (per escrit únicament) al SECRETARIAT DEL FESTIVAL DE LA S. I. M. C., Biblioteca de Catalunya, Apartat 1077, Barcelona, i a partir del 1r d'abril, a les OFICINES DEL FESTIVAL, que seran obertes al públic al "Palau de la Música Catalana", Anadeu Vives, n.º 1.

Figure 8 continued

Sigurd M. Raschèr Centennial Celebration
Saturday, November 10
Presentations and Performances

— Juliet J. Rosch Recital Hall —

9:00 am

Concertino pour saxophone alto et orchestre a cordes (1938)

Capriccio

Introduction et Allegro

Roman Palester
(1907-1989)

Brian Kauth, alto saxophone

Krista Wallace-Boaz, piano

9:20 am

"It's all a part of a quartet tour" — Linda Bangs

Quartettino per Sassofoni (1972)

Allegretto moderato

Moderato

Allegro

Iván Patachich
(1922-1993)

Erie Saxophone Quartet

Jacob Swanson, soprano saxophone

Sarah Marchitelli, alto saxophone

Matthew Maher, tenor saxophone

Melissa Widzinski, baritone saxophone

Rondo per 4 Saxofoni (1970)

Zdeněk Lukáš
(b. 1928)

Florida State University Graduate Saxophone Quartet

Michael Hernandez, soprano saxophone

Michael Mortarotti, alto saxophone

Josh Meyers, tenor saxophone

Daniel Espinoza, baritone saxophone

Break

10:30 am

Elégie et rondeau (1960)

Karel Husa
(b. 1921)

Jonathan Bergeron, alto saxophone

Krista Wallace-Boaz, piano

10:45 am

"My Dear Jim" ... Correspondence from SMR — James Houlik

11:15 am

Raschèr's Dahl Concerto: An Epic work soon to be lost (again) — Paul Cohen

12:00 pm Lunch

Figure 9: Program of the premiere of Palester's Concertino, 10 November 2007

APPENDIX C

ORCHESTRAL SCORE OF THE A VERSION OF ROMAN PALESTER'S
CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

à Mr. Sigurd M. Raschèr

Concertino

pour Saxophone Alto (mi b) et Orchestre à Cordes

Roman Palester (1907-1989)

Transcribed and edited by Brian Kauth

I. Capriccio

Allegro moderato

Musical score for the first system of 'I. Capriccio'. It features six staves: Alto Saxophone, Violin I (8), Violin II (8), Viola (6), Violoncello (4), and Contrabass (2). The Alto Saxophone part begins with a melodic line marked *f* and *mf ben cantabile*. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) start with a *f* dynamic and transition to *pizz. p* (pizzicato piano) in the second measure. A large bracket spans across the top of the string staves.

Musical score for the second system of 'I. Capriccio'. It features six staves: Sax., Vln I, Vln II, Vla, Vcl, and Cbs. The Saxophone part continues with a melodic line, marked with a first ending bracket labeled '1'. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) continue with their respective parts, including *arco* (arco) and *f* markings. A large bracket spans across the top of the string staves.

*Editor's markings are shown in parentheses and dotted slurs.

Musical score for measures 8-11. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part starts with a melodic line marked *mf*. Violin I and Violin II parts are marked *pizz. p*. The Viola part has a section marked *arco p* starting in measure 10. The Violoncello and Contrabass parts are marked *> p*.

Musical score for measures 12-15. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part continues with a melodic line. Violin I and Violin II parts continue with their respective parts. The Viola part continues with its *arco* section. The Violoncello and Contrabass parts continue with their respective parts.

16 2

Sax. *f*

Vln I *f legato*

Vln II *f legato*

Vla *f*

Vcl *mf*

Cbs *mf*

19 3

Sax. *f* *mf*

Vln I *p* *pizz.* *arco* *pizz.* *arco p*

Vln II *p* *pizz.* *arco* *pizz.* *arco p*

Vla *p* *mf* *p*

Vcl *pizz. p* *arco mf*

Cbs *pizz. p* *arco mf*

Musical score for measures 22-25. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part features a melodic line with slurs and accents. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part has dynamic markings *mf*, *p*, *pizz p*, and *arco f*. The Violoncello and Contrabass parts play a bass line with dynamic marking *f*.

Musical score for measures 26-28. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part has a dynamic marking *mf* and a *cantabile* instruction. A circled number '4' is above the Saxophone staff in measure 27. The Violin I and II parts have dynamic markings *pizz p* and *p*. The Viola part has a dynamic marking *p*. The Violoncello and Contrabass parts have a dynamic marking *p*.

Musical score for measures 29-31. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part features a melodic line with a long slur and a fermata. The Viola part has a rhythmic pattern of eighth notes. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and rhythmic patterns.

Musical score for measures 32-34. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part starts with a dynamic marking of *f* and includes a circled number '5' above the staff. The Violin I and II parts have dynamic markings of *mf* and *f*. The Viola part has dynamic markings of *mf*, *pizz. sfz*, *arco mf*, *pizz. sfz*, and *arco f*. The Violoncello and Contrabass parts have dynamic markings of *mf* and *sfz*.

35

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

39

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

ff

f

42 6 Allegretto (in uno)

Sax. *f* *p*

Vln I *f* *p* arco

Vln II *pizz. sfz* *pizz. p*

Vla *f* *pizz. p* *pizz. p*

Vcl *f* *mf* *p* *unli* *pizz. p*

Cbs *f* *mf* *p* *pizz. p*

50 7 8

Sax. *p*

Vln I *p*

Vln II *pizz. p* *arco p*

Vla *pizz. p*

Vcl *arco p*

Cbs *arco p*

Musical score for measures 60-69. The score is for a Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The key signature has one flat (B-flat). The time signature is 4/4. The score is marked with *mf* (mezzo-forte) for the Saxophone and *p* (piano) for the Violins, Viola, and Violoncello. The Saxophone part features a melodic line with some chromaticism. The Violins and Viola play a rhythmic accompaniment. The Violoncello part is marked *arco p* (arco piano). A box containing the number 9 is located above the Saxophone staff at measure 69.

Musical score for measures 69-78. The score is for a Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The key signature has one flat (B-flat). The time signature is 4/4. The score is marked with *f* (forte) for the Saxophone, Violin I, Violin II, and Violoncello, and *p* (piano) for the Viola. The Saxophone part features a melodic line with some chromaticism. The Violins and Viola play a rhythmic accompaniment. The Violoncello part is marked *f*. A box containing the number 10 is located above the Saxophone staff at measure 70.

79 11

Sax. *mf*

Vln I *p* *pizz. sfz* *sfz mf*

Vln II *p* *p* *pizz. sfz* *sfz mf*

Vla *p* *mf*

Vcl *p* *pizz. mf*

Cbs *div.* *pizz. mf*

88 12

Sax. *mf*

Vln I *sfz* *sfz* *arco p* *mf*

Vln II *sfz* *sfz* *arco* *mf*

Vla *p*

Vcl *pizz. p* *arco p*

Cbs *unii* *pizz. p* *arco p*

96

Sax. *f*

Vln I *mf* *p* *mf*

Vln II *mf*

Vla *mf* *f* *div.*

Vcl *mf* *f*

Cbs *f*

13

104

Sax. *f*

Vln I *f*

Vln II *f*

Vla *unli*

Vcl *ff*

Cbs *ff*

14

112 15

Sax. *p*

Vln I *ff* *p*

Vln II *ff* *p*

Vla *p*

Vcl *p*

Cbs *p*

122 16

Sax.

Vln I *p*

Vln II

Vla *p*

Vcl

Cbs

133 17

Sax. *f*

Vln I *div.* *f* *mf*

Vln II *div.* *f* *mf*

Vla *f* *mf*

Vcl *f* *mf*

Cbs *f* *mf*

Detailed description: This musical score block covers measures 133 to 137. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The key signature has one sharp (F#). Measure 133 is marked with a box containing the number 17. The Saxophone part has a dynamic of *f*. The Violin and Viola parts have a *div.* marking above them. Dynamics for the lower strings are *f* and *mf*.

142 18

Sax. *p*

Vln I *unili.* *f* *pizz.* *p*

Vln II *unili.* *f* *pizz.* *p*

Vla *f* *p*

Vcl *mf* *f* *p*

Cbs *mf* *p*

Detailed description: This musical score block covers measures 142 to 146. It features the same six staves as the previous block. Measure 142 is marked with a box containing the number 18. The Saxophone part has a dynamic of *p*. The Violin and Viola parts have a *unili.* marking above them. Dynamics for the lower strings are *mf*, *f*, and *p*. The Viola and Violoncello parts have a *pizz.* marking above them.

This musical score page contains six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs). The score is divided into two main sections. The first section, starting at measure 152, shows the Saxophone playing a melodic line with a dynamic of *f*. The other instruments provide accompaniment. The second section, starting at measure 19, features a *sola* passage for the Saxophone. In this section, the Violin I and Violin II parts are marked *arco* and *pizz. p*, while the Viola, Violoncello, and Contrabasso parts are marked *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

160 20

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

unili
arco
f

unili
arco
f

unili
arco
f

unili
arco
f

unili
arco
f

unili
pizz.

f

170 21

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco f

ff

ff

ff

ff

179 22

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

f

mf

mf

mf

mf

189 Sax. *f* 23

189 Vln I *mf* *f*

189 Vln II *mf* *f*

189 Vla *mf*

189 Vcl *mf*

189 Cbs *arco* *mf*

197 Sax. 24

197 Vln I *ff*

197 Vln II *ff*

197 Vla *ff* *div.*

197 Vcl *ff* *div.*

197 Cbs *ff*

208 25

Musical score for measures 208-214. The score is for six instruments: Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 208 is marked with a box containing the number 25. The Saxophone part begins with a *ff* dynamic and a melodic line. The Violin I and II parts have *div* markings. The Viola part has *unii* markings. The Violoncello and Contrabass parts provide a rhythmic accompaniment.

215 26 **Allegro moderato**
(tempo primo)

Musical score for measures 215-221. The score is for six instruments: Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 215 is marked with a box containing the number 26. The tempo is marked **Allegro moderato** and **(tempo primo)**. The Saxophone part is silent. The Violin I and II parts have *unii* markings and *f* dynamics. The Viola part has *f* dynamics. The Violoncello and Contrabass parts have *f* dynamics. The Violin I and II parts have *legato* markings.

218 27

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

p

pizz sfz

arco f

pizz sfz

arco f

222

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

mf

pizz p

pizz p

p

>p

Musical score for measures 226-230. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs). The Saxophone part features a melodic line with a slur over measures 226-230. The string parts provide a rhythmic accompaniment with various articulations and dynamics.

Musical score for measures 230-234. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs). The tempo is marked **Allegretto (in uno)**. The score features dynamic markings such as **ff**, **pizz. sfz**, **mf**, and **p**. A box containing the number 28 is located above measure 230. The Saxophone part is mostly silent, while the string parts play a complex rhythmic pattern.

236 29

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco p

p

arco p

Detailed description: This system of musical notation covers measures 236 to 246. The Saxophone part is mostly silent. The Violin I part begins with a melodic line in measure 236. The Violin II part has a similar melodic line. The Viola part has a rhythmic accompaniment starting in measure 236. The Violoncello part has a rhythmic accompaniment starting in measure 236. The Contrabass part is silent. Dynamics include *arco p* and *p*.

247 30

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco p

p

Detailed description: This system of musical notation covers measures 247 to 256. The Saxophone part begins with a melodic line in measure 247. The Violin I part has a melodic line starting in measure 247. The Violin II part has a melodic line starting in measure 247. The Viola part has a rhythmic accompaniment starting in measure 247. The Violoncello part is silent. The Contrabass part is silent. Dynamics include *arco p* and *p*.

256 31 32

Sax. *f* *f*

Vln I *f* *mf* *2 soli* *p*
altri
div.
pizz. p

Vln II *f* *mf* *2 soli* *p*
altri
pizz. p

Vla *mf* *div.* *p*
p

Vcl *arco* *f* *mf* *1 solo* *arco* *p*
altri
div.
pizz. p

Cbs *arco* *f* *mf* *1 solo* *arco* *p*
altri
pizz. p

This musical score page, numbered 126, features six staves for different instruments. The Saxophone staff (Sax.) is at the top, followed by Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs) at the bottom. Each staff begins with a measure number of 265. The Saxophone part includes a circled measure number '33' in the fifth measure. The Violin I and II parts are marked with 'arco' and 'f' (forte) starting in the fifth measure. The Viola part is marked with 'f' starting in the fifth measure. The Violoncello part is marked with 'arco' and 'f' starting in the fifth measure. The Contrabass part is marked with 'pizz' (pizzicato) and 'f' starting in the fifth measure. The score contains various musical notations including notes, rests, and dynamic markings.

274 34

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco f

282 35

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

f

ff

pizz. f

36

294 Sax. *f*

294 Vln I *pizz. f*

294 Vln II *pizz. f*

294 Vla *arco f*

294 Vcl *arco f*

294 Cbs *arco f*

37 *Cadenza poco rubato*

Adagio

302 Sax. *f* *p*

302 Vln I

302 Vln II

302 Vla

302 Vcl

302 Cbs

38 Adagio

Sax. *p* *rallentando molto*

Vln I *arco div.* *p*

Vln II *arco div.* *p* *pizz. p* *utili*

Vla *arco p* *pizz. p* *p* *rallentando molto*

Vcl *pizz. p* *p* *rallentando molto*

Cbs *pizz. p* *p* *rallentando molto*

Sax. *p*

Vln I

Vln II

Vla *arco p* *pizz. p*

Vcl *arco p* *pizz. p*

Cbs *arco p* *pizz. p*

II. Introduction et Allegro

Molto lento

Alto Saxophone

Violin I
con sordini

Violin II
con sordini
p

Viola
con sordini
p

Violoncello
con sordini

Contrabass

39

Sax. Vln I Vln II Vla Vcl Cbs

pp *p* *pizz. p* *pizz. p*

40

Sax. Vln I Vln II Vla Vcl Cbs

pp *p* *pizz. pp* *p* *arco pp* *pizz. p*

This musical score page, numbered 132, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Saxophone part begins at measure 13 with a melodic line, including a 12-measure phrase and a 6-measure phrase. The Violin I part starts at measure 13 with a few notes, marked *arco* and *p*. The Violin II part has a dense, rhythmic texture starting at measure 13, with a *div.* marking. The Viola part also begins at measure 13 with a rhythmic pattern, also marked *div.*. The Violoncello part starts at measure 13 with a few notes. The Contrabasso part is mostly silent, with a few notes at the beginning. The score is divided into measures by vertical bar lines, and various musical notations such as slurs, accents, and dynamic markings are used throughout.

41 *Più lento*

Sax. *f*

Vln I *unite f*

Vln II *unite f*

Vla

Vcl *f*

Cbs *arco f*

21 42

Sax. *pp*

Vln I *p* *div.* *unili* *pp*

Vln II *p* *pp*

Vla *unili* *p* *pp*

Vcl *p* *pp*

Cbs *p* *pp*

Detailed description: This page of a musical score, numbered 134, contains six staves for different instruments. The Saxophone staff (Sax.) begins at measure 21 and features a melodic line starting at measure 42, marked *pp*. The Violin I (Vln I) staff starts at measure 21 with a *p* dynamic, includes a *div.* instruction, and has a *pp* dynamic starting at measure 42. The Violin II (Vln II) staff also starts at measure 21 with a *p* dynamic and has a *pp* dynamic starting at measure 42. The Viola (Vla) staff starts at measure 21 with a *p* dynamic and has a *pp* dynamic starting at measure 42. The Violoncello (Vcl) and Contrabass (Cbs) staves both start at measure 21 with a *p* dynamic and have a *pp* dynamic starting at measure 42. The score is written in a key with one sharp (F#) and a 4/4 time signature.

25

Sax.

43

Vln I

25

div.

Vln II

25

div.

Vla

25

pp

Vcl

25

pp

Cbs

25

pizz.p

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. A rehearsal mark '43' is placed above the Saxophone staff. The score includes various performance instructions: 'div.' (divisi) for the Violin I and II staves, 'pp' (pianissimo) for the Viola, Violoncello, and Contrabass staves, and 'pizz.p' (pizzicato piano) for the Contrabass. The Saxophone part includes a triplet of eighth notes. The Violin I and II parts have a 'div.' section starting in the fourth measure. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes, with the Contrabass part being marked 'pizz.p'.

29 *poco arrivando*
Sax. *mf*

29 *mf*
Vln I

29 *mf*
Vln II

29
Vla

29
Vcl *pizz.*
poco sfz

29
Cbs *poco sfz*

Detailed description: This is a page of a musical score for a symphony orchestra, page 136. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score begins at measure 29. The Saxophone part has a melodic line with eighth-note patterns and a crescendo marked 'poco arrivando' leading to a 'mf' dynamic. The Violin I and II parts play a rhythmic accompaniment of eighth notes with a 'mf' dynamic. The Viola part plays a similar eighth-note accompaniment. The Violoncello and Contrabass parts play a bass line with dotted rhythms and a 'poco sfz' dynamic. The Viola part has a 'pizz.' (pizzicato) marking. The score ends at measure 32.

33 Sax. *p* *de nuovo piu lento*

33 Vln I *unili* *p*

33 Vln II *unili* *p*

33 Vla *p*

33 Vcl *poco sfz*

33 Cbs *poco sfz*

44

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs). The score is divided into measures, with measure numbers 33 and 44 indicated. The Saxophone part begins with a melodic line in measure 33, marked *p* (piano) and *de nuovo piu lento* (allegretto). The Violin I and II parts have similar melodic lines, with Vln I marked *unili* and *p*. The Viola part has a rhythmic accompaniment marked *p*. The Violoncello and Contrabasso parts play a steady bass line marked *poco sfz* (poco sforzando). The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for measures 37-40. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The music is in a key with one flat and a 2/4 time signature. Measure 37 starts with a saxophone line and a violin I line. The violin II, viola, and cello parts enter in measure 38. The cello part is marked *arco p*. In measure 40, the violin I, II, viola, and cello parts are marked *pp sul ponticello*. The saxophone part continues with a melodic line.

Musical score for measures 41-44. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The music is in a key with one flat and a 2/4 time signature. The saxophone part is silent in measures 41-44. The violin I, II, viola, and cello parts enter in measure 41. The cello part is marked *arco p*. In measure 42, the violin I, II, and viola parts are marked *ord.*. In measure 43, the violin I, II, and viola parts are marked *p*. The cello part is marked *p*. The contrabass part is silent in measures 41-44.

45

46

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

pp

pizz. p

49

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

53 47 Allegro moderato

Sax. *f*

Vln I *mf* *div.* *unti* *mf*

Vln II *mf* *p*

Vla *mf* *p*

Vcl *pizz.* *p*

Cbs *pizz.* *p*

57 48

Sax. *mf*

Vln I

Vln II

Vla

Vcl

Cbs

61

Sax. *f*

Vln I *p*

Vln II

Vla *mf*

Vcl

Cbs

63

Sax. *f* 49

Vln I *p*

Vln II

Vla

Vcl

Cbs

69 Sax. *mf* 50

69 Vln I *p* *p*

69 Vln II *p* *p*

69 Vla *p* *p*

69 Vcl *arco p*

69 Cbs *arco p*

73 Sax. *mf*

73 Vln I *pizz. p* *arco p*

73 Vln II *pizz. p* *arco p* *p*

73 Vla *p*

73 Vcl *pizz. p* *arco p*

73 Cbs *pizz. p* *arco p*

77

Sax. 51

Vln I

Vln II

Vla

Vcl

Cbs

f

pizz. f

3

81

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

f

arco mf

3

85

Sax. 52

Vln I *f* *div.* *untti*

Vln II *pizz. f* *arco f* *untti*

Vla *pizz. f* *arco f*

Vcl *pizz. f*

Cbs *pizz. f*

Detailed description: This page of a musical score, numbered 144, contains six staves for different instruments. The top staff is for Saxophone (Sax.), with a measure number 85 at the beginning and a boxed-in measure number 52 in the third measure. The second staff is for Violin I (Vln I), starting at measure 85, with dynamics *f*, *div.*, and *untti*. The third staff is for Violin II (Vln II), also starting at measure 85, with dynamics *pizz. f*, *arco f*, and *untti*. The fourth staff is for Viola (Vla), starting at measure 85, with dynamics *pizz. f* and *arco f*. The fifth staff is for Violoncello (Vcl), starting at measure 85, with dynamic *pizz. f*. The sixth staff is for Contrabasso (Cbs), starting at measure 85, with dynamic *pizz. f*. The score is in 3/4 time and features various articulations and dynamics throughout.

89
Sax. *ff*

89
Vln I *div.* *ff*

89
Vln II *div.* *ff*

89
Vla *div.* *ff*

89
Vcl *arco* *ff*

89
Cbs *arco* *ff*

Detailed description: This page of a musical score covers measures 89 to 92. The score is for a chamber ensemble consisting of Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The music is in 3/4 time and begins with a key signature of one flat (B-flat). The Saxophone part is mostly silent, with a few notes in measure 92. The Violin I and II parts feature melodic lines with slurs and a 'div.' (divisi) marking in measure 90. The Viola part has a dense, rhythmic texture of sixteenth notes, also marked 'div.' in measure 90. The Violoncello and Contrabass parts play a similar rhythmic pattern, marked 'arco' in measure 90. The dynamic marking 'ff' (fortissimo) is present in the final measure of each instrument's part.

93 53

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

Detailed description of the musical score: The score is for a chamber ensemble. It begins at measure 93. The time signature is 2/4. The key signature has one flat (B-flat). The Saxophone part is mostly rests. The Violin I and Violin II parts play a rhythmic pattern of eighth notes, starting with a dynamic marking of *93*. The Viola and Violoncello parts play a similar rhythmic pattern, with the Viola starting on a higher register. The Violoncello and Contrabass parts play a lower register version of the same pattern. The score consists of four measures. The first measure is in 2/4 time. The second measure is in 3/4 time. The third and fourth measures are in 2/4 time. The score ends with a double bar line and a repeat sign.

97

Sax. *p*

Vln I *uniti*

Vln II *uniti*

Vla *p*

Vcl *pizz. p*

Cbs *pizz. p*

Detailed description: This page of a musical score, numbered 147, contains measures 97 through 100. The score is for a chamber ensemble consisting of Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The Saxophone part begins with a half rest in measure 97, followed by a melodic line in measures 98 and 99, and a final note in measure 100. The Violin I and II parts play a rhythmic accompaniment of eighth notes in measure 97, then have whole rests in measures 98 and 99, and play a melodic line in measure 100. The Viola part plays a rhythmic accompaniment in measure 97, has a whole rest in measure 98, and plays a melodic line in measures 99 and 100. The Violoncello and Contrabass parts play a rhythmic accompaniment in measure 97, have whole rests in measure 98, and play a melodic line in measures 99 and 100. Dynamics include *p* (piano) for the Saxophone, Viola, and Cbs, and *pizz. p* (pizzicato piano) for the Vcl and Cbs. The word *uniti* is written above the Violin staves in measures 98 and 99.

101

Sax. *p*

Vln I *p*

Vln II *p*

Vla *p* *pizz.* *arco* *pizz.* *arco*

Vcl *arco* *p*

Cbs *arco* *p*

54

105

Sax. *f*

Vln I *f* *pizz.* *f*

Vln II *pizz.* *f* *pizz.* *f*

Vla *pizz.* *f* *arco* *f*

Vcl

Cbs

55

109

Sax. *mf*

Vln I *arco mf* *pizz. p* *arco mf*

Vln II *arco mf* *pizz. p* *arco mf*

Vla *mf* *pizz. p* *arco mf*

Vcl *arco mf* *pizz. p* *mf*

Cbs

113

Sax. 56

Vln I *f*

Vln II *f*

Vla

Vcl *arco mf*

Cbs

117

Sax. *f*

Vln I *mf*

Vln II *mf*

Vla

Vcl *mf*

Cbs *arco mf*

121

Sax. 57

Vln I *mf* *p*

Vln II *mf* *p*

Vla *mf* *p* *pizz.*

Vcl *mf* *p*

Cbs *mf* *p*

125 58

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

f

129

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

mf

pizz. mf

pizz. mf

arco mf

59

133

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco *p*

arco *mf*

pizz *p*

arco *p*

pizz *p*

pizz *p*

pizz *p*

Detailed description: This system of musical notation covers measures 133 to 136. The saxophone part (Sax.) features a melodic line with a slur over measures 133-134 and a box containing the number '59' above measure 134. The violin I (Vln I) part has a slur over measures 133-134 and a box containing '59' above measure 134. The violin II (Vln II) part has a slur over measures 133-134 and a box containing '59' above measure 134. The viola (Vla) part has a slur over measures 133-134 and a box containing '59' above measure 134. The violin II part has a slur over measures 133-134 and a box containing '59' above measure 134. The cello (Vcl) part has a slur over measures 133-134 and a box containing '59' above measure 134. The double bass (Cbs) part has a slur over measures 133-134 and a box containing '59' above measure 134. Dynamics include *arco p*, *arco mf*, *pizz p*, and *arco p*.

60

137

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

p

p

Detailed description: This system of musical notation covers measures 137 to 140. The saxophone part (Sax.) features a melodic line with a slur over measures 137-138 and a box containing the number '60' above measure 138. The violin I (Vln I) part has a slur over measures 137-138 and a box containing '60' above measure 138. The violin II (Vln II) part has a slur over measures 137-138 and a box containing '60' above measure 138. The viola (Vla) part has a slur over measures 137-138 and a box containing '60' above measure 138. The violin II part has a slur over measures 137-138 and a box containing '60' above measure 138. The cello (Vcl) part has a slur over measures 137-138 and a box containing '60' above measure 138. The double bass (Cbs) part has a slur over measures 137-138 and a box containing '60' above measure 138. Dynamics include *p* and *p*.

Musical score for measures 141-144. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). A large slur spans measures 141-144. Measure 141 has a key signature change to one sharp (F#). Measure 144 contains a boxed number '61'. Performance markings include *div.* for Vln I and Vln II, *pizz. f* for Vln I and Vln II, *arco p* for Vcl and Cbs, and *f* for Vcl and Cbs.

Musical score for measures 145-148. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). Measure 145 has a key signature change to one flat (Bb) and a time signature change to 3/4. Measure 148 has a time signature change to 3/2. Performance markings include *mf* for Sax., *unili* for Vln I and Vln II, *arco p* for Vln I, Vln II, and Vla, *pizz. f* for Vln I and Vln II, *arco mf* for Vln I and Vln II, *subito p* for Vcl, *pizz. p* for Vcl and Cbs, and *arco f* for Vcl and Cbs.

149

Sax. *p* *mf* 62

Vln I *div.* *pizz. p* *p*

Vln II *div.* *p*

Vla *arco mf* *p* *pizz. p* 3

Vcl *pizz. p* *arco p*

Cbs 149

153

Sax. *p* *f* 63

Vln I *f*

Vln II *f*

Vla *arco p* *f*

Vcl *p* *pizz. f*

Cbs *arco p* *pizz. f*

157

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

pizz. mp

pizz. mp

pizz. mp

161

64

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

p

p

p

p

p

p

arco mf

arco mf

165

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

arco f

f

arco f

f

arco f

169

65

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

173

Musical score for measures 173-176, featuring six staves:

- Sax.** (Saxophone): Treble clef, 2/4 time. Measures 173-176 are mostly rests.
- Vln I** (Violin I): Treble clef, 2/4 time. Measure 173: quarter notes G4, A4, B4, C5. Measures 174-175: rapid sixteenth-note runs. Measure 176: quarter notes G4, A4, B4, C5 with accents. Dynamic *ff* and *div.* markings.
- Vln II** (Violin II): Treble clef, 2/4 time. Measure 173: eighth-note chords. Measures 174-175: quarter notes with accents. Measure 176: quarter notes with accents. Dynamic *ff* and *div.* markings. Articulation *unili* above measure 176.
- Vla** (Viola): Bass clef, 2/4 time. Measure 173: eighth-note chords. Measures 174-175: quarter notes with accents. Measure 176: quarter notes with accents. Dynamic *ff* marking.
- Vcl** (Violoncello): Bass clef, 2/4 time. Measures 173-176: quarter notes with accents. Dynamic *ff* marking.
- Cbs** (Contrabasso): Bass clef, 2/4 time. Measures 173-176: quarter notes with accents. Dynamic *ff* marking.

177 66 **Lento**

Sax. *pp*

Vln I

Vln II

Vla

Vcl

Cbs

The musical score is for measures 177 through 180. The tempo is marked **Lento**. The Saxophone part begins at measure 177 with a dynamic marking of *pp* and features a melodic line with a slur over measures 178-180. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment of eighth notes, with dynamic markings of *v* (vibrato) and *pp* (pianissimo) indicated. The score is written in 2/4 time.

Musical score for measures 181-184. The score is in 3/4 time and features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part begins at measure 181 with a melodic line, marked *pp* with hairpins. The Violin I part is silent until measure 183, then enters with a melodic line marked *pp* and *pizz.*. The Violin II part is silent until measure 183, then enters with a melodic line marked *pp*. The Viola part begins at measure 181 with a rhythmic accompaniment marked *p*. The Violoncello part is silent until measure 183, then enters with a melodic line marked *pp* and *arco*. The Contrabass part is silent until measure 183, then enters with a melodic line marked *pizz. p*. The score includes dynamic markings such as *pp*, *p*, and *pizz.*, and performance instructions like *arco* and *pp*.

Musical score for measures 185-188. The score is in 2/4 time and features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The tempo is marked **Allegro moderato**. A rehearsal mark **67** is placed above measure 185. The Saxophone part begins at measure 185 with a melodic line marked *f*. The Violin I part is silent until measure 186, then enters with a melodic line marked *mf* and *arco*. The Violin II part is silent until measure 186, then enters with a melodic line marked *mf*. The Viola part is silent until measure 186, then enters with a melodic line marked *mf*. The Violoncello part is silent until measure 186, then enters with a melodic line marked *pizz. p*. The Contrabass part is silent until measure 186, then enters with a melodic line marked *pizz. p*. The score includes dynamic markings such as *f*, *mf*, and *pizz. p*, and performance instructions like *arco*, *mf*, and *pp*.

189

Sax. *mf*

Vln I

Vln II

Vla

Vcl

Cbs

68

Detailed description: This system of music covers measures 189 to 192. The Saxophone part (Sax.) begins with a triplet of eighth notes in measure 189, followed by a quarter note. A dynamic marking of *mf* is placed below the staff in measure 192. A circled number '68' is located above the Saxophone staff in measure 192. The Violin I (Vln I) part has a half note in measure 189 and rests in the following measures. The Violin II (Vln II) part plays a continuous eighth-note pattern. The Viola (Vla) part plays a continuous eighth-note pattern. The Violoncello (Vcl) and Contrabass (Cbs) parts play a rhythmic pattern of eighth notes.

193

Sax. *f*

Vln I *p*

Vln II

Vla *mf*

Vcl

Cbs

Detailed description: This system of music covers measures 193 to 196. The Saxophone part (Sax.) has a dynamic marking of *f* in measure 196. The Violin I (Vln I) part has a dynamic marking of *p* in measure 193. The Viola (Vla) part has a dynamic marking of *mf* in measure 196. The Violoncello (Vcl) and Contrabass (Cbs) parts continue with their rhythmic patterns.

197

Sax. 69

Vln I

Vln II

Vla

Vcl

Cbs

201

Sax. 70

Vln I

Vln II

Vla

Vcl

Cbs

Musical score for measures 205-208. The score includes parts for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The Saxophone part features a melodic line with a dynamic marking of *f* at the end. The Violin I and II parts include *pizz. p* and *arco p* markings. The Viola part has a *mf* marking. The Violoncello and Contrabass parts have *pizz. p* markings. The measure numbers 205, 206, 207, and 208 are indicated at the start of each staff.

Musical score for measures 209-212. The score includes parts for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#) and the time signature is 3/4. The Saxophone part features a melodic line with a dynamic marking of *ff* at the end. The Violin I and II parts include *mf*, *pizz. f*, *arco f*, and *div.* markings. The Viola part has a *mf* marking. The Violoncello and Contrabass parts have *pizz. f* markings. A box containing the number 71 is located above the Saxophone staff in measure 211. The measure numbers 209, 210, 211, and 212 are indicated at the start of each staff.

213

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

div.

f

arco f

Detailed description: This page of a musical score begins at measure 213. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part starts with a melodic line in treble clef, marked with a fermata and a slur. The Violin I and II parts are in treble clef, with Vln I playing a melodic line and Vln II providing harmonic support. The Viola part is in alto clef, and the Violoncello and Contrabass parts are in bass clef. The score includes dynamic markings such as *f* (forte) and *arco f* (arco forte). The word *div.* (divisi) is used to indicate divided parts for the strings. A large slur spans across the top of the first two measures.

217 72

Sax. *f*

Vln I *uniti* *f*

Vln II *f*

Vla *uniti* *f*

Vcl *uniti* *f*

Cbs *arco* *f*

Detailed description: This page of a musical score, numbered 164, contains measures 217 through 220. A rehearsal mark '72' is placed above measure 217. The score is for six instruments: Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 3/4. The Saxophone part is mostly silent, with a single note in measure 219. Violin I and II play sixteenth-note patterns in measures 217-218, followed by quarter notes in measure 219. The Viola and Violoncello play sixteenth-note chords in measures 217-218, followed by quarter notes in measure 219. The Contrabass plays quarter notes throughout. Dynamics include *f* (forte) and *uniti* (united). The Contrabass part is marked *arco* (arco). The score is in a key with one flat (B-flat major or D minor).

225

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

Detailed description: This page of a musical score, numbered 166, contains measures 225 through 228. The score is arranged in a system with six staves. The instruments are Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The Saxophone part is silent throughout. The Violin I and II parts play a melodic line with eighth-note patterns. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes. The Contrabass part plays a similar rhythmic accompaniment. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

229 *poco rubato, quasi cadenza* 74

Sax. 229 *f* 3 3 3 3

Vln I 229

Vln II 229

Vla 229

Vcl 229

Cbs 229

233 *tr*

Sax. 233 *tr* 5 5

Vln I 233

Vln II 233

Vla 233

Vcl 233

Cbs 233

237 75

Sax. *f*

Vln I *f*

Vln II *f*

Vla *f*

Vcl *f*

Cbs *f*

241

Sax. *f*

Vln I *pizz. sfz* *sfz*

Vln II *pizz. sfz* *sfz*

Vla *pizz. sfz* *sfz*

Vcl

Cbs

245 76

Sax. *f* *ff*

Vln I *arco f* *ff*

Vln II *arco f* *mf* *ff*
div.

Vla *arco f* *mf* *ff*

Vcl *f* *ff*

Cbs *f* *ff*

Detailed description: This page of a musical score, numbered 169, contains six staves for different instruments. The top staff is for Saxophone (Sax.), starting at measure 245 with a circled measure number 76. It features a melodic line with sixteenth-note runs and a dynamic shift from *f* to *ff*. The Violin I (Vln I) staff starts with a rest, then enters with *arco f* and later *ff*. The Violin II (Vln II) staff also starts with a rest, then enters with *arco f*, *mf*, and *ff*, including a *div.* (divisi) instruction. The Viola (Vla) staff follows a similar pattern with *arco f*, *mf*, and *ff*. The Violoncello (Vcl) and Contrabass (Cbs) staves enter with *f* and *ff* dynamics. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 249-252, featuring Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff*, *pizz.*, and *unti*, and articulation symbols like "+".

249 Sax. *ff* (+) (+)

249 Vln I *ff* *pizz.* *ff*

249 Vln II *ff* *pizz.* *ff*

249 Vla *ff* *pizz.* *ff* *div.*

249 Vcl *ff* *pizz.* *ff*

249 Cbs *ff* *pizz.* *ff*

"+" indicates slap-tongue articulation

APPENDIX D

PIANO REDUCTION OF THE A VERSION OF ROMAN PALESTER'S
CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

à Mr. Sigurd M. Rascher

Concertino

*pour saxophone alto (mi b) et
orchestre à cordes*

Roman Palester
(1907-1989)
Transcribed and edited
by Brian Kauth

I. Capriccio

Allegro moderato

Alto Saxophone

Piano

Sax.

Piano

f

mf ben cantabile

f

p

p

*Editor's markings are shown in parentheses and dotted slurs.

6 1

Sax. *mf*

Piano *f* *p*

9

Sax.

Piano *p*

12

Sax.

Piano

Sax. 15 2

Piano 15 *f*

Sax. 18 *f* ³

Piano 18 ⁶

Sax. 20 ³ 3 ^(b) *mf*

Piano 20 ⁶ *p* *mf* *p*

Sax. ²³

Piano *p* *f*

Sax. ²⁶


Piano *mf*


Sax. ²⁸ 4

Piano *cantabile*

Sax.  30

Piano  30

Sax.  32 5

Piano  32

Sax.  35

Piano  35

Sax. 38

Piano 38

ff

f

Sax. 41

Piano 41

Allegretto (in uno)

6

p

Sax. 45

Piano 45

7

p

Sax. 55 8

Piano 55

Sax. 63 9

Piano 63

Sax. 71 10

Piano 71

Sax. 11

Piano

79

79

79

p

Sax.

Piano

86

86

86

p

subito p

Sax. 12

Piano

93

93

93

99 Sax. 13

Piano *mf* *f*

105 Sax.

Piano

14 111 Sax.

Piano *ff*

Sax. 15

Piano

119 *p*

119 *p*

119 *p*

Sax. 16

Piano

127 *p*

127 *p*

127 *p*

Sax. 17

Piano

135 *f*

135 *f*

135 *p*

142 Sax. 18

Piano

mf *f*

149 Sax. *p*

Piano


p

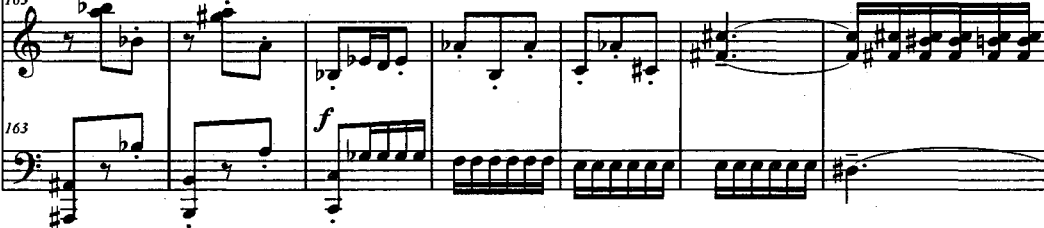
155 Sax. 19

Piano

f *mf*

163 20

Sax.  *f*

Piano  *f*

Detailed description: This system covers measure 163. The saxophone part begins with a melodic line of eighth notes, followed by a quarter rest and two eighth rests. The piano accompaniment features a complex texture with sixteenth-note patterns in both hands, including a prominent bass line with sixteenth-note runs. A dynamic marking of *f* is present in the piano part.


170 21


Sax. 

Piano  *f*

Detailed description: This system covers measure 170. The saxophone part is mostly silent, with a few notes at the end of the measure. The piano part continues with dense sixteenth-note accompaniment in both hands. A dynamic marking of *f* is present in the piano part.

176 22

Sax.  *f*

Piano  *f*

Detailed description: This system covers measure 176. The saxophone part has a melodic line of eighth notes, followed by a quarter rest and two eighth rests. The piano accompaniment features sixteenth-note patterns in both hands. Dynamic markings of *f* are present in both the saxophone and piano parts.

Sax. 184

Piano 184 *f*

Musical score for Saxophone and Piano, measures 184-190. The Saxophone part features a melodic line with slurs and accents. The Piano part consists of a rhythmic accompaniment with a forte (*f*) dynamic.

Sax. 191

Piano 191 *f*

23

Musical score for Saxophone and Piano, measures 191-196. The Saxophone part has a melodic line with a box around measure 193 containing the number 23. The Piano part has a rhythmic accompaniment with a forte (*f*) dynamic.

Sax. 197

Piano 197 *ff*

24

Musical score for Saxophone and Piano, measures 197-202. The Saxophone part has a melodic line with a box around measure 198 containing the number 24. The Piano part has a rhythmic accompaniment with a fortissimo (*ff*) dynamic.

207 25

Sax.

ff

Piano

213 26 Allegro moderato

Sax.

Piano

217

Sax.

Piano

220 27

Sax. *mf*

Piano *mf*

223

Sax.

Piano *p*

226

Sax.

Piano

229 28

Sax.

Piano

ff

233 **Allegretto (in uno)** 29

Sax.

Piano

p

241 30

Sax.

Piano

250 31

Sax. *p*

Piano *f*

257

Sax. *f*

Piano *p*

262 32

Sax. *mf*

Piano *mf*

270 33

Sax.

Piano *ff*

277 34

Sax. 

Piano 

284 35 *f*

Sax. 

Piano 

294 36

Sax. 

Piano 

301 37 *Cadenza poco rubato* *f*

Sax. 

Piano 

Detailed description: This page of a musical score for Saxophone and Piano, page 189, contains measures 277 through 306. It is divided into six systems. The first system (measures 277-283) features a saxophone staff with rests and a piano accompaniment of chords and eighth notes. The second system (measures 284-293) includes a saxophone staff with a melodic line starting at measure 284, marked with a forte (f) dynamic, and a piano accompaniment. The third system (measures 294-300) shows a saxophone staff with a complex melodic line and a piano accompaniment with sustained chords. The fourth system (measures 301-306) begins with a saxophone staff marked 'Cadenza poco rubato' and 'f', featuring a melodic line with four-measure rests, while the piano accompaniment remains empty.

308 *Adagio* 38

Sax. *p*

Piano *Adagio* *pp*

314 *poco rallentando*

Sax. *p*

Piano *p*

317 *p molto rallentando* *pp*

Sax. *pp*

Piano *pp*

II. Introduction et Allegro

Molto lento

Alto Saxophone

Musical score for Alto Saxophone and Piano, measures 1-2. The Alto Saxophone part is mostly silent. The Piano part features a complex rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*.

Sax.

Musical score for Saxophone, measures 3-4. Measure 3 is silent. Measure 4 begins with a melodic line starting on a note marked with a circled '39'. Dynamics include *p*.

Piano

Musical score for Piano, measures 3-4. The piano accompaniment continues with intricate rhythmic patterns in both hands. Dynamics include *pp*.

Sax.

Musical score for Saxophone, measures 5-6. The saxophone plays a melodic line with slurs and ties. Dynamics include *pp*.

Piano

Musical score for Piano, measures 5-6. The piano accompaniment continues with intricate rhythmic patterns in both hands. Dynamics include *pp*.

9 *pp* *p* 40

Sax.

Piano

12

Sax.

Piano

14

Sax.

Piano

Sax. *Più lento* 41 *f*

Piano *f*

Sax.

Piano

Sax. 42 *pp*

Piano *pp*

Sax. 26 43

Piano 26

Sax. 30 *poco arrivando*

Piano 30 *mf*

Sax. 34 44 *de nuovo più lento*

Piano 34 *p*

Sax. ³⁶

Piano ³⁶

Musical score for Saxophone and Piano, measures 36-38. The Saxophone part has a melodic line with a slur. The Piano part has a complex accompaniment with many beamed notes in both hands.

Sax. ³⁹ 45

Piano ³⁹ *pp* *p*

Musical score for Saxophone and Piano, measures 39-42. The Saxophone part has a melodic line with a slur. The Piano part has a complex accompaniment with many beamed notes in both hands. Dynamics include *pp* and *p*.

Sax. ⁴³

Piano ⁴³

Musical score for Saxophone and Piano, measures 43-44. The Saxophone part is mostly silent. The Piano part has a complex accompaniment with many beamed notes in both hands.

45 46 *pp*

Sax.

Piano

51 47 *Allegro moderato* *f*

Sax.

Piano

56 *f*

Sax.

Piano

Sax. ⁵⁹ 48 *mf*

Piano ⁵⁹

Sax. ⁶⁴ 49 *f*

Piano ⁶⁴ (b)

Sax. ⁶⁷

Piano ⁶⁷

Sax. *mf*

50

Piano

Sax. *mf*

76

Piano

Sax. *f*

51

80

Piano

84 Sax. *mf*

84 Piano *mf*

87 Sax. 52

87 Piano *f*

89

Sax.

Piano

91

Sax.

Piano

ff

53

Sax.

Piano

94

94

94

94

Sax.

Piano

97

97

97

p

p

101

Sax.

54

Piano

104

Sax.

Piano

f

107

Sax.

55

Piano

f

110 *mf*

Sax.

Piano

Musical score for measures 110-111. The saxophone part (Sax.) is in treble clef and features a melodic line with various intervals and a final note tied to the next measure. The piano part (Piano) is in grand staff (treble and bass clefs) and provides a complex accompaniment with many chords and moving lines. The dynamic marking is *mf*. The time signature changes from 3/4 to 2/4.

112

Sax.

Piano

Musical score for measures 112-113. The saxophone part (Sax.) continues its melodic line. The piano part (Piano) continues its accompaniment. The time signature is 2/4.

56

115

Sax.

Piano

Musical score for measures 115-116. The saxophone part (Sax.) has a melodic line. The piano part (Piano) continues its accompaniment. The dynamic marking is *f*. The time signature is 2/4.

120

Sax.

57

Piano

mf

124

Sax.

Piano

127

Sax.

58

Piano

f

mf

132 59

Sax.

Piano

132

133

134

135

136 60

Sax.

Piano

136

137

138

139

140

Sax.

Piano

140

141

142

143

Sax. 61

Piano

143

143

143

f

mf

Sax.

Piano

146

146

146

f

mf

Sax. 62

Piano


149

149


149

p


Sax. 152



Piano 152




Sax. 156 63



f

Piano 156



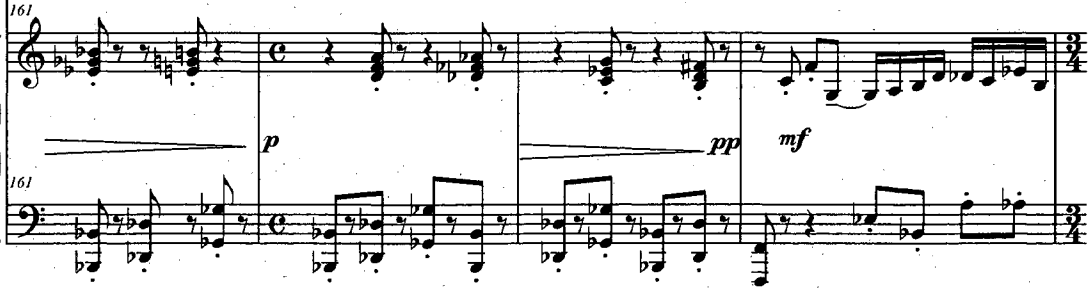
f

Sax. 161 64



p *pp*

Piano 161



p *pp* *mf*

165

Sax.

Piano

Musical score for measures 165-167. The saxophone part (Sax.) is mostly rests. The piano part (Piano) features a complex rhythmic accompaniment with a forte (*f*) dynamic marking. The score is written in 3/4 time and includes a key signature change to one flat.

168

Sax.

Piano

Musical score for measures 168-171. The saxophone part (Sax.) has a melodic line. The piano part (Piano) continues with a complex rhythmic accompaniment. The score is written in 3/4 time and includes a key signature change to one flat.

172 65

Sax.

Piano

175 66 *Lento*

Sax.

Piano

179 *pp*

Sax.

Piano

182

Sax.

Piano

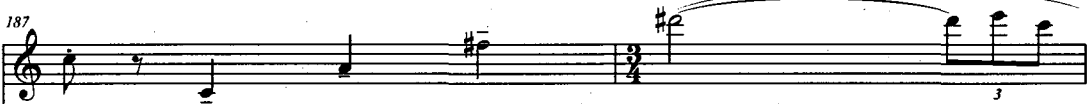
67 **Allegro moderato**

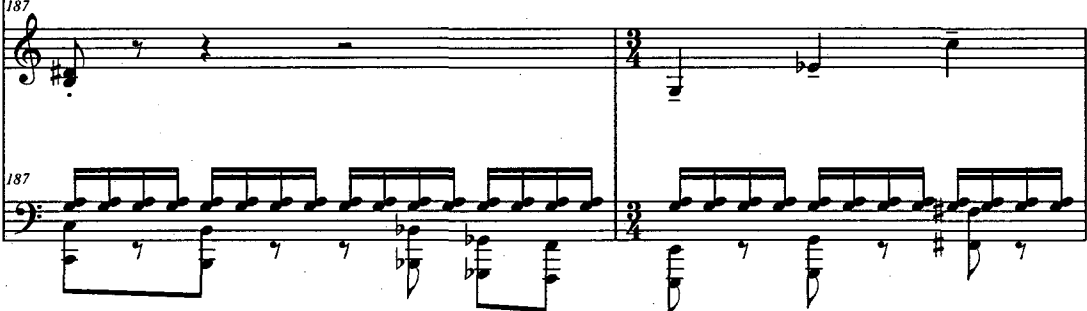
185 *f*

Sax.

Piano

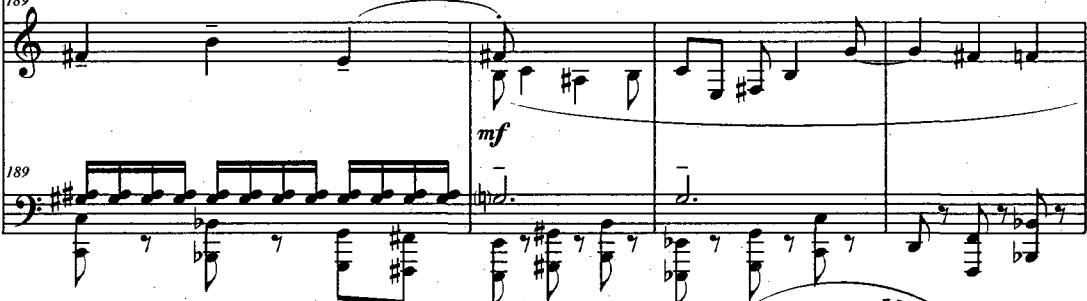
187

Sax. 

Piano 

189

Sax. 

Piano 

193

Sax. 

Piano 

Musical score for Saxophone (Sax.) and Piano, measures 197-218. The score is divided into three systems. The first system covers measures 197-204, the second system covers measures 205-211, and the third system covers measures 212-218. The Saxophone part features melodic lines with triplets and slurs. The Piano part provides harmonic accompaniment with chords and moving lines in both hands. The key signature is one sharp (F#), and the time signature is 3/4. The dynamic marking *mf* (mezzo-forte) is present in the second and third systems. Measure numbers 69, 70, and 71 are indicated in boxes above the Saxophone staff in the first, second, and third systems respectively.

197 Sax. 69

197 Piano

200 Sax. 70

200 Piano *mf*

205 Sax.

205 Piano *mf*

212 Sax.

212 Piano

71

Sax. 210

Piano 210

ff

f

f

Sax. 214

Piano 214

f

f

217

Sax.

Piano

Musical score for measures 217-218. The Saxophone part is mostly rests. The Piano part features a complex rhythmic accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

219

72

Sax.

Piano

Musical score for measures 219-220. The Saxophone part has a few notes. The Piano part has a dynamic marking *f* and a change in time signature to 3/4. The key signature has two flats (B-flat and E-flat).

221

Sax.

Piano

Musical score for measures 221-223. The Saxophone part (Sax.) is mostly rests. The Piano part (Piano) features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff*.

73

224

Sax.

Piano

Musical score for measures 224-226. The Saxophone part (Sax.) is mostly rests. The Piano part (Piano) features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

227

Sax.

Piano

230 **74** *poco rubato, quasi cadenza*

Sax.

Piano

233

Sax.

Piano

Detailed description: This page of a musical score contains three systems of music for Saxophone and Piano. The first system, starting at measure 227, shows the Saxophone playing a melodic line with slurs and accents, while the Piano provides a complex accompaniment with chords and moving lines in both hands. The second system, starting at measure 230, features a section marked '74 poco rubato, quasi cadenza'. The Saxophone part includes a dynamic marking of 'f' and several triplet figures. The Piano part is mostly silent during this section. The third system, starting at measure 233, shows the Saxophone playing a melodic line with slurs and accents, while the Piano provides a simple accompaniment with chords and moving lines in both hands. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

236 Sax. 75

Piano

239 Sax. *f*

Piano *sfz*

244 Sax. 76

Piano *sfz*

Sax. 246

Piano 246

246

f *sfz* *ff* *ff*

Detailed description: This system contains measures 246, 247, and 248. The saxophone part (top staff) features a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The piano part (bottom two staves) has a rhythmic accompaniment with slurs and accents, marked with *sfz* and *ff*. The key signature has one sharp (F#) and the time signature is 3/4.

Sax. 249

Piano 249

249

ff *sfz* *ff*

Detailed description: This system contains measures 249, 250, and 251. The saxophone part (top staff) has a melodic line with slurs, accents, and articulation marks (+), marked with *ff*. The piano part (bottom two staves) features a rhythmic accompaniment with slurs, accents, and articulation marks (+), marked with *sfz* and *ff*. The key signature has one sharp (F#) and the time signature is 3/4.

"+" indicates slap-tongue articulation

APPENDIX E

ORCHESTRAL SCORE OF THE B VERSION OF ROMAN PALESTER'S
CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

Concertino

pour Saxophone Alto et Orchestre à Cordes

Roman Palester (1907-1989)

Allegro assai moderato $\text{♩} = 82$

The musical score is arranged in a system with the following parts and staves:

- Alto Saxophone:** One staff, treble clef, starting with a rest and then playing a melodic line marked *f* with a triplet of eighth notes.
- Violin I (8):** Treble clef, starting with a rest and then playing a melodic line marked *f*, later marked *pizz. f*.
- Violin II (8):** Treble clef, starting with a rest and then playing a melodic line marked *f*, later marked *pizz. f*.
- Viola (6):** Alto clef, starting with a rest and then playing a melodic line marked *f*, later marked *pizz. f*.
- Violoncello (4):** Bass clef, starting with a rest and then playing a melodic line marked *f*, later marked *f* and *p*.
- Contrabass (2):** Bass clef, starting with a rest and then playing a melodic line marked *f*, later marked *f* and *p*.

The score is in 3/4 time and includes dynamic markings such as *f* (forte) and *pizz. f* (pizzicato forte). The Alto Saxophone part features a triplet of eighth notes in the first measure of the second system.

5

Sax. *mf*

Vln I *mp* *uniii* *arco mp*

Vln II *arco mp* *uniii* *pizz. mp*

Vla *mp* *uniii* *arco mp*

Vcl *V*

Cbs. *V*

The image shows a page of a musical score for a chamber ensemble. The score is written for six instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The music is in 3/4 time and begins with a key signature of one flat (B-flat). The Saxophone part starts with a melodic line marked *mf*. The Violin I part features a triplet of eighth notes marked *mp* and *uniii*, followed by an *arco mp* section. The Violin II part also has a triplet marked *mp* and *uniii*, and later a *pizz. mp* section. The Viola part has a triplet marked *mp* and *uniii*, and an *arco mp* section. The Violoncello and Contrabass parts play a simple harmonic line marked *V*. The score is divided into three measures, with a double bar line at the end of the second measure.

This musical score page, numbered 222, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The music is written in 3/4 time and includes various performance markings such as *mf*, *mp*, *p*, *f*, *arco*, *pizz.*, *div.*, and *vigoroso*. The score is divided into three measures. The Saxophone part begins with a melodic line marked *mf* and *vigoroso*. The Violin I and II parts play rhythmic patterns, with Vln II marked *arco mp*. The Viola part features a pizzicato line marked *pizz. mp*. The Violoncello and Contrabasso parts play a steady bass line, with Vcl marked *pizz. p* and Cbs. marked *pizz. p*. The final measure of the score shows a dynamic shift to *f* and includes the instruction *uniti*.

in tempo ma calmo

Sax. *mf* *mf ben cant.*

Vln I *unili* *pizz. p*

Vln II *unili* *pizz. p* *pizz. mp*

Vla *p*

Vcl *p* *leggiero*

Cbs. *pizz. p*

Sax. *mf*

Vln I *pizz. mp* *arco mp*

Vln II *arco p*

Vla *mp* *div.* *mp*

Vcl *mp*

Cbs. *mp*

piti deciso

20

Sax.

Vln I

f

Vln II

mf

mf

Vla

mf

Vcl

mf *pizz. mf*

Cbs.

pizz. mf

23 *mosso, leggero*

Sax. *f* *mp*

Vln I *mp* *pizz. poco sfz* *arco mp* *pizz. poco sfz* *arco p*

Vln II *mp* *pizz. poco sfz* *arco mp* *pizz. poco sfz* *arco p*

Vla *mp* *mp* *p*

Vcl *mp* *arco p*

Cbs. *mp* *arco p*

Musical score for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The score is divided into three measures. The Saxophone part features a melodic line with slurs and accents. The Violin I and II parts play a rhythmic accompaniment with slurs and accents. The Viola part plays a similar rhythmic accompaniment. The Violoncello and Contrabasso parts play a simple bass line. Dynamics include *p* (piano) and *uniii* (unison). The Viola part includes a *div.* (divisi) marking.

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

26

p

uniii

p

p

uniii

div.

p

p

p

p

p

29 *deciso* *più leggero* *poco calmato*

Sax. *mf* *mp espr.*

Vln I *f* *mf* *p*

Vln II *f* *pp*

Vla *f* *mf* *pp*

Vcl *f* *mf* *p*

Cbs. *f*

32

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

vigoroso
35 *f*

ben cantando
mf

unili
mp

div.
mf

mf

mosso, leggero
p

mf

mf

mosso, leggero
p

unili
mp

mf

mf

f

mf

f

p

pizz.
p

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

This musical score page, numbered 229, features six staves of music. The instruments are labeled on the left: Sax. (Saxophone), Vln I (Violin I), Vln II (Violin II), Vla (Viola), Vcl (Violoncello), and Cbs. (Contrabass). The score begins at measure 38, indicated by a '38' above the first staff. The Saxophone part is written in a treble clef and contains a complex melodic line with many accidentals and slurs. The Violin I part is in a treble clef and plays a more melodic, sustained line. The Violin II part is in a treble clef and plays a rhythmic accompaniment of eighth notes. The Viola part is in an alto clef and plays a simple, sustained line. The Violoncello part is in a bass clef and plays a rhythmic accompaniment of eighth notes. The Contrabass part is in a bass clef and plays a simple, sustained line. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature.

This musical score page, numbered 230, features six staves. The top staff is for Saxophone (Sax.), followed by Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The score is divided into three measures. The first measure shows the Saxophone and Violin I with a slur over the first two measures. The second measure continues the development of these parts. The third measure features a dynamic shift to fortissimo (ff) for the Saxophone and Violin I, and a 'dix.' (dixie) marking for the Viola and Violoncello. The Viola and Violoncello parts are marked with 'arco' and 'f' in the third measure. The Saxophone part is marked 'con forza' at the beginning of the third measure.

44 *pochissimo meno mosso* Allegretto comodo ♩ = 72

Sax. *pochissimo meno mosso* Allegretto comodo ♩ = 72

Vln I *mp* *p* *mosso, leggero*

Vln II *pizz sfz* *arco p* *mosso, leggero*

Vla *unili mp* *pizz sfz* *arco p* *mosso, leggero*

Vcl *poco sfz* *p* *mp* *p*

Cbs. *poco sfz* *p*

49

Sax. *mp*

Vln I *p*

Vln II *p* *unitt* *div.* *pizz.* *p*

Vla *p* *unitt* *div.* *pizz.* *p*

Vcl *pizz.* *p* *arco* *div.* *pizz.* *p*

Cbs. *pizz.* *p*

Detailed description: This is a page of a musical score, page 232, starting at measure 49. The score is arranged in a system with six staves. From top to bottom, the staves are for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The Saxophone part begins in measure 49 with a melodic line marked *mp*. The Violin I part has a rhythmic pattern of eighth notes, marked *p*. The Violin II part has a similar rhythmic pattern, marked *p*, with some notes marked *unitt* and *div.* in later measures. The Viola part has a rhythmic pattern of eighth notes, marked *p*, with some notes marked *unitt* and *div.* in later measures. The Violoncello part has a rhythmic pattern of eighth notes, marked *pizz. p*, with some notes marked *arco* and *div.* in later measures. The Contrabass part has a rhythmic pattern of eighth notes, marked *pizz. p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

59

Sax. *p*

Vln I *p*

Vln II *pizz p* *unitt*

Vla *arco p* *unitt*

Vcl

Cbs.

67

Sax. *mp*

Vln I *pizz mp* *arco mp*

Vln II *arco p* *mp*

Vla *pizz p*

Vcl *arco p*

Cbs.

75 *piu vigoroso*

Sax. *mf*

Vln I *mp*

Vln II *mp*

Vla *arco* *mp*

Vcl *mp*

Cbs.

Detailed description: This is a page of a musical score, page 234, starting at measure 75. The score is for a chamber ensemble consisting of Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The key signature has two sharps (F# and C#). The Saxophone part begins with a melodic line and includes the instruction *piu vigoroso* and a dynamic marking of *mf*. The Violin I and Violin II parts play a rhythmic accompaniment with a dynamic marking of *mp*. The Viola part also plays a rhythmic accompaniment, marked *arco* and *mp*. The Violoncello part provides a harmonic foundation with a dynamic marking of *mp*. The Contrabasso part is mostly silent, indicated by a flat line. The score is written in a standard musical notation with stems and beams connecting notes across measures.

Musical score for Saxophone, Violins I & II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (*p*, *mp*), articulations (*pizz.*, *div.*), and performance markings (*V*, *V*).

Sax. *83* *p* *mp* *p*

Vln I *83* *p* *mp* *div.* *p* *pizz.* *p*

Vln II *p* *pizz.* *p* *div.* *pizz.* *p*

Vla *mp* *p* *div.* *p*

Vcl *p* *pizz.* *mp* *div.*

Cbs. *pizz.* *mp*

91

Sax. *mp*

Vln I *f* *pizz* *p* *unili*

Vln II *f* *arco* *p* *unili* *div.* *V*

Vla *f* *subito p* *unili* *div.* *V*

Vcl *mf* *pizz.* *p* *unili*

Cbs. *mf*

Detailed description: This page of a musical score, numbered 236, features six staves. The top staff is for Saxophone (Sax.), starting at measure 91 with a mezzo-piano (*mp*) dynamic. The Violin I (Vln I) and Violin II (Vln II) staves begin with a forte (*f*) dynamic and a pizzicato (*pizz*) instruction, then transition to piano (*p*) and *unili* (unison) in the following measures. The Viola (Vla) and Violoncello (Vcl) staves also start with *f* and *subito p* (suddenly piano), with the Vcl part including a pizzicato (*pizz.*) instruction. The Contrabass (Cbs.) staff maintains a mezzo-forte (*mf*) dynamic. The score includes various performance markings such as *arco* (arco), *div.* (divisi), and *V* (divisi) for the string sections, and *unili* (unison) for the woodwinds and strings.

Musical score for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and features a key signature of one sharp (F#). The Saxophone part (Sax.) begins at measure 98 with a melodic line marked *mf*. Violin I (Vln I) and Violin II (Vln II) play a rhythmic accompaniment of eighth notes, with Vln I marked *arco p* and Vln II marked *p*. The Viola (Vla) part also features eighth-note accompaniment, marked *p*. The Violoncello (Vcl) and Contrabass (Cbs.) parts are mostly silent, with Vcl playing a few notes in the final measure, marked *arco p*. The score includes various performance markings such as *mf*, *p*, *arco*, *uniti*, and *div*.

brillante

106

Sax. *f*

Vln I *mp* *f* *mf*

Vln II *mf* *mf*

Vla *p* *mf* *p* *mf*

Vcl *mp* *mf* *p* *mf*

Cbs. *arco* *mp*

113 *mosso, leggiero*

Sax. *f* *mf*

Vln I *p* *uniti* *p*

Vln II *p* *uniti* *mp* *p*

Vla *p* *p* *mp*

Vcl *p*

Cbs. *p*

122

Sax. *mf*

Vln I *p* *mp* *mp*

Vln II *mp* *p* *mp*

Vla *mp*

Vcl *pizz. mp* *arco mp*

Cbs. *pizz. mp*

This musical score page, numbered 240, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The score begins at measure 131, indicated by a bracket above the Saxophone staff. The Saxophone part is a melodic line with various ornaments and dynamics. The Violin I and II parts have dynamic markings of *mf* and *mp*, with some *div.* (divisi) markings. The Viola part includes *mp* and *unite* markings. The Violoncello and Contrabasso parts are marked *arco* and *mf*. The score is written in a key signature with two flats and a common time signature. The notation includes various rhythmic values, accidentals, and performance instructions.

139

Sax. *mf*

Vln I *arco p*

Vln II *p*

Vla *p*

Vcl *pizz. p* *arco mp* *pizz. p*

Cbs. *pizz. p* *arco mp* *pizz. p*

Detailed description: This page of a musical score, numbered 241, begins at measure 139. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The Saxophone part starts with a melodic line marked *mf*. The Violin I and II parts play a rhythmic accompaniment, with Vln I marked *arco p* and Vln II marked *p*. The Viola part has a similar rhythmic pattern marked *p*. The Violoncello and Contrabass parts play a steady bass line, alternating between *pizz. p* and *arco mp* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 242, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vcl), and Contrabass (Cbs.). The score begins at measure 148. The Saxophone part starts with a melodic line and is marked *con forza*. The Violin I and II parts have a similar melodic line, marked *mf* and *unili*, with a *div.* (divisi) instruction. The Viola part has a more complex rhythmic pattern, marked *mp* and *mf*, with *unili* and *div.* markings. The Violoncello part is marked *arco mp* and *mf*. The Contrabass part is marked *arco f*. The score includes various dynamic markings (*mf*, *f*, *mp*, *con forza*), articulation marks (*unili*, *div.*), and performance instructions (*arco*). The music is written in a key with one flat and a 2/4 time signature.

156

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

p

uniii

Detailed description of the musical score: The score is for measures 156 to 160. The key signature is one sharp (F#). The time signature is 4/4. The Saxophone part (Sax.) is mostly rests. The Violin I (Vln I) and Violin II (Vln II) parts play a rhythmic eighth-note pattern with various accidentals. The Viola (Vla) part plays a similar pattern. The Violoncello (Vcl) and Contrabass (Cbs.) parts play a slower, more melodic line. Dynamics include piano (*p*) and a 'uniii' marking above the Violin I part in measure 159.

165

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

div.

sfz

unuti

pizz. p

arco p

pizz.

sfz p

sfz

sfz

sfz

unuti

p

sfz

pizz. p

sfz

sfz

sfz

arco p

mp

sfz subito p

4

pizz. sfz

sfz

175

Sax. *mp* *mf*

Vln I *mp*

Vln II *arco* *div.* *p* *uniti V* *p* *V*

Vla *p* *p* *V* *V* *mp* *div.* *mp*

Vcl *pizz.* *p* *p*

Cbs. *pizz.* *p* *p*

Detailed description: This page of a musical score, numbered 245, covers measures 175 through 180. It features six staves: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The Saxophone part begins with a melodic line in measure 175, marked *mp*, which intensifies to *mf* in measure 176. Violin I plays a similar melodic line, marked *mp*. Violin II and Viola play a rhythmic accompaniment of eighth notes, marked *p*. The Viola part includes dynamic markings *arco*, *div.*, and *p*, and features a *V* (breath mark) in measure 176. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes, marked *pizz.* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

184

Sax. *f*

Vln I *mp* *div.* *pizz.* *arco* *pizz.* *arco*

Vln II *div.* *pizz.* *mp* *arco* *pizz.* *arco*

Via *unli* *mp* *pizz.* *mp* *pizz.* *arco* *pizz.*

Vcl *arco* *p* *V*

Cbs. *arco* *p*

Detailed description: This page of a musical score, numbered 184, features six staves. The Saxophone part (Sax.) is in the top staff, marked with a forte (*f*) dynamic and a long, sweeping melodic line. The Violin I (Vln I) and Violin II (Vln II) parts are in the second and third staves, respectively, showing a mix of pizzicato (*pizz.*) and arco (bowed) passages with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The Viola (Via) part is in the fourth staff, marked mezzo-piano (*mp*) and includes a section labeled 'unli'. The Violoncello (Vcl) and Contrabasso (Cbs.) parts are in the fifth and sixth staves, both marked piano (*p*) and arco. The score includes various musical notations such as slurs, accents, and dynamic markings.

192

Sax. *mf* *f*

Vln I *p* *pizz.* *p* *mf arco*

Vln II *p* *arco* *p* *pizz.* *p* *mf arco*

Vla *p* *p* *mf*

Vcl *f* *p* *p* *mf*

Cbs. *f*

Detailed description: This page of a musical score, numbered 247, covers measures 192 through 200. The score is arranged for six instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The Saxophone part begins at measure 192 with a mezzo-forte (*mf*) dynamic, playing a melodic line with some grace notes. It reaches a fortissimo (*f*) dynamic by measure 198. The Violin I and II parts play a rhythmic accompaniment of eighth notes, starting at a piano (*p*) dynamic. They switch to pizzicato (*pizz.*) in measure 198 and return to arco in measure 200. The Viola part provides a steady accompaniment of eighth notes, also starting at *p* and moving to *mf* in measure 200. The Violoncello and Contrabass parts play a similar eighth-note accompaniment, with the Cbs. starting at *f* and moving to *mf* in measure 200. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various performance markings such as *mf*, *f*, *p*, *pizz.*, *arco*, and *unitt*.

Musical score for Saxophone, Violins I and II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a variety of dynamics and articulations.

Sax. (Soprano Saxophone):
Measures 202-207. Dynamics: *f*. Articulation: *acc.* (accents).

Vln I (Violin I):
Measures 202-207. Dynamics: *f*. Articulation: *acc.* (accents).

Vln II (Violin II):
Measures 202-207. Dynamics: *mp*. Articulation: *pizz.* (pizzicato), *div.* (divisi).

Vla (Viola):
Measures 202-207. Dynamics: *mp*. Articulation: *div.* (divisi), *acc.* (accents).

Vcl (Violoncello):
Measures 202-207. Dynamics: *mf*. Articulation: *acc.* (accents).

Cbs. (Contrabass):
Measures 202-207. Dynamics: *mp*. Articulation: *acc.* (accents).

210

Sax. *mf*

Vln I *pp*

Vln II *pizz p*

Vla *uniti*

Vcl *pp*

Cbs. *subito pp*

The musical score consists of six staves. The Saxophone part (Sax.) begins at measure 210 with a melodic line marked *mf*. Violin I (Vln I) and Violin II (Vln II) parts are shown with *pp* and *pizz p* markings. The Viola (Vla) part features *uniti* markings. The Violoncello (Vcl) and Contrabass (Cbs.) parts are marked *pp* and *subito pp* respectively. The score includes various musical notations such as slurs, accents, and dynamic markings.

219 *con forza*

Sax. 219 *con forza*

Vln I 219 *f* *div.* *ff*

Vln II *arco* *f* *ff*

Vla *arco* *f* *ff* *div.* *f* *ff*

Vcl *f* *ff*

Cbs. *f* *ff*

f *ff*

238 **Tempo iniziale** ♩ = 92

Sax.

Vln I *div. f* *unite* *f*

Vln II *f*

Vla *div. f* *f*

Vcl *f* *f*

Cbs. *f* *f*

242 *in tempo ma calmo*

Sax. 242

Vln I 242 *f* *div.*

Vln II *f*

Vla *ritu* *f* *div.*

Vcl *f*

Cbs. *f*

246

Sax. *mf*

Vln I *unili*
pizz. *p*

Vln II *unili*
pizz. *p*

Vla

Vcl *p*
mosso, leggero

Cbs. *p* *pizz.* *p*

250

Sax.

Vln I *arco* *mp*

Vln II *arco* *mp*

Vla *arco* *mp*

Vcl

Cbs.

Poco vivace $\text{♩} = 76$
quasi Cadenza
liberamente

254

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

arco f

f *ff* *simile* *f* *ff* *simile*

260

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

brillante

f

più vivo, mosso

271

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

più f

279

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

poco rall.

Lento misterioso $\text{♩} = 44$

Sax. *p* *p* *pp*

Vln I *con sordini pp* *pp*

Vln II *con sordini pp* *pizz. p* *arco pp*

Vla *con sordini* *pizz. p* *ben vibr. p*

Vcl *con sordini* *pizz. p* *ben vibr. p*

Cbs. *pizz. p* *p*

liberamente *ad libitum* **Molto lento** ♩ = 56

Sax. 294 *p* *pp*

Vln I 294 *V*

Vln II 294 *V* *espr. V* *pp*

Vla 294 *arco* *pp* *espr. V* *pp*

Vcl 294 *arco* *pp* *V* *pp*

Cbs. 294 *arco* *pp* *V* *pp*

liberamente

Sax. 299 *p* 6 5 *mp* *p*

Vln I 299 *pp* *I solo*

Vln II *pp* *altri*

Vla *p* *V*

Vcl *pizz.* *pp*

Cbs. *pizz.* *pp*

Musical score for measures 304-308. The score is for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is *sempre molto lento*. The key signature has two flats and the time signature is 3/4. Measure 304 starts with a saxophone line marked *pp* and a triplets. Violin I and Violin II enter in measure 305. The Viola and Violoncello parts are marked *pp*. The Contrabass part is marked *pizz. p*. Measure 306 features a saxophone line marked *p ben cantando* and a *pp* dynamic. Measure 307 has a *tutti* marking and a *p* dynamic for the saxophone. Measure 308 concludes with a *p* dynamic for the saxophone and *arco p* for the Violoncello and Contrabass.

Musical score for measures 309-313. The score is for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is *sempre molto lento*. The key signature has two flats and the time signature is 3/4. Measure 309 starts with a saxophone line marked *mp*. Violin I and Violin II enter in measure 310 with triplets. The Viola part has a *V* marking in measure 310. The Violoncello part is marked *p* in measure 310. The Contrabass part is marked *p* in measure 311 and *div.* in measure 312. Measure 313 concludes with a *p* dynamic for the saxophone.

Musical score for measures 313-315. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part features a melodic line with sixteenth-note runs, marked *mf* and *f*, with the instruction *più largo*. The string parts (Vln I, Vln II, Vla, Vcl, Cbs) provide harmonic support, with the lower strings playing a triplet pattern marked *mf* and *uniti*.

Musical score for measures 318-320. The score includes parts for Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs). The Saxophone part is mostly silent, with the instruction *pochiss. cedendo*. The Violin I part has a melodic line marked *mf*. The Violin II part has a melodic line with a fifth-fingered passage marked *5*. The Viola part has a melodic line marked *mp*. The Violoncello and Contrabass parts have melodic lines with a *v.* (vibrato) marking.

ancora più largo ♩ = 50

Sax. 322 *p* *pp*

Vln I 322 *1 solo* *pp* *div.* *1 solo* *div.* *tutti* *pp* *pp* ^(h)

Vln II *pp* *pp* *pp* *pp* ^(h)

Vla *1 solo* *pp* *pp* *pp* *pp* *tutti* *pp*

Vcl *pp* *pp* *pp* *pp* *pp*

Cbs. *pp* *pp* *pp* *pp* *pp*

328 *poco arrivando* *mf* *mp molto cantabile* *mosso* ♩ = 60

Sax.

Vln I *p* *mp* *unili*

Vln II *p* *p* *mp*

Vla *mp*

Vcl *pizz.* *poco sfz* *poco sfz* *arco* *mp*

Cbs. *pizz.* *poco sfz* *poco sfz*

333 *unili* *p* *sul pont.* *punta d'arco*

Sax.

Vln I *unili*

Vln II *p* *sul pont.* *punta d'arco*

Vla

Vcl

Cbs.

335 *rit. più largo* **Molto lento** ♩ = 52

Sax. *rit. più largo* **Molto lento** ♩ = 52

Vln I *p pp*

Vln II *ord. p pp*

Vla *sul pont. punta d'arco p pp*

Vcl *p pp*

Cbs.

339 ♩ = 56 *pochiss. cedendo*

Sax. *pochiss. cedendo*

Vln I *pp I solo p*

Vln II *pp I solo pp altri*

Vla *pp I solo p altri pp*

Vcl *pp pp altri pp*

Cbs. *arco pp*

345 *Allegro moderato* ♩ = 92

Sax. *pp* *mf*

Vln I *senza sordini*

Vln II *uniti* *pizz. pp* *senza sordini* *div.* *arco p*

Vla *uniti* *pizz. pp* *senza sordini* *div.* *arco p*

Vcl *pizz. pp* *senza sordini* *pizz. p*

Cbs. *pizz. pp* *pizz. p*

353

Sax. *p*

Vln I *mp*

Vln II *mp*

Vla *p*

Vcl *p*

Cbs. *p*

Detailed description: This page of a musical score, numbered 266, contains six staves of music. The top staff is for Saxophone (Sax.), starting at measure 353 with a melodic line featuring a triplet and ending with a dynamic marking of *p*. The Violin I (Vln I) staff begins at measure 353 with a dynamic marking of *mp*. The Violin II (Vln II) staff also starts at measure 353 with a dynamic marking of *mp*. The Viola (Vla) staff features a rhythmic accompaniment of sixteenth notes and a dynamic marking of *p*. The Violoncello (Vcl) and Contrabass (Cbs.) staves provide a bass line with a dynamic marking of *p*. The score is written in 3/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one sharp (F#). The measures shown are 358, 359, 360, and 361. The Saxophone part (Sax.) is in the treble clef and plays a melodic line with dynamics *mf*. Violin I (Vln I) is in the treble clef and plays a pizzicato (*pizz.*) line with dynamics *mp*. Violin II (Vln II) is in the treble clef and plays a rhythmic accompaniment with dynamics *p*. Viola (Vla) is in the alto clef and plays a melodic line with dynamics *p*. Violoncello (Vcl) and Contrabass (Cbs.) are in the bass clef and play a rhythmic accompaniment with dynamics *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 268, features six staves for different instruments. The Saxophone (Sax.) part begins at measure 362 with a melodic line marked *mf* and includes several triplet markings. Violin I (Vln I) and Violin II (Vln II) parts are marked *p* and include *arco* and *div.* (divisi) markings. The Viola (Vla) part is marked *mp*. The Violoncello (Vcl) and Contrabasso (Cbs.) parts provide a rhythmic accompaniment. The score is divided into measures by vertical bar lines, and a common time signature 'C' is indicated at the end of the piece.

366 *tranquillo ma in tempo*

Sax. *mp*

Vln I *p*

Vln II *pizz. poco sfz* *arco p* *div.* *p*

Vla *div.* *p* *pizz. poco sfz* *poco sfz*

Vcl. *p* *poco sfz* *poco sfz*

Cbs. *p*

Detailed description of the musical score: The score is for a full orchestra section, including Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music is in 3/4 time and begins at measure 366. The tempo is marked 'tranquillo ma in tempo'. The Saxophone part features a melodic line with a dynamic of *mp* and includes triplet markings. The Violin I and II parts have various dynamics, including *p*, *pizz. poco sfz*, *arco p*, and *div.*. The Viola part includes *div.*, *p*, *pizz. poco sfz*, and *poco sfz*. The Violoncello and Contrabasso parts have dynamics of *p* and *poco sfz*. The score is written in a single system with six staves.

371

Sax. *mp*

Vln I *unifi* *mp* *1 solo*

Vln II *unifi* *p* *pizz. poco sfz* *mp* *1 solo*

Vla *arco p* *pizz. poco sfz* *mp* *arco p* *div.*

Vcl *arco p* *sfz*

Cbs. *arco p* *pizz. poco sfz*

Detailed description: This page of a musical score, numbered 270, contains six staves for different instruments. The top staff is for Saxophone (Sax.), starting at measure 371 with a melodic line in treble clef. The Violin I (Vln I) staff is mostly silent until measure 374, where it begins with a 'unifi' marking and a mezzo-piano (*mp*) dynamic. The Violin II (Vln II) staff starts at measure 371 with a 'unifi' marking and a piano (*p*) dynamic, playing a rhythmic pattern. The Viola (Vla) staff also starts at measure 371 with a piano (*p*) dynamic and an 'arco' marking. The Violoncello (Vcl) and Contrabass (Cbs.) staves follow a similar pattern, starting at measure 371 with a piano (*p*) dynamic and an 'arco' marking. The score includes various performance instructions such as 'pizz.' (pizzicato), 'sfz' (sforzando), 'div.' (divisi), and '1 solo' for the strings. The key signature has one sharp (F#) and the time signature is 3/4.

376

Sax. *mf*

Vln I *pizz. poco sfz* *arco p* *pizz. poco sfz* *uniti* *pizz. mp* *arco mp*

Vln II *pizz. poco sfz* *mp* *arco p* *pizz. poco sfz* *uniti* *arco mp* *pizz. mf*

Vla *pizz. poco sfz* *mp* *arco p* *pizz. poco sfz* *uniti* *arco mp* *pizz. mf*

Vcl *pizz. poco sfz*

Cbs. *pizz. poco sfz* *arco poco sfz* *p*

381

Sax. *con vigore*

Vln I *mf* *div.* *f* *unite*

Vln II *mf* *arco* *mf* *div.* *arco* *mf* *unite* *f*

Vla *mf* *arco* *f* *div.* *arco* *f*

Vcl *arco* *f*

Cbs. *arco* *f*

384

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

div.

ff

ff

ff

ff

ff

ff

389 *tranquillamente, ma in tempo*

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

mp

395

Sax. *ben cantabile* *mp*

Vln I *unili* *p*

Vln II *unili* *p*

Vla *unili* *p*

Vcl *p*

Cbs.

401

Sax. *poco mosso*

Vln I *mf*

Vln II *pizz. mf*

Vla *pizz. mf*

Vcl *pizz. mf*

Cbs.

405 *mp* *mf* *più vivo, mosso*

Sax.

Vln I *mp* *pizz. mf* *arco mp*

Vln II *mp* *arco mp* *pizz. mp*

Vla *mp* *arco mp*

Vcl *arco mp* *pizz. mp*

Cbs.

408 *mf*

Sax.

Vln I *mp*

Vln II *arco mp* *mp* *div.* *mp*

Vla *pizz. mp* *arco mp* *pizz. mp*

Vcl *mp*

Cbs. *pizz. mp*

411

Sax. *più leggero*

Vln I *uniii* *div.* *mp*

Vln II *mp* *mp*

Vla *arco* *mp*

Vcl *arco* *mp*

Cbs.

415

Sax. *mp*

Vln I *simile* *V*

Vln II *simile*

Vla

Vcl *mp*

Cbs.

420 *poco calmato*

Sax. *mf ben cant.*

Vln I *div. V* *mp* *unili* *V*

Vln II *div.* *mp* *unili* *V*

Vla *div.* *unili* *V* *pizz. mf arco* *mp*

Vcl *mp* *V*

Cbs.

425 *mosso*

Sax.

Vln I *f* *V*

Vln II *f* *V* *subito mp* *V*

Vla *f* *mp* *V*

Vcl *f* *V*

Cbs. *arco* *f* *V*

430

Sax. *mf*

Vln I *pizz. sfz* *sfz* *sfz* *sfz* *sfz* *unili arco mp*

Vln II *pizz. sfz* *sfz* *sfz* *sfz* *sfz* *mp* *mp*

Vla *mp*

Vcl *pizz. sfz* *arco mp* *pizz. mp*

Cbs.

434

Sax. *mf*

Vln I

Vln II

Vla

Vcl *p*

Cbs. *pizz. p*

This musical score page, numbered 280, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The score is divided into three measures. The Saxophone part begins at measure 438 with a melodic line that becomes more active in the third measure, marked *più f*. Violin I and Violin II play sustained notes in the first two measures, then enter with a rhythmic pattern in the third measure, marked *mp* and *div.*. The Viola part consists of a continuous sixteenth-note pattern throughout, marked *mp*. The Violoncello and Contrabasso parts play a steady eighth-note accompaniment, also marked *mp*. The Viola part includes a *simile* marking in the third measure. The Cbs. part is marked *arco mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

442

Sax. *mf*

Vln I *pizz. mp* *unitti arco mp*

Vln II *mp* *unitti*

Vla *pizz. mp* *arco mp* *pizz. mp*

Vcl *mp* *pizz. mp*

Cbs.

Detailed description: This page of a musical score, numbered 281, contains measures 442 through 445. The score is for a chamber ensemble consisting of a Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The music is written in 3/4 time and features a key signature of one flat (B-flat major or D minor). The Saxophone part begins with a melodic line marked *mf*. The Violin I and II parts play a rhythmic accompaniment, with Vln I using *pizz.* and *arco* techniques. The Viola part also uses *pizz.* and *arco* techniques. The Violoncello part plays a rhythmic accompaniment, and the Contrabasso part provides a bass line. The score includes various performance markings such as *mf*, *mp*, *pizz.*, *arco*, and *unitti*.

This musical score page, numbered 282, features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabass (Cbs.). The music is written in 3/4 time and begins at measure 446. The Saxophone part starts with a *mf* dynamic and includes a melodic line with slurs. Violin I and Violin II parts are highly rhythmic, with Vln I featuring *mf* and *mp* dynamics and *div.* markings. Vln II starts with *pizz. mf* and *arco mp*. The Viola part begins with *arco mf* and *mp*. The Violoncello part starts with *mf* and *mp*, including *arco mp* and *pizz. mp* markings. The Contrabass part starts with *mp* and includes *pizz. mp* markings. The score is divided into four measures, with various dynamic markings and performance instructions like *arco*, *pizz.*, and *div.* throughout.

450

Sax. *appena meno mosso*
p

Vln I *p*

Vln II *uniii*
mp
div.
p

Vla *mp*
div.
mp

Vcl *p*

Cbs. *p*

455 *poco rall.* *mosso, leggero* (b)

Sax. Vln I Vln II Vla Vcl Cbs

unii
mp
arvo
mp

459

Sax. Vln I Vln II Vla Vcl Cbs

unii
mp
mf
simile
mp
mf
arvo
mp
mf

468 **Molto lento** ♩ = 56

Sax. (Saxophone) - Treble clef, rests throughout.

Vln I (Violin I) - Treble clef, starts with a *simile* marking and a *div.* marking. Dynamics include *ff*.

Vln II (Violin II) - Treble clef, starts with a *div.* marking. Dynamics include *ff*.

Vla (Viola) - Alto clef, starts with a *div.* marking. Dynamics include *ff*.

Vcl (Violoncello) - Bass clef, dynamics include *ff*.

Cbs. (Contrabasso) - Bass clef, dynamics include *ff*.

The score is divided into measures by vertical bar lines. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is *Molto lento* with a metronome marking of ♩ = 56. Dynamics include *ff* (fortissimo) and *div.* (divisi).

liberamente

473 *p* *mp* *p* *pp*

Sax.

473 *pp* *1 solo* *p*

Vln I *div.* *pp*

Vln II *pp* *pp* *pp*

Vla *unili* *p*

Vcl *pizz.* *pp* *arco* *pp*

Cbs. *pizz.* *pp* *arco* *pp* *pizz.*

Allegro moderato ♩ = 92

The musical score is arranged in a system with six staves. The instruments are labeled on the left: Sax., Vln I, Vln II, Vla, Vcl, and Cbs. The score begins at measure 477. The Saxophone part features a melodic line with a *rit.* marking and a *mf* dynamic. The Violin I and II parts play a similar melodic line, with the Violin II part including a *pizz. p* marking. The Viola part has a *p* dynamic and a *div.* marking. The Violoncello and Contrabass parts play a rhythmic accompaniment, with the Contrabass part including a *pizz. p* marking. The score concludes with a *multi* marking for the Violoncello and Contrabass parts.

482

Sax. *p*

Vln I *tutti*
mp

Vln II *tutti*
arco
unip

Vla *p*

Vcl

Cbs.

Detailed description: This page of a musical score, numbered 289, contains six staves of music. The top staff is for Saxophone (Sax.) in treble clef, marked with a dynamic of *p* (piano). The second staff is for Violin I (Vln I) in treble clef, marked *tutti* and *mp* (mezzo-piano). The third staff is for Violin II (Vln II) in treble clef, marked *tutti*, *arco* (arco), and *unip* (unison). The fourth staff is for Viola (Vla) in alto clef, marked *p*. The fifth and sixth staves are for Violoncello (Vcl) and Contrabass (Cbs.) in bass clef. The music is in 3/4 time and features various melodic lines, rests, and dynamic markings. A rehearsal mark '482' is present at the beginning of each staff.

487

Sax. *mf*

Vln I *pizz. mp*

Vln II *p*
div.

Vla *p*
div.

Vcl

Cbs.

Detailed description: This is a page of a musical score, page 290, starting at measure 487. The score is for a chamber ensemble consisting of Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Saxophone part (top staff) features a melodic line with a *mf* dynamic. Violin I (Vln I) has a *pizz.* (pizzicato) section with a *mp* dynamic. Violin II (Vln II) plays a rhythmic pattern with a *p* dynamic and includes a *div.* (divisi) section. The Viola (Vla) part also has a *p* dynamic and a *div.* section. The Violoncello (Vcl) and Contrabass (Cbs.) parts play a steady rhythmic accompaniment. The score is written in a key with one sharp (F#) and a common time signature (C).

491

Sax. *mf*

Vln I *arco p* *div.*

Vln II

Vla *mp* *unif.*

Vcl

Cbs

C

Detailed description: This page of a musical score, numbered 291, features six staves. The top staff is for Saxophone (Sax.), starting at measure 491 with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with triplets and a dynamic marking of *mf*. The second staff is for Violin I (Vln I), also starting at measure 491 with a treble clef and the same key signature and time signature. It features a melodic line with triplets, a dynamic marking of *p*, and the instruction *arco*. A *div.* (divisi) marking is present between the Vln I and Vln II staves. The third staff is for Violin II (Vln II), which contains a rhythmic accompaniment of sixteenth notes. The fourth staff is for Viola (Vla), with a bass clef and a dynamic marking of *mp*. It includes a melodic line with a *unif.* (uniform) marking. The fifth staff is for Violoncello (Vcl) and the sixth for Contrabasso (Cbs), both with bass clefs and similar rhythmic accompaniment. A common time signature change to **C** (Common time) is indicated at the end of the page.

495 *tranquillo ma in tempo*

Sax. *mp*

Vln I *p*

Vln II *pizz. poco sfz* *arco p* *p* *dir.* *p*

Vla *p* *muti* *pizz. poco sfz* *p*

Vcl *p* *poco sfz*

Cbs. *p*

Detailed description of the musical score: The score is for a full orchestra section. The Saxophone part (Sax.) is in the top staff, starting at measure 495 with a melodic line in G major, marked *mp*. The Violin I (Vln I) and Violin II (Vln II) parts are in the middle staves. Vln I has a *p* dynamic. Vln II starts with *pizz. poco sfz*, then switches to *arco p*, and later has a *dir.* marking. The Viola (Vla) part is in the next staff, with *p* dynamics and a *muti* (mute) instruction. The Violoncello (Vcl) and Contrabasso (Cbs.) parts are in the bottom staves, with *p* and *poco sfz* dynamics. The score is in 3/4 time and features various articulations like accents and slurs.

499 *poco arrivando*

Sax. *f*

Vln I *mf* *uniti* *pizz. f* *arco f* 3

Vln II *mf* *pizz. f* *arco f* 3

Vla *arco p* *div.* *pizz. f*

Vcl *pizz. f*

Cbs.

con forza deciso

503

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

The musical score is arranged in six staves. The top staff is for Saxophone (Sax.), which is mostly silent with some rests. The Violin I (Vln I) and Violin II (Vln II) staves show melodic lines with accents and dynamic markings of *f*. The Viola (Vla) and Violoncello (Vcl) staves play a rhythmic accompaniment of eighth notes, marked *arco f*. The Contrabass (Cbs.) staff provides a bass line, also marked *arco f*. The music is in 3/4 time and features a key signature of one flat. The tempo and mood are indicated as *con forza deciso*. Measure numbers 503, 504, 505, and 506 are clearly visible at the beginning of each staff.

507

Sax.

Vln I

Vln II

Vla

Vcl

Cbs

The musical score consists of six staves. The Saxophone staff is mostly silent. The Violin I and Violin II staves play a rhythmic pattern of eighth notes with slurs. The Viola staff plays a similar pattern. The Violoncello and Contrabass staves play a pattern of eighth notes with accents. The dynamic marking *ff* is present in the Violin I, Violin II, Viola, Violoncello, and Contrabass staves. The time signature is 2/4.

quasi Cadenza
poco meno mosso ♩ = 84

512 *poco rit.*

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

Sax. *più f*

Vln I

Vln II

Vla

Vcl

Cbs.

516

516

516

516

516

516

Sax. *ff* *poco pesante* $\text{♩} = 96$ *poco rall.*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vcl *ff*

Cbs. *ff*

520

520

520

520

520

520

The image shows a page of a musical score, page 298. It features six staves for different instruments: Saxophone (Sax.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vcl), and Contrabasso (Cbs.). The Saxophone part begins at measure 523 with the tempo marking *a tempo* and a metronome mark of 92. The key signature has one sharp (F#) and the time signature is 3/4. The Saxophone part includes dynamics *f*, *ff*, and fingerings (5, 6). The Violin I, Violin II, and Viola parts have dynamics *f*, *pizz.*, and *div.*. The Violoncello and Contrabasso parts have dynamics *f* and *arco*. The score is written in a standard musical notation with various articulations and dynamic markings.

stringendo *con forza* ♩ = 96

Sax. *ff*

Vln I *ff*

Vln II *ff*

Vla *arco ff* *div.* *ff*

Vcl *ff* *div.* *ff*

Cbs. *ff*

530

Sax. *ff*

Vln I *unitt* *pizz.* *f*

Vln II *unitt* *pizz.* *f*

Vla *pizz.* *f*

Vcl *sfz* *pizz.* *f*

Cbs. *sfz* *pizz.* *f*

Detailed description: This page of a musical score, numbered 300, contains measures 530 through 532. The score is for a Saxophone, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Saxophone part (top staff) begins at measure 530 with a *ff* dynamic and features a sixteenth-note melodic line with a slur and a triplet of eighth notes in measure 532. The Violin I and II parts (second and third staves) are marked *unitt* and *pizz.* *f* starting in measure 531. The Viola part (fourth staff) is also marked *pizz.* *f*. The Violoncello (fifth staff) and Contrabass (sixth staff) parts are marked *sfz* in measure 530 and *pizz.* *f* in measure 531. The bottom two staves (Vcl and Cbs.) are beamed together, indicating they play the same part.

APPENDIX F

PIANO REDUCTION OF THE B VERSION OF ROMAN PALESTER'S
CONCERTINO POUR SAXOPHONE ALTO ET ORCHESTRE À CORDES

Concertino

pour Saxophone Alto et Orchestre à Cordes

Roman Palester (1907-1989)

Allegro assai moderato ♩ = 92

Alto Saxophone

Piano

Sax.

Pno.

Sax.

Pno.

The musical score is divided into three systems. The first system (measures 1-4) features the Alto Saxophone with a melodic line starting at measure 3, marked *f liberamente*. The Piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked *f* and *p*. The second system (measures 5-8) shows the Saxophone with a melodic line marked *mf* and the Piano with a more active accompaniment marked *mp*. The third system (measures 9-12) continues the Saxophone melody marked *mf* and the Piano accompaniment marked *mp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

9 *più vivo* *in tempo, ma calmo*

Sax. *mf*

Pno. *f* *p*

13 *mf ben cantando*

Sax. *p*

Pno. *p*

16

Sax.

Pno.

19 *più*

Sax.

Pno. *f* *mf*

Sax. *f*

Pno. *mp*

Sax. *più leggero*

Pno. *p*

Sax.

Pno. *p*

29 *deciso* *più leggero*

Sax. *mf*³

Pno. *f* *mf*

31 *calmando*

Sax. *mp* *ben cant.*

Pno. *p*

33

Sax.

Pno.

più vivo

Sax. *f*

Pno. *mf*

Sax. *mf*

Pno. *p*

mp

Sax.

Pno.

Sax. *41*

Pno. *41*

Sax. *43* *con forza*

Pno. *43* *ff* *f*

45 *assai leggero, pochiss. meno mosso* **Allegretto** ♩ = 76

Sax.

Pno. *45* *mp* *mf* *sfz* *p* *più leggero* *p*

Sax. 51

Pno. 51

mp

p

poco sfz

Sax. 59

Pno. 59

p

p

poco sfz

p

Sax. 66

Pno. 66

mp

mp

mp

Sax. 73

Pno. 73

Sax. *piu vivo*
80

Pno. *mf*
80 *p*
mp

Sax. 87

Pno. 87 *p*
87 *p*

Sax. 92 *mp*

Pno. 92 *f* *p*
92 *subito p*

Sax. 97 *mf*

Pno. *p* *mp* *p* *mp*

Sax. 103 *brillante* *f*

Pno. *mp* *mp* *mp*

Sax. 109 *f* *f*

Pno. *mf* *mp* *mf.* *mp*

Sax. 114 *più leggero* *mf*

Pno. *p* *p*

Sax. 121

Pno. *p* *mf*

This system contains measures 121 through 127. The saxophone part (top staff) features a melodic line with various intervals and a final note with a flat. The piano accompaniment (bottom two staves) consists of chords and moving lines in both hands. The piano part starts with a *p* dynamic and transitions to *mf* in the later measures.

Sax. 128

Pno. *mp* *mp*

This system contains measures 128 through 134. The saxophone part continues with a melodic line. The piano accompaniment features a more active bass line. The piano part is marked with a consistent *mp* dynamic.

Sax. 135

Pno. *mf* *p* *mf*

This system contains measures 135 through 141. The saxophone part has a melodic line with some rests. The piano accompaniment includes a section with a *p* dynamic in the right hand, followed by a *mf* section. The piano part is marked with *mf* dynamics.

Sax. 142

Pno. *p* *p* *p* *mp* *p*

This system contains measures 142 through 148. The saxophone part features a melodic line with a *mf* dynamic. The piano accompaniment is characterized by a *p* dynamic in the right hand and a *mp* dynamic in the left hand. The piano part is marked with *p* and *mp* dynamics.

150 *con forza*

Sax.

Pno.

mf *f*

156 *sempre in tempo.*

Sax.

Pno.

più leggero
p

162

Sax.

Pno.

mp *sfz subito p*

mp *sfz subito p*

170

Sax.

Pno.

p *p* *p* *p*

178

Sax. *mf*

Pno. *mp*

185

Sax. *f*

Pno. *mf*

mp

191

Sax. *mf*

Pno. *mp*

f

198 Sax. *f*

198 Pno. *mf*

205 Sax. *f*

205 Pno. *mf*

210 Sax. *mf*

210 Pno. *subito p*

218 Sax. *con forza*

218 Pno. *f*, *ff*, *mf*, *f*, *ff*

225

Sax.

Pno.

225

233

Sax.

Pno.

Tempo iniziale ♩ = 92

pochiss. cedendo

f

233

239

Sax.

Pno.

f

239

242

Sax.

Pno.

f

242

in tempo, ma calmo
245

Sax. *mf*

Pno. *p*

f *p*

248

Sax. *ben cantando*

Pno. *p*

251

Sax.

Pno.

254

Sax.

Pno. *f* *f*

Poco vivace ♩ = 76
quasi Cadenza
ma liberamente, senza vigore

257

Sax.

Pno.

f

266

Sax.

Pno.

brillante
f

274

Sax.

Pno.

più vivo
più f

282

Sax.

Pno.

poco rall.

Lento misterioso $\text{♩} = 44$

Sax. 289 *p* *p*

Pno. 289 *pp*

Sax. 293 *p* *pp* *ad libitum*

Pno. 293 *p* *p*

liberamente

297 **Molto lento** $\text{♩} = 56$

Sax. 297

Pno. 297 *espressivo* *p* *p*

Sax. 301 *liberamente* *p* *mp* *p*

Pno. 301 *pp* *p*

Sax. 304 *pp* *sempre molto lento* *p ben cantando*

Pno. 304 *pp* *p*

Sax. 308 *mp*

Pno. 308 *p*

Sax. 313 *mf*

Pno. 313 *mf*

Sax. 316 *f* *pù largo*

Pno. 316 *mf* *f*

319

Sax.

Pno.

pochiss. cedendo

p

323

Sax.

Pno.

ancora più largo ♩ = 50

tranquillissimo

pp

328

Sax.

Pno.

poco arrivando

mf

mp

331

Sax.

Pno.

poco sfz

poco meno mosso ♩ = 60

mp

Sax. 333

Pno. 333

Sax. 335 *rit.* *più largo*

Pno. 335

p

Sax. 338 *Molto lento* $\text{♩} = 52$

Pno. 338 *sub. pp* *pp* *pp*

Sax. 342 *Lento* *p*

Pno. 342 *pp* *pochiss. cedendo* *pp*

348 *Allegro moderato* ♩ = 92

Sax. *pp* *mf*

Pno. *p*

353

Sax. *p* *mf*

Pno. *mp* *p*

356

Sax. *mf*

Pno. *mp* *bd.*

Sax. *mf*

Pno. *mp*

363

Sax. *mp*

Pno. *p*

assai tranquillo, ma in tempo

366

Sax. *mp*

Pno. *p*

369

Sax. *mp*

Pno. *mp*

poco sfz

373

377

Sax. *mf*

Pno. *mp* *poco sfz*

380

Sax. *mf*

Pno. *mp* *mf*

383 *con vigore*

Sax. *f*

Pno. *f*

385

Sax.

Pno.

ff

ff

ff

388

Sax.

Pno.

ff

ff

ff

392

Sax.

Pno.

tranquillo, ma in tempo

mp

ben cantabile

p

mp

ben cantabile

p

397 *appena meno mosso*

Sax. *mp*

Pno. *mp*

401 *torna al tempo*

Sax. *mp*

Pno. *mp*

404

Sax. *mp*

Pno. *mp*

407 *più vivo, mosso*

Sax. *mf*

Pno. *mp*

409

Sax.

Pno.

mf

mp

411

Sax.

Pno.

mp

più leggero

414

Sax.

Pno.

mp

418

Sax.

Pno.

mp

mp

421 *poco calmato*

Sax.

mf ben cant.

Pno.

mp

421

421

425 *poco meno mosso*

Sax.

Pno.

f

425

425

429 *mf*

Sax.

Pno.

sub. mp

mp

mp

429

429

433 *mf*

Sax.

Pno.

mp

433

433

Sax. ⁴³⁶ *mf*

Pno. ⁴³⁶ *mf*

Sax. ⁴⁴⁰ *più f*

Pno. ⁴⁴⁰ *mf*

Sax. ⁴⁴² *mf*

Pno. ⁴⁴² *mp*

Sax. ⁴⁴⁵ *mf*

Pno. ⁴⁴⁵ *mp*

Sax. ⁴⁴⁸

Pno. ⁴⁴⁸

Sax. ⁴⁵² *appena meno mosso* *poco rallentando*

Pno. ⁴⁵² *p*

Sax. ⁴⁵⁶ *poco meno mosso*

Pno. ⁴⁵⁶ *p*

459

Sax.

Pno.

mp

mp

Detailed description: This system covers measures 459 to 462. The saxophone part is silent. The piano part consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes, also including triplets. The tempo is marked *mp* (mezzo-piano).

463

Sax.

Pno.

mf

mf

f

con forza

f

Detailed description: This system covers measures 463 to 466. The saxophone part is silent. The piano part consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes, also including triplets. The tempo is marked *mf* (mezzo-forte) in measures 463-465 and *f* (forte) in measures 465-466. The instruction *con forza* is present in measure 465.

467

Sax.

Pno.

470

Sax.

Pno.

Molto lento = 56

p liberamente *mp*

474

Sax.

Pno.

p *pp* *rit.*

Allegro moderato $\text{♩} = 92$

Sax. *mf*

Pno. *p*

Sax. *mf*

Pno. *p*

Sax. *p*

Pno. *p*

Sax. *mf*

Pno. *mp*

Sax. 491 *mf*

Pno. 491 *mp*

Musical score for measures 491-493. The saxophone part (Sax.) begins at measure 491 with a melodic line featuring triplets and slurs. The piano accompaniment (Pno.) includes chords and rhythmic patterns. Dynamics include *mf* and *mp*.

Sax. 494 *mp* *tranquillo, ma in tempo*

Pno. 494 *p*

Musical score for measures 494-497. The saxophone part (Sax.) continues with triplets and slurs. The piano accompaniment (Pno.) features chords and rhythmic patterns. Dynamics include *mp* and *p*. The tempo marking *tranquillo, ma in tempo* is present.

Sax. 498 *f* *poco arrivando*

Pno. 498 *p* *mf*

Musical score for measures 498-501. The saxophone part (Sax.) features a melodic line with slurs and a crescendo. The piano accompaniment (Pno.) includes chords and rhythmic patterns. Dynamics include *p*, *mf*, and *f*. The tempo marking *poco arrivando* is present.

Sax. 501 *(p)*

Pno. 501 *f*

Sax. 503 *con forza*

Pno. 503 *f*

505

Sax.

Pno.

505

505

505

508

Sax.

Pno.

508

508

This musical score page contains two systems of music for Saxophone (Sax.) and Piano (Pno.). The first system covers measures 505 to 507. The Saxophone part is mostly silent, with a few notes in measure 507. The Piano part features a complex texture with multiple voices in both hands, including a prominent bass line with eighth-note patterns and a treble line with chords and melodic fragments. A fortissimo (ff) dynamic marking is present in measures 506 and 507. The second system covers measures 508 to 510. The Saxophone part is silent. The Piano part continues with dense chordal textures and rhythmic patterns, with a fortissimo (ff) dynamic marking in measure 509. The score includes various musical notations such as treble and bass clefs, time signatures, accidentals, and dynamic markings.

poco meno mosso ♩ = 84
quasi Cadenza

Sax. 511

poco rit.
f

Pno. 511 *ff*

più vivo ♩ = 96

Sax. 514

più f

Pno. 514

Sax. 517 *sfz*

Pno. 517

5

3/4

Detailed description: This system covers measures 517 to 519. The saxophone part begins with a melodic line in 3/4 time, marked with *sfz* and featuring a slur over measures 518-519. The piano accompaniment is mostly silent, with a few notes in the right hand at the end of the system.

Sax. 520 *ff* *poco pesante* ♩ = 96 *poco rallentando*

Pno. 520 *ff*

5 5 5

3/4

Detailed description: This system covers measures 520 to 522. The saxophone part has a rhythmic pattern of eighth notes, marked *ff* and *poco pesante* (♩ = 96). The piano accompaniment features a complex rhythmic pattern with triplets and accents, marked *ff*.

Sax. 523 *a tempo* *f*

Pno. 523 *sfz*

5

3/4

Detailed description: This system covers measures 523 to 525. The saxophone part has a melodic line with a slur, marked *a tempo* and *f*. The piano accompaniment has sparse chords, marked *sfz*.

Sax. 525 *Allegro moderato* ♩ = 92 *string.* *ff*

Pno. 525 *f*

6 6 6

3/4

Detailed description: This system covers measures 525 to 527. The saxophone part has a melodic line with a slur, marked *Allegro moderato* (♩ = 92) and *ff*. The piano accompaniment has a rhythmic pattern with triplets, marked *f*. A *string.* marking is present above the saxophone staff.

527 *con forza*

Sax.

Pno.

ff

530

Sax.

Pno.

ff

sfz

APPENDIX G

RECITAL PROGRAMS AND PROGRAM NOTES PRESENTED IN

PARTIAL FULFILLMENT OF

THE DOCTOR OF MUSICAL ARTS DEGREE

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

CANDIDACY AUDITION

BRIAN KAUTH, ALTO SAXOPHONE

assisted by

DR. LOIS LEVENTHAL, PIANO

~PROGRAM~

Duo for Alto Saxophone and Piano (1964)

Walter S. Hartley
(b. 1927)

Scaramouche (1937)

Darius Milhaud
(1892-1974)

Vif
Modéré
Brazileira

Stranger's Dance from *Was ist Los?* (1998)
(Solo Sonata for Saxophone)

Dimitri Nicolau
(b. 1946)

Recitalist is a student of Dr. Lawrence Gwozdz.
This recital is presented in partial fulfillment of the requirements of the
Doctor of Musical Arts degree in Performance and Pedagogy.

AA/EOE/ADA1

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
 COLLEGE OF ARTS AND LETTERS
 SCHOOL OF MUSIC

DOCTORAL SOLO RECITAL

BRIAN KAUTH, ALTO SAXOPHONE

assisted by

DR. LOIS LEVENTHAL, PIANO
 AMANDA VIRELLES, PIANO

WEDNESDAY, NOVEMBER 8, 2006 AT 7:30 P.M.
 MARSH AUDITORIUM

~PROGRAM~

Sarabande and Gigue (1976)	Fisher Tull (1934-1994)
Légende, op. 66 (1918)	Florent Schmitt (1870-1958)
Canzone (1990)	Tristan Keuris (1946-1996)
Pláč Saxofonu (1968)	Otmar Mácha (b. 1922)
Sonata for Alto Saxophone and Piano (1997)	Stephen Dankner (b. 1944)
Allegro molto moderato	
Elegy (adagio)	
Presto agitato	

Recitalist is a student of Dr. Lawrence Gwozdz.

This recital is given in partial fulfillment of the Doctor of Musical Arts degree
 in Performance and Pedagogy.

Please turn off all cell phones and electronic devices as this recital is being recorded.

AA/EOE/ADA

Sarabande and Gigue (1976)**Fisher Tull**

Fisher Tull was born in Waco, Texas and educated at The University of North Texas, earning degrees in music education, music theory, and composition. His primary composition teacher was Samuel Adler. In 1957 he joined the music faculty at Sam Houston State University, where he remained until his death in 1994. His works for wind ensemble are especially noteworthy.

Sarabande and Gigue was composed in 1976 for saxophonist Kenneth Deans, who premiered the work in London at the World Saxophone Congress. Unlike the traditional dances, Tull wrote his *sarabande* in 5/8, one eighth-note shorter than found in the Baroque dance, and composed the *gigue* in 7/8, one eighth-note longer than its traditional form. The *gigue* also utilizes the saxophone's altissimo register and the technique of slap-tongue, assimilating the *pizzicato* effect.

Légende, op. 66 (1918)**Florent Schmitt**

The music of French composer Florent Schmitt is full of various influences, ranging from Debussy to orientalism. He studied at the famed Paris Conservatoire, earning second prizes in harmony. He also studied composition with Massenet and Fauré. During his time in Paris, Schmitt heard performances of Wagnerian operas, the works of Richard Strauss, conversed with Satie, and befriended Debussy and Ravel.

Légende, op. 66 was composed for Elise Hall, a wealthy patron of the arts from Boston, and an amateur saxophonist who played the instrument to improve her respiratory system. Ms. Hall also encouraged other composers, such as Debussy, d'Indy, and Caplet to compose for the saxophone. *Légende* was originally conceived for alto saxophone and orchestra, but versions for violin and viola also exist. The colorful piano reduction was made by the composer. This work clearly shows the influence of Impressionism, with the lines of form being considerably blurred. The opening motif is heard repeatedly throughout the work; however, there is no clear development of the musical idea.

Canzone (1990)**Tristan Keuris**

Tristan Keuris was one of the forerunners in contemporary music in Holland. He studied at the Utrecht Conservatory with Ton de Leeuw and later taught music theory and composition at various conservatories in Holland. Keuris was no stranger to the saxophone, having composed a saxophone quartet, a concerto for saxophone quartet and orchestra, and two works for alto saxophone and orchestra. Originally for solo clarinet, the *Canzone* was adapted for the alto saxophone by the composer for soloist John-Edward Kelly. Like the Renaissance form, Keuris's *Canzone* is sectional, providing a good deal of contrast through meter, range, rhythm, dynamics, etc. A slow and quiet atmosphere sets up the energetic middle portion of the piece, which concludes with a reprise of the opening mood. The work makes extensive use of the saxophone's altissimo register and is very virtuosic in nature.

Pláč Saxofonu (1968)**Otmar Mácha**

Otmar Mácha is a renowned Czech composer. He studied at the Prague Conservatory and later served as a music advisor to the Czech radio. Since the early 1960s he has been working as a freelance composer. He composed his *Pláč Saxofonu* (The Weeping of the Saxophone) for one of the pioneers of the classical saxophone, Sigurd M. Raschèr. This work also exists in a version for alto saxophone and chamber orchestra. The anguish and turmoil that were part of life in Prague during the late 1960s served as the inspiration for the music. The work is in three parts: a subdued melancholy is prevalent throughout the first section, allowing the anguish to build until it finally bursts into the rhythmically driven fast section. After a brief piano interlude, the opening mood is restated as a final reminder of the suffering of the Czech people, bringing a somber conclusion to Mácha's work.

Sonata for Alto Saxophone and Piano (1997)**Stephen Dankner**

The music of American composer Stephen Dankner is firmly rooted in the traditions of the late Romantic period, even though he was trained in the atonal practices of the twentieth-century. He studied at New York University, Queens College, and the esteemed Juilliard School of Music. His *Sonata for Alto Saxophone and Piano* was written for Dr. Lawrence Gwozdz and is in three movements. The first has a rhapsodic character and displays a dichotomy between the intense rhythmically-propelled first theme and a lyrical second theme. The movement is constructed in a modified sonata form, with the addition of cadenzas for saxophone and piano, as well as an extended coda. The second movement is a lyrical elegy, displaying the sensitive side of the saxophone tone. The third movement is a rhythmically charged rondo, but also exhibits some elements of sonata form, including two contrasting themes and a slight bipartite structure. The work ends with a flourish into the saxophone's altissimo register, before returning to the instrument's low register in the final bar.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
College of Arts and Letters
School of Music

proudly presents

**The Wind Ensemble
Concerto Concert**

Thomas V. Fraschillo, Conductor
Greg Springer, Guest Conductor
Dawn Perry, Guest Conductor
Jody Besse, Guest Conductor
Jamin McPhettrige, Euphonium Soloist
Jefferson Grant, Marimba Soloist
Marc Ballard, Soprano Saxophone Soloist
Brian Kauth, Alto Saxophone Soloist



Thursday, March 22, 2007
7:30 p.m.
Bennett Auditorium

Program

Nitro..... Frank Ticheli
(b. 1958)

Greg Springer, Guest Conductor

Pantomime..... Philip Sparke
(b. 1951)

Jamin McPhetridge, Euphonium Soloist
Dawn A. Perry, Guest Conductor

Concerto for Marimba and Wind Ensemble Ney Rosauo
(b. 1952)
arranged by Tony McCutchen

Jefferson Grant, Marimba Soloist
Jody Besse, Guest Conductor

- I. Saudação (Greetings)
- II. Lamento (Lament)
- III. Dança (Dance)
- IV. Despedida (Farewell)

Concerto Piccolo..... Erland von Koch
(b. 1910)

Marc Ballard, Soprano Saxophone Soloist
Brian Kauth, Alto Saxophone Soloist
Thomas V. Fraschillo, Conductor

- I. Andante
- II. Presto

Swedish composer Erland von Koch (b. 1910) is no stranger to the saxophone, having composed nearly 20 works for the instrument in many different media, ranging from small unaccompanied works to compositions for large saxophone orchestra. His *Concerto Piccolo* for soprano and alto saxophones with wind ensemble was composed in 1962 for one of the pioneers of the classical saxophone, Sigurd Raschèr, and his daughter Carina. In 1976, Koch adapted the accompaniment to also be played by string orchestra.

The work is in two movements: the first is a free form fantasy that introduces the saxophones individually, as each plays a simple, folk-like melody, before the two soloists join together in harmonized statements of the motive. The saxophones take turns playing solo and accompanimental figures until both soloists begin a melodic sequence that continues up into the altissimo register of both instruments, bringing the movement to its climax. The second movement is a rondo exhibiting characteristics of a march. As in the previous movement, the saxophones take turns playing solo and accompanimental roles. The use of the altissimo register is more pronounced, particularly in the legato second theme and at the double cadenza, in which both soloists begin in the stratosphere before descending to the lowest register of both instruments. Special effects such as slap-tongue and flutter-tongue are utilized before a restatement of the work's opening motive. The piece is then brought to a rousing conclusion as the first melody of the second movement is brought back before a short coda.

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

DOCTORAL LECTURE RECITAL

A DISCUSSION AND PERFORMANCE OF
ROMAN PALESTER'S CONCERTINO FOR ALTO SAXOPHONE
AND STRING ORCHESTRA

BRIAN KAUTH, ALTO SAXOPHONE

assisted by

MARY CHUNG, PIANO

WEDNESDAY FEBRUARY 13, 2008

6 P.M.

MARSH AUDITORIUM

~PROGRAM~

- I. Biographical Sketch of Roman Palester
- II. Origin of the Concertino for Alto Saxophone and String Orchestra
- III. Stylistic Analysis of Movement I: *Capriccio*
- IV. Stylistic Analysis of Movement II: *Introduction et Allegro*
- V. Performance of the Concertino in its piano reduction form

Recitalist is a student of Dr. Lawrence Gwozdz.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree
in Performance and Pedagogy.

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AA/EOE/ADA

THE UNIVERSITY OF SOUTHERN MISSISSIPPI
COLLEGE OF ARTS AND LETTERS
SCHOOL OF MUSIC

DOCTORAL CHAMBER RECITAL

BRIAN KAUTH, ALTO & TENOR SAXOPHONES

assisted by

JEFFERSON GRANT, PERCUSSION
MARY EVELYN CLARK, CLARINET
DAVID WOZNIAK, ALTO SAXOPHONE
ATICO RAZERA, VIOLIN
URSULA MIETHE, CELLO
MARY CHUNG, PIANO

WEDNESDAY APRIL 16, 2008
7:30 P.M.

MANNONI PERFORMING ARTS CENTER AUDITORIUM

~PROGRAM~

- | | |
|--|--------------------------------|
| To Wake the Dead (1975) | James Willey
(b. 1939) |
| Duo Sonata (2002)
Departure
Elegy
Scherzo
Arrival (Blues) | Gregory Wanamaker
(b. 1968) |
| Konzertstück für Zwei Altsaxophone (1933)
Lebhaft
Mäßig Langsam-Lebhaft | Paul Hindemith
(1895-1963) |
| Quartet for Violin, Alto Saxophone, Cello & Piano (2000)
Andantino
Tempo di valse lent
Allegro con brio | Stephen Dankner
(b. 1944) |

Recitalist is a student of Dr. Lawrence Gwozdz.
This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree
in Performance and Pedagogy.

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AA/EOE/ADA

To Wake the Dead

James Willey

Born in Lynn, Massachusetts, in 1939, James Willey began composing and studying piano at an early age. He later attended the Eastman School of Music where he studied composition with Bernard Rogers and Howard Hanson. He also studied at The Tanglewood Music Center with Gunther Schuller. He is a recipient of three National Endowment for the Arts Composer Fellowships and a semi-finalist for the Kennedy Center Friedheim Awards. His works have been performed by such ensembles as the Baltimore Symphony, the Buffalo Philharmonic, the Minnesota Orchestra, and the Rochester Philharmonic, among others. Until his retirement in 2000, Willey was Distinguished Teaching Professor of Music at the State University of New York at Geneseo. He has also taught at the Eastman School of Music and Williams College.

Inspired by the playing of saxophonist Ramon Ricker and percussionist Gordon Stout, *To Wake the Dead* was written as the composer's emotional response to the Vietnam War. The work begins with loud percussion blasts and extremely high register use by the saxophonist. The melodic germ, which is a descending three-note pattern, is stated at the outset and permeates the entire work. Fast jazz-influenced sections alternate with high register shrieks around a non-metered central section, which contrasts the surrounding material with softer, lyrical passages. The final coda may be construed as a short elegy for the dead.

Duo Sonata

Gregory Wanamaker

Gregory Wanamaker's music has received numerous awards and accolades from ASCAP, the National Association of Composers USA, and Britten-on-the-Bay. His music is frequently performed throughout the world by renowned concert artists, and he is in great demand as a composer of chamber and solo music. He currently serves as Associate Professor of Composition and Theory at the Crane School of Music at the State University of New York at Potsdam. His primary teachers were Ladislav Kubik, William Averitt, and Thomas Albert.

Duo Sonata was commissioned by saxophonist Timothy McAllister and clarinetist Alan Woy, who at the time were both faculty members at SUNY Potsdam. The first movement, *Departure*, is in a typical sonata form and uses elements from contemporary musical language. The second movement is a lyrical and somber elegy, and utilizes the expressive capabilities of both instruments to great effect. The scherzo displays characteristics of minimalism, with a continuous eighth-note pulse and occasional polyrhythms. The last movement, *Arrival (Blues)* is a funk-influenced piece, and features some extended techniques such as multiphonics and slap-tonguing.

Konzertstück für Zwei Altsaxophone

Paul Hindemith

German composer Paul Hindemith was one of the "titans" of twentieth-century music. His unique musical ideas led him to flee the Nazi regime of his homeland in the 1930s to begin a new life in the United States. He taught for many years at Yale University, before retiring in Switzerland.

In the early 1930s, young saxophone virtuoso Sigurd Raschèr was in contact with numerous musicians and composers, persuading many of them to write new works for him. Hindemith was interested in Raschèr's abilities, deciding to compose a work for two saxophones, against Raschèr's reservations about the idea. A few failed attempts at playing the new work resulted, due to the lack of another competent player to perform with Raschèr. He held onto the piece, and it wasn't until 1960 that the *Konzertstück* was premiered by Raschèr and his daughter Carina at the Eastman School of Music. They decided to perform it on a concert tour of Switzerland they were about to give, in the hopes that Hindemith would attend; unfortunately, the composer passed away before he could hear this wonderful work.

Like many of Hindemith's compositions, neo-classical ideas are prevalent in the *Konzertstück*. The first movement alternates rhythmic figures with more lyrical passages in a continuous ABAB structure. The slow portion of the second movement follows an ABA formal scheme, and is very lyrical, while the final rondo portion of the movement is highly rhythmic and makes frequent use of hemiola.

Quartet for Violin, Alto Saxophone, Cello & Piano

Stephen Dankner

The music of American composer Stephen Dankner is firmly rooted in the traditions of the late Romantic period, even though he was trained in the atonal practices of the twentieth-century. He studied at New York University, Queens College, and the esteemed Juilliard School of Music. Among his composition teachers was the famous American composer Paul Creston.

Dankner's *Quartet for Violin, Alto Saxophone, Cello & Piano* is written for Dr. Lawrence Gwozdz of the University of Southern Mississippi. Like his other works, the *Quartet's* first movement contains the most musical material, with sweeping melodies, Mozartian sighs, and an ever-present sense of flow. The second movement is constructed along the lines of a waltz, and alternates between a 6/8 and 3/4 metric lilt. The final movement, a modified rondo, is extremely rhythmic. A short lyrical transition sets up the final statement of the rondo theme and the coda.

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