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

Brian Donald Kauth

University of Southern Mississippi

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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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ABSTRACT

A COMPARATIVE ANALYSIS OF ROMAN PALESTER’S
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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.
ACKNOWLEDGMENTS

There are several people who have contributed greatly to the completion of this study. I would like to thank my teacher, Dr. Lawrence Gwozdz, not only for his suggestion of the topic, but for his unending support and encouragement throughout my research. I would also like to thank my advisory committee members at The University of Southern Mississippi for their helpful insights and suggestions throughout the writing process.

Special mention must be made of saxophonists Carina Raschêr, David Pituch, and Dariusz Samôl, 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 lagellonica, 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 Soltys, 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.

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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. 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), 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. 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.

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. The composers of this group were interested in the latest compositional techniques, as well as liberating themselves from

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9 Helman, 29.

10 Ibid., 31.

German art and focusing on a “light” texture in their music. 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.

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.

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. 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 nationalist 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

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12 Rogala, 21-22.

13 Ibid., 22.


15 Rogala, 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."\textsuperscript{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.\textsuperscript{17}
This "music for the masses" concept, known as socialist realism,\textsuperscript{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,"\textsuperscript{19} including a simplification of musical
means.\textsuperscript{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.\textsuperscript{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

\textsuperscript{16}Rappoport-Gelfand, 1-2.
\textsuperscript{17}Rogala, 35-39.
\textsuperscript{18}Thomas, 41.
\textsuperscript{19}Rogala, 39.
\textsuperscript{20}Rappoport-Gelfand, 2.
\textsuperscript{21}Rogala, 43-44; Thomas, 41-42.
these composers, was put to rest.\textsuperscript{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.\textsuperscript{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 \textit{Związek Kompozytorów Polskich} [Polish Composers' Union] in April 1951.\textsuperscript{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.\textsuperscript{25} In his new position as a broadcaster and author, Palester publicly attacked the cultural policies of the \textit{Polska Zjednoczona Partia Robotnicza} [Polish United Workers' Party].\textsuperscript{26}

\textbf{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)

\footnotesize{\textsuperscript{22}Rogala, 44.}
\footnotesize{\textsuperscript{23}Ibid., 46.}
\footnotesize{\textsuperscript{24}Thomas, 59.}
\footnotesize{\textsuperscript{25}Palester, Roman. Information provided by the Polish Music Information Centre. Available online from \url{http://www.polmic.pl}.}
\footnotesize{\textsuperscript{26}Thomas, 59.}
onward shows this influence, particularly in its resemblance to the music of Alban Berg. 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. 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-

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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

29 It 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.

30 Thomas, 325, 342.

31 Rogala, 81.

32 Palester, Roman. Information provided by the Polish Music Information Centre. Available online from http://www.policm.pl. See also Thomas, 287.
figure instead of a composer, further removing him from audiences. 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. He passed away on August 25, 1989 in Paris, where he was buried in the Polish cemetery of Montmorency.

33 Helman, 337.
34 Ibid.
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. Raschér (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. Raschér 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 Raschér 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 Raschér met at the festival, but their meeting, like those Raschér had with many other composers, resulted in the creation of a musical work.

Inspired by Raschér’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 Raschér, Raschér 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.\textsuperscript{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,\textsuperscript{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 17\textsuperscript{th} 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.\textsuperscript{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-

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

\textsuperscript{6}Helman, 67.

\textsuperscript{7}Fons 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; 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 Pituch with the Capella Cracoviensis under the direction of Stanisław Galonski in Nowy Sacz, Poland. This version was also subsequently recorded. 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. 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.

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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-dedicatees 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.


13Ibid., 21.
Despite Pituch's efforts promoting the revised Concertino, the original version created for Sigurd Raschër had still not received a single performance. With the assistance of the staff of the New York Public Library and Raschër'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. Raschër 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 Rascher 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,

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

²Along with Rascher’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 Rascher 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.\footnote{Palester 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.}

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

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
</tr>
<tr>
<td>44</td>
<td>B</td>
</tr>
<tr>
<td>215</td>
<td>A’</td>
</tr>
<tr>
<td>239</td>
<td>B’</td>
</tr>
<tr>
<td>302</td>
<td>Cadenza</td>
</tr>
<tr>
<td>313</td>
<td>Coda</td>
</tr>
</tbody>
</table>

Table 2: Formal sketch of first section of B version

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>47</td>
<td>B (Introduction)</td>
</tr>
<tr>
<td>238</td>
<td>A’ (Introduction)</td>
</tr>
<tr>
<td>258</td>
<td>Cadenza</td>
</tr>
<tr>
<td>291</td>
<td>Coda</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>23</td>
<td>B (Introduction)</td>
</tr>
<tr>
<td>43</td>
<td>A’ (Introduction)</td>
</tr>
<tr>
<td>54</td>
<td>A (Allegro)—Exposition</td>
</tr>
<tr>
<td>98</td>
<td>B (Allegro)—Development</td>
</tr>
<tr>
<td>177</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>187</td>
<td>A’ (Allegro)—Recapitulation</td>
</tr>
<tr>
<td>231</td>
<td>Cadenza</td>
</tr>
<tr>
<td>241</td>
<td>Coda</td>
</tr>
<tr>
<td>Measure</td>
<td>Section</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>297</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>322</td>
<td>B (Introduction)</td>
</tr>
<tr>
<td>340</td>
<td>A' (Introduction)</td>
</tr>
<tr>
<td>351</td>
<td>A (Allegro)—Exposition</td>
</tr>
<tr>
<td>393</td>
<td>B (Allegro)—Development</td>
</tr>
<tr>
<td>473</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>479</td>
<td>A' (Allegro)—Recapitulation</td>
</tr>
<tr>
<td>513</td>
<td>Cadenza</td>
</tr>
<tr>
<td>521</td>
<td>Coda</td>
</tr>
</tbody>
</table>

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.

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

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

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.

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

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.

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

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.
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.

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

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

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

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.

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

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.

Example 13A: *Introduction et Allegro*, measures 229-230, A version, piano reduction
Example 13B: Measures 511-512, B version, piano reduction

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.

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

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
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.

Example 23A: Capriccio, measures 40-41, A 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 Ukraine\(^1\), where Palester grew up. Figure 1.

![Mazur Rhythm]

**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]

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

![Example 24B]

**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

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](image)

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

![Example 25B](image)

**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-flat. The A version creates a stable pedal pitch of D, while the B version promotes an elaborated version containing the pitches D-flat,
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
Example 43A: Capriccio, saxophone cadenza, A version, measures 302-312

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

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>23</td>
<td>B (Introduction)</td>
</tr>
<tr>
<td>43</td>
<td>A' (Introduction)</td>
</tr>
<tr>
<td>54</td>
<td>A (Allegro)—Exposition</td>
</tr>
<tr>
<td>98</td>
<td>B (Allegro)—Development</td>
</tr>
<tr>
<td>177</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>187</td>
<td>A' (Allegro)—Recapitulation</td>
</tr>
<tr>
<td>231</td>
<td>Cadenza</td>
</tr>
<tr>
<td>241</td>
<td>Coda</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>297</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>322</td>
<td>B (Introduction)</td>
</tr>
<tr>
<td>341</td>
<td>A' (Introduction)</td>
</tr>
<tr>
<td>351</td>
<td>A (Allegro)—Exposition</td>
</tr>
<tr>
<td>393</td>
<td>B (Allegro)—Development</td>
</tr>
<tr>
<td>473</td>
<td>A (Introduction)</td>
</tr>
<tr>
<td>479</td>
<td>A' (Allegro)—Recapitulation</td>
</tr>
<tr>
<td>513</td>
<td>Cadenza</td>
</tr>
<tr>
<td>521</td>
<td>Coda</td>
</tr>
</tbody>
</table>

*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.

\(^2\)The 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.
Example 45A: *Introduction* from movement II of A version, saxophone part
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.
Example 49A: *Introduction et Allegro*, measures 69-88, A version, saxophone part

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

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.

¹The suggestions given in this chapter are the result of several coaching sessions with Dr. Lawrence Gwozdz and Carina Rascher from June-November 2007, working from Sigurd Rascher’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.

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](image)

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](image)

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.
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 \textit{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.
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.

Glücklich aber könnte ich während dieses 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.


Abgesehen vom Musikfest möchte vielleicht der Warschauer Rundfunk noch

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Figure 2: Letter from Roman Palester to Sigurd Rascher, 7 November 1938.
Translated from the original German by Carina Rascher.
früher eine Ausführung des Stücks 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 Rekordsmann der Saxophon-presse ist Europa schon zu klein (und zu arm) geworden. Sie reisen jetzt rings um die Welt,

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

Ihr ergebener

Leslie Talenter

Ich bleibe bis zum 5. Dezember in Paris. - Ab 5. Dezember ist die Adresse:

Leslie Talenter

WARSAWA (Polen)

ul. Zowieka 53, m. 8

Figure 2 continued
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
Figure 3: Letter from Sigurd Raschêr to Roman Palester, 13 November 1938. Translated from the original French by the author.
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!


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.
Cher ami et collègue,

je vous demande pardon que je ne vous aie pas écrit tout de suite, mais je suis maintenant terriblement occupé avec toute l'organisation du Festival. Aujourd'hui je termine enfin la réduction pour piano du "Concertino" et je viens de la vous expédier immédiatement.

Avec votre cachet nous sommes tout d'accord /460 zl./. Nous espérons encore d'arranger quelque chose à la Radio et à Toruń.

Peut-être ça pourra s'arranger encore. Mais pour l'instant ce n'est pas encore sûr. 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 Raschér, 9 February 1939.
Translated from the original French by the author.
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.
Cher And Palester,

j'étais pour quelques semaines en tournée en Europe et seulement puis retourné hier soir. Avec grand plaisir j'ai lu votre lettre et vue la réaction du concertino. Je commencerai demain de la travailler, et puis vous écrirai qu'est-ce que je pense peut-être dans un quinze jours. Au-revoir je vous prie dire, que je visiterai à Varsovie le 15 avril, l'arrivée exacte je vous écrirai plus tard. Quant à la Radio et Taranil je serais très convenable de la faire ainsi, qu'il serait possible de prêter le bateau de Gdynia le 22 ou 23 avril. J'espère qu'il serait possible de jouer dans la Radio avec l'orchestre - peut-être un fait une fois encore un concertino encore une fois, ou le plus bas de mes souvenirs.

Concert pour Sax & Orch.de Will Elsnermann(Suisse),15 Min. ou:

Frank Martin:Galiarde pour Sax, Orch. corde, piano & batterie,15 Min.


Je me rejoins beaucoup de vous revoir et toutes nos amitiés
que je vous prèse de donner mes amitiés!

Bien évidemment à bientôt et mille saluts.

NH:J'écrirai bientôt de mes impressions du concertino!

Figure 5: Letter from Sigurd Raschër to Roman Palester, 17 February 1939. Translated from the original French by the author.
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 Toruń: 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. Toruń? 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!
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 d’inscription pour vous et pour Madame votre femme que nous espérons toujours voir à Varsovie!

Vraiment nous ne comprenons rien de ce qui se passe avec votre concert à Varsovie. 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

Votre dévoué,

Roman Palester

Je suis d’accord avec le changement de la dernière note de notre premier concert mais "melle salute".

Figure 6: Letter from Roman Palester to Sigurd Rascher, 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 26\textsuperscript{th}, 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
No. 23, VI
31. 7 1945

Dear Mr. Rascher

I am writing in order to give you some wonderful news: I am alive, free and working.

I am an ORACON. Please,

Yours sincerely,

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

I'm writing in order to give you 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. RASCHER CENTENNIAL CELEBRATION

Figure 8: Program of 14th International Society for Contemporary Music Festival
SOCIETAT INTERNACIONAL PER LA MÚSICA CONTEMPORÀNIA

EL XIV* FESTIVAL DE LA SOCIETAT INTERNACIONAL PER LA MÚSICA CONTEMPORÀNIA tenia lloc a Barcelona, del 18 al 25 d'abril de 1938, simultàniament amb el Congrés de la Societat Internacional de Músicologia.

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, constituint pel senyors:

ERNEST ANSERMET (Genebra)  JOAN LAMOT DE GRIGNON (Barcelona)

ANTON VON WEBERN (Viena)  BOLESLAS WOTTOWICZ (Varsòvia).

El senyor Kaudage RSisager, meiabre del Jurat, no pogué assistir a les reunions del mateix.

El senyor PROFESSOR EDWARD J. DENT presidí les reunions del Jurat, que es constituí a Barcelona del 28 de desembre 1935 al 1r. de gener 1936.

PROGRAMES

Dijous, 19 d'abril, a les 11.15 - Palau de Belles Arts
CONCERT PER LA BANDA MUNICIPAL DE BARCELONA

Dijous, 19 d'abril, a les 17.30 - Palau de la Música Catalana
PRIMER CONCERT D'ORQUESTRA
ORQUESTRA PAU CASALS, DE BARCELONA

Dilluns, 20 d'abril, a les 22 - Palau de la Música Catalana
SEGON CONCERT D'ORQUESTRA
Robert Blum (Suiça): Tres Salons, per a soprano i petita orquestra. - Ludwig Zeuhl (Austria): Sonata per a piano. - Mark Brunswick (U. S. A.-Austria): Dos moviments per a quartet de corda. - Václav Křížek (Tschechoslovenská): Cançona de breusat, per a soprano i petita orquestra. - Jacques Ibert (França): "Concertino da Camera", per a saxofon i onze instruments.

Dimecres, 21 d'abril, a les 16 - Cana de Matge
SEGON CONCERT DE MÚSICA DE CAMBRA

Dijous, 22 d'abril, a les 22 - Palau de la Música Catalana
SEGON CONCERT D'ORQUESTRA

Dissabte, 23 d'abril, a les 22 - Palau de la Música Catalana
TERCER CONCERT D'ORQUESTRA

Figure 8 continued
Els corrs de l'Orfeó Català, Orfeó Gracienc, Orfeó de Sura, Orfeó Montserrat de Gràcia, Scho­la Cantorum de S. M. A., i els artistes següents, entre altres, collaboraran en els concerts del Festival:

DIRECTORS BITIVE: Karel Anceri (Praga), Ernest Ansennet (Ginebra), Enrique F. Arboés (Madrid), Pas Casals (Barcelona), Joan Lante de Grignon (Barcelona), B. Pérez Cosas (Madrid), Pedro Ranjana (Madrid), Hermann Scherchen (Zurich), Anton von Weber (Viena).

CANTANTS: Concepció Naida d'Augusti (Barcelona), soprano; Fanny Cleve (Viena), soprano; Alice Crey (Zurich), soprano; Jarmila Vavrdova (Praga), soprano.

PIANISTES: Benjamin Britten (Londres), Winifred Hooke (Barcelona), Walter Frey (Zurich), Georg Robert (Viena), P. Valdirba (Barcelona), Leopoldo Querol (Madrid), Alexandre Vil­lalta (Barcelona).

INSTRUMENTES: Antion Bros (Londres), Louis Kramer (U. S. A.), Stefan Frenkel (Ginebra).

DIRECTORS BITIVE: Gustavi Coneplod Badia d'Agusti (Barcelona), soprano; Fanny Cleve (Viena), soprano; Alice Crey (Zurich), soprano; Jarmila Vavrdova (Praga), soprano.

DIRECTORS BITIVE: Benjamin Britten (Londres), Winifred Hooke (Barcelona), Walter Frey (Zurich), Georg Robert (Viena), P. Valdirba (Barcelona), Leopoldo Querol (Madrid), Alexandre Vil­lalta (Barcelona).

DIRECTORS BITIVE: Benjamin Britten (Londres), Winifred Hooke (Barcelona), Walter Frey (Zurich), Georg Robert (Viena), P. Valdirba (Barcelona), Leopoldo Querol (Madrid), Alexandre Vil­lalta (Barcelona).

PROGRAMA DE LA SETMANA


Dissabte, 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. Direcció, 20 d'abril. - Nit: Primer Concert de Música de Cambra de la S. I. M. C.


Diutre, 22 d'abril. - Nit: Segon Concert d'Orquestra de la S. I. M. C.

Diutre, 23 d'abril. - Tarda: Audició de música de "vihuela". Nit: Tercer Concert d'Orquestra de la S. I. M. C.

Diutres, 24 d'abril. - Matí: Sortida de Barcelona per a l'excursió a Montserrat. Tarda: Concert de música religiosa hispànica dels segles XI al XVIII pel Montjüic i Excursió a Monto­rrat. Tornada a Barcelona. Nit: Concert de música espanyola moderna.

Dissabtes, 25 d'abril. - Tarda: Festival de danses i ballats populars de les diverses regions his­pàniques, al "Fardó espanyol" de Montjuïc. Nit: Representació de "zarzuelas" del segle XIX.

A la rampla oficial, al Palau de la Generalitat de Catalunya, l'Orfeó Gracienc, al seu director, donarà un concert de cançons populars catalanes al Poble dels Terratges. A la plaça de la Repú­blica, davant del Palau, una de les millors coves de Catalunya executarà un programa de cançons que podran èsser vistes pel públic.

"Una cosa rara, amb melèsses ed quinta", òpera del mestre valenci Víctor Martín i Soler (1754-1806), serà representada per un grup "amateur" —ja donada inicialment de "Junior F. O."— que ha resultat finir avui. Componerà el grup social de "Junior F. O." elements de la joventut universitària i esportiva de la nostra ciutat. Les seves realitzacions esfectuen sempre a un propòsit amable, en la més bella accésion 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 mural.

EXCURSIONES.—La ciutat antiga i moderna i els veïnats més pintorescos de Barcelona podràn èsser vistes en autoturisme.

Una Excursió a Montserrat, serà oferte als hostes del Festival i Congrés condicionats especialmet econòmiques per a visitar la Corra Brava, Sitges, Tarragona i el Monestir de Poblet, durant la setmana del Festival, i Malgrat, després del Festival.

Aquests podràn oblidar igualment avantatges econòmics per a continuar l'hore venent per la Península.

INFORMACIÓ. — Totes les informacions complamentàries podran descarregar-se (per escrit fidèlment) al� RE­CURS DE D'INFORMACIONS DEL FESTIVAL DE LA S. I. M. C., Biblioteca de Catalunya, Apartat 1877, Barcelona, o a partir del 1r d'abril, a les OFICINES DEL FESTIVAL, que seran obertes al públic al "Palau de la Generalitat", Avinguda Vives, nòm. 1.

Figure 8 continued
### Sigurd M. Rascher Centennial Celebration
**Saturday, November 10**
**Presentations and Performances**

--- Juliet J. Rosch Recital Hall ---

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 am</td>
<td>Concertino pour saxophone alto et orchestre a cordes (1938)</td>
<td>Roman Palester (1907-1989)</td>
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<tr>
<td></td>
<td>Capriccio</td>
<td></td>
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<td></td>
<td>Introduction et Allegro</td>
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<tr>
<td></td>
<td>Brian Kauth, alto saxophone</td>
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<td></td>
<td>Krista Wallace-Boaz, piano</td>
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<tr>
<td>9:20 am</td>
<td>&quot;It's all a part of a quartet tour&quot; — Linda Bangs</td>
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<td></td>
<td>Quartettino per Sassofoni (1972)</td>
<td>Iván Patachich (1922-1993)</td>
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<td></td>
<td>Allegretto moderato</td>
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<td></td>
<td>Moderato</td>
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<tr>
<td></td>
<td>Allegro</td>
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<td></td>
<td>Erie Saxophone Quartet</td>
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<td></td>
<td>Jacob Swanson, soprano saxophone</td>
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<td></td>
<td>Sarah Marchelli, alto saxophone</td>
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<td></td>
<td>Matthew Maher, tenor saxophone</td>
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<td></td>
<td>Melissa Widzinski, baritone saxophone</td>
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<td></td>
<td>Florida State University Graduate Saxophone Quartet</td>
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<td></td>
<td>Michael Hernandez, soprano saxophone</td>
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<td></td>
<td>Michael Mortaselli, alto saxophone</td>
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<td></td>
<td>Justin Heyers, tenor saxophone</td>
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<td></td>
<td>Danesd Espinoza, baritone saxophone</td>
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<td></td>
<td>Rondo per 4 Saxofoni (1970)</td>
<td>Zdeněk Lukáš (b. 1928)</td>
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<tr>
<td>10:30 am</td>
<td>Eleggie et rondeau (1960)</td>
<td>Karel Husa (b. 1921)</td>
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<td></td>
<td>Jonathan Bergeron, alto saxophone</td>
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<td></td>
<td>Krista Wallace-Boaz, piano</td>
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<tr>
<td>10:45 am</td>
<td>&quot;My Dear Jim&quot; ... Correspondence from SMR — James Houlik</td>
<td></td>
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<tr>
<td>11:15 am</td>
<td>Rascher's Dahl Concerto: An Epic work soon to be lost (again) — Paul Cohen</td>
<td></td>
</tr>
</tbody>
</table>

**Break**

**Lunch**

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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
Concertino

pour Saxophone Alto (mi) et Orchestre à Cordes

Roman Palester (1907-1989)

Transcribed and edited by Brian Kauth

*Editor's markings are shown in parentheses and dotted slurs.*
Allegrìto (in uno)

Sax.

Vln I

Vln II

vla

Vcl

Cbs

Vcl

Obs
Allegro moderato
(temo primo)
II. Introduction et Allegro

Molto lento

Alto Saxophone

Violin I

Violin II

Viola

Violoncello

Contrabass

con sordini

p
Allegro moderato
poco rubato, quasi cadenza
"+" 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♭) et orchestre à cordes

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

I. Capriccio

*Editor's markings are shown in parentheses and dotted slurs.*
Allegretto (in uno)
II. Introduction et Allegro

Molto lento

Alto Saxophone

Sax.

Piano

Sax.

Piano
Allegro moderato

Sax.

Piano
"+" 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)
Sax  

\[ \text{Allegretto commodo } \dot{q} = 72 \]

Vln I

Vln II

Vla

Vcl

Cbs
in tempo ma calmo
più vivo, mosso

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.
Lento misterioso $d = 44$

Sax.

Vln I

Vln II

Vla

Vel

Obo.
Sax.

Vln I

Vln II

Vla

Vcl

Obs.

liberamente

ad librum

Molto lento $\frac{4}{4}$
tranquillamente, ma in tempo
Allegro moderato  $d = 92$

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.
tranquillo ma in tempo

poco sf2

poco sf2
poco andando
con forza deciso

Sax.

Vln I

Vln II

Vla

Vcl

Cbs.

arco

f

arco

f

arco

f

arco

f

arco

f
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

Allegro assai moderato $d = 92$

Roman Palester (1907-1989)
Sax.

Pno.

Sax.

Pno.

Sax.

Pno.

Sax.

Pno.
più leggera

calmendo

mp ben cont.
in tempo, ma calmo

Sax.

245

Pno.

249

Sax.

ben cantando

248

Pno.

251

Sax.

253

Pno.

254

Sax.

256

Pno.
Poco vivace  =  76
quasi Cadenza
ma liberamente, senza vigore

brillante

più vivo

poco rall.
appena meno mosso

Sax.

Pno.

torna al tempo

Sax.

Pno.

più vivo, mosso

Sax.

Pno.
appena meno mosso

poco rallentando

poco meno mosso

poco meno mosso
poco meno mosso
quasi Cadenza
poco pesante $\approx 96$
poco rallentando

Allegro moderato $\approx 92$
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)  Dimitri Nicolau
(Solo Sonata for Saxophone)                (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)

Plác 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/ADA1
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.

Plac 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 Plac Saxofonu (The Weeping of the Saxophone) for one of the pioneers of the classical saxophone, Sigurd M. Raschér. 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 McPhetridge, 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 Rosauro (b. 1952)

arranged by Tony McCutchen

Jefferson Grant, Marimba Soloist
Jody Besse, Guest Conductor

1. Saudação (Greetings)
2. Lamento (Lament)
3. Dança (Dance)
4. Despedida (Farewell)

*Concerto Piccolo* .............................................. Erland von Koch (b. 1919)

Marc Ballard, Soprano Saxophone Soloist
Brian Kauth, Alto Saxophone Soloist
Thomas V. Fraschillo, Conductor

1. Andante
2. 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.
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.

Please turn off all cell phones as this recital is being recorded.

AA/EOE/ADA1
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)  
Duo Sonata (2002)

James Willey  
(b. 1939)

Gregory Wanamaker  
(b. 1968)

Departure
Elegy
Scherzo
Arrival (Blues)

Konzertstück für Zwei Altsaxophone (1933)

Paul Hindemith  
(1895-1963)

Lebhaft
Mäßig Langsam-Lebhaft

Quartet for Violin, Alto Saxophone, Cello & Piano (2000)

Stephen Dankner  
(b. 1944)

Andantino
Tempo di valse lent
Allegro con brio

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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 Rascher was in contact with numerous musicians and composers, persuading many of them to write new works for him. Hindemith was interested in Rascher’s abilities, deciding to compose a work for two saxophones, against Rascher’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 Rascher. He held onto the piece, and it wasn’t until 1960 that the Konzertstück was premiered by Rascher 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 hemiolas.

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 lift. 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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Discography