

Notes

1 Invention and development

- 1 Wally Horwood, *Adolphe Sax 1814–1894: His Life and Legacy* (Baldock, 1983), p. 20.
- 2 Quoted in Frederick Hemke, *The Early History of the Saxophone*, Ph.D. diss., University of Wisconsin (1975), p. 16.
- 3 Horwood, *Adolphe Sax*, p. 24.
- 4 Quoted in Kenneth Deans, 'A Comprehensive Performance Project in Saxophone Literature with an Essay Consisting of Translated Source Readings in the Life and Work of Adolphe Sax', Ph.D. diss., University of Iowa (1980), pp. 92–3.
- 5 *Ibid.*, p. 96.
- 6 Horwood, *Adolphe Sax*, pp. 47–8.
- 7 Unless used within a quotation, all pitches are notated using the conventional Helmholtz system.
- 8 Malou Haine, *Adolphe Sax (1814–1894): Sa vie, son œuvre, ses instruments de musique* (Brussels, 1980), pp. 179–80.
- 9 Malou Haine and Ignace De Keyser, 'Les estampilles des instruments Sax', *Brass Bulletin*, 30 (1980), p. 45.
- 10 Horwood, *Adolphe Sax*, p. 142.
- 11 *Ibid.*, p. 144.
- 12 Deans, 'A Comprehensive Performance Project', pp. 141, 171–9.
- 13 Léon Kochnitzky, *Adolphe Sax and his Saxophone* (New York, 1949; rpt. 1985), pp. 32–3.
- 14 Nicholas Bessaraboff, *Ancient European Musical Instruments: an Organological Study of the Leslie Lindsey Mason Collection at the Museum of Fine Arts, Boston* (New York, 1941), p. 80, plate III, no. 91.
- 15 Adam Carse, *Musical Wind Instruments* (London, 1939; rpt. New York, 1965), p. 176.
- 16 Bessaraboff, *Ancient European Musical Instruments*, plate III, no. 121.
- 17 Francis G. Rendall, *The Clarinet: Some Notes upon its History and Construction* (New York, 1954), p. 149.
- 18 Horwood, *Adolphe Sax*, p. 86.
- 19 Carse, *Musical Wind Instruments*, p. 174.
- 20 Anthony Baines, *European and American Musical Instruments* (New York, 1966), plate 651.
- 21 *Ibid.*, plate 655.
- 22 Carse, *Musical Wind Instruments*, p. 180.
- 23 Hemke, *The Early History of the Saxophone*, pp. 8–9.
- 24 *Ibid.*, p. 13.
- 25 *Ibid.*, p. 10.
- 26 Jean-Marie Londeix, *150 Years of Music for Saxophone* (Cherry Hill, 1994), p. 177.
- 27 Hemke, *The Early History of the Saxophone*, p. 357.
- 28 Harry R. Gee, *Saxophone Soloists and their Music, 1844–1985* (Bloomington, 1986), p. 13.
- 29 Hemke, *The Early History of the Saxophone*, p. 333.
- 30 Gee, *Saxophone Soloists*, p. 14.
- 31 Quoted in Hemke, *The Early History of the Saxophone*, pp. 345–6.
- 32 Quoted in Deans, 'A Comprehensive Performance Project', p. 35.
- 33 Excellent photographs of original Sax saxophones are found in Ventzke's *Saxophonisches Seit 1842* and in *Die Saxophone* by Ventzke and Raumberger (see the bibliography for full details). An alto saxophone dating from 1867 at the Museum of Music in Paris may be viewed at: http://www.cite-musique.fr/anglais/Le_musee/Le-collections/2_Ez0_collections.htm.
- A quartet of saxophones (soprano, alto, tenor and baritone) by Sax is to be found at the Shrine to Music Museum in South Dakota and may be viewed at: <http://www.usd.edu/smm/cutler6.html>.
- 34 Noted in Hemke, *The Early History of the Saxophone*, pp. 41–2.
- 35 *Ibid.*, p. 31.
- 36 Hector, Berlioz, *A Treatise upon Modern Instrumentation and Orchestration* (Paris, 1848), trans. by Mary Cowden Clarke (London, 1958), pp. 233–4.
- 37 Hemke, *The Early History of the Saxophone*, pp. 258–9.
- 38 Bruce Ronkin, 'The Music for Saxophone and Piano Published by Adolphe Sax', Ph.D. diss., University of Maryland (1987), pp. 61–2.
- 39 Hemke, *The Early History of the Saxophone*, p. 72.
- 40 *Ibid.*, pp. 82–3.
- 41 *Ibid.*, p. 86.
- 42 Quoted *ibid.*, pp. 19, 20.
- 43 Kochnitzky, *Adolphe Sax*, p. 11.
- 44 Quoted in Deans, 'A Comprehensive Performance Project', p. 95.
- 45 Quoted in Hemke, *The Early History of the Saxophone*, pp. 35, 36.
- 46 *Ibid.*, p. 293.
- 47 *Ibid.*, p. 296.
- 48 Carse, *Musical Wind Instruments*, pp. 151–2.

- 49 *Ibid.*, pp. 220, 224.
 50 Bruce Ronkin and Robert Frascotti, *The Orchestral Saxophonist*, vols. I and II (Cherry Hill, 1978–84).
 51 Leonard Feather, *The Book of Jazz* (New York, 1959), p. 92.
 52 Gunther Schuller, *Early Jazz: its Roots and Musical Development* (New York, 1968), p. 243.
 53 Hemke, *The Early History of the Saxophone*, p. 373.
 54 *Ibid.*, p. 239.
 55 *Ibid.*, pp. 395–404.
 56 Michael Hester, 'A Study of the Saxophone Soloists Performing with the John Philip Sousa Band: 1893–1930', Ph.D. diss., University of Arizona (1995), p. 21.
 57 *Ibid.*, p. 35.

3 Influential soloists

- 1 The author is aware that no article of this nature can be exhaustive and will date itself immediately upon publication. Apologies are extended to all those performers who ought to have been included and who have been overlooked, or whose hugely important contributions have not been detailed fully due to space restrictions.
 2 Wally Horwood, *Adolphe Sax 1814–1894: his Life and Legacy* (Baldock, 1983).
 3 An excellent source of further information on the early history of the saxophone, its development, repertory and performers, is Frederick Hemke *The Early History of the Saxophone* Ph.D. dissertation, University of Wisconsin [1975], available from University Microfilms International, Ann Arbor, Michigan. For information on saxophone performers from the time of Adolphe Sax almost to the present day, and the works dedicated to or commissioned by them, there is no better source than Harry R. Gee's *Saxophone Soloists and their Music, 1844–1985* (Bloomington, 1986). This author is greatly indebted to both the above writers. This chapter could not have been produced without their scholarship and dedication.
 4 Hemke, *The Early History of the Saxophone*, p. 333.
 5 Larry Teal, *The Art of Saxophone Playing* (Evanston, 1963)
 6 Sigurd Rascher, *Top Tones for the Saxophone* (New York, 1941 and 1977).
 7 Eugene Rousseau, *Marcel Mule: his Life and the Saxophone* (Shell Lake, 1982), p. 30. A fine source for information on Mule and his saxophone classes at the CNSM.

4 The repertory heritage

- 1 Jean-Marie Londeix, *150 Years of Music for Saxophone* (Cherry Hill, 1994), p. vi.

- 2 'Clarinet', *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980).
 3 Bruce Ronkin, 'The Music for Saxophone and Piano Published by Adolphe Sax', Ph.D. diss., University of Maryland (1987), pp. 108–9.
 4 Harry R. Gee, *Saxophone Soloists and Their Music, 1844–1985* (Bloomington, 1986), p. 21. See Frederick Hemke, *The Early History of the Saxophone*, Ph.D. diss., University of Wisconsin (1975), pp. 429–47, for a more complete discussion.
 5 Hans and Rosaleen Moldenhauer, *Anton von Webern: a Chronicle of his Life and Work* (New York, 1979), pp. 422–5.
 6 Sigfrid Karg-Elert, *25 Capricen und Sonate* (Frankfurt am Main, 1965), p. 3. Two other composers for the saxophone who became acquainted with the instrument because of military service during World War I were Henry Cowell and Percy Grainger.
 7 Eugene Rousseau, unpublished class notes of 10 March 1980.
 8 Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake, 1982), p. 108.
 9 Sigurd Rascher, 'A Master Lesson on the Ibert *Concertino da Camera*', *Instrumentalist*, 22 (April 1968), p. 36.
 10 Thomas Liley, 'A Teacher's Guide to the Performance of Selected Music for Saxophone', Ph.D. diss., Indiana University (1988). Robert Sibbing, 'An Analytical Study of the Published Sonatas for Saxophone by American Composers', Ph.D. diss., University of Illinois (1969).
 11 For example, Ronald Caravan, 'Structural Aspects of Paul Creston's Sonata for Alto Saxophone, Op. 19', *Saxophone Symposium*, 1/3 (Summer 1976), pp. 7–15; idem, 'Bernhard Heiden's Sonata for Saxophone: Some Observations on its Form and Content', *Saxophone Symposium*, 10/4 (Fall 1985), pp. 10–16; Marlene Langosch, 'The Instrumental Chamber Music of Bernhard Heiden', Ph.D. diss., Indiana University (1973).
 12 David DeBoor Canfield, 'An Interview with Bernhard Heiden', *Saxophone Symposium*, 10/4 (Fall 1985), pp. 7–9; Cecil Leeson, 'Remembering Paul Creston', *Saxophone Journal*, 10/1 (Summer 1986), pp. 25, 34–9; Rascher, 'A Master Lesson'; idem, 'Alexander Glazounov *Concerto pour Saxophone Alto avec l'orchestre de cordes*', *Saxophone Symposium*, 13/2 (Spring 1988), pp. 16–19; Rascher, 'Ibert's *Concertino da Camera*: Comments and Clarifications', *Saxophone Symposium*, 7/2 (Spring 1982), p. 10; Donald Venturini, *Alexander Glazounov: his Life and Works* (Delphos, 1992), pp. 45–6, 48.
 13 Rousseau, *Marcel Mule*, p. 108. But see also

the notes to Londeix's recording Golden Crest RE 7066, which state that Mule gave the first performance of *Scaramouche* on 28 February 1936 and give additional information concerning the version for two pianos.

14 Rousseau, *Marcel Mule*, p. 109.

15 Willi Apel, 'Arrangement', *Harvard Dictionary of Music* (London, 1944 and 1969).

16 Léon Kochnitzky, *Adolphe Sax and his Saxophone* (New York, 1949; rpt. 1985), pp. 16–17.

17 Hemke, *The Early History of the Saxophone*, pp. 392–4.

18 Paul Creston, 'The Saxophone in Concert', *World Saxophone Congress Newsletter* (October 1970), p. 9.

19 Paul Cohen, 'The Saxophone Concerto of Ingolf Dahl: Masterpiece or Compromise?', unpublished performance lecture, 26 June 1985, p. 4.

20 Rousseau, *Marcel Mule*, p. 103.

21 *Ibid.*, p. 105.

22 Eugene Rousseau unpublished class notes, 16 June 1982.

23 Private communication with Karel Husa, 18 March 1982.

24 Lawrence Hartzell, 'Karel Husa: the Man and his Music', *Music Quarterly*, 62 (January 1976), p. 91.

25 Private communication with Karel Husa, 18 March 1982. See also David Ezell, 'Karel Husa's Concerto for Alto Saxophone and Concert Band: its Importance in the Saxophone Repertory', Lecture recital at Ithaca NY College, 1979; Donald McLaurin, 'The Life and Works of Karel Husa: with Emphasis on the Significance of his Contribution to the Wind Band', Ph.D. diss., Florida State University (1985).

26 John Sampen, 'Saxophone Masterworks of Late 20th Century America', *Saxophone Symposium*, 18/3 (Summer 1993), pp. 20–2. The article also contains information about works by Walter Mays, Gunther Schuller, John Anthony Lennon and Donald Martino.

27 Other worthwhile chamber works involving saxophone include those written by Jørgen Bentzon, Marc Eychenne, Walter S. Hartley, Bernhard Heiden, Leon Stein, Henri Tomasi and Heitor Villa-Lobos.

28 Christopher Kelton, 'Meet Eugene Rousseau: Saxophone Performer and Professor', *Instrumentalist*, 38/2 (September 1983), p. 16.

29 Londeix, *150 Years of Music for Saxophone*, p. vii.

5 The saxophone quartet

1 Other contemporary quartets in Britain include the Adelphi, Delta, Ebony, Phoenix, Quartz, Saxology and Saxploitation.

2 Saxophone ensembles, with formation dates where known: Ensemble de Saxofóns de Barcelona (Spain); Mi-Bémol Saxophone Ensemble Osaka, director Masahiro Maeda (Japan, 1984); Sax & Co, big band, director Philippe Geiss (Italy, 1989); Sax Chorus, director Alberto Domizi (Italy, 1990); Saxofon Ensemble Francisco Salime (Italy, 1992); Saxophone Baroque Osaka (Japan, 1996); Saxophone Orchestra, director Federico Mondelci (Italy, 1985); Saxophone Sinfonia, director David Bilger (USA); Saxophon-Projekt Wien, director Oto Vrhovnik (Austria, 1992); World Saxophone Orchestra, director Ed Bogaard (Holland).

Conservatoire and university saxophone ensembles: Bowling Green State University (USA); California State University, Long Beach (USA); Colchester Institute (UK); Ecole Lyonnaise (France); Grand Ensemble de Saxophones du CNM Paris (France); Guildhall School of Music and Drama, London; Royal Northern College of Music, Manchester; University of Colorado (USA).

7 The professional player: the saxophone in the orchestra

1 Jean-Marie Londeix, *Bulletins of the Association des Saxophonistes de France* nos. 22 and 24 (April 1983 and April 1984).

2 H. Berlioz, 'Instruments de musique de Monsieur Sax', *Journal des débats*, 12 June 1842: 'I do not know any instrument actually in use . . . which may be compared to it [the saxophone]. It is full, mellow, resonant, tremendously powerful but capable of sweetness . . . composers will owe much to Monsieur Sax, when his instruments are in general use . . .'. Earlier in the same article, Berlioz had written: 'Monsieur Sax's new bass clarinet retains nothing of the old but its name'. This is the instrument which is used today, with modern refinements. It caught on more quickly than did the saxophone at the outset, perhaps because it was an improved instrument rather than a complete novelty.

3 Adolphe Sax, letter to Ambroise Thomas, 30 July 1883, French National Archives, quoted in Malou Haine, *Adolphe Sax, sa vie, son œuvre, ses instruments de musique* (Brussels, 1980).

4 Wally Horwood, *Adolphe Sax 1814–1894: his Life and Legacy* (Baldock, 1983).

5 Norman del Mar, *Richard Strauss: a Critical Commentary on his Life and Work* (London, 1963), I, p. 183n.

6 Horwood, *Adolphe Sax*, p. 181.

7 *Ibid.*

8 Eric Blom, 'Gershwin', *Grove*, 5th edn (London, 1954), III, p. 607.

9 Norman del Mar, *Anatomy of the Orchestra* (London, 1981), p. 206.

8 Jazz and the saxophone

1 Bechet is also credited with one of the few recorded sarrusophone solos (*Mandy, Make Up your Mind*, with Clarence Williams's Blue Five in 1924). The sarrusophone was a brass instrument of conical bore, played with a double reed.

The Swiss conductor Ernest Ansermet said on hearing Bechet in 1919: 'an extraordinary clarinet virtuoso . . . an artist of genius'. This coincides with much jazz-influenced clarinet writing in classical music at exactly that time.

2 Joachim Berendt, *The Jazz Book* (Frankfurt, 1953–89; rev. G. Huesmann, 1992), p. 242.

3 *Ibid.*, p. 84.

4 Orrin Keepnews and Bill Grauer, Jr., *A Pictorial History of Jazz* (New York, 1955 and 1966), pp. 36 and 37.


5 Circular breathing is a skill known to many folk musicians throughout the world, and is a method of producing a continuous flow of air without any apparent pause for breathing. The player uses a small amount of stored air from the cheeks to maintain the flow whilst replenishing the supply through the nose.

Multi-instrumentalist Roland Kirk (1936–77) made great use of the technique.

6 Parker attempted a solo line that was beyond him and was given an appropriate reception from the rest of the band he was sitting in with. He disappeared for weeks in order to work on his technique.

7 Ninths, elevenths and thirteenth.

8 Use of substitute chords based on the cycle of keys.

9  in swing rhythm (sounding 'ten ten-to ten ten-to . . .').

10 Lines derived from short 'formula' phrases or 'licks', which are skilfully integrated into the flowing melodic material.

11 Offbeat tonguing, for example,



12 Quoted in D. Baker, *Charlie Parker, Alto Saxophone* (New York, 1978), p. 9.

13 Corporeal: a stated rhythm; spiritual: an implied rhythm, felt but not heard as a pulse (see W. Mellers, *Music in a New Found Land* [London, 1964], p. 347, and *Caliban Reborn* [London, 1967]).

14 Playing more than one note simultaneously, by using non-standard fingerings which

produce a false fundamental and simultaneous partials above.

15 Coltrane made great use of Nicholas Slonimsky's book *Thesaurus of Scales and Melodic Patterns* (New York, 1947) in his practising. The book shows how almost limitless atonal lines and octave divisions may be generated.

16 Liner notes to 'Another Time, Another Place' (Phil Woods and Benny Carter), quoted in the record review, *Saxophone Journal*, 21/5 (March/April 1997), pp. 74–5.

9 Rock and the saxophone

1 Sting, *Bring on the Night* (A & M Films, 1985).

10 The saxophone today: the contemporary saxophone

1 Quoted by F. Broman in the CD booklet accompanying Claude Delangle's 'Solitary Saxophone', CD B15 (1994).

2 Rascher's work on this was highly influential (*Top Tones for the Saxophone* [New York, 1941]) although there were many other saxophonists both before him (Gustav Bumcke, *Saxophone Schule* [Berlin, 1926]) and after him (Rosemary Lang, *Altissimo Register* [1971]; Jean-Marie Londeix, *Fingering Chart* [Paris, 1974]; Eugene Rousseau, *Saxophone High Tones* [Shell Lake, 1978]; Pedro Iturralde, *Los Armonicos En El Saxofon* [Madrid, 1987] and Francis Cournet, *Le Thésaurus du Saxophoniste*, vol. II [Paris, 1992]) who have contributed to the development of this technique.

3 Jean-Marie Londeix and Claude Delangle, interview with Christian Lamba, *Cahier du saxophone n° 1 / Association des Saxophonistes* (Paris, 1996).

10 Midi wind instruments

1 Quoted in John Walters, 'A History of Wind Synthesizers', *Sound on Sound*, 2/11 (September 1987), p. 36.

11 Teaching the saxophone

1 The importance of improvisation studies is to be found not only in the development of skills for those choosing the route of jazz and popular music, but in the broadening of listening skills and interpretation options for musicians working within a classical context. Free, intuitive improvisation, as in free jazz or in *From the Seven Days* by Stockhausen, is a very valuable experience, aspects of which can be introduced at any level. For pure development of analytical improvising skills, however, restricting tuition to accepted jazz and popular styles is recommended as an introduction.

Improvising on pentatonic blues scales, using simple note cells over a static harmony and then over a blues progression, and in question and answer format within a group, can be very effective and endlessly variable. The pentatonic scale leads neatly to the Dorian scale which, when combined with the Mixolydian and major scales, forms the basis of the II–V–I harmonic progression, of fundamental importance in jazz

structures. This stage of development can be achieved quite quickly by a responsive student, and provides access to the skill of improvising on standard thirty-two-bar chord progressions. Beyond this, a lifetime's study beckons for the specialist, but the beauty of basic improvisation studies is a quite clear expansion of musical listening and response, along with a creative confidence which may be utilised in any idiom.