

GRADUATE SAXOPHONE RECITAL BY YONGSIT YONGKAMOL

YONGSIT YONGKAMOL

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THE DEGREE OF MASTER OF ARTS (MUSIC)
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Graduate Recital Document
entitled
GRADUATE SAXOPHONE RECITAL BY YONGSIT YONGKAMOL



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GRADUATE SAXOPHONE RECITAL BY YONGSIT YONGKAMOL

YONGSIT YONGKAMOL 5437025 MSMS/M

M.A. (MUSIC)

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ABSTRACT

The purpose of this graduate Saxophone recital analysis was study to present a professional music performance analysis. In order to achieve this goal the performer had to improve their musical skills, realize the background of each piece and composer. The performer had to understand music structure and the musical idea of each piece and to establish the following practice schedule.

The performer chose 4 pieces to present at the graduate recital which were composed by various composers and featured the characters of alto saxophone and piano in various styles. The graduate saxophone recital was presented at Music Auditorium College of Music Mahidol University with the following program:

1. Klonos by Piet Swerts
2. Sonate by Edison Denisov
3. Balafon No.2 [Xyl] by Christian Lauba
4. Concerto After Gliere by David DeBoor Canfield

The total time was approximately 60minutes, with intermission.

KEY WORDS: GRADUATE SAXOPHONE RECITAL / YONGSIT YONDKAMOL

56 pages

การแสดงเดี่ยว Saxophone ระดับมหาบัณฑิตศึกษา โดย ยงสิทธิ์ ยงศ์กมล

GRADUATE SAXOPHONE RECITAL BY YONGSIT YONGKAMOL

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บทคัดย่อ

วัตถุประสงค์ของการแสดงเดี่ยว Saxophone คือการศึกษาค้นคว้าเกี่ยวกับรายละเอียดของผู้ประพันธ์เพลง บทเพลง ผ่านการนำเสนอโดยการแสดงเดี่ยวอย่างมืออาชีพ และเพื่อพัฒนาทักษะการบรรเลง รายละเอียดต่างๆ ของบทเพลง และ ประวัติของผู้ประพันธ์ ผู้แสดงจะต้องเข้าใจแนวคิดการประพันธ์ และ โครงสร้าง ในทุกๆ บท ซึ่งนำเสนอเพื่อบรรลุวัตถุประสงค์ ผู้แสดงได้วางตารางเพื่อฝึกซ้อมและศึกษา จนในที่สุดได้เลือกบทเพลง 4 บทเพลง ซึ่งมีความแตกต่างและลักษณะเฉพาะของแต่ละบท ทั้งในด้านเทคนิค, สไตล์ และ ลักษณะการประพันธ์

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันพฤหัสบดีที่ 28 กุมภาพันธ์ พ.ศ. 2556 เวลา 13:00 น. รายการแสดงประกอบด้วย 4 เพลง ดังต่อไปนี้

1. Klonos ประพันธ์โดย Piet Swerts
2. Sonate ประพันธ์โดย Edison Denisov
3. Balafon2 [Xyl] ประพันธ์โดย Christian Lauba
4. Concerto After Gliere ประพันธ์ David DeBoor Canfield

รวมเวลาแสดงทั้งหมด 60 นาทีโดยประมาณ

56 หน้า

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CHAPTER I

INTRODUCTION

1.1 Important Background of the Recital

A recital is an important way for performers to present their skills and knowledge. Especially in academic systems, students should endeavor to demonstrate how to prepare and present all knowledge that they have learned. In this way students are able to present their technical skills, musical interpretation, knowledge of the instrument, analytical abilities, as well as the history of various recital repertoires.

In order to accomplish these goals for students, the College of Music, Mahidol University, requires Master's degree students to perform a graduate recital to demonstrate their performance skills and also to write a recital document to demonstrate their understanding and research skills. The recital is open to the public and will take place for a total of one hour, including an intermission for 10 minutes.

The four pieces selected for the recital were selected from the standard repertoire for saxophone with the aims of being interesting for the audience and also to demonstrate the highest musical technique on the instrument. The pieces selected are as follows:

- 1.1.1 *Balafon 2 [Xyl]* by Christian Lauba
- 1.1.2 *Sonate* by Edison Denisov
- 1.1.3 *Klonos* by Piet Swerts
- 1.1.4 *Concerto After Gliere* by David Canfield

1.2 Objectives

1.2.1 To present a professional quality recital that demonstrates an understanding of performance technique, interpretation, structure, and the historical context of the performed repertoire.

1.2.2 To present an academic research document that discusses the history and structure of the performed works, as well as a methodology for preparing the recital.

1.3 Scope

The recital will be performed live for approximately 60 minutes, including a 10 minute intermission. Program notes will be provided that include biographies of performers and composers, as well as the background of all 4 pieces. Finally, the performance will present the musician's technique, interpretation and appreciation of the works.

1.4 Expectations

1.4.1 To realize the preparation of all technique, music interpretation and memorization for the entire 60 minute recital.

1.4.2 To prepare all of the musical background information, including the composer's biographies and the history surrounding their pieces.

1.4.3 To present repertoire that demonstrates a variety of styles, techniques and interpretations.

1.5 Conceptual Framework

The following conceptual framework was conceptualized in a list format:

1. Select Repertoire
2. Study the Repertoire
 - 2.1 Memorize Repertoire
 - 2.2 Research
 - 2.2.1 History of the Repertoire
 - 2.2.2 Theory and Analysis of the Repertoire

2.2.3 Specific Performance Techniques

2.3 Study Privately

2.4 Finalize Interpretation

3. Practice Final Interpretation

4. Finalize Recital Details

5. Performance

5.1 Preparation

5.2 Personal Experience

CHAPTER II

LITERATURE REVIEW

2.1 The Saxophone

The saxophone has a conical metal body with a neck and mouthpiece. It is made from a brass alloy with components that often include copper, tin, nickel or zinc. The saxophone was invented by the genius instrument maker, Adolphe Sax, sometime prior to 1842. The first saxophone he made was a bass saxophone in the key of C. On February 3, 1844 Adolphe Sax performed as a soloist with an orchestra under the baton of Hector Berlioz. This was the first time that the saxophone was heard in public (Lindemeyer 1996, p 20). Since that time, saxophone manufacturers have been improving the instrument. There are 7 well-known types of saxophone in the instrument family, including soprano, alto, tenor, baritone, bass and contrabass saxophones.

The famous composer and critic Hector Berlioz (1803-1869) gave the saxophone high acclaim in the issue of *Journal des débats* from 13 April 1851:

“This instrument possesses incomparable and expressive qualities; the trueness and beauty of sound which can be produced when one really master the technique are such that it can, in slow pieces, challenge the finest singer (Ingham, 1998, p.13)”.

As contemporary music was developing, the saxophone gained popularity as an instrument capable of playing many new complex and interesting sounds. Concert saxophone repertoire thus became more demanding as the number of new creative and difficult works increased and also as performers improved their technical abilities.

The saxophone can create unique sounds with a wide range of dynamic levels, as well as with various extended techniques such as slap-tongue, key clicks, multiphonics, sub-tones, and playing in the altissimo register, among others.

Today the saxophone has become one of the most popular instruments in the world and there are a large number of highly artistic compositions that have been written for the instrument. In this paper the writer will introduce some of the representative repertoire.

2.2 Klonos by Piet Swerts

Piet Swerts was born on 14 November 1960. He is a talented Belgian composer who graduated from the Lemens Institute in Leuven. He studied with Alan Weiss and Robert Groslot. He has been invited be a visting professor at several institutes, including the Sweelinck Conservatory, Amsterdam, Netherlands; the Department of Electronic Music at the University of Huddersfield, Great Britain; the Polytechnic Institut in Castelo Branco, Portugal; the Polytechnic Institut, North Karelia; the Conservatory of Joensuu, Finland; the Conservatory of Barcelona, Spain; as well as at the Pietro Mascagni Institute, Livorno, Italy.

In September of 2011 he graduated with the highest distinction with a Ph.D. in Arts, writing a comparative study of the imitation and emulation techniques of Renaissance and contemporary composers, at the Faculty of Architecture and Arts of the Catholic University of Leuven.

He has received many awards including the Baron Flor Peeters Prize (1983) and the Silver Trophy of the Cultural Youth Passport, Belgium-Netherlands (1988). His compositional catalog has almost reached the number 200.

His compositions have been deemed as models for compositions in various styles and used as analytical material, for example, his first opera *Les liaisons Dangereuses* and his Piano Concerto, among others.

He also composed many pieces for saxophone, such as *Dance of Uzume* for Saxophone and Concert Band and *Kotekan* for Saxophone and Piano. *Klonos* for

Saxophone and Piano is now one of the standard pieces in the saxophone repertoire (Piet Swerts, 2010).

Klonos, for Saxophone and Piano, was written in 1993. It was composed with the idea of centric harmonization and was written in ternary form. *Klonos* challenges the player to have precise control of fast passages in the high altissimo register.

The intervals of the minor second and major second are used throughout the piece. This feature is demonstrated in the following example, in which the right hand melody in minor thirds is moving by parallel half-step.



Figure 2.1 *Klonos* by Piet Swerts, mm. 1-4, piano Introduction.

The form of *Klonos* can be found by identifying the melodies that present different characters, as follows:

- A section-A1 (m. 1-29) A2 (m. 30-55) A3 (m. 56-69) A4 (m. 70-92)
- B section (m. 93-112)
- A' section-A'1 (m. 113-141) A'2 (m. 132-162) A'3 (m. 163-176) A'4 (m. 177-193)
- Coda (m. 194 to the end)

The first theme, A1, starts at the beginning of the piece and is found from mm. 1-29. An interesting design pattern can be found here, as is stated below.

In mm. 13-16 there are several sequences of a group of 4 chromatic notes interlacing each other. This creates a kind of compound melody. The first sequence contains the figures F-E-D-E \flat and D \flat -C-A \sharp -B, interlaced with a sequence of 4

ascending chromatic notes, A-A \sharp -B-C. Afterwards, the figures D \sharp -E-D and A-B \flat -G \sharp are alone and not part this sequence. Later, the 4 note-four figures in a descending chromatic scale, G \flat -F-E-D \sharp and A-A \flat -G-F \sharp are interlaced by two 4 note-sequences in ascending chromatic figures, F \sharp -G-G \sharp -A, A-A \sharp -B-C.



Figure 2.2 *Klonos* by Piet Swert, mm. 13-16, example of a compound melody.

Measure 16 is the point where the accompanying gesture is transferred from the pedal note, low A, followed by the parallel minor third chord, as mentioned above, to a walking bass. On the other hand, the piano right hand plays elongated chordal lines therefore the texture become thicker.

The second theme, A2 starts at m. 30, with the dynamic of *piano*, and a slower motion created when the meter changes to 4/4 time. In m. 36 the intense mood resumes when the meter comes back to 3/8 time.

The third theme, A3, appears at m. 56. Here the saxophone and piano form 4-part harmonic lines, mixed with parallel and contrary motion, using 16th-note rhythms. When the saxophone part reaches a climax in m. 61 the piano part reflects this by playing clashing chords.

Figure 2.3 *Klonos* by Piet Swert mm. 56-65, third theme.

The fourth theme, A4, begins in m. 70, in 5/16 time. The saxophone plays a melody with a two-measure pulse that is against the piano's ostinato pulse in one measure. This creates syncopated phrases. One noticeable thing is that the saxophone part has an additive repetition. At the end of m. 81, the saxophone starts with playing A#-C#-D-C# in 32nd notes. This is then repeated but with an additional E-D, becoming A#C#-D-C#-E-D. The third time this repeats, the notes F-E are added, becoming A#-C#-D-C#E-D-F-E. This finally brings the piece to a climax in m. 61.

The B section [slow] is marked “*andante moderato, dotted quarter = 40.*” In this section the melody is voice-like and should be played in a *cantabile* style, however the dissonant half-step interval is still the main material. Also, augmented chords and scales are used in this section. As we see by looking at the harmony starting at m. 93 (piano part), the arpeggio in the right hand is an F augmented chord while in the left hand it is an E augmented chord. Two different chords which are a half-step away further emphasize the main interval of the entire work, when sounded together. Rhythmically, the right hand is in triple meter while the left hand is in duple time, thus creating a polyrhythmic texture.

93 **Andante moderato** ♩ = ca. 40

pp

ppp sempre legato

con una corda

Figure 2.4 *Klonos* by Piet Swert, mm. 93-95, B Section.

The chromatic scale is the main pitch material when it appears in the melody starting at m. 105. Here the notes move upward in the shape of a turn and gradually move up step-by-step to A \flat as a climax.

105

sempre crescendo

108 *rit.* *ff* *f*

rit. *ff*

una corda aperta

Figure 2.5 *Klonos* by Piet Swert mm. 105-109, chromatic melody and climax.

Section A' [Allegro] serves as the recapitulation as the first theme from the beginning returns and new themes also appear.

The A'1 section, starting in m. 113 [Allegro], is the same as the first theme but with additional ornamental notes. They sometimes appear as passing notes, which creates flashy lines, as is shown below. Also notice how the first line is from the A section where the theme first appears, and then the second line is different. Compare these sections to find the additional notes.

36 *Klonos — revised edition 2007*

113
113 *All^o — tempo primo*

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37 *Klonos — revised edition 2007*

116
116

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38 *Klonos — revised edition 2007*

119
119

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39 *Klonos — revised edition 2007*

122
122

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Figure 2.6 *Klonos* by Piets Swert, comparisons between A and A'. (Swerts, 2012).

The section A'2, m. 142, is presented with *staccato* and accents, which creates an aggressive feeling. Here the saxophone part, once again, moves back and forth in the interval of a minor second.

Figure 2.7 *Klonos* by Piet Swert mm. 142-146, new theme.

Figure 2.8 *Klonos* by Piet Swert, mm. 177-181. Variation of A'4

The A'4 section, at m. 177, is in the time signature of 5/16, and contains the theme with a variation that is played with additional notes.

The coda starts at m. 194, in the time signature of 4/8. It is the new theme that appeared earlier but this time the pitch is lowered down to A# and B, moving back and forth in the interval of a minor second.

Figure 2.9 *Klonos* by Piet Swert mm. 194-197. Start of coda.

The ending climax starts to build up at m. 216, in the time signature of 5/16. A series of fast arpeggio notes go up gradually until reaching the highest note, A. The notes then go down rapidly from high B \flat in the arpeggio of B \flat -D \sharp -F \sharp -A, across two octaves.

The image shows a musical score for the finale of the piece 'Klonos' by Piet Swert, measures 216-226. The score is written in a single system with four staves. The first staff starts at measure 216 and ends at 219. The second staff starts at measure 219 and ends at 223. The third staff starts at measure 223 and ends at 226. The fourth staff starts at measure 226 and ends at the final measure. The music features fast arpeggio notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning of measure 219. The key signature is one flat (B-flat major/D minor). The time signature is 5/16. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 2.10 *Klonos* by Piet Swert mm. 216-end, finale of the piece.

2.3 *Sonate* by Edison Denisov

Edison Denisov was born on April 6, 1929 at Tomsk, Siberia, Russia and passed away on November 24, 1996 in Paris, France.

Among the great composers, Denisov is one of the talented avant-garde composers. Before becoming a composer he was studying in mathematics until graduating from Moscow University. In 1951 he made the decision to be a composer and began studying composition with Dmitri Shostakovich, composition with Vissarion Shebalin, orchestration with Nikolai Rakov, analysis with Viktor Zuckerman and piano with Vladimir Belov at the Moscow Conservatory.

Denisov's style was influenced by the late Claude Debussy, Igor Stravinsky, Anton Webern, Pierre Boulez, and Béla Bartok. His avant-garde music was not a success in the Soviet period of Russia but was very successful through

Europe. He contributed new elements to the musical styles of surrealism, avant-garde, and impressionism. He did so by using his advanced mathematical knowledge with the idea of noble enlightenment.

He has composed many pieces, including: *Le soleil des Incas* (Солнце инков, The Sun of the Incas), with text by Gabriela Mistral, for soprano, flute, oboe, horn, trumpet, two pianos, percussion, violin and cello (1964); *Italian Songs*, with text by Alexander Blok, for soprano, flute, horn, violin and harpsichord (1964); *Les pleurs* (Плачи, Lamentations), with text of Russian folksongs, for soprano, piano and three percussionists (1966); *Ode* (in Memory of Che Guevara) for clarinet, piano and percussion (1968); *Saxophone Concerto Peinture* (Живопись, Painting) for saxophone and orchestra (1970).

The *Sonate* for Alto Saxophone and Piano (1970) is the fruit of Denisov's cooperation with Jean-Marie Londeix, a pioneer master of saxophone who has contributed greatly to the creation of new music for the saxophone. Now the sonata has become one of the standard pieces in the saxophone repertoire (Edison Denisov Biography, 2012).

Denisov's *Sonate* for Saxophone was composed in 1970 and was dedicated to Jean-Marie Londeix, who premiered the piece at the second World Saxophone Congress in Chicago. It sets an example of "music of saxophone," rather than music written for saxophone. According to comments previously given by Londeix, the "music of saxophone" should be composed specially for the instrument so that no other instrument can play it as a transcription. Therefore it must employ techniques that only exist on the saxophone.

Some elements of the music hold the movements together. The tone rows at the beginning of the first and third movements are from of the identical series. All three movements end with the note F-sharp (concert A), even though they progress through a large variety of different compositional contexts.

Several compositional techniques generate the work in a contemporary "flavor." The first movement shows a pointillistic style, which is carried out through extremely complicated meters changes. Micro-tonality and multiphonics in the saxophone part are used in the second movement. In the third movement, the use of different patterns of ostinato in three sections reminds us that they are from jazz. It

shows what stereotypical impression the composer has in mind about the saxophone. In the coda Denisov presents runs in sextuplets with elastic dynamics before bringing the piece to a climax on the final note, F-sharp. Throughout the piece the dynamics, articulations, and rhythms are serialized.

Professor Jean Marie Londeix once said about this piece, “The Denisov *Sonate* is considered to be real saxophone music.” By this he means that this piece clearly demonstrates the capabilities of the instrument.

Even though Denisov wrote this piece with many avant-garde techniques, he still tried to follow the traditional form of fast-slow-fast for the movements.

The opening three notes of the first and third movements, D-E \flat -C, imply the name of Dmitri Shostakovich, his teacher and instructor in composition, hidden in the solfeggio note syllables in German, D-Es-C.



Figure 2.11 *Sonate* by Edison Denisov, first phrase of the first movement. Denisov wrote the theme in a pointillistic way so that the notes are arranged in an unpredictable angularly way and should be played very staccato.



Figure 2.12 *Sonate* by Edison Denisov, first movement, m. 24, demonstration of pointillism.

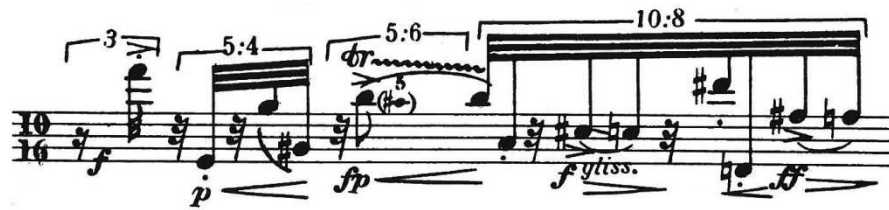


Figure 2.13 *Sonate* by Edison Denisov, first movement, m. 40, demonstration of a pointilistic melody.

In m. 42, the development section begins. Here the saxophone and piano play irregular meters that change often. The groupings of notes also undergo irregular numbers that may confuse the sense of pulse. This can be seen in mm. 74-79.

Figure 2.14 *Sonate* by Edison Denisov, first movement, mm. 74-79, demonstration of irregular meters and grouping of notes.

Denisov uses flutter-tonguing to create a “dirty” tone color in mm. 61-63 and m. 83.

Figure 2.15 *Sonate* by Edison Denisov m. 61-63, example of flutter-tongue.

The opening theme comes back at m. 100, which can be considered to be the recapitulation. Here both instruments play with a less complicated texture, only using 16th notes, which gives the music a feeling of assurance.

The movement ends with a high F-sharp on a long note while the piano continues to repeat the same chord, played staccato and with a loud dynamic.



Figure 2.16 *Sonate* by Edison Denisov first movement, final F-Sharp.

The second movement, Lento, is played almost entirely by the saxophone unaccompanied, except towards the end when the piano joins the solo instrument with a light touch of chords. This movement features a series of multiphonic and microtonal lines. It can be divided into 3 sections as follows:

Section 1 begins with a multiphonic cluster that contains F# on the top. It is meant to be a continuation of the final note from the previous movement and bridges the first and second movements.

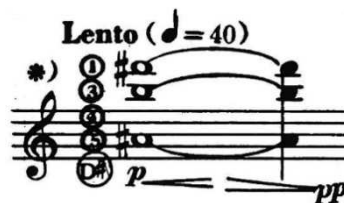


Figure 2.17 *Sonate* by Edison Denisov, second movement first note, multiphonic with an F-sharp on top.

Three phrases in question-and-answer style commence the movement, with the first two marked with multiphonics and the third continues with microtonal pitches (the first phrase starts from the beginning until the middle of line 2; the second phrase is from line 2 to 3, and the third phrase is from line 3 to end of the line 4).

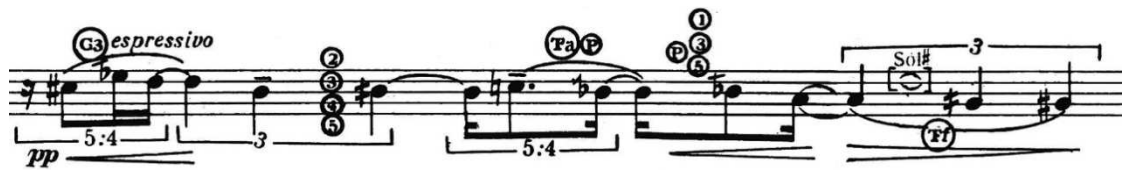


Figure 2.18 *Sonate* by Edison Denisov, second movement third line, microtones are produced by the fingering instructed on the score.

Moving back and forth on G and G \sharp , the following phrases are developed with several devices including microtones and tremolo. The next phrase, beginning on the fifth line, is comprised of a long note G, which marks the center pitch. Then the pitches of the following notes twist around G in microtones. Upon completion of the first half of the phrase, several tremolos based on G \sharp make the line move forward.

 Musical score for Figure 2.19, showing two systems of music. The score includes various microtones and fingerings. Key elements include:

- Time signatures of 5:4, 7:8, and 5:4.
- Dynamic markings of *ppp*, *pp*, *sf*, and *p*.
- Microtones labeled as C3, Sol#, Ta, Tc, La, G4, P, G1, and Sol#.
- Fingerings indicated by numbers 1-5 in circles.
- The instruction *pprespessivo*.

Figure 2.19 *Sonate* by Edison Denisov, second movement, system 6 and 7.

The third movement, *Allegro moderato*, contains several jazz elements, including repeated accompanimental patterns, swung articulations, and phrases with elements of bebop. Furthermore, pitch bends appear which are commonly seen in jazz music.

The three major sections of this movement are marked by different gestures in the piano. The first section is introduced by the piano left hand in an ostinato pattern. It reminds the listeners of the idiom of electric bass in funk music.



Figure 2.20 *Sonate* by Edison Denisov, mm. 1-2, the opening piano ostinato.

The second accompanimental figure resembles a walking bass in jazz swing music.



Figure 2.21 *Sonate* by Edison Denisov, mm. 21, 22, the second piano ostinato.

The third accompanimental figure is often seen in hard bop.



Figure 2.22 *Sonate* by Edison Denisov mm. 53, 54, the third piano ostinato.

The second section begins in m. 21 and ends on the third beat of m. 53. This section ends with more jazz style writing. Phrases are exchanged between the Saxophone/piano tutti sections and the piano's improvisation-like solo. Notice the swung dotted 16th and 32nd notes; they imply a jazz idiom.

The image displays a musical score for Edison Denisov's Sonata, measures 45-52. The score is written in a single system with six staves. The first staff (measure 45) shows a melodic line. The second staff (measure 46) features a triplet of eighth notes marked 'f'. The third staff (measure 48) has a triplet of eighth notes marked 'p'. The fourth staff (measure 50) includes a triplet of eighth notes marked 'pp'. The fifth staff (measure 51) shows a triplet of eighth notes marked 'cresc.'. The sixth staff (measure 52) features a triplet of eighth notes marked 'f espressivo' and a 5-6 interval.

Figure 2.23 *Sonate* by Edison Denisov 45-52, jazz idiom.

In m. 69, for the first and only time, *Poco rubato* appears, which greatly contrasts the previous playing styles. Before the *rubato* section, the control of rhythm, tempo and coordination between the two instruments must be precise. Now this complexity reaches the point where the extreme complex rhythms create a texture close to chaos. Here the effects create a climax, including the use of flutter-tonguing and the use of flexible rhythm.

The image displays a page of musical notation for a piano sonata by Edison Denisov, covering measures 69 through 75. The score is presented in two systems, each with a treble and bass clef staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Performance directions are clearly marked throughout the piece, including 'Poco rubato' at the beginning of measure 69, 'espressivo' in measures 69, 70, 71, 72, and 75, 'molto espressivo' in measure 71, 'allegro lento' in measure 73, and 'rall.' in measures 74 and 75. Microtone markings, such as 5:4, 7:8, and 5:6, are placed above or below notes to indicate pitch bends. The notation includes various articulations like slurs and accents, and dynamic markings like 'p' (piano) and 'f' (forte). The overall texture is dense and expressive, typical of Denisov's style.

Figure 2.24 *Sonate* by Edison Denisov m. 69-75: microtone, flutter-tongue and *rubato*.

The coda was written, as Londeix (2012) calls it, in an “elastic music style.” As the sextuplet notes swiftly ascend and descend, the shape of the lines grow and expand. Along with this development, the dynamic range also climbs and drops dramatically.

The image shows three staves of musical notation. The first staff, labeled 76, begins with a treble clef and a key signature of two sharps (F# and C#). It starts with a dynamic marking of *pp* and a tempo marking of **Tempo I**. The music consists of a sextuplet of eighth notes, with a '3' above the first three notes. The second staff, labeled 77, continues the sextuplet pattern with a flat (Bb) and a sharp (F#) in the notes. The third staff, labeled 78, features a sextuplet of eighth notes with a flat (Bb) and a sharp (F#) in the notes, a dynamic marking of *mf*, and a '5:6' ratio marking above the notes. The music is characterized by rapid, ascending and descending sextuplet notes.

Figure 2.25 *Sonate* by Edison Denisov. The first 3 lines of the last page of the third movement, sextuplets with a wider dynamic range in an elastic style. (Londeix, 2012), (Cain, 1999), (Helton, 2000).

2.4 *Balafon 2 [XYL]* by Christian Lauba

Christian Lauba

Christian Lauba was born on 26 July 1952. He is a French composer that was born in Tunisia and now lives in Bordeaux, France. He studied composition at the Conservatory of Bordeaux with Michel Fusté-Lambezat. He is a composer for ensembles and solo instruments and is especially famous for works written for saxophone. In 1993 Lauba became a music analysis professor at the Bordeaux Conservatory where he contributes new music for saxophone, include the special techniques of slap-tongue, multiphonics, altissimo register, and circular breathing, among others. He has given master-classes in composition and has lectured at many

universities, including Bowling-Green in Ohio, Winnipeg in Canada, and the University of Maryland, as well as at several European conservatories.

From 2004 to 2007, Lauba served as the Artistic Director of the Orchestre National Bordeaux Aquitaine. In the 2007-2008 season he was Composer in Residence with the Orchestre Symphonique de Mulhouse (Mulhouse Symphony Orchestra), where his *New York Concerto* (a triple concerto for saxophone, cello and piano) was given its world premiere.

He has received many commissions from the French government and other organizations. His music often incorporates North African styles as well as Japanese influences. He sometimes composes under the name Jean Matitia for tonal works in the genre of ragtime jazz.

His music has been performed in various venues all over the world. Additionally, many of his published and unpublished works for the saxophone were the result of his long-term collaboration with the French saxophone master Jean-Marie Londeix (Umble, 2000).

Balafon 2 is the étude number 12 in the first volume of the étude book Neuf Étude pour Saxophone by Christian Lauba. This étude collection begins with the étude *Balafon* and closes with the étude *Balafon 2*, which is also called [*XYL*]. This étude was based on the sounds that are made by the xylophone. (Lauba, 2012).

Lauba called it *XYL* because it imitates the voice and character of an African percussion instrument similar to the xylophone. Lauba uses many multiphonics to imitate the sound of the xylophone. The performer needs to have excellent control of technique in order to emphasize the specified pitch that dominates each multiphonic. The piece also contains a kind of minimalism, where as the music progresses, the composer gradually adds new material bit by bit to develop the main theme.

XYL can be divided into 5 sections, separated by character and phrasing. Lauba uses his own style to manipulate the main pitches to have variety. Also, *XYL* presents soft dynamics with key clicks to imitate the character of the xylophone. Lauba also presents various multiphonics with the specification that one pitch dominate, which creates various tone colors.

The main theme appears in the introduction. It contains 6 main pitches: B \flat , C \sharp , E, F \sharp , G, B \flat and C, which are established here as the basis for development later on. The theme is presented slowly, with some multiphonics occasionally inserted, without a sense of time. However, the performer should still adhere to the designated tempo marking of $\text{♩}=72$.

When playing the multiphonics, the player must focus on the top pitch of each multiphonic because they shape the main melodic line. It is a common mistake for saxophonists, while trying to produce multiphonics, to overlook the important pitches that should dominate the context.

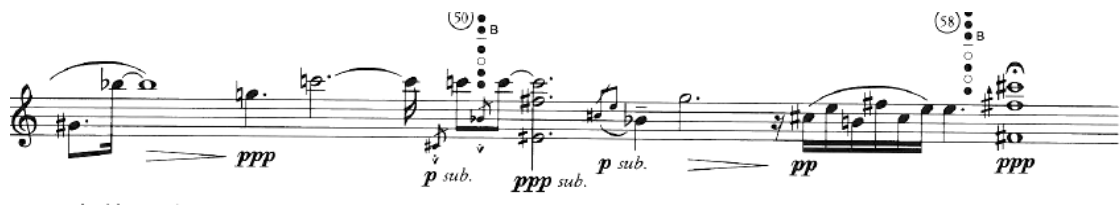


Figure 2.26 *Balafon 2 [XYL]* by Christian Lauba, third system of the first page: 2 multiphonics with the dominate pitch indicated.

The second section begins on the fourth system, where the melody is in an *andante* tempo. Circular breathing technique is required as the melody has to be played continuously without break.



Figure 2.27 *Balafon 2 [XYL]* by Christian Lauba, fourth system of the first page: continuing melody.

Beginning on the third page, Lauba interestingly makes a compound melody, which appears at the end of the first system. Here the multiphonic notes represent the melody and the standard notes represent the accompaniment.



Figure 2.28 *Balafon 2 [XYL]* by Christian Lauba, end of the first system of page 3, example of a compound melody.

A transition happens between the second and third sections, beginning on the first half of the first system on the fourth page. Here more and more notes are played in one beat and gradually, virtuosity emerges.



Figure 2.29 *Balafon 2 [XYL]* by Christian Lauba, first 3 lines of the fourth page: more and more notes in the same amount of time.

The third section begins on the fourth system of the fourth page. The rhythm now becomes continuous sextuplets, subdivided by three, with multiphonics and single pitches altering in each subdivision. The top pitches of each multiphonic show a general direction, as seen on the third system of page 5, where the top pitches go through C#, D#-quarter-sharp, D-natural, D-natural-quarter-sharp.



Figure 2.32 *Balafon 2 [XYL]* by Christian Lauba, sixth system of page 7, quintuplet pattern.

The coda, from the middle of the first system of page 8, starts where the tempo is marked as $\text{♩}=72$. The theme appears in dramatic way, with the top pitches accompanied by multiphonics. Notice the $\text{C}\sharp$ - C -natural line.

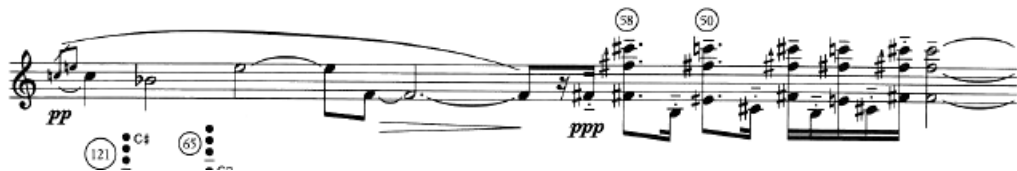


Figure 2.33 *Balafon 2 [XYL]* by Christian Lauba, sixth system of page 8, the main melody is hiding within the multiphonics.

2.5 *Concerto After Gliere* by David Deboor Canfield

David DeBoor Canfield was born in 1950 in Fort Lauderdale, Florida, into a musical household. His mother, June DeBoor Canfield, was a former violinist in the Columbus Philharmonic under Izler Solomon, and his father, Dr. John Canfield, founded the Fort Lauderdale Symphony Orchestra (now the Florida Philharmonic). Midway through his third year of College, Canfield decided to switch from chemistry to music and transferred to Covenant College, where his father was head of the music department at the time. He became the first composition major to graduate from that school. Taking two years off from his education after graduation, he played violin professionally in the Fort Lauderdale Symphony (as it was then called), the Miami Opera Association and the Miami Beach Symphony Orchestra. In 1974, Canfield decided to begin graduate school and was accepted into Indiana University. His composition teachers there included John Eaton, Bernhard Heiden and Frederick Fox. Canfield was awarded the M.M. degree in Composition in 1977 and the D.M. degree in Composition in 1983.

While at Indiana University, his dissertation piece, *Concerto for Piano and Orchestra*, won the Dean's Composition Competition and was premiered by David Brunell, piano, and Keith Brown, conductor, with the Indiana University Orchestra.

After graduating Canfield was not interested in becoming a composition teacher. He began to build the business of selling antique recordings, Ars Antiqua, which in a short time became the world's largest mail-order service until 2005, when he retired from the business. During this time he did compose many interested pieces.

As a composer he has been commissioned by many artists and organizations. He has also composed music for many orchestras and solo instruments, for example: 3 symphonies, *The Garden of Gethsemane* (organ and chamber orchestra), several works for solo organ, a string quartet, a string trio (*Maesta for violin, viola and double bass*), *Concerto for Piano & Orchestra*, sonatas for trumpet, piano, bassoon, horn and alto saxophone, *Spring Reveries* (chorus, flute, oboe, bassoon & harp), 2 violin sonatas, 2 concert overtures and a suite of orchestra pieces for a projected ballet entitled *The Cats of Ellettsville*, among others. Also in his canon are a number of works for brass ensemble, including *Oklahoma Requiem*, *Intrada on a Hymn Tune of Ralph Vaughan Williams*, *Microtonal Fanfare* and the *Bug 'n' Bear Suite*. His music is published by Enharmonic Press.

His orchestral music has been performed by the Indianapolis Symphony Orchestra, the Bloomington Symphony Orchestra, the Bloomington Pops, the Columbus (Indiana) Philharmonic and the Carmel Symphony Orchestra. In July of 2006, his *Martyrs for the Faith: Concerto for Alto Saxophone and Symphonic Winds* was a featured work at the World Saxophone Congress in Ljubljana, Slovenia. Soloist Kenneth Tse was accompanied by Alain Crepin and the Slovenian Army Orchestra.

His works, especially for saxophone, are well known and have been performed at various conferences, for example the 14th World Saxophone Congress in Slovenia and the 15th World Saxophone Congress in Thailand (Canfield, 2010).

In 2009, his *Concerto After Gliere* for saxophone and orchestra, was premiered at the 15th World Saxophone Congress in Thailand, perform by Kenneth Tse, accompanied by the Thailand Philharmonic Orchestra. In the piece Canfield referenced the music of Reinhold Gliere, and thus titled the work “*Concerto After Gliere*.”

The *Concerto After Gliere* has become Canfield's most performed piece for saxophone, in various arrangements, including a version for saxophone with piano. The original version is for saxophone with orchestra, the one premiered by Kenneth Tse. There is also a version for saxophone and concert band which was premiered by Timothy E. Robert.

The *Concerto After Gliere* was composed in 2007, written in a late Romantic style. It was dedicated to Eugene Rousseau. Canfield worked with Eugene Rousseau on many of his saxophone works to whom they were dedicated to and premiered by. Since today most of the important saxophone repertoire is written in a contemporary style, Canfield would like to compose in a late Romantic style. His concerto was composed based on an Intermezzo and Tarantella by Reinhold Gliere, which Canfield orchestrated in 1994 from the original version for double bass and piano. He selected the saxophone because he thought it would be a suitable instrument because of its tone quality.

The themes of the Intermezzo and Tarantella are the core materials of the concerto. Canfield rewrote and made the solo theme become suitable for saxophone. He rewrote the second movement, Intermezzo and composed a new melody in the middle section to create a contrasting mood to the main theme. In the third movement, Tarantella, he added ornaments to the original melody, which was used to showcase the saxophone's technique. The first movement was entirely original music composed by Canfield and is the longest movement of the concerto.

The first movement was written in sonata form with two expositions. The first exposition, marked *Andantino*, starts at the beginning of the piece and ends in m. 34, which is rehearsal mark A, *Allegro spirito*. The saxophone solo then starts and presents the second exposition.

Andantino $\text{♩} = 96$ I David DeBoor Canfield

The musical score for the first movement of *Concerto After Grieg* by David DeBoor Canfield, measures 1-10, is presented in a grand staff. The tempo is marked *Andantino* with a quarter note equal to 96 beats per minute. The key signature has three flats. The score begins with a piano introduction, with dynamics *p* and *pp* indicated. The first system shows the piano introduction, and the second system shows the beginning of the first exposition.

Figure 2.34 *Concerto After Grieg* by David DeBoor Canfield, first movement, mm. 1-10, first exposition.

A Allegro spirito ($\text{♩} = 130$)

The musical score for the second exposition of the first movement of *Concerto After Grieg* by David DeBoor Canfield, measures 34-61, is presented in a grand staff. The tempo is marked *Allegro spirito* with a quarter note equal to 130 beats per minute. The key signature has three flats. The score begins with a piano introduction, with dynamics *p*, *mp*, and *f* indicated. The first system shows the piano introduction, and the second system shows the beginning of the second exposition.

Figure 2.35 *Concerto After Grieg* by David DeBoor Canfield, first movement, mm. 34-61, second exposition.

The development section begins at rehearsal mark D, *Con maggior distensione verso il tempo nuovo*. The music undergoes dense rhythm, tempo and key changes until m. 99.

Figure 2.36 *Concerto After Grieg* by David DeBoor Canfield, first movement, mm. 99-120, the development begins with flexible romantic motion.

From mm. 99 the melody becomes smooth, using *rubato*, and sounds in the style of Romantic music.

Several virtuosic lines are played between mm. 172 - 189, in sextuplets in the altissimo register.

Figure 2.37 *Concerto After Grieg* by David DeBoor Canfield, first movement, mm. 172-189, sextuplets in the altissimo register.

The recapitulation begins at rehearsal mark K. The themes from the exposition are played again here but with some extensions. These themes are played from m. 224 until rehearsal mark M, m. 249, where a transition presents a series of modulations. Afterwards, there is a *rallentando* followed by a cadenza section.

Figure 2.38 shows a musical score for the first movement of *Concerto After Grieg* by David DeBoor Canfield. The score spans measures 277 to 289. It features a variety of dynamics including *mf*, *mp*, *pp*, and *p*. Performance markings include *Rallentando* and *Cadenza ad libitum*. A rehearsal mark 'O' is placed above measure 281. The music includes complex rhythmic patterns such as sextuplets and triplets.

Figure 2.38 *Concerto After Grieg* by David DeBoor Canfield, first movement rehearsal mark O, cadenza.

The coda, at rehearsal mark P, is filled with a series of fast running sextuplets and undergoes very fast modulations before concluding with an arpeggio of a C-major chord at the end.

Figure 2.39 shows the coda section of the first movement of *Concerto After Grieg* by David DeBoor Canfield, starting at rehearsal mark 'P' in measure 710. The music is characterized by fast, running sextuplets and rapid modulations. Dynamics range from *f* to *ff*. The section concludes with an arpeggiated C-major chord in measure 718.

Figure 2.39 *Concerto After Grieg* by David DeBoor Canfield, first movement, rehearsal mark P, coda.

The second movement, *tranquillo e piacevole*, starts in a calm manner. The movement is in rounded binary form, containing the sections A1, A2, B, A'.

The A1 section begins in m. 346, at the start of this movement. There is a transition between A1 and A2, which begins at rehearsal mark B. When the harmony changes to minor the melody moves away from the main theme. It ends when the melody slides down in a sextuplet run.

The A2 section begins at rehearsal mark E where it goes back to the main theme in the major mode. Canfield varies the melody at A2 by adding some flourishing ornaments in m. 408, on the second beat. The A2 section ends at m. 418.

Section B begins at m. 419, rehearsal mark F. The harmony here becomes complex and the melody is developed by frequent key changes. In m. 442 it finally falls to C major.

At rehearsal mark I the harmony becomes unstable by moving through various keys. New elements are introduced with tense dissonant chords followed by consonant resolutions and scales running up and down.

The retransition from the B section back to the A' section appears at m. 473. Here a steady arpeggio moves up slowly across several measures in the piano part. From rehearsal mark B to m. 483 the section is newly composed by Canfield and is not taken from Gliere's original work.

The image shows a musical score for the second movement of the Concerto After Gliere by David DeBoor Canfield. The score is in 3/4 time and features a complex harmonic structure with frequent key changes. The melody is developed by moving through many key changes. The score is written for piano and includes a rehearsal mark F at the beginning of the section. The score is divided into two systems, with the first system starting at measure 416 and the second system starting at measure 420. The first system includes a rehearsal mark F at the beginning of the section. The second system includes a rehearsal mark I at the beginning of the section. The score is written for piano and includes a rehearsal mark F at the beginning of the section.

Figure 2.40 *Concerto After Gliere* by David DeBoor Canfield, second movement, rehearsal mark F, mm. 419-483, the melody is developed by moving through many key changes.

The coda begins in m. 502. The harmony and melody here are adopted from the main theme, which is stated alternatively between the saxophone and piano.

The third movement, *Tempo di tarantella*, is in a fast lively tempo and the style of a *tarantella*. This movement is similar to a rondo, but with less iterations of the A theme. The overall form is A, B, A, C, D, E, A, B, A, coda.

Theme A starts in m. 528 in a lively and dance-like fashion. The *tarantella* hints to play the opening with a full sound at a *forte* dynamic level.

12
528 **Tempo di Tarantella** ♩ = 180
f

531
mp

534

538
mf A

Figure 2.41 *Concerto After Gliere* by David DeBoor Canfield, third movement, mm. 528-540, the opening theme a with full sound at a *forte* dynamic level.

Theme B starts at rehearsal mark A. It features diminished scales that create tension.

Figure 2.42 *Concerto After Grieg* by David DeBoor Canfield, third movement mm. 441-448, diminished scales that create tension.

After a transition at rehearsal mark D, at m. 581, theme C starts at rehearsal mark E and presents a slow and beautiful melody, performed *meno mosso*, which contrasts theme A.

Figure 2.43 *Concerto After Grieg* by David DeBoor Canfield, third movement mm. 587-604, a slow and beautiful melody, performed *meno mosso*, which contrasts theme A.

Theme D starts at rehearsal mark G, mm. 605. It starts with a series of running notes.



Figure 2.44 *Concerto After Grieg* by David Deboor Canfield, third movement, mm. 607-609, theme D starts with a series of running notes

Theme E starts at rehearsal mark I, mm. 626, and the melody consists of triplet 8th notes that create a graceful motion.

Figure 2.45 *Concerto After Grieg* by David Deboor Canfield, third movement, rehearsal mark I, mm. 626-630, melody consisting of triplet 8th notes that create a graceful motion.

Theme A returns at rehearsal mark K, with the same tempo and mood as was originally played. At rehearsal mark L the B theme reappears. A transition occurs at rehearsal mark N, which leads to the final closing section.

The final closing section starts at rehearsal mark O. A beautiful melody in the high register runs for a series of 8th note triplets and is then followed by quintuplet notes that increase the intensity with a crescendo to fortissimo. The climax occurs on a high C. The end of the movement, also the end of the piece, is concluded with two arpeggios going up and down.

Molto piu mosso (♩.=240)

710 P

713

716

718

f

fff

ff

The image displays a musical score for the third movement of 'Concerto After Grieg' by David DeBoor Canfield, measures 711-720. The score is written in treble clef and consists of four staves. The tempo is marked 'Molto piu mosso' with a quarter note equal to 240 beats per minute. The key signature has one flat. The first staff (m. 710) begins with a piano (P) dynamic and a forte (f) dynamic. The second staff (m. 713) continues the melodic line. The third staff (m. 716) features a series of sixteenth-note runs. The fourth staff (m. 718) concludes with fortissimo (fff) and fortissimo (ff) dynamics. The piece ends with a double bar line.

Figure 2.46 *Concerto After Grieg*, David DeBoor Canfield, third movement, mm. 711-720, running scales and arpeggios that conclude the piece.

CHAPTER III METHODOLOGY

3.1 Piece Selection

The performer selected four pieces which feature the characteristics of the alto saxophone and piano in different compositional styles. These four pieces present various musical techniques of the alto saxophone, and include the following:

- 3.1.1 *Klonos by Piet Swert*
- 3.1.2 *Denisov Sonate by Edison Denisov*
- 3.1.3 *Xyl [Balafon 2] by Christian Lauba*
- 3.1.4 *Concerto After Gliere by David DeBoor Canfield*

3.2 Instrument

Alto saxophone

3.3 Process of Preparing the Recital Document

- 3.3.1 Select repertoire with the assistance of the private teacher.
- 3.3.2 Make a research schedule for each piece.
- 3.3.3 Find sources of information about the repertoire that comes from trustworthy media, including books, journals, CDs, and professional websites.
- 3.3.4 Discuss with the advisors to determine the correct methods of writing the Recital Document proposal and final Recital Document.
- 3.3.5 Write the Recital Document proposal and apply for the defense date.

3.3.6 Finalize the proposal and present the research results at the oral proposal defense.

3.3.7 Continue to edit the Recital Document.

3.3.8 At the conclusion of the Graduate Recital, write the final two chapters of the Recital Document.

3.3.9 Work with the advisors to help edit the Recital Document for final approval.

3.4 Process of Preparing the Graduate Recital

3.4.1 Select repertoire with the assistance of the private teacher.

3.4.2 Purchase the original music scores.

3.4.3 Find pianist to accompany the recital.

3.4.4 Make a daily memorization and practice plan for the repertoire and practice according to the schedule.

3.4.5 Study with the private teacher to improve the interpretation of the repertoire.

3.4.6 Research sources of information to understand the background and theory of the repertoire.

3.4.7 Set up the hearing exam and recital at the College of Music, Mahidol University, and confirm the date and location of the Hearing Examination and recital.

3.4.8 Set up a rehearsal schedule with the accompanist.

3.4.9 Prepare the recital program notes using information from the Recital Document.

3.4.10 Perform the Hearing Examination in February, 2013.

3.4.11 Perform the Graduate Recital in February, 2013.

3.5 Recital Presentation

The Graduate Recital will be presented in the MACM Hall, College of Music, Mahidol University on 28 February 2012. The program will be one hour long, including a ten minute intermission. Programs will be given to the audience to assist in understanding the repertoire.

3.6 Program and Approximated Time

3.6.1 *Klonos*, by Piet Swert, approx. 7 minutes.

3.6.2 *Sonate*, by Edison Denisov, approx. 15 minutes.

3.6.3 *Balafon 2* [XYL], by Christian Lauba, approx. 6 minutes.

3.6.4 *Concerto After Gliere*, by David DeBoor Canfield, approx. 22 minutes.

Total 60 minutes with 10 minutes intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performers Biography

Yongsit Yongkamol Saxophone

Yongsit Yongkamol was born on 12th December 1986. He studied from grade 1 to 6 at the Satit Suansununtar School. Grades 7 to 9 were completed at the Sarasas Pithaya school. He now studies at Mahidol University.

He began studying music when he was 12 years old. His first musical instrument was the piano. At 14 he began to play the recorder in his school ensemble. From this he developed a talent and liking for wind instruments. At the urging of one of his teachers, he attended special saxophone lessons at Doctor Sax School in 2004. Using this experience he was able to attend the pre-college program at the College of Music at Mahidol University.

In 2005 he was the soloist with the Mahidol University Symphonic Band. Later in the same year he had the good fortune to be able to play in the hyper-saxophone ensemble for the Asian Symphonic Competition and was awarded second place in the competition. Also in 2005 he auditioned for and was accepted into the saxophone ensemble which attended the 14th Annual Saxophone Congress, which was held in Slovenia.

He entered the Asian Symphonic Band Competition again in 2009. He entered with the Sarasas Eaktr Symphonic Band and won first place. In 2010 he received the Gold Metal second prize in the 14th Settrade Competition. In 2011 he performed on the Ignite network television show, on the Dontree Gaweessin television music variety show, and gave an interview on the Sinsamosorn TV talking variety show. On July 22 of that year, he had the great honor and opportunity to perform for Princess Maha Chakri Sirindhorn at the International Convention on Rehabilitation Engineering and Assistive Technology.

He received first class honors in his Bachelor's degree program in 2011. On January 7 of that year he was presented on TV Channel 5. On February 29 he performed at the 11th Asia-Pacific Wataboshi Music Festival (2011) at the Thai National Theater.

Yongsit is currently studying for his Master's degree in Music Performance at the College of Music, Mahidol University. During his graduate studies he was selected to be among the best 4 musicians at the 28th VSA International Young Soloist Awards and performed at the Kennedy Center Washington, D.C. on 17 June 2012. He was also invited to be soloist with the Bangkok Charity Orchestra to perform in the Seeing is Believing project on October 14th and November 3rd. He also has become a project initiator of Braille Sheet Music in Thailand to assist visually impaired music students and musicians to have sheet music in Braille.

He has had Master's classes with David Nabb, Roger Greenberg, Jean-Pierre Baraglioli, Chien-Kwan Lin, Richard Dirlam, William Street, Keiji Munesada, Jean-Marie Londeix

He is thankful to his teachers, especially Dr. Sugree Chareonsuk, Ajarn Nathavut Suksangchan and Ajarn lee Shyen, who are often in his thoughts.

I-An Chen, Piano

Pianist I-An Chen has won numerous awards including the First Prize of National Music Competition in her native country Taiwan and the Ann Arbor Young Artist Competition. She has given diverse performances as a soloist and chamber musician, and has been seen on stage at various venues in Taiwan, China, Southeastern Asia and the United States. Miss. Chen has appeared in concerts with distinguished artists including Saxophonist Marco Albonitti, Jean-Pierre Baraglioli, Jean-Yves Chevalier, Jean-Yves Fourmeau, Keiji Munesada, Philippe Portejoie, William Street, John Sampen, Otis Murphy, Le Quatour International de Saxophones; Clarinetist Ronald van Spaendonck; and Oboist Albrecht Mayer.

Miss. Chen holds a Bachelor of Music degree from the National Taiwan Normal University in Taiwan, a Master of Piano Performance degree from University of Michigan, Ann Arbor, under the instruction of Dr. Logan Skelton; and another Master degree of Piano Accompanying and Chamber Music in UM, where she studied with world renowned collaborative pianist Martin Katz. During her residency in Ann Arbor, she was appointed staff pianist for studios and master classes, including Soprano Shirley Verret; Violinist Paul Kantor; Violist Yizhak Schotten; Cellist Erling B. Bengtsson and Clarinetist Fred Ormand. The auspicious experiences led to a successful career as a collaborative artist.

She has received critical acclaim for her expertise in the performance of String, Woodwind and Voice Literature. Miss. Chen represented Taiwan to perform in Thailand International Saxophone Conference in Bangkok, 2004. She has been invited as concert pianist and instructor of Taiwan Saxophone Summer Festival since 2002. She has served as a faculty member of in the international saxophone summer festival in Beijing, China and Thailand International Soloist Saxophone Summer Camp from 2006 until now. In 2008, she was invited to be the appointed accompanist for The second International Jean-Marie Londeix Saxophone Competition. In July 2009, she worked as the official pianist in resident that collaborated with many prestige saxophonists in the XV World Saxophone Congress. At the same year, as a cofounder of Ensemble Unity, she and the ensemble members made a concert tour in the United States, giving numbers of performances in Los Angeles, Chicago and New Jersey.

Miss Chen enjoys a distinguished career as a performer and educator. She is currently on the artist faculty of the Music Department of Fu-Jen Catholic University, Taipei, Taiwan.

4.2 Program Notes

Program

Klonos Piets Swert (B.1960)

Denisov *Sonate* Edison Denisov (B.1929-1996)

-Intermission-

Balafon2 [Xyl] Christian Lauba (B.1952)

Concerto After Gliere David DeBoor Canfield (B.1950)

Piet Swerts

Piet Swerts was born on 14 November 1960. He is a contemporary Belgian composer who graduated from the Lemensinstitute in Leuven. He studied with Alan Weiss and Robert Groslot. He has been invited to be professor at the Sweelinck Conservatory, Amsterdam, Netherlands, in the Department of Electronic Music. He was also invited to be professor at many universities in Europe. In September 2011, he graduated with the highest distinction with a Ph.d. in Arts, writing a comparative study of the imitation and emulation techniques of Renaissance and contemporary composers at the Faculty of Architecture and Arts of the Catholic University of Leuven.

He has composed up to 200 pieces including several pieces for saxophone. These pieces include *Dance of Uzume* for saxophone with concert band, *Kotekan* for saxophone and string quartet, and *Klonos* for saxophone with piano.

Klonos was composed in 1995 for saxophone and piano by using the idea of centric harmonization in ternary form. The basic material used throughout the piece is the dissonant minor second. *Klonos* presents 2 contrasting motions by using aggressive motion in the beginning, soft mysterious motion in the middle, and finishing, again, with aggressive motion [ABA]. Swert presents the minor second and polytonality, with the sound and technique of the saxophone to be the main material and the initial idea. Swert created variety of motion by using the low bass notes of the piano in an aggressive manner while also using the saxophone with different tone colors of aggressive and sweet sounds in different sections.

A Section: is divided into 4 sections in composite form. Each section has its own character and material.

B Section: sweet and soft using polychords to introduce a mysterious section followed by the saxophone moving in minor seconds. The B Section ends by dying away to release and change motion.

A [Variation]: using almost the same basic material from the previous A Section, but with more ornaments and variations. This section presents more compositional ideas and more fully displays the performer's ability.

Edison Denisov

Among the great composers, Edison Denisov (1929-1996) is one of talented avant-gard composers. Before becoming a composer he studied mathematics until graduating from the Moscow University. In 1951 he made the decision to be a composer and began studying composition with Dmitri Shostakovich, composition with Vissarion Shebalin, orchestration with Nikolai Rakov, analysis with Viktor Zuckerman and piano with Vladimir Belov at the Moscow Conservatory.

Dennisov's style was influenced by the late Claude Debussy, Igor Stravinsky, Anton Webern, Pierre Boulezand, and Béla Bartok. His avant-gard music was not well-received during the Soviet period of Russia but was very successful throughout Europe. He contributed new elements of music to surrealism, avant-gard techniques, and in impressionism by using his advance mathematic knowledge with the idea of noble enlightenment.

The *Sonate* for saxophone and piano was composed in 1970. It was dedicated to and premiered by Jean Marie Londeix, the legendary master of saxophone. He composed this work based on serialism blended with jazz elements and the use of special saxophone techniques.

Some elements glue the movements together. The tone rows in the beginning of the 1st and 3rd movements are from the identical series. The opening three notes in the 1st and 3rd movements, D-E \flat -C, imply the name of Dmitri Shostakovich, his teacher and instructor in composition, hidden in the solfeggio notes syllables in German, D-Es-C. All three movements end with the note F-sharp (concert A), even though they progress through a large variety of different compositional contexts.

Several compositional techniques generate the work in a “contemporary” flavor. The first movement shows pointillistic style which is carried out over extremely complicated meter changes. Microtonality and multiphonics are played in the 2nd movement. In the 3rd movement, the use of different ostinato patterns in three sections comes from jazz music. It shows the stereotypical impression the composer has in mind about the instrument. In the coda Denisov presents runs in sextuplets with elastic dynamics, and finally brings the piece to a climax on the final note, F-sharp.

Professor Jean Marie Londeix once said about this piece that “The Denisov *Sonate* is considered to be real saxophone music,” meaning that this is a piece of music that is clearly able to demonstrate the capabilities of the saxophone.

Christian Luaba

Christian Luaba was born on 26 July 1952. He is a French composer that was born in Tunisia and now lives in Bordeaux, France. He studied composition at the Conservatory of Bordeaux. He has received many commissions from the French government and other organizations. His music has been performed at various places all over the world. Additionally, many of his published and unpublished works for the saxophone were the result of his long-term collaboration with the French saxophone master Jean-Marie Londeix.

Balafon 2, also titled XYL, is the étude number 12, from the etude book *Neuf études pour Saxophone*. The 1st étude is titled *Balafon* and the last one, *Balafon 2*.

Lauba called it XYL because it imitates the voice and character of an African percussion instrument similar to xylophone. In the piece Lauba uses many multiphonics to represent the sound of this instrument. The performer needs to have excellent control of technique in order to play the specified pitch that dominates each multiphonic. The piece also contains a kind of small minimalistic theme and as the music progresses, the composer gradually adds new material bit by bit to develop the main theme.

XYL can be divided into 5 sections by character and phrasing. Lauba uses his particular style to create a work where a small series of pitches is constantly varied. The piece contains a wide range of saxophone techniques, include circular breathing, which must be played in conjunction with other extended techniques.

David DeBoor Canfield

David DeBoor Canfield was born in 1950 in Fort Lauderdale, Florida, into a musical household. His mother, June DeBoor Canfield, was a former violinist in the Columbus Philharmonic under Izler Solomon, and his father, Dr. John Canfield, founded the Fort Lauderdale Symphony Orchestra (now the Florida Philharmonic). He studied with John Eaton, Bernhard Heiden and Frederick Fox. As a composer he was commissioned by many artists and organizations. Among his works, his music for saxophone is well-known and has been performed at various conferences, including the 14th Saxophone Congress in Slovenia and the 15th Saxophone Congress in Thailand.

Canfield had initial idea for his Concerto After Gliere from Reinhold Gliere's Intermezzo and Tarantella for double bass with piano. Canfield used referenced this work in his concerto and thus title it to honor Gliere. The Intermezzo was Canfield's second movement and the Tarantello was used in the third movement.

The 2 movements that Canfield borrowed material, he altered the melodies to make them more suitable for saxophone. For example, he has recomposed the middle section in the Intermezzo to make it twice as long and to be played faster to utilize the saxophone's powerful technique and sound.

Canfield composed first movement from all new material, which is the longest movement of the piece. The first movement includes a cadenza with a big

dynamic range and fast fingerings, including high note. The development section is also interesting because he modulated through many keys.

The *Concerto after Gliere* is in a late Romantic style, which is Canfield's preference when writing saxophone repertoire. He realizes that there is not much late Romantic music in the saxophone repertoire. The *Concerto After Gliere* was composed in 2007 and dedicated to Eugene Rousseau. It was premiered by Kenneth Tse at the 15th Saxophone Congress in Thailand.

4.3 Date Time and Venue for the performance

Date: February 28, 2013

Time: 2:00p.m.

Venue: Music Auditorium [MACM Hall] College of Music, Mahidol University, Nakhonpathom, Thailand

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The music styles of saxophone in our day have become more academically varied and popular. This recital attempted to present a variety of pieces in different styles with regard to harmony, rhythm, texture and compositional technique. The pieces were composed by Belgian, Russian, French and American composers. Each composer used their own experiences and knowledge to present exciting pieces with varied harmony and melodies.

The first piece on the program, *Klonos*, by Piets Swert, is an aggressive work with running melodies and aggressive harmony. The second piece, *Sonate*, by Edison Denisov shifted the mood suddenly with serialism, pointilism, microtonal notes and jazz elements. The third piece performed by the saxophonist, *Balafon #2 (XYL)*, composed by Christian Lauba, is an unaccompanied work that imitates the sound of a xylophone. In this piece the saxophone presents a steady rhythm with many multiphonics and sections played in subtones. The concert concluded with the late Romantic piece, *Concerto after Gliere*, by David Canfield, which displays the technical and musical potential of the saxophone. From looking at this list of works, it can be seen that the repertoire was selected with the idea of creating a concert of varied music. Also, the concert was presented after a study of saxophone technique and background of each piece.

5.2 Self Analysis

According to the performer, the recital was performed well. The performer selected great music that was presented with good saxophone technique and musical interpretation. The performer was successful in selecting pieces with various styles and characters that would make a good program for the listener. Also, the sound quality and balance with the accompanist was very good. The most difficult part of preparing this recital was memorizing all the contemporary music and the performer had little trouble with this. Both the *Sonate* by Denisov and *XYL* by Lauba are very difficult to memorize and the performer did not have one memory slip while performing. One aspect of the performance that the performer would like to improve is in regard to performance anxiety. This was the cause of rushing at the beginning of the recital.

5.3 Recommendations

Following the conclusion of the concert, the performer had several recommendations for preparing a graduate saxophone recital. With regard to the concert program, the performer should listen and watch concerts of various instruments, not only saxophone concerts, to get an idea of how to select concert repertoire. Also, the performer should select repertoire that he or she prefers and is appropriate to their skill and ability.

After selected the repertoire the performer needs to study the pieces by utilizing trustable resources. After the performer has studied the pieces, he or she should then create and follow a practice plan that includes daily practice schedules.

There are some concert details that need to be prepared months prior to the concert day. The performer needs to book the hall and contact the sound engineer for the audio recording.

There are some things to do in the few weeks before the concert. The performer should carefully plan the rehearsal times and hearing exam date with the overseas accompanist. In the case of this recital an international accompanist was hired due to the extremely demanding saxophone repertoire. The program notes must

done at this time, as well as making confirmation with the committee members and concert hall. Also, near the recital date, the performer should not practice too much because it is possible that the body and fingers will be too tired to perform well on the concert date.

Finally, during the entire process the performer should be careful about their health, including trying to exercise, eating healthy foods, drinking enough water, and getting enough sleep.

5.4 Further Concerts and Research

This concert presented both contemporary atonal and traditional tonal saxophone repertoire. From the experience of playing this concert it was seen that most audience members prefer to listen to music in the tonal idiom, rather than in the atonal idiom. However, atonal music is interesting to study, to develop ourselves as musicians. For the next concert the performer would like to perform music in various styles, but mostly in the contemporary atonal style, to demonstrate these new sounds and also teach audiences about the new sounds creating with new saxophone repertoire.

The performer would like to research more about improving saxophone technique and also about how to interpret both traditional tonal music and contemporary saxophone music for performance. A performer who mostly performs music in the tonal idiom may not have the technique and ability to play contemporary music, which requires many new techniques. Likewise, a performer who plays mostly atonal new music may lose the ability to have a beautiful sound and interpret the music in traditional contexts. However, it is possible to have both abilities and there for future study should include a mix of both traditional and contemporary pieces.

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APPENDIX

Graduate Saxophone Recital by Yongsit Yongkamol DVD

BIOGRAPHY

NAME	Mr. Yongsit Yongkamol
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