

UCLA

UCLA Electronic Theses and Dissertations

Title

A Performance Practice Guide for Paul Chihara's "Concerto for Saxophone and Orchestra"

Permalink

<https://escholarship.org/uc/item/90s0p5hc>

Author

Weston, Ryan

Publication Date

2013

Supplemental Material

<https://escholarship.org/uc/item/90s0p5hc#supplemental>

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

A Performance Practice Guide

for Paul Chihara's

Concerto for Saxophone and Orchestra

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Musical Arts

by Ryan Robert Weston

2013

© Copyright by
Ryan Robert Weston
2013

ABSTRACT OF THE DISSERTATION

A Saxophone Performance Practice Guide

for Paul Chihara's

Concerto for Saxophone and Orchestra

by

Ryan Robert Weston

Doctor of Musical Arts

University of California, Los Angeles, 2013

Professor Gary Gray, Co-Chair

Professor Douglas Masek, Co-Chair

This paper focuses on several issues related to performance practice in the *Concerto for Saxophone and Orchestra* by Paul Chihara (1980). Performance recommendations regarding dynamics, altissimo trill fingerings, and correct rhythmic interpretation of the second movement are provided for the solo saxophonist as well as suggestions regarding dynamics for the orchestra. The rhythmic and harmonic influences of Alban Berg's *Wozzeck* and Elliot Carter's string quartet compositions will also be examined as they relate to the *Concerto for Saxophone and Orchestra*. The Appendix sections include interviews with the composer Paul Chihara, an interview with the dedicatee Harvey Pittel, a list of edition variants, and notes on Chihara's own "penciled-in" revisions.

As it was originally written, the saxophone part required performance on three different saxophones; the soprano saxophone for the first movement, the alto saxophone for the second movement, and the sopranino saxophone for the third movement. Due to the difficulty of obtaining a sopranino saxophone without purchasing the instrument, and at the suggestion of Paul Chihara, the author arranged the third movement for soprano saxophone. Several changes were made to the melody in this revision, which have also been approved by the composer.

The dissertation of Ryan Robert Weston is approved.

James Newton

Neal Stulberg

Gary Gray, Co - chair

Douglas Masek, Co - Chair

University of California, Los Angeles

2013

Table of Contents

I.	Introduction	1
II.	Outside Influences on the <i>Concerto for Saxophone and Orchestra</i>	4
	A. The Rhythmic Influence of Alban Berg's <i>Wozzeck</i>	4
	B. The Harmonic Influence of Alban Berg's <i>Wozzeck</i>	7
	C. The Influence of Elliot Carter's use of rhythmic stratification	12
III.	Thematic and Dynamic Issues	14
	A. Thematic Material	14
	B. Dynamic Issues	19
IV.	Concerto Edition Variants and the "Weston Revision"	25
	A. Overview of the Weston Revision	26
	B. Saxophone Performance Suggestions for the 1 st and 2 nd movements	29
	C. Saxophone Performance Suggestions for the 3 rd movement	34
V.	Epilogue	42
VI.	Appendices	44
	Appendix A: Interviews/Emails with Paul Chihara	44
	Appendix B: Interviews with Harvey Pittel	53
	Appendix C: Brass Soli Sections	56
	Appendix D: Edition Variants	57
	Appendix E: Penciled-in Revisions by Paul Chihara	73
VII.	Bibliography	76

LIST OF FIGURES

Figure	Page
2.1 Alban Berg, <i>Wozzeck</i> (Universal Edition, 1955): Act II, Scene 4, mm. 670 – 673.....	5
2.2 Berg, <i>Wozzeck</i> (Universal Edition, 1955): Act II, Scene 4, mm. 670 – 673.....	5
2.3 Paul Chihara, E.P. 1982 Revised Version Score, 3 rd movement: mm. 167 – 169.....	6
2.4 Chihara, Edition Peters 1982 Revised Version Score, 3 rd movement: mm. 167 – 169.....	7
2.5 Berg, <i>Wozzeck</i> (Universal Edition, 1955): Act I, Scene I, m. 136.....	8
2.6 Berg, <i>Wozzeck</i> (Universal Edition, 1955): Act I, Scene I, m. 142.....	9
2.7 Chihara, E.P. 1982 Revised Version saxophone part, 1 st movement, m. 6.....	9
2.8 Chihara, E.P. 1982 Revised Version saxophone part, 1 st movement, m. 24.....	10
2.9 Chihara, E.P. 1982 Revised Version saxophone part, 1 st movement, m. 24.....	10
2.10 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, cello part, m. 9.....	11
2.11 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, m. 10.....	12
2.12 Carter, Elliot. String Quartet No. 5, 6 th movement, mm. 149 – 152.....	13
2.13 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, mm. 167 – 169.....	13
2.14 Chihara, E.P. 1982 Revised Version Score, 1 st movement, 1 st violin part, mm. 19 – 21.....	14
3.1 Chihara, E.P. 1982 Revised Version Score, 1 st movement, saxophone part, mm. 1 – 7.....	15
3.2 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, mm. 1 – 6.....	15
3.3 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 1 – 6.....	16
3.4 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, string parts, mm. 55 – 56.....	16
3.5 Chihara, E.P. 1982 Revised Version Score, 1 st movement, saxophone part, m. 4.....	17
3.6 Chihara, E.P. 1982 Revised Version Score, 1 st movement, viola part, m. 26.....	17
3.7 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, 1 st trumpet part, m. 45.....	18

3.8 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, brass parts, mm. 159 – 162.....	21
3.9 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 19 – 21.....	22
3.10 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 53 – 54.....	22
3.11 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, woodwind parts, mm. 73 – 74.....	23
3.12 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, woodwind parts, m. 81 – 82.....	24
3.13 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, m. 81 – 82.....	24
4.1 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, m. 198 – 199.....	27
4.2 The Weston Revision, saxophone part, 3 rd movement, mm. 198 – 200.....	28
4.3 Chihara, E.P. 1982 Revised Version Score, 1 st movement, saxophone and string parts, mm.8-9.....	30
4.4 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, mm. 8 – 9.....	31
4.5 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, m. 11.....	32
4.6 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, m. 15.....	32
4.7 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 19 – 20.....	33
4.8 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, m. 19.....	33
4.9 Chihara, E.P. 1982 Revised Version Score, 2 nd movement, saxophone part, mm. 32 – 33.....	34
4.10 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 109 – 203.....	34
4.11 The Weston Revision, saxophone part, mm. 189 – 191.....	37
4.12 Trill Fingering, front altissimo F-sharp to altissimo G – natural	37
4.13 Trill Fingering, altissimo G – sharp to altissimo A – natural.....	38
4.14 Trill Fingering, altissimo A – sharp to altissimo B – natural (example 1).....	39
4.15 Trill Fingering, altissimo A – sharp to altissimo B – natural (example 2).....	39
4.16 Trill Fingering, altissimo A – natural to altissimo B – flat.....	40
4.17 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, mm. 102.....	41
4.18 Chihara, E.P. 1982 Revised Version Score, 3 rd movement, saxophone part, m. 103 – 104.....	42

VITA

2008	B.A., Music UCLA Los Angeles, California
2010	M.M., Music UCLA Los Angeles, California
2010	Finalist N.A.S.A. Chamber Music Competition Washington D.C.
2010	Gold Medal Winner Fischoff Chamber Music Bloomington, Indiana
2011	Selected Soloist UCLA All-Stars Concerto Competition Los Angeles, California
2011	1 st prize in the wind division Coleman Chamber Music Pasadena, California

Chapter One: Introduction

Paul Chihara was born in Seattle, Washington in 1938. He received his D.M.A. from Cornell University in 1965 as a student of Robert Palmer and also studied under Nadia Boulanger in Paris, Ernst Pepping in Berlin, and Gunther Schuller at Tanglewood. Chihara's prize winning concert works have been performed in numerous major cities around the world. He has also served as composer-in-residence for the San Francisco Ballet from 1973 to 1986 and was the first composer-in-residence of the Los Angeles Chamber Orchestra. Chihara's awards and commissions include those from the Guggenheim Foundation, National Endowment for the Arts, Lili Boulanger Memorial Award, Aaron Copland Fund for Music, Boston Symphony Orchestra, London Symphony Orchestra, Los Angeles Philharmonic, Cleveland Orchestra, New Japan Philharmonic and Orpheus Chamber Orchestra.

Having taught at UCLA as an associate professor of music since 1966, Chihara decided to leave his position in 1974 and pursue freelance opportunities as a film, television and stage composer while still continuing to write concert music. In 1974, the director Roger Corman hired Chihara to write the music for his film *Death Race 2000*. It was during this project that Chihara first met the saxophonist Harvey Pittel. After the completion of this project, Harvey Pittel and Chihara conferred on the creation of a concerto for saxophone and orchestra. The *Concerto for Saxophone and Orchestra* was written in 1980 and premiered by the Boston Symphony Orchestra in January 1981 with Pittel as soloist.

The *Concerto for Saxophone and Orchestra* emphasizes sound texture in the orchestral parts over melodic counterpoint and contains virtuosic melodies in the saxophone part. In this work, Chihara uses rhythmic complexity in the orchestral parts to create a dense sound texture,

which serves as a background for the soloist. In all three movements, different melodic lines are often layered upon one another in the orchestral parts. For example, up to eighteen different melodic lines are performed at the same time using Chihara's "rainbow shimmer" (his term) technique in the opening measures of the first movement.¹ In addition to this orchestral sound texture, the work contains a great amount of melodic material for the soloist and frequently features the saxophonist's virtuosity, especially in the third movement.

In this dissertation, suggestions for performance practice are given to both the orchestral instrumentalists and the solo saxophonist. Additionally, a new revision of the saxophone part for the *Concerto for Saxophone and Orchestra* has been provided by the author. The solo part of the third movement has been arranged entirely for the soprano saxophone. In this revision, the author has made several changes to the saxophone part that have been approved by Chihara. By following the performance recommendations and by using the provided "Weston revision," the soloist and orchestra may achieve a more effective performance of this challenging work.

Other Concert works for the saxophone by Paul Chihara

Chihara has written several other pieces for the saxophone including *Forever Escher* for string quartet and saxophone quartet (1995); *Sonata for soprano saxophone and piano* (1996); *Mambo Cane* for two alto saxophones, two tenor saxophones, percussion, and piano (1996); and *Amatsu Kaze* for flute, clarinet, violin, violoncello, soprano voice, and piano (2002). (Although the original version of *Amatsu Kaze* did not contain a saxophone part, it was later arranged to include the soprano saxophone.)

¹ In Chihara's "rainbow shimmer," the melodic entrances in the string parts ascend according to the range of the instrument.

Jazz Influences

A great deal of Chihara's writing for the saxophone is influenced by the "swing" rhythms heard in the music of Stéphane Grappelli.² This "swinging" rhythm can be heard in Chihara's music, particularly on the alto saxophone, when the blues scale is used as a melodic device (such as in the "Blues Interlude" of the *Concerto for Saxophone and Orchestra*) and when various songs are quoted (such as when the alto saxophonist quotes "Laura" in the opening movement of *Forever Escher*). This influence can also be heard briefly in the *Sonata for soprano saxophone and piano* and the soundtrack recordings to *The Prince of the City* and *Death Race 2000*.

Another characteristic of Chihara's works is the frequent use of *portamenti*. Some examples may be found in the saxophone, violin, viola, and cello parts in the *Concerto for Saxophone and Orchestra*, the violin and viola parts in *Love Music*, *Concerto for Violin, Clarinet and Orchestra*, and the flute, clarinet, violin and violoncello parts in *Amatsu Kaze*. Paul Chihara stated, "The portamenti that appear in all my music are actually from my own style of viola playing! You can hear it in everything I write for strings. And you can hear it in the violin playing of the great jazz fiddler Stéphane Grappelli."³ In the *Concerto for Saxophone and Orchestra*, these *portamenti* are used frequently by string and brass instrumentalists to create the dense sound texture heard throughout the work and are also included twice in the saxophone part. The *portamenti* typically move upwards and then downwards within one phrase and in some cases descend first and then immediately ascend.

² Appendix A: Interview #1 with Paul Chihara

³ Appendix A: Email responses from Paul Chihara

Chapter Two: Outside Influences on the *Concerto for Saxophone and Orchestra*

The *Concerto for Saxophone and Orchestra* has been influenced by two notable composers of the twentieth century, Alban Berg and Elliot Carter. In my first interview with the composer, Chihara stated that Alban Berg's opera *Wozzeck* greatly influenced the rhythmic complexity and harmonic language of the saxophone concerto, while Elliot Carter influenced his use of rhythmic stratification.

A. THE RHYTHMIC INFLUENCE OF ALBAN BERG'S *WOZZECK*

Chihara was influenced by the rhythmic complexity that Berg used in *Wozzeck*. Chihara stated that, "as for *Wozzeck*, so much of his opera is in all of my music: especially the layering of complex lines over basic rhythmic patterns (such as dance forms, etc...)." ⁴ One example of this technique can be observed at the end of Act II, Scene 4 of *Wozzeck*, in which *Wozzeck* speaks with "The Narr," or "The Idiot" (see pg. 336 of Berg's *Wozzeck* Universal Edition, 1955: Act II, Scene 4). In this section, a "waltz" is indicated starting at measure 670. The traditional waltz theme, which usually places a heavy accent on beat one of the bar, is performed by the accordionist and the guitarist. ⁵

⁴ Appendix A: Interview #1 of Paul Chihara

⁵ Gammond, Peter and Andrew Lamb . "waltz." The Oxford Companion to Music. Oxford Music Online. Oxford University Press, accessed February 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7260>.

Alban Berg's *Wozzeck* (Universal Edition, 1955): Act II, Scene 4, mm. 670 - 673

Figure 2.1



In the example below, Berg creates rhythmic complexity through the use of syncopated rhythms in the horn, trumpet and trombone parts over this waltz theme.

Alban Berg's *Wozzeck* (Universal Edition, 1955): Act II, Scene 4, mm. 670 - 673

Figure 2.2

In Figure 2.2 (mm. 670-673) the French horn, trumpet and trombone parts contain thirty-second note and double-dotted eighth note rhythms within the $\frac{3}{4}$ time signature. Starting at measure 670, emphasis is placed on beats one and three while in measure 671 an accent occurs on beat two. As a result the traditional waltz meter, which typically places a heavy accent on beat one, becomes audibly blurred for the remainder of the scene.

The *Concerto for Saxophone and Orchestra* also features the layering of complex lines over basic rhythmic patterns most notably in the “Ragtime” section in the third movement (See Edition Peters Score pg. 84: m. 168). In this example, Chihara invokes the traditional sixteenth–sixteenth ragtime rhythm in the trumpet part, while layering rhythmically complex passages over it.⁶

Edition Peters 1982 Revised Version Score, 3rd movement: mm. 167 – 169



Figure 2.3

⁶ Berlin, Edward A. *Ragtime: A Musical and Cultural History*. Pg. 46

While the trumpeters are performing this rhythm, the first violinists perform sixteenth note septuplets, the second violinists perform sixteenth note quintuplets, the violists perform sixteenth note patterns, the cellists perform triplets and the bassists perform a combination of eighth and sixteenth note rhythms.

Edition Peters 1982 Revised Version Score, 3rd movement: mm. 167 – 169

The image shows a musical score for a 'Ragtime' section, measures 167-169. The score is for a solo saxophone and a string ensemble. The solo saxophone part is marked 'Ragtime' and 'ff'. The string ensemble parts (Violin I, Violin II, Viola, Violoncello, and Contrabasso) are marked 'Pizz' (pizzicato) and 'ff'. The score shows complex rhythmic patterns, including septuplets and quintuplets.

Figure 2.4

This Ragtime section demonstrates how Chihara created rhythmic complexity through the layering of melodic lines over basic rhythmic patterns similar to the music heard in *Wozzeck*.

B. THE HARMONIC INFLUENCE OF ALBAN BERG'S *WOZZECK*

In describing the harmonic influence of Berg on his music, Paul Chihara stated:

“a lot of *Wozzeck* [is] in my music. To me *Wozzeck* is practically jazz, I mean Expressionism...the harmonic language of Expressionism, to me, is very close to the best of bebop. And I know that bebop players like ... Gerald Wilson used to always talk about music that he had used to listen to, you know...Ravel and Mayakovski. Interesting right? Because they had heard... they were not listening to twelve-tone... they were not listening to serial organization a lot. They heard chords, they heard complex chords, they heard altered chords. Like a Scriabin chord to them would be a 13/7 chord with a flat 5... That's why I like a lot of the jazz chords, but

I hear them like Expressionist chords. Basically as forms of our extended tonality...it's easy to hear it that way. So yes...so Alban Berg is a big influence on my harmonic language..."⁷

In many of his compositions, including the *Violin Concerto*, *Lulu*, and *Wozzeck*, Alban Berg created atonal melodies through forms of extended tonality. For example, the first four notes of the phrase "Wir arme Leut!" sung by Wozzeck in measure 136 of the opening of the opera – D-sharp, B-natural, E-natural, and G-natural -- demonstrate this compositional technique. When arranging these notes vertically, an extended chord emerges.

Alban Berg's *Wozzeck* Score (Universal Edition, 1955): Act I, Scene 1, m. 136

The image shows a musical score for the phrase "Wir arme Leut!" from Alban Berg's *Wozzeck*. The score is in 3/2 time and consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The first four notes of the phrase are D#4, B4, E4, and G4. The piano accompaniment line begins with a bass clef and a key signature of one sharp. The first four notes of the phrase are D#4, B4, E4, and G4. The lyrics are "Wir ar-me Leut! Sehn Sie, Poor folklike us... see now...". A large black arrow points from the first four notes of the vocal line to a vertical chord diagram on the right. The chord diagram is in 4/4 time and shows the notes E4, G4, B4, and D#4. The text "E minor/Major 7th chord" is written above the chord diagram.

Figure 2.5

Chihara states that:

"The musical line "Wir arme Leut" (which means "We poor people . . . ") in the first scene of *Wozzeck* runs throughout much of my music, even to this day. (Look at the full score of *Wozzeck*, first scene, measure 136, in *Wozzeck*'s response to his captain.) The melodic notes are D#, B, E, G. Which outline an E minor/major seventh chord -- a real modern jazz chord! This is the harmonic world I live in, and feel most comfortable expressing myself with."⁸

⁷ Appendix A: Interview #1 of Paul Chihara

³¹ Appendix A: Email responses from Paul Chihara

Another example of this compositional technique occurs in measure 142 of Act I, Scene I. While singing the words, “Ja, wenn ich ein Herr wär,” (translated as “If I were a lord, sir,” in the Universal Edition) *Wozzeck* outlines another extended tonality chord.

Alban Berg’s *Wozzeck* Score (Universal Edition, 1955): Act I, Scene 1, m. 142

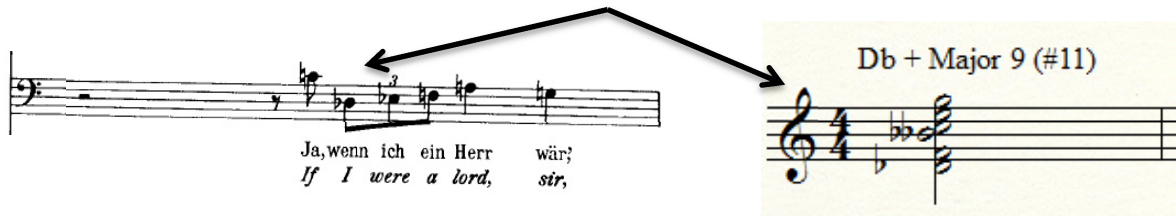


Figure 2.6

Examples such as these can be observed throughout the *Concerto for Saxophone and Orchestra*, as shown in the figures below.

The first example occurs in measure six of the opening movement. Here, the saxophonist’s melody outlines the B-natural minor seventh chord.

Edition Peters 1982 Revised Version saxophone part, 1st movement: m. 6

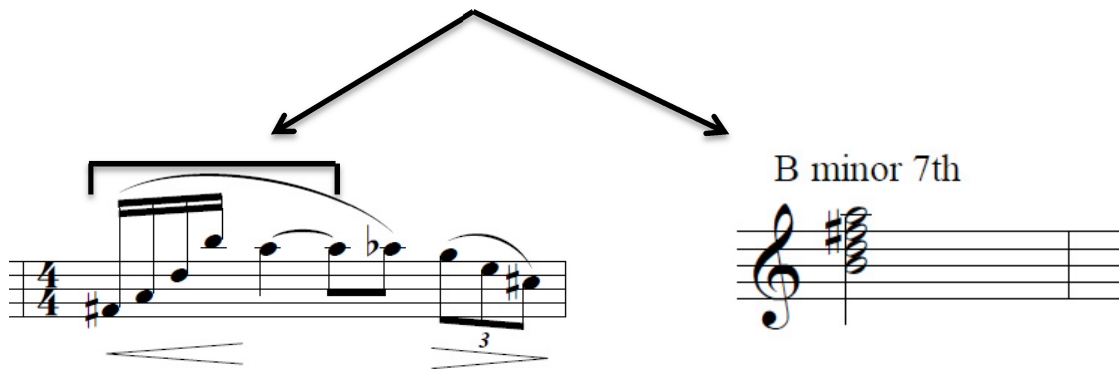


Figure 2.7

Another example of this compositional device can be seen in measure 24 of the first movement. Despite being harmonically atonal, the melody outlines a different tonal chord on every beat in this measure.

Edition Peters 1982 Revised Version Saxophone part, 1st movement: m. 24

The image shows a musical staff in 3/4 time with a melody. Three brackets underneath the staff group the notes into three distinct harmonic units. Below each group, an arrow points to a chord diagram in treble clef:

- The first group (beats 1 and 2) is labeled "C major triad" and shows notes C4, E4, and G4.
- The second group (beat 3) is labeled "B7" and shows notes B3, D#4, F#4, and G4.
- The third group (beats 4 and 5) is labeled "A# Diminished 7th" and shows notes A#3, C#4, E#4, and G#4.

Figure 2.8

Though written as an atonal work, the melodies throughout the *Concerto for Saxophone and Orchestra* are often made up of basic and extended chord structures. In the example above, the first two beats create the C major triad and the written B-natural dominant seventh chord. Both chords could also be combined to form an extended chord.

Harmonic outline of the melody on the first two beats of m. 24

C Major 13 (#9, #11)

The image shows a single chord diagram in treble clef. The notes are C4, E4, G4, B4, D#5, F#5, and G#5. The chord is labeled "C Major 13 (#9, #11)".

Figure 2.9

Figures 2.8 and 2.9, help demonstrate several structural and harmonic similarities between Alban Berg's *Wozzeck* and Paul Chihara's *Concerto for Saxophone and Orchestra*. The layering of complex rhythmic lines over basic rhythmic patterns and the construction of various melodies in the saxophone part through the use of extended tonality demonstrate this influence.

The connection between harmony and melody in Chihara's work can also be observed through the harmony that surrounds the saxophonist's melodic line. In several instances, the extended harmonic chords that are outlined in the saxophone melody are also heard in the same sections as vertical harmony performed by members of the orchestra. In measures 9-10 of the "Blues Interlude," an undefined chord, consisting of the notes E, F, A-flat and B-flat, is performed in the cello part. At the beginning of the next measure, the alto saxophonist's first four notes outline these same notes. Figure 2.10 corresponds to Figure 2.11.

Edition Peters 1982 Revised Version Score, 2nd movement, cello part: m. 8-9

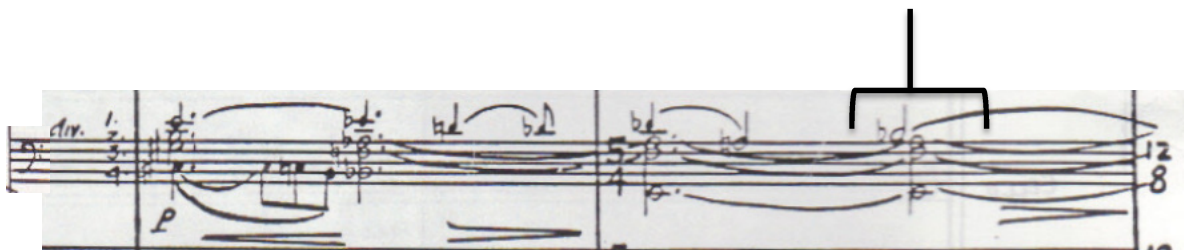


Figure 2.10

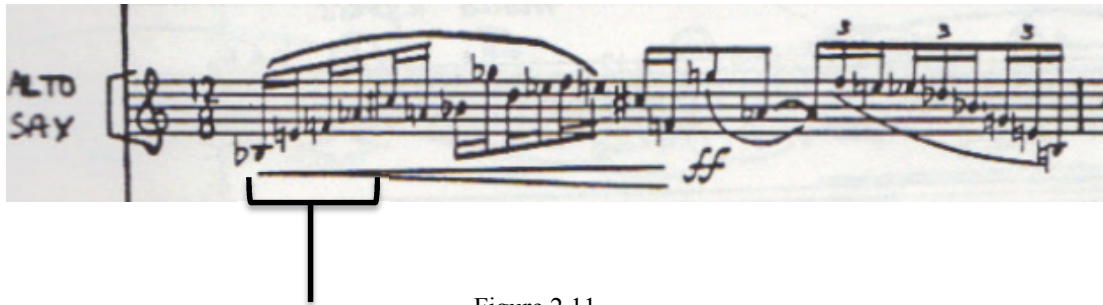


Figure 2.11

C. THE INFLUENCE OF ELLIOT CARTER'S USE OF RHYTHMIC STRATIFICATION

While the layering of complex lines over basic rhythmic patterns in the *Concerto for Saxophone and Orchestra* was influenced by Alban Berg's *Wozzeck*, Chihara's use of rhythmic stratification, referring to the layering of various subdivisions of the beat, was influenced by one of his contemporaries, Elliot Carter. Chihara states:

“Yes, Elliott Carter was a student of Nadia Boulanger's also, before I arrived in 1961. But he was still in Paris, and we occasionally met and discussed music. His first two string quartets were an influence on my early contrapuntal writing, not so much in their harmonic content, but in their rhythmic complexity. He often superimposes sextuplets, or septuplets over groups of three and four notes per beat. This is a form of ‘notated aleatory.’”

Elliot Carter's use of rhythmic stratification, or “notated aleatory” as Chihara calls it, is evident in all of his string quartet compositions. For example, in the sixth movement of his *String Quartet No. 5* (Figure 2.12), eighth note triplets, sixteenth notes, sixteenth note quintuplets and sixteenth note septuplets are all superimposed over each other, thereby creating a rhythmically dense texture.

String Quartet No. 5, mvt. VI. Presto Scorrevole: mm. 149-152 (Boosey and Hawkes Edition)

149

5

7

pp

p

ppp

Figure 2.12

Examples of rhythmic stratification can be seen in the beginning measures of the “Ragtime” section in the third movement. In these measures, the first violinists perform sextuplets, the second violinists perform quintuplets, the violists perform sixteenth note patterns, the cellists perform eighth note triplets and the bassists perform a combination of eighth and sixteenth note rhythms.

Edition Peters 1982 Revised Version Score, 3rd movement: mm. 167 – 169

Ragtime

Solo Sax

ff

Vcln. I

Vcln. II

Vla.

Vc.

Cb.

PIZZ

Figure 2.13

The layering of differing rhythmic sub-divisions is used extensively in the string parts of this work. Another example can be seen between measures 19-21 in the first violin parts. In this phrase, the first violin part is divided into four different melodic lines which each contain varying sub-divisions of the beat.

Edition Peters 1982 Revised Version Score, 1st movement, 1st violin part: mm. 19-21



Figure 2.14

Rhythmic stratification occurs in the brass and woodwind parts as well, but not to the same degree as the string parts.

Chapter Three: Thematic and Dynamic Issues

A. THEMATIC MATERIAL

Throughout the *Concerto for Saxophone and Orchestra*, much of the orchestral melodic material consists of fragments of themes and melodies found within the saxophone part.

Although the use of similar melodic material throughout the orchestral score is common in many

of Chihara's compositions, the *Concerto for Saxophone and Orchestra* is unique in how it is constructed. In this work, much of the orchestral melodic material consists of layered fragments of the saxophone themes and other melodies performed by the saxophonist.⁹ The themes, which are rarely restated, can be heard in the opening saxophone melodic phrase found at the beginning of each movement.

1st Movement Main Theme



Figure 3.1

2nd Movement Main theme



Figure 3.2

⁹ This is primarily used in the string parts. However this compositional technique is used in the brass and woodwind melodic material on several occasions, but to a much lesser degree than in the string parts.

3rd Movement Main Theme



Figure 3.3

Examples of the layered thematic fragments may be found in the first and second movements as it moves through the string family. Perhaps the most graphic example of this compositional technique occurs between measures 48 – 49 in the string parts.

Edition Peters 1982 Revised Score, String Orchestral parts, 3rd movement: mm. 48 - 49

2nd violin part: This is a restatement of measure 15 heard originally in the saxophone part.

Handwritten musical score for measures 48-49 of the 3rd movement. The score includes parts for Violin I, Violin II, Viola, Cello, and Contrabass. The Violin II part is highlighted with a bracket and a callout box stating: "2nd violin part: This is a restatement of measure 15 heard originally in the saxophone part." The Cello part is also highlighted with a bracket and a callout box stating: "Cello part-- this phrase is an augmented form of the saxophone phrase heard in measure 26 of the 1st movement." The score includes various dynamics like *p* and *mf*, and articulation marks like accents and slurs. There are also some fingerings and breath marks indicated.

Figure 3.4

In addition to these layered thematic fragments, the three-note phrase heard in the saxophone part in measure four of the first movement (Figure 3.5) is also used to generate new orchestral melodic material in the first and third movements. This phrase is often restated, transposed, augmented and used with altered rhythms in the orchestral parts. For example, in the first movement, the three-note phrase is used to generate the viola melodic line in measure 26 (Figure 3.6). In the third movement altered examples of this phrase are also used in various string part melodic lines.

Edition Peters 1982 Revised Version Score, 1st movement, saxophone part: m. 4

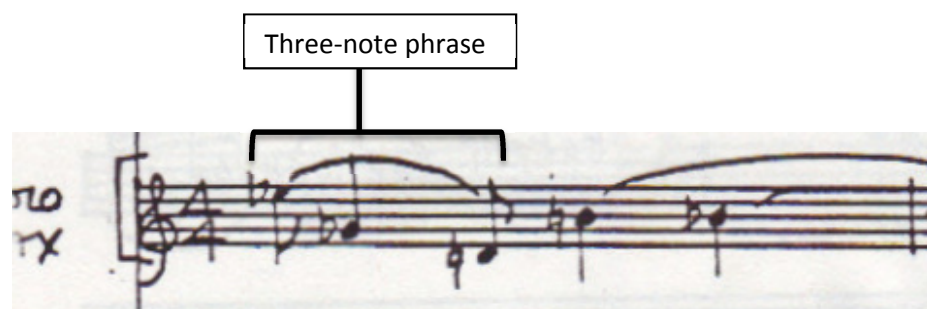


Figure 3.5

Edition Peters 1982 Revised Version Score, 1st movement, 2nd violin part: m. 26



Figure 3.6

The figure above is a form of the three-note phrase which first occurs in measure four in the saxophone of the first movement. In Figure 3.6, the first note has been lowered by one octave and the last note, in the three-note phrase, has been raised by one octave. The clearest examples of the three-note phrase occur when it is restated in the orchestral parts. See Figure 3.7.

Edition Peters 1982 Revised Version Score, 1st violin part, 3rd movement: m. 23

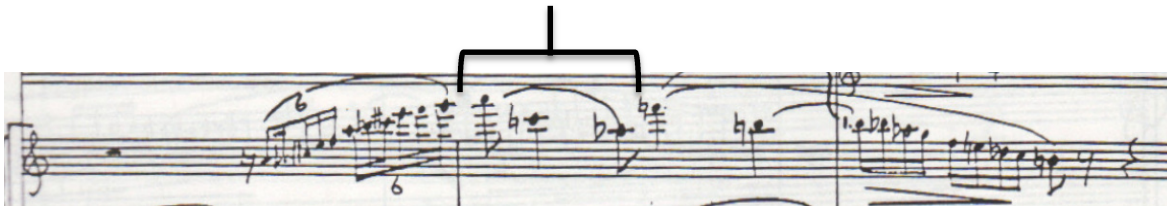


Figure 3.7

The three-note phrase in the first violin part in Figure 3.7 has been transposed up by a tri-tone interval from how it was originally written.

In describing his *Concerto for Saxophone and Orchestra* Chihara stated, “There are moments in my concerto that are almost hypnotic. [There are] familiar and obscure elements mixed together in a dream-like state, almost like a nightmare, a vision, or a personal hallucination.” Chihara creates this “dream-like” atmosphere by using layered fragments of the saxophone melody to create the musical texture that is present throughout the work. When asked why he chose this particular compositional style for this piece, Chihara said:

“First of all, creating large textures using the same motif is a visual image for me. It is sometimes considered a form of counterpoint -- of imitation. But for me, this is not imitation, but a form of continuous repetition. For example, looking at the ocean at an incoming tide, you see wave upon wave, all of them very similar. You would not call this "imitation" or "canonic"!

It is energy pulsating through matter according to natural laws. So with me, my musical imagery is almost always visual, not contrapuntal. The rules of counterpoint, dividing the imitated patterns into terms such as "inversion," "retrograde," etc. Texture design is really my answer to

traditional counterpoint, though I can also do that as well in some of my more conservative pieces.”

Because restatements and fragments of the saxophone theme are layered upon each other, each repetition of the saxophone melody within the orchestral parts is difficult to clearly hear. However, such repetitions are not meant to be clearly heard but are intended to create the sound texture that serves as an aural canvas for the saxophonist to solo over. I feel it is not necessary for each of these individual repetitions to be overly emphasized or “brought out” dynamically while the saxophonist is performing, unless specifically indicated in the score. In many of the orchestral sections which contain such thematic repetition, the dynamic level is often left unchanged when the solo saxophonist is performing. In several instances, the orchestral melodic material consists of restatements of the saxophone melody while the saxophonist does not perform. In these sections, the restatements of the theme or saxophone melody may be emphasized.¹⁰

B. DYNAMIC ISSUES

Dynamic markings within individual melodic lines tend to follow the direction of the melody according to the range. In other words, when a melodic line ascends, a crescendo is marked and when a melodic line descends, a decrescendo is marked. I feel that this directional

¹⁰ An example of this occurs between measures 209 and 217 in the third movement in the flute, oboe and clarinet parts. Here the first movement theme is repeated.

dynamic technique should be used across the string, brass and woodwind sectional phrases, which sometimes lack dynamic markings, in order to reinforce the “wave-like” dynamics.

The first example of this occurs in the first fifteen measures of the opening movement in the string parts. Here, Chihara uses a compositional technique he terms “rainbow shimmer,” in which the lowest voices in the orchestra, such as the bassists, begin the melodic movement of the phrase first. Each following instrumental entrance ascends from the lowest ranged instruments to the highest ranged instruments. This technique visually creates a diagonal of melodic motion across the page. Although each string instrumental entrance is usually marked with individual crescendos, I feel that the string instrumentalists should perform a sectional crescendo as the melodic entrances ascend. In doing so, the “wave-like” dynamic effect can be reinforced across the entire string section.

This directional dynamic technique should also be used in the brass soli section between measures 159 and 162 of the third movement. The dynamic climax of this section should be reached on the downbeat of measure 162 because it is the point of greatest melodic range. Although there are minimal dynamic markings in this phrase, the trumpeters and the first French Horn player should crescendo in measure 161 because their eighth note lines ascend to their highest point on the downbeat of measure 162. As the range of each brass instrumental line descends, a decrescendo should be made. The crescendo markings in bold in Figure 3.8, which all follow the direction of the melodic line, have been added by the author.

A handwritten musical score for brass parts, including Horns (1, 2 and 3, 4), Trpts. (1, 2, 3), Tramb. (1, 2), and Tuba (3). The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings such as 'espress.', 'mp', and 'p'. There are also some handwritten annotations like '(cup)', 'a. 2', and 'a. 3'. The score is divided into measures, and there are some blacked-out sections in the original image.

Figure 3.8

The woodwind parts also contain phrases which should follow this same dynamic pattern.

Unwritten Saxophone Dynamics

There are several sections in the saxophone part that contain minimal dynamic markings. I feel that the directional dynamics mentioned above should be performed unless indicated otherwise. One example of this occurs between measures 18 - 21 of the third movement. (See Figure 3.9)

Edition Peters 1982 Revised Version Saxophone part, 3rd movement: mm. 18 - 21



Figure 3.9

The crescendo markings in Figure 3.9 are not indicated in any of Chihara's scores. I add these suggested crescendo markings because the melodic material ascends on the first two beats of measure 18 and also ascends starting from beat three of measure 19 to the downbeat of measure 21.

Another example occurs between measures 53-54 of the third movement. The crescendo markings in both Figures 3.9 and Figure 3.10 are my suggestions for an effective performance.

Edition Peters 1982 Revision, Saxophone part, 3rd movement: mm. 53-54



Figure 3.10

Additional Dynamic Recommendations for Woodwind Instrumentalists

In the first two movements of the work, the woodwind parts contain minimal melodic material. However in the third movement the woodwind section contains numerous phrases with smaller note values such as sixteenth notes, sixteenth note triplets, and thirty-second notes. Similar to the string orchestral section, each woodwind part usually consists of varying layered melodic lines with different rhythmic sub-divisions (see Figure 3.11).

Edition Peters 1982 Revised Version, Woodwind parts, 3rd movement: mm. 73-74

The image shows a handwritten musical score for four woodwind parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The score is divided into two measures, (73) and (74). Each instrument part is written on a five-line staff. The Flute part starts with a dynamic marking of 'mf' and a tempo marking of 'a 2'. The Oboe part also starts with 'mf' and 'a 2'. The Clarinet part has 'mf' and 'a 2' markings. The Bassoon part has 'mf' and 'a 2' markings. The score includes various rhythmic patterns, including sixteenth notes, sixteenth note triplets, and thirty-second notes. There are also some markings like '6' and '3' under the notes. A large bracket on the right side of the score indicates that these parts are to be played in unison with the solo saxophonist.

Figure 3.11

In several phrases, the woodwind melodic lines are in unison with the solo saxophonist and help to reinforce dynamic climaxes. In these examples, the woodwind players should dynamically emphasize their melodic phrases in order “overwhelm” the soloist. When asked whether the orchestra is meant to always be heard in the background, Chihara stated, “I wanted the orchestra

to engulf the soloist occasionally, like playing under a waterfall!”¹¹ The timbre of the saxophone more closely matches that of other woodwind instruments and causes the saxophonist to be heard as part of the sound texture when dynamic emphasis is placed on the unison phrases in the woodwind parts.¹² An example of this may be found between measures 81 and 82 in the third movement.

Edition Peters 1982 Revision, Woodwind parts, 3rd movement: mm. 81- 82



Figure 3.12

Edition Peters 1982 Revised Version Score, 3rd movement, saxophone part: mm. 81-82



Figure 3.13

¹¹ Appendix A: Email Responses from Paul Chihara

¹² Paul Chihara supported the argument that unison woodwind melodic lines should be dynamically emphasized to dynamically over-balance the soloist.

Chapter Four: Concerto Edition Variants and the “Weston Revision”

There is currently only one edition of the *Concerto for Saxophone and Orchestra* available to the public; the Edition Peters 2003 Revised Edition. Originally written in 1980, the Concerto was premiered by the Boston Symphony Orchestra in 1981 and later performed by the Louisville Orchestra in 1985 with Harvey Pittel as solo saxophonist in both performances. Three versions of the work exist: the original manuscript, the 1982 Edition Peters Revised Version, and the 2003 Edition Peters Revised Version. The most valuable version for this study has been the E.P. 1982 revision because it contains the majority of Chihara’s melodic ideas for the work.¹³ The E.P. 1982 revision was withdrawn from publication and to the author’s knowledge the only available copy is held in the UCLA Music Library. In this version, Chihara added melodic material to each movement that did not exist in the original 1980 manuscript and in some cases made minor changes to what was previously written. The second movement contains two additional sections of mostly saxophone melodic material that were absent in the original. Unlike the E.P. 1982 revision, the E.P. 2003 revision does not accurately reflect all of Chihara’s melodic ideas because it omits measures 105 – 208 of the third movement, which originally contained the majority of the soprano saxophone melodic material. The third movement of the Weston revision is arranged entirely for the soprano saxophone and is primarily based on the E.P. 1982 revision.¹⁴

¹³ There are two exceptions to this. In the 2003 E.P. Revision, a two-measure phrase was added by Paul Chihara in the saxophone part between measures 229-230 of the third movement. This phrase did not exist in the E.P. 1982 Revision. Additionally, the original manuscript contained ten measures of brass melodic material between measures 105-113, which were omitted in the 1982 E.P. Revision.

¹⁴ The two measure phrase between measures 229-230, which Chihara added to the E.P. 2003 Revision has been included in the Weston Revision.

A. OVERVIEW OF THE WESTON REVISION

During the interviewing process, Chihara expressed an interest in making the *Concerto for Saxophone and Orchestra* more accessible for performance. As a result, the author created a new saxophone revision which: 1) contained almost all of the originally written melodic material for the third movement and 2) was arranged for the soprano saxophone. Although the third movement in the E.P. 2003 version has already been written for soprano saxophone, this edition omits measures 106-205. These measures are included in the Weston Revision and are also arranged for the soprano saxophone. The first and second movements of the Weston Revision remain largely unchanged; however the penciled-in grace-notes and articulations, marked in Harvey Pittel's saxophone part, have been included in each movement.¹⁵

The Weston Revision results in several range issues for the soloist. The majority of the originally written sopranino saxophone phrases can be played within the normal range of the soprano saxophone. However some phrases, which extend into *altissimo* range of the soprano saxophone, have been lowered by one octave. It is my opinion that the *altissimo*-trill phrases which occur in measure 189, between measures 198 and 200, and in measure 207, should be performed in the originally written octave.

Changes in the Weston Revision

The most significant change in the Weston Revision occurs on beat four of measure 198 in the third movement and is intended to help the saxophonist perform the *altissimo*-trills with accuracy. The saxophone part of the original manuscript and the E.P. 1982 Revision both contain

¹⁵ See Appendix E: Penciled-in Revisions by Chihara

four sixteenth notes on beat four of this measure. However, the Weston Revision omits the second and fourth sixteenth notes on beat four and changes the first and third sixteenth notes to eighth notes. As originally written, the saxophonist would perform an ascending interval leap of a major seventh from the last sixteenth note on beat four to an altissimo written B-natural on the downbeat of measure 199 (Figure 4.1). Because the altissimo range requires consistent air pressure, embouchure pressure and proper tongue position, it is very difficult to perform when approached by leap without “scooping.”¹⁶ It is for this reason that the last sixteenth note has been omitted and the approaching interval has been reduced to a minor third (Figure 4.2). I feel that the saxophonist should leave a small amount of space in between each note in this phrase and use “breath attacks” to avoid “scooping” altissimo notes from beat four of measure 198 to the downbeat of measure 201.

Edition Peters 1982 Revision, saxophone part (concert pitch), 3rd movement: mm. 198 – 199

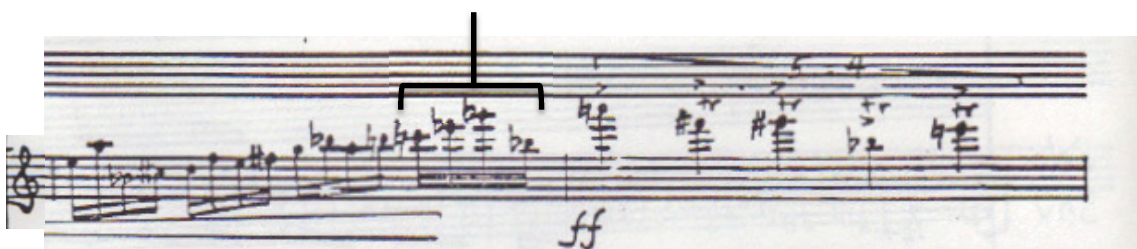


Figure 4.1

¹⁶ The combination of air pressure, embouchure pressure and the shape of the tongue is often referred to as “voicing.” See Donald Sinta’s, Voicing: An Approach to the Saxophone’s Third Register.

The Weston Revision, 3rd movement: mm. 198 - 200

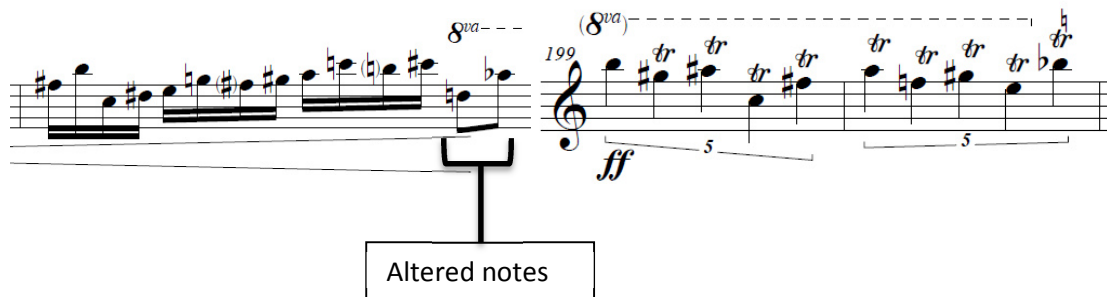


Figure 4.2

Altissimo-trill passages in the saxophone part also occur in measure 189 and between measures 207 and 208. In my opinion, these phrases should be performed in the originally written range using the altissimo register of the soprano saxophone.

Additional Changes in the Weston Revision:

- Mm. 156 – 157 - the last two sixteenth notes of beat three and all four sixteenth notes on beat four and the first sixteenth note on beat one of measure 157 have all been lowered by one octave. An “*ossia 8va*” marking has been indicated over these notes.
- M. 161 – the last two sixteenth notes of beat two and all four sixteenth notes on beat three have been lowered by one octave due to the speed of the passage.
- M. 165 – the last two sixteenth notes on beat three and all four sixteenth notes on beat four have been lowered by one octave.

- Mm. 167-168 - the last two sixteenth notes on beat two, all sixteenth notes on beats three and four and the first two sixteenth notes of measure 168 have been lowered by one octave.
- Mm. 195 – 196 - all four sixteenth notes on beat four of measure 195 and the first two sixteenth notes of measure 196 have been lowered by one octave with an optional “*ossia 8va*” marking.
- M. 207 – The first four quarter-note quintuplets of measure 200 has been given an “*ossia 8va*” marking, but it is the author’s preference that this phrase be performed in its original written range.

B. SAXOPHONE PERFORMANCE SUGGESTIONS FOR THE 1ST AND 2ND MOVEMENTS

1st Movement

The compositional technique termed “rainbow shimmer,” will be discussed because of its impact on the saxophonist’s dynamics. In the first fifteen measures of the movement, the string section performs “rainbow shimmers” in which fifteen different melodic lines are performed at the same time. Each melodic entrance ascends in the string section by the range of the instrument. I suggest that the saxophonist should dynamically emphasize his melodic phrase at the apex of each “shimmer.” In doing so, the saxophonist’s phrase will continue the crescendos performed by the string section across each “rainbow shimmer.” One example of this occurs on the downbeat of measure 9 in the saxophone part. (See Figure 4.3 below).

Edition Peters 1982 Revised Version Score, 1st movement, saxophone and string parts: mm. 8 – 9



Figure 4.3

The diagonal arrow in Figure 4.3 represents the sectional crescendo that should be performed by the string performers between measures 8 and 9 of the first movement. The saxophonist's melody on the downbeat of measure 9 serves as the apex of this crescendo.

2nd Movement

In his interviews with the author, Chihara encouraged saxophonists to “swing” the melody when performing the “Blues Interlude.”¹⁷ Though numerous eighth note triplets are written out in the saxophone part, Chihara explained that such rhythms were intended to be performed as

¹⁷ See Appendix A: Interview #1

swung eighth notes.¹⁸ By using “ghost”¹⁹ notes and by dynamically emphasizing eighth notes which are preceded by quarter notes, the saxophonist can reinforce the “swing” that the composer originally intended.

“Ghost” notes may be performed by the saxophonist on notes that occur on an offbeat, are approached by a leap and followed by a leap.²⁰ In measures 8 and 9, the notes in parenthesis from Figure 4.4 are recommended “ghost” notes.

Edition Peters 1982 Revised Saxophone part, 2nd movement: mm. 8 – 9



Figure 4.4

Other recommended uses occur in measure 11 on the third eighth note triplet of beat two (F-natural) and measure 15 on the second triplet eighth note of beat ten. (See Figure 4.5 and Figure 4.6)

¹⁸ These rhythms are only meant to be swung in the second movement. Although the saxophonist is encouraged to “swing” the rhythm, Paul Chihara stated that he did not want the orchestral instrumentalists to do the same.

¹⁹ Kernfeld defines “ghost” notes as, “a weak note, sometimes barely audible, or a note that is implied rather than sounded. Ghost notes may be produced intentionally as a subtle means of articulating a phrase, or they may occur accidentally when a player ‘fluffs’ notes.”

Barry Kernfeld. “Ghost note.” *The New Grove Dictionary of Jazz*, 2nd ed. Ed. Barry Kernfeld. Grove Music Online. Oxford Music Online. Oxford University Press. Web. 8 Mar. 2013. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/J167000>> .

²⁰ See Johnny Hodges’ improvisational solo taken from the track “All of Me,” from Duke Ellington’s 1959 record, “Jazz Party.” It should be additionally noted that Johnny Hodges’s was the saxophonist who most influenced the composer.

Edition Peters 1982 Revised Version Score, 2nd movement, Saxophone part: m. 11



Figure 4.5

Edition Peters 1982 Revised Version Score, 2nd movement, Saxophone part: m. 15

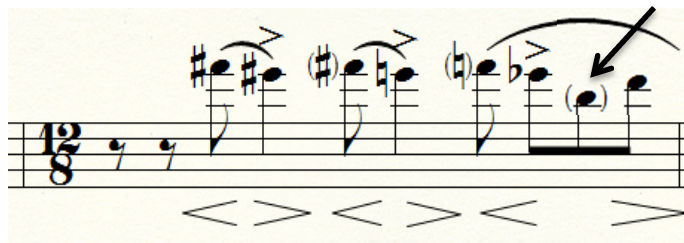


Figure 4.6

In addition to “ghosting” notes, the “swing” may also be reinforced in the saxophone part by dynamically emphasizing eighth notes that are preceded by quarter notes. The saxophone melodic material between measures 18 – 24 and between measures 34 – 41 provides the soloist with several opportunities to use this technique. The melodic material here is written in the 12/8 time signature. (See Figure 4.7)

Edition Peters 1982 Revised Version Score, Saxophone part, 3rd movement: mm. 19 -20



Figure 4.7

The arrows, shown below in Figure 4.8, point to the eighth notes which should be dynamically emphasized.

Edition Peters 1982 Revised Version Score, Saxophone part, 3rd movement: m. 19



Figure 4.8

Using Sub-tone in the 2nd movement

Sub-toning should be used in the “Blues Interlude.”²¹ It is especially helpful when performing melodic lines, marked “piano,” which descend into the lower register of the saxophone. Though not necessary, it is my view that sub-toning should be used in measures 24,

²¹ For a thorough explanation of the “sub-tone” technique for saxophone, see pg. 90 in The Cambridge Companion to the Saxophone, edited by Richard Ingham.

33, and 40 of the second movement. To avoid “honking” in the lower register, the use of this technique may be helpful.

Edition Peters 1982 Revised Version, 2nd movement, saxophone part: mm. 24

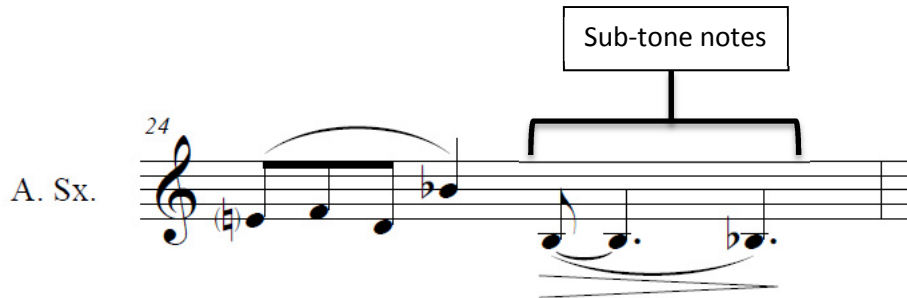


Figure 4.9

C. SAXOPHONE PERFORMANCE SUGGESTIONS FOR THE THIRD MOVEMENT

Performing in the High Range on the Sopranino Saxophone

The sopranino saxophone passages in the third movement that ascend into the upper register can be problematic for the performer. For example, the melodic phrase between measures 199 and 203 can challenge even the most advanced saxophonist. (See Figure 4.10)

Edition Peters Revised 1982 Edition, 3rd movement, Saxophone part: mm. 199 - 203

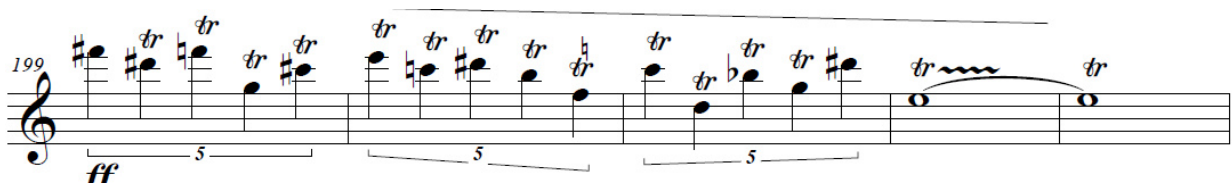


Figure 4.10

As the highest note of this section is a written F-sharp above the staff, the first necessary step in achieving a successful performance of this passage is, of course, finding a soprano saxophone that has the top F-natural and F-sharp keys. Due to the relatively few number of available soprano saxophones, obtaining the instrument without purchasing it can present perhaps the greatest obstacle in accurately performing the Edition Peters 1982 Revised Version of the work.

The soprano saxophone has the same key mechanisms as the rest of the saxophone family and the range is one octave higher than the alto saxophone. Thus, the highest note, which is a written F-sharp in the phrase shown above, would be equivalent to altissimo F-sharp two octaves above the staff on alto saxophone, or written altissimo B-natural on the soprano saxophone. Although the range from the written G-natural just above the staff to the written F-sharp above the staff is not in the altissimo range of the soprano saxophone, the soloist should still approach this range with the same “voicing” techniques (i.e. air pressure, tongue position, and embouchure pressure) as when performing in the altissimo range on soprano or alto saxophone.

Harvey’s Pittel states:

“You have to think of the saxophone family as one instrument, from the bass [saxophone] to the soprano. . . . So in other words, you can, on the bass saxophone, play the overtones all the way up into the soprano range. It’s all one instrument. If you pick up the alto and soprano and you play the same concert pitch, on each instrument side by side, you will find that the throat setting and even the amount of pressure on the reed is the about the same.”²²

²² Appendix B, Harvey Pittel Interview #1

With this in mind, it is also the recommendation of the author that the saxophonist leave a small amount of space between the quarter note quintuplets from measures 199 to 203. Doing so can promote pitch accuracy and consistent embouchure pressure, thereby keeping the saxophonist from biting into his bottom lip during performance.

The use of the Altissimo Register in the “Weston Revision”

In the provided arrangement for soprano saxophone, several melodic lines in the third movement from measure 121 to the end of the work ascend into the altissimo range. As Larry Teal argues, a saxophonist should have a well-developed embouchure and an accurate sense of pitch discrimination when attempting to perform in this extended register.²³ Exercises such as performing the higher overtone partials of low B-flat, B-natural, C-natural and C-sharp can help the saxophonist develop correct embouchure by mastering “the correct mixture of embouchure pressure, air support, and throat position”.²⁴

Trills in the altissimo range of the soprano saxophone

In the *Concerto for Saxophone and Orchestra*, the saxophonist is further challenged with the use of trills in these altissimo passages. The recommended saxophone fingerings for each altissimo trill (shown below) have been chosen because they decrease hand motion when transitioning between each trilled note.

²³ Teal, Larry. The Art of Saxophone Playing. Secaucus, NJ: Summy-Birchard, 1976, 98.

²⁴ Teal, Larry. The Art of Saxophone Playing. Secaucus, NJ: Summy-Birchard, 1976, 98.

F-SHARP ALTISSIMO TO G-NATURAL ALTISSIMO TRILL

The first use of altissimo note trills occurs from measure 189 to 191 of the soprano saxophone part. In this passage, there is only one altissimo note with a trill marking, F-sharp to G-natural.

The Weston Revision, saxophone part: mm. 189-191

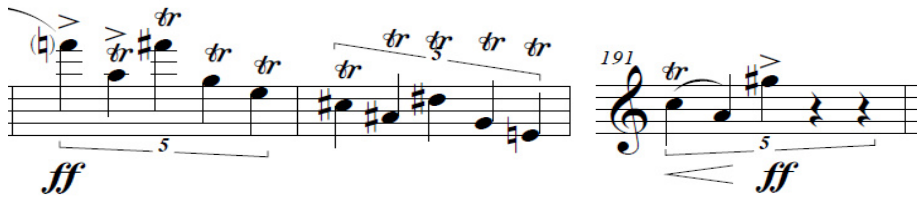


Figure 4.11

This half-step trill can be achieved by first using the front G-natural altissimo fingering in conjunction with second key (middle finger) in the left hand; the addition of this key lowers the pitch to an F-sharp. From this position, the second key in the left hand may then be released to perform the altissimo G-natural. This trill fingering example can be seen below.

Trill Fingering: front F-sharp altissimo to G-natural altissimo

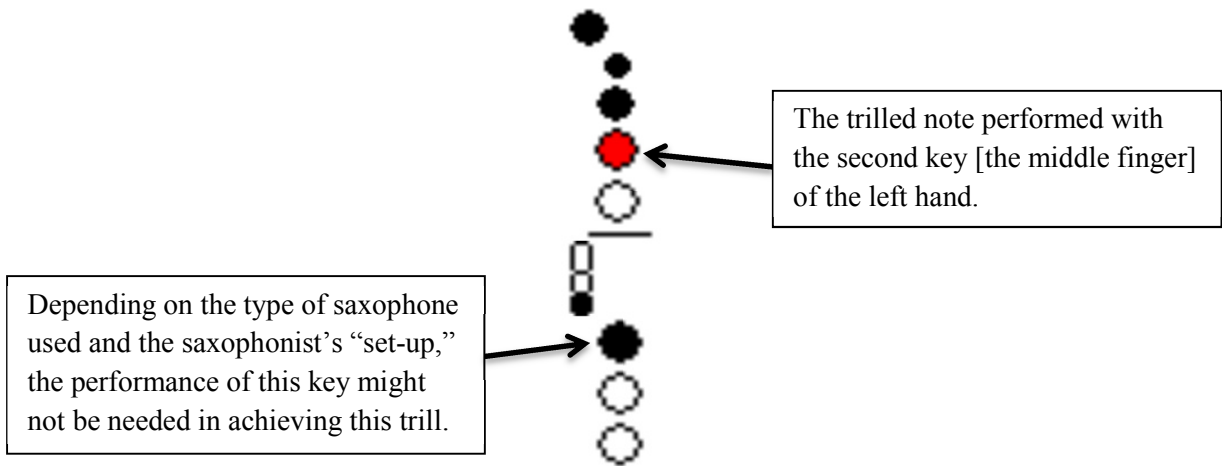


Figure 4.12

Other uses of this trill occur later in the movement on the downbeat of measure 197 and the downbeat of measure 204 of the Weston Revision.

G-SHARP TO A-NATURAL ALTISSIMO TRILL

Another use of an altissimo trill in this section of the third movement occurs on written G-sharp to A-natural for the soprano saxophone. In this example, the saxophonist should use the standard fingering for altissimo G-sharp, shown below, and then release the first key (the index finger) in the left hand to raise the pitch to A-natural.

Trill Fingering: G-sharp altissimo to A-natural altissimo

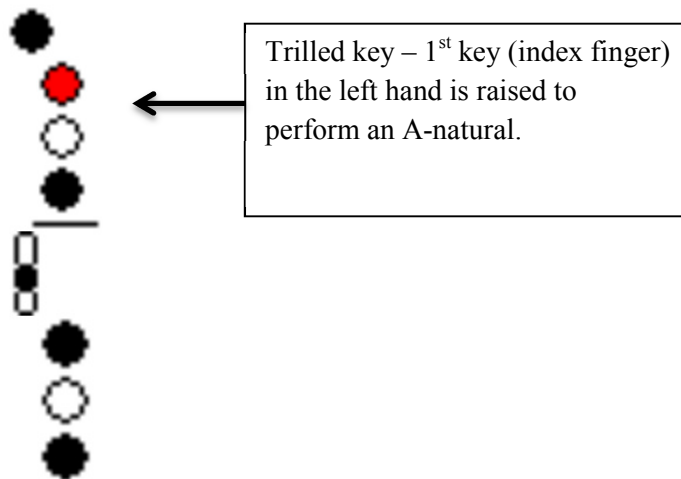


Figure 4.13

A-SHARP TO B- NATURAL ALTISSIMO TRILL

The two suggested fingerings shown below, taken from Timothy Reichard’s website on saxophone fingerings, can both be used to effectively to perform this altissimo trill.²⁵ In the first example, the saxophonist presses down the side C and side A-sharp keys, while trilling with the palm E-flat and palm D-natural keys. In the second example, the third key in the left hand and the first and second keys in the right hand are pressed down with the palm E-flat and palm D-natural keys once again being trilled.

Trill Fingerings: A-sharp altissimo to B-natural altissimo

Example 1

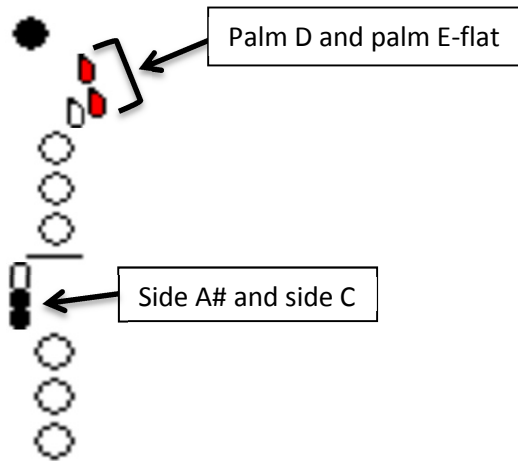


Figure 4.14

Example 2



Figure 4.15

It should be noted that the images above are recommendations for trills between A-sharp and C natural. However, it is the opinion of the author that these examples are more effective at

²⁵ Reichard, Timothy. http://www.wfg.woodwind.org/sax/sax_tr2_4.html

producing the A-sharp to B-natural trill because they allow the saxophonist to maintain consistent embouchure pressure on the reed and minimize movement in the oral cavity.

A-NATURAL ALTISSIMO TO B-FLAT ALTISSIMO TRILL

The last altissimo note trill that will be examined occurs on the downbeat quarter note quintuplet of measure 200 between an A-natural and B-flat. One recommended fingering for this trill requires the saxophonist to press down the second and third keys in the left hand, in addition to octave key, in order to produce the altissimo A-natural. The side E key is then pressed down with the side of the saxophonist's right palm to achieve the altissimo B-flat. Thus, a rapid trill between these notes can be produced by simply pressing and releasing one key (the side E) in the right hand.

Trill Fingerings: A-natural altissimo to B-flat altissimo

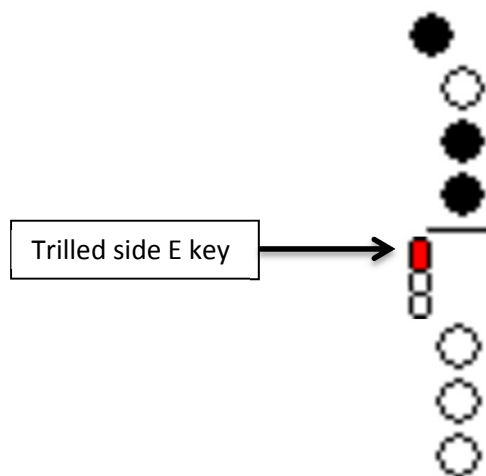


Figure 4.16

Performing Unwritten “Note-Bends” and “Swinging” in the 3rd movement

From measures 99 to 106, the opening theme to the “Blues Interlude” is repeated on soprano saxophone instead of the alto saxophone. Because of this, a change in character is encouraged in performance by the composer.²⁶ In each of Harvey Pittel’s recordings with the Boston and Louisville Symphonies, the soloist adds two note bends to measure 102 that are not indicated in the score (see Figure 4.17). Chihara also encourages the saxophonist to swing the rhythm when restating this theme.²⁷ As discussed in Chapter Six, using “ghost” notes and placing a dynamic emphasis on eighth notes which are preceded by quarter notes can help to create the desired “swing” effect. An example is shown below in Figure 4.18.

Edition Peters 1982 Revised Edition 3rd Movement, saxophone part: m. 102

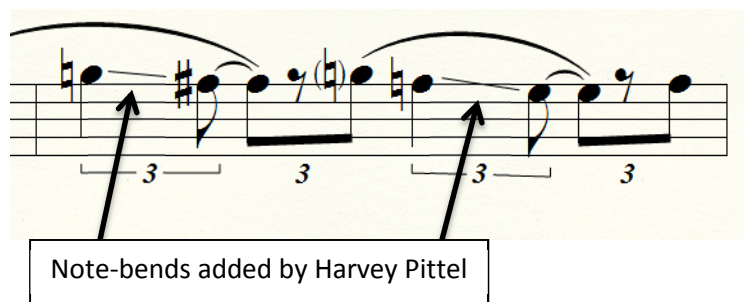


Figure 4.17

²⁶ Appendix A: Interview #2 with Paul Chihara

²⁷ Appendix A: Interview #2 with Paul Chihara

Edition Peters 1982 Revised Edition 3rd Movement, saxophone part: m. 103 - 104

The image shows a musical score for saxophone, measures 103-104. The score is in treble clef and contains several musical notations: a quintuplet of eighth notes in measure 103, a triplet of eighth notes in measure 104, and a dynamic marking of *p* (piano) in measure 104. Annotations include a box labeled "ghost" note added by author pointing to a note in measure 104, and a box labeled "Dynamically emphasized notes" with arrows pointing to notes in measures 103 and 104.

Figure 4.18

Chapter Five: Conclusion

Saxophonists of the 20th and 21st centuries have had to adapt to increasing technical demands within the solo repertoire. When performing a work such as the *Concerto for Saxophone and Orchestra*, the use of altissimo trills, “ghosting,” “note-bends,” “sub-tone” and “swing” require the soloist to demonstrate technical and stylistic fluency. Chihara’s *post-modernist* compositional approach in this work is demonstrated not only through the mixture of Alban Berg’s harmonic language with Elliot Carter’s rhythmic stratification, but also through the use of these classical and jazz techniques. As a result, Chihara’s concerto is an effective resource for classical saxophonists who want to explore jazz performance practice and also for jazz saxophonists seeking opportunities for classical saxophone performance.

Much of the allure in performing this work lies in the freedom that Chihara gives to the soloist in the execution of the saxophone melody. Whether integrating jazz techniques or altering the articulation in the melody, saxophonists are given every opportunity, save improvisation, to

express themselves. In this way, each saxophonist may make the performance of the concerto, as Chihara states, “his own.” In his essay on Phil Woods’ *Sonata for Alto Saxophone and Piano*, educator David Brennan explains:

“Players can take the creative process too far and add too much of their own subjectivity – to the point where the lines of good taste are crossed. The players must make musical judgments based upon careful study of, and experience with, the idioms of classical music and jazz.”²⁸

The *Concerto for Saxophone and Orchestra* is a valuable work for classical and jazz saxophonists because it not only features the soloist’s technical virtuosity and mastery of many musical idioms, but also highlights each performer’s individual musical expression.

²⁸Brennan, David. “A Performer’s Analysis of Phil Woods’ Sonata for Alto Saxophone and Piano.” Dissertation. University of California Los Angeles, 2004.

Chapter Six: Appendices

APPENDIX A – INTERVIEWS WITH PAUL CHIHARA

Interview #1 on July 17th, 2012 at UCLA

Ryan Weston: What prompted you to write the “Concerto for Saxophone and Orchestra”?

Paul Chihara: It was a commission, from the Boston Symphony. And Harvey Pittel and I had been working together anyway. The very first movie I ever did, I asked him to play the saxophone. He was playing all of the “sexy” solos in Death Race 2000. So we were friends from way back.

RW: I was wondering if Harvey Pittel had any influence on the saxophone part in the concerto?

PC: No, well yes and no. At first I just said, “What’s the range of the instrument?” The one thing that he did have input [on] was that he really asked me to put a part for soprano [saxophone]. To be honest, I wish I hadn’t because honestly nobody wants to play that instrument. So I published it but I think I’m just taking it out. The original has the soprano in it, you have the recording from the Boston Symphony... but it’s ridiculous.

RW: I was wondering why the second movement of the Concerto is called “Blues Interlude?” Because there are a lot of blues phrases in it that make use of the blues scale but...is there anything the saxophonist should do...?

PC: No, I don’t want him [the saxophonist] to improvise. So it has a “Blues” feel, that’s the only reason. And “Interlude” because it’s a short movement...I didn’t want [it] to seem like a “sonata-allegro” concerto for the second movement...

RW: For the opening of the 2nd movement, the alto saxophonist performs a solo and the way that Harvey Pittel performs it is very “straight,” with the rhythm being very accurate. Would you want the saxophonist to swing the rhythm at all?

PC: Yes, I'd like that.

RW: When I was talking about that with my committee, they were wondering what specifically I could do in performance to make the melody have a “jazzier” feel. One thing I've been thinking about is the rhythm itself. Instead of playing it perfectly, to swing it a little bit....

PC: {on playing the rhythm straight} Never. Yes, that's right. I don't even like to write triplets. I like to write even eighth notes and have [the performer] give it the swing feel.

RW: Is there any particular saxophonist that you've been influenced by or thinking about? Johnny Hodges?

PC: Johnny Hodges for sure. It's interesting because the jazz players that I like go way back to pre-bebop almost. The real wild-ones like Coltrane, I'm less comfortable with. For one thing, they're so wild that I feel that my role as a composer is almost negated, and so definitely Johnny Hodges. He's probably the number one influence on me.

RW: For a saxophonist trying to play the Concerto, should they have that in mind?

PC: Yes.

RW: Should they go for a Johnny Hodges type of sound?

PC: Not necessarily. Every saxophone player seems to have his own model. But if I say Hodges, they'll know what I mean. But the reason why that I don't put in “ala Hodges” or something like that, is that I don't want people to think that I'm mimicking him. Because when a player tries to mimic somebody great, it doesn't sound so good. Just be yourself, but if you have that in mind knowing that that haunted me, that will help. It's the same as when I write the piano parts for a song. If I actually say, ‘Cal Tjader,’ something really bad will come out. They'll just listen to a recording and imitate some lick or something like that. That's not what I want.

RW: The reason I ask is because in Edition Peters Score of the *Sonata for Soprano Saxophone and Piano* there is a part in there that says, “ala Johnny Hodges.” And I’m wondering if Harvey Pittel put that in there because at the end, it [the score] says that the saxophone part was edited by Harvey Pittel.

PC: Then he must have done that. Because I don’t’ remember ever doing that. In fact I don’t ever remember saying something like that. Once in a while I’ll put into a trumpet part “Harry James,” by which I just mean put in a lot of vibrato. I don’t say things like, “Benny Goodman” because then you’ll start imitating licks. I don’t want that.

RW: Has your experience writing the music for Duke Ellington’s *Sophisticated Ladies* had any influence on this Concerto? Specifically the “Blues Interlude” and “Ragtime” sections?

PC: No. Well let’s see. What is the date of Concerto?

RW: It’s 1980.

PC: Yes, well, it must have had a huge influence then because I did *Sophisticated Ladies* in 1979, so I was writing them at the same time. Right...the only thing is, less influence that what you might have expected though because I was writing for Harvey Pittel. You see, you’re really influenced by your performer. If I were just given a commission to write a saxophone concerto then there would have been a lot more Ellington. There’s a lot more Ellington in everything that I write for [Douglas] Masek for example. You can hear it in the changes.

RW: When a saxophonist is playing through the Concerto, and obviously it was written for Harvey Pittel, how accurate should the rhythm be? I’ve noticed that Pittel takes a lot of liberty not only with the rhythms themselves but the time in between each phrase.

PC: Yes, that’s alright. That’s ok. I was just a kid when I wrote that. I was older that you are but when looking back, I was so intimidated writing for the Boston Symphony. That was huge orchestra part that I wrote but maybe not so much anymore.

RW: In both recordings with the Boston Symphony and the Louisville Symphony, Harvey Pittel adds certain inflections (i.e. subtle note bends) that aren’t written into the score. Should a

saxophonist perform exactly what Pittel played or use the same type of feel or follow the score exactly?

PC: I like what he does, he's my friend and he brings it to life, he makes it his own. However, I don't think people should try to imitate Harvey. I don't think Harvey should imitate Harvey, I think he should just do his thing every time.

RW: Pittel changes his articulation too from what's written in the Edition Peters Score. Sometimes in the soprano lines in the 3rd movement when he's playing a lot of fast lines, he uses a slur-two, tongue-two articulation as opposed to the slurring, which is indicated. Should the saxophonist follow what he did in that case? Or follow the score? Or was the manuscript different from what the Edition Peters 1982 Revision has marked?

PC: I don't remember but I know that it wouldn't matter to me at all.

RW: Who were some of your main jazz influences?

PC: Not necessarily people like Duke Ellington. Of course they were, but a lot of the influence comes from the people I work with. The biggest influence was a saxophone player... he played in all of my movies...Ellington of course...Shelly Mann...even Wayne Shorter. People that I've hung out with and heard them play.

So, to be honest, some of the players that have influenced me, you wouldn't even think of as jazz players. For example, like Stéphane Grappelli and the kind of swing jazz that was played in Paris in the 20's and 30's. Shelly Mann and arrangers like Pete Rugolo. He influenced me. Henry Mancini. Henry Mancini's kind of light hearted swing I've always liked. See, these are like my friends. I never like worked with Duke Ellington, I worked with his band, and they were older than I am. I never worked with Charlie Parker and these people I've heard play. Miles Davis, for example, and others, I've heard them all play. And I hung out with all sorts of famous people, like Thelonious [Monk]. They are all New York people and I used to hang out and hear all their music. But I was young and they were like the gods. Although I never tried to imitate them, I had their music in my blood. But the people that influenced how I write are the people that I worked with. A lot of them were here on the West Coast. Oh, I know, Marshall Royal. That was his name, he was a saxophone player. He played with Count Basie and he played with the Ellington Band when we did *Sophisticated Ladies*. He became a good friend of mine. He taught me a lot and he just played things for me. It's interesting because if you like classical music and you like Stockhausen, you get a score and recordings and you study them. Or if you like Richard Strauss, you get Rosen Company [scores] and you study them. Jazz performers don't do

that. We don't look at scores. There aren't any scores! We get a chart maybe, we get a lead sheet or something like that and we see people doing it and we get used to certain licks. I used to go to Shelly's Manhole up in San Francisco and I saw Miles Davis playing there. I used to go to all the clubs in New York, such as The Village Vanguard, just to see [Charles] Mingus and Thelonious [Monk] playing. But I never saw Charlie [Parker] there. You just get used to their feel. And I think they still influence me. I think they influence the way that I listen to classical music. You've heard me teach. I don't like to teach scores. It's like my philosophy. I really think the way we teach music in school is not very good. I mean it's ok if you want to be an academic. That's like trying to teach religion from a book. You've got to live it.

RW: Were you influenced at all by Alban Berg's opera *Lulu*?

PC: Alban Berg influences me a lot. Yes *Lulu*, definitely. I've seen it on stage and all the rest at the MET. *Lulu*, *Wozzeck*...a lot of *Wozzeck* [is] in my music. To me, *Wozzeck* is practically jazz, I mean Expressionism...the harmonic language of Expressionism, to me, is very close to the best of bebop. And I know that bebop players like Gerald Wilson used to always talk about music that he had used to listen to, Ravel and Mayakovski and others. Interesting right? That is because they were not listening to twelve-tone [music]. They were not listening to serial organization a lot. They heard chords, they heard complex chords, they heard altered chords. For example, a Scriabin chord to them would be a 13/7 chord with a flat 5. I know you would spell it. That's why I like a lot of the jazz chords, but I hear them like Expressionist chords, basically as forms of our extended tonality. It's easy to hear it that way. So yes...Alban Berg is a big influence on my harmonic language, you can hear it right?

Well I'm glad you can hear it because a lot of people can't.

RW: Well it was actually James Newton, who is on my Doctoral Committee who brought that up, because he had mentioned how there was a Ragtime section also in *Lulu*...

PC: That's right. That is a strong influence.

RW: He mentioned that the "Ragtime" section in the concerto had reminded him of the music from *Lulu*.

PC: Well he's absolutely right!

Interview #2 on July 24th, 2012 at UCLA

RW: We had talked a little bit before about how the rhythm for the saxophonist in the 2nd movement should be swung. Other than this 2nd movement, are there areas where the saxophonist should swing the rhythm in the 1st or 3rd movement? [Note: the theme of the 2nd movement is repeated in the 3rd movement]

PC: I don't think so, no. I think that some of lyrical passages [in the first and third movements] could be a little loose but I didn't make them specifically for a [swing] feeling.

RW: At one point in the third movement that saxophonist repeats the melody from the second movement. Should he swing the rhythm there if he is going to [swing it originally]?

PC: Yes, yes.

RW: Now, you had mentioned to me that you weren't a huge fan of putting in the Soprano [saxophone] part into the concerto...

PC: Yes, because nobody's wants to [play] it...and I've never met a performer who was excited about that. And I'm not crazy about the sound either. What do you think?

RW: Well, I think the problem is coming by the instrument itself. The availability of the instrument makes it a little bit difficult...I was wondering if a saxophone player wanted to perform it [the Concerto] today, would you want them to include the soprano part in it? Or would you rather it just be cut out? How would you want the concerto to be performed?

PC: To be honest, I'd rather have it published without the soprano part. I don't think it suffers musically...I'd have to make some adjustments for that, I'm not sure. Or I could make it an "ossia" an optional part. How do you feel?

RW: Well, the soprano is difficult but it's not impossible. I'm actually going to get a soprano saxophone from a friend of mine and I'll be working on the actual part to get a feel for it myself.

PC: Ok, well...let me know what you think of it. But in general, what's happening to me as I get older is I try to make my music more practical than when I was younger. But I don't see any need for it [the Sopranino saxophone]. And no saxophonist I've ever encountered anywhere was crazy about the idea of having it. Unless you see such great musical value in it, you can convince me, but I don't think you will.

RW: One of the challenges for the saxophonist in performing the concerto, is knowing how much is too much when it comes to taking time or adding inflections. How "jazzy" do you want the beginning of second movement to sound? Could a performer use growls in the opening of the second movement or could a performer use more note-bends than are even indicated? What would be the point where it just be too much?

PC: I don't know the answer to that. It depends on the player. I could say something like, "don't do this..." and then suddenly they'll do it and they'll fall in love with it. As for the solo voice itself, if you wanted to add color into [the melody], like growling and so forth...I think that's ok, if you can make it work.

RW: You had mentioned to me before that you didn't like to teach strictly from scores and with that in mind, should the saxophonist view the scores [as] somewhat of lead sheet in the sense of taking liberties with the articulation, time and rhythms?

PC: Yes, definitely. You see, I'm a violinist, I'm usually very careful when I write for strings. The strings on the other hand, traditionally are very strict with their outward appearance of notation. So, the saxophone [family] has a totally different tradition...unfortunately I wish we all had the same tradition. But I welcome freedom there. But I was working for the Boston Symphony so I had to make their parts very strictly notated. But I don't want the soloist to feel "straight-jacketed." I'd like [the soloist] to float above it.

RW: We had talked last week about how you were influenced by Alban Berg and I was wondering who were other classical influences on your compositions and maybe more specifically the concerto?

PC: There was one German composer of that era that I liked, Alois Zimmerman. His constructive use of the orchestra I thought was interesting but he's not a famous composer anymore. But I remember I studied in Berlin and so I was in contact with German

composers. But the strongest influences by far are people like Alban Berg, Brahms and Duke Ellington I should say too and American pop music. You have to remember I began music professionally. I did performing in pop music not in classical [music]. We used to play things like “Fiddle-Fiddle” and “Hot Cannery” for the US Army. So I was always an entertainer. That’s why my [music is] colorful. It’s in my roots. Everything for me is show-business, even the most classical music, it’s all about show-business.

RW: In the second movement in the “Blues Interlude,” should the saxophonist use a jazz mouthpiece when they’re playing the second movement?

PC: I really don’t know the answer to that because I don’t know what the difference is. You see for violinists, we use the same instrument whether we’re playing Stephan Grappelli jazz or Bach or Beethoven. But I guess it changes whether you’re a jazz player or a legit player. I think that a good performer would just have to convince me by his conviction.

RW: I was wondering if in the second movement, in the “Blues Interlude,” if the saxophonist...sometimes in Johnny Hodges playing he would “ghost” notes where he would play a particular line. And [with] “ghosting” I’m referring to where the note is half-there, it’s half-present, it’s not entirely played fully...

PC: I love that. Any inflection like that is welcome. And the second movement is, to be honest, my favorite movement in the concerto. As you now know I started in pop music but when I was very straight. But the second movement started to relax a little bit and now all of my music has that tilt. I like it very much and whatever color you can bring to it is welcome.

RW: Well thank you so much for taking the time to answer these questions!

PC: No problem!

Email responses from Paul Chihara

[Discussing the form of the piece and the role of the saxophonist]

Date Sent: 8/27/12

Paul Chihara: Think of a large improvisation by a great jazz saxophonist, riffing on a beautiful standard melody. The orchestra responds to him (almost like a Gospel call and response in church service), and sometimes simply accompanies him. The soloist is the preacher man!

[On the influence of Alban Berg's *Wozzeck* on the *Concerto for Saxophone and Orchestra*]

Date Sent: 7/21/12

PC: As for *Wozzeck*, so much of his opera is in all of my music: especially the layering of complex lines over basic rhythmic patterns (such as dance forms, etc.), creating vertical (harmonic) sonorities that are not necessarily row generated, but created from melodic lines that are row generated. The musical line "Wir arme Leut" (which means "We poor people . . . ") in the first scene of *Wozzeck* runs throughout much of my music, even to this day. (Look at the full score of *Wozzeck*, first scene, measure 136, in *Wozzeck's* response to his captain.) The melodic notes are D#, B, E, G. Which outline an E minor/major seventh chord -- a real modern jazz chord! This is the harmonic world I live in, and feel most comfortable expressing myself with.

Remember that I lived in a Japanese-American relocation camp during the entire Second World War, and was an outspoken and demonstrative opponent of the Vietnam War. There is a great deal of violence in all my music, even when it seems very gentle and playful. And the ending to the concerto really raised the roof at Symphony Hall. Ask Roger Bourland. He was at the first performance. I toned down this ending for the UCLA performance

[On the influence of *Wozzeck* and Elliot Carter's string quartet compositions]

Date Sent: 7/21/12

PC: Yes, Elliott Carter was a student of Nadia Boulanger's also, before I arrived in 1961. But he was still in Paris, and we occasionally met and discussed music. His first two string quartets were an influence on my early contrapuntal writing, not so much in their harmonic content, but in their rhythmic complexity. He often superimposes sextuplets, or septuplets over groups of three and four notes per beat. This is a form of "notated aleatory."

Berg's use of popular and familiar forms of music (such as waltzes, landlers, Protestant hymns, etc.) into his contemporary passages created textures that were (to me) "Post-modern" (though the term Post-modern) hadn't been coined yet. That means, the combination of familiar and obscure elements mixed together in a dream-like state, almost like a nightmare, a vision, or a personal hallucination. There are moments in my concerto that are almost hypnotic, or seemingly drug induced (though I did not use drugs at this period in my life). In many respects, the composition is like a "trip" --which is how we young lions of the 60's avant-garde often conceived of our new pieces. Remember, this was the period of the Vietnam conflict, and violence and fear (and paranoia) were a part of the culture we were creating. It was our world, in a way that the musical world of our teachers was reflected in their works (the Depression, the World War, the Holocaust). What our generation was not, was academic. We had nothing but contempt for composers who wrote by formulas, and made a career of writing articles and striving for tenure.

[On the use of *portamenti* in almost all of his works]

Date Sent: 11/4/2012

PC: The portamenti that appear in all my music are actually from my own style of viola playing! You can hear it in everything I write for strings. And you can hear it in the violin playing of the great jazz fiddler Stephane Grappelli.

APPENDIX B – INTERVIEWS WITH HARVEY PITTEL

Interview #1 with Harvey Pittel on October 5th, 2012 via phone

Ryan Weston: I was wondering if you might be able to remember what was the most difficult aspect of playing the piece?

Harvey Pittel: How about from changing horns from soprano to soprano saxophone. Playing the soprano [saxophone] is always challenging.

RW: Was it ever difficult to project over the orchestra during the louder sections of the piece?

HP: No, no and it wasn't difficult because I used a reed that has heart. I don't ever remember [balance] being a problem here.

RW: Well I think that is about it! Thank you so much for taking the time to answer some of my questions!

HP: Well you are very welcome Ryan!

Interview #2 with Harvey Pittel on October 20th, 2012 via phone

Ryan Weston: Well, I just have a couple brief questions that I had actually forgotten to ask you before. And it was along the same lines as what we were talking about before in regard to the pencil articulation markings that Paul Chihara put in the saxophone part. And I was wondering if in measures 47-49 of the third movement...

Harvey Pittel: Yes, there are some changes in this part. In bar 47 the first three 16th notes are slurred as marked. On beat two, the dotted 8th to 16th are tongued. In beat three, the four 16th notes, [they are] two-slurred, two-tongued.

RW: Now, in second movement in measure in 11, I was wondering if there was a grace note before...

HP: Yes, before beat three there is a high F# grace note.

RW: I was wondering if you had added that or whether that was written in?

HP: No, he [Chihara] added that.

RW: Now this is one of the final questions that I have...in measure 102 in the third movement is there a note-bend on beat one and on beat three? I noticed that in both recordings you did a slight note-bend there. And I think because it [the melody] is restating the Blues Interlude theme, I was wondering if that was something you were doing yourself or whether it was specifically marked into the part.

HP: That's something I did myself. Maybe Paul told me to do it, maybe he didn't. But honestly you're listening to two live performances actually. So I suppose I did that...all I could tell you is that it's not marked.

RW: Were there any special techniques that you used to do your note-bends, to be able to bend the note down?

HP: Any special techniques? No, I just did it.

RW: Now my last question is in measure 164 of the third movement...I was wondering if you had any tempo indication in your score? Because I know that in the Boston recording, that section leading into the Ragtime section was quite fast but then in contrast the Louisville recording takes it much slower.

HP: I'll tell you what I know about all that. First of all, at [measure] 158, preceding that, it says *subito meno*. And actually I have written in at [measure] 157 "ritard. coming" that's just for me, my note. But *subito meno* at 158. At 164 the marking I do have there, it says "practice." That's my notes, that's my writing. In 165 it says "accelerando" but it's in pencil so I think Paul Chihara probably told me to do that. And there's an arrow, kind of reminding me, to the right that I have to move the meter to get into the "Ragtime." Now, what happens at the Ragtime has to do with the conductors. Probably Segi Ozawa [conductor of the Boston Symphony Orchestra in the premiere recording] would have taken it faster, I think. Then at the "Ben ritmico" it says in pencil, "circa 112 or faster?" these are my notes or "gradual accelerando to measure 204 starting in measure 187."

RW: Excellent, well those were all of my questions!

HP: Ok!

APPENDIX C: BRASS SOLI SECTIONS IN THE *CONCERTO FOR SAXOPHONE AND ORCHESTRA*

The brass section restates melodic material taken from the saxophone part but to a lesser degree than in the string orchestral section. Chihara's writing for brass instruments in this work is heavily influenced by the arranger Pete Rugolo. In describing this influence, Paul Chihara stated:

“My brass writing has always been a source of pride to me. It is a very personal style, derived primarily from my experiences with and love of the big band era of pop music, that I grew up in. Stan Kenton is a good example of what I love. Pete Rugolo was one of his most outrageous, progressive arrangers, and he did a series of LPs in the fifties with the Four Freshman (a pop male quartet). I especially loved (and imitated) his unforgettable "Four Freshmen and Five Trombones.””

In several solo brass sections in the third movement, the influence of the “Four Freshman and Five Trombones” can be heard more clearly through the use of close voicing, larger note values and the vertically defined chords which are outlined frequently on the downbeats. The soli brass sections may be found in the third movement between measures 42 and 46 and between measures 158 and 164.

APPENDIX D – EDITION VARIANTS

Comparing the Original Manuscript to the Edition Peters 1982 Revised Edition

Performances based on both the original version manuscript and the Edition Peters 1982 Revised Edition were recorded by Harvey Pittel and the Boston and Louisville Symphonies, respectively. Numerous discrepancies exist between each version's saxophone parts and large sections of melodic material in the saxophone part were added by the composer to the E.P. 1982 Revision. Additionally, measures 106 to 109 in the third movement of the manuscript were omitted in the E.P. 1982 Revision.

Movement I Discrepancies

Measure 11

The first variant in the saxophone part occurs in measure 11 of the first movement. In the E.P. 1982 version the saxophone part consists of four 16th notes on beat one, three 8th note triplets on beat two and eight 16th notes on beats three and four. However, as with the live-recording of the world-premiere with Harvey Pittel and the Boston Symphony Orchestra, the original manuscript contains 8th note triplet figures throughout the measure. Additionally new melodic content was added to the saxophone part in measure 11 which consisted of an eighth note - quarter note - eighth note rhythm on beats one and two, a dotted eighth to a sixteenth note on beat three and a quarter note, concert A-flat, on beat three. See figures below.

Original Manuscript, 1st movement: m. 10 - 11



Figure 6.1

Edition Peters Revised 1982 Version Score, 1st movement, saxophone part: m. 10 - 11



Figure 6.2

Measure 15

The next difference, though minor, occurs in measure fifteen of the 1st movement, in which an eighth note was added to the saxophone part in the E.P. 1982 Revision. This eighth note, written on the “and” or offbeat of beat one, serves as a pick-up to beat three of measure fifteen.

Original Manuscript Score (saxophone part in concert pitch), 1st movement: m. 15



Figure 6.3

Edition Peters 1982 Revised Version (saxophone part in concert pitch), 1st movement: m. 15

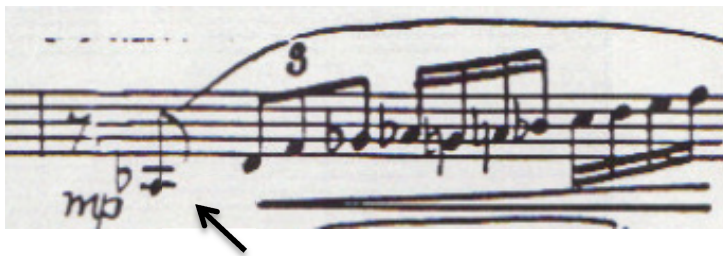


Figure 6.4

Measure 22

In measure 22 of the first movement, two grace-notes leading into the downbeat of measure 23 are added to the E.P. 1982 Revision that are absent in the original version. The grace notes consist of concert F natural and concert E natural.

Original Manuscript, 1st movement, Saxophone part: m. 22



Figure 6.5

Edition Peters 1982 Revised Version Score, 1st movement, Saxophone part: m. 22



Figure 6.6

Measures 28-33

A significant discrepancy between these versions exists between measures 28 and 33 of the first movement. In the original version, the saxophone part is notated as five 8th notes over the last two beats in measure 29, an eighth note – quarter note – eighth note rhythm on beats one and two of measure 30 and two quarter notes on beats three and four. The last quarter note is tied to another quarter note on beat one of measure 31. The E.P. 1982 Revision contains different notes and rhythms starting from beat three of measure 29. In this version, the part is notated as four sixteenth notes on beat three, a dotted eighth to sixteenth note rhythm on beat four, a dotted eighth to sixteenth note rhythm on beat one of measure 30 and sixteenth notes on beats two, three

and four. Measures 31 to 33 consist of entirely new material in the saxophone part. See figure below.

Original Manuscript Score, 1st movement: mm. 28-33

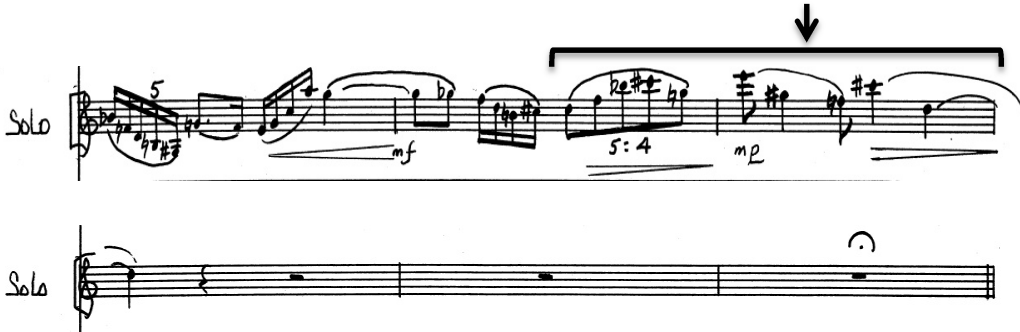


Figure 6.7

Edition Peters 1982 Revised Version Score, 1st movement: mm. 28-33

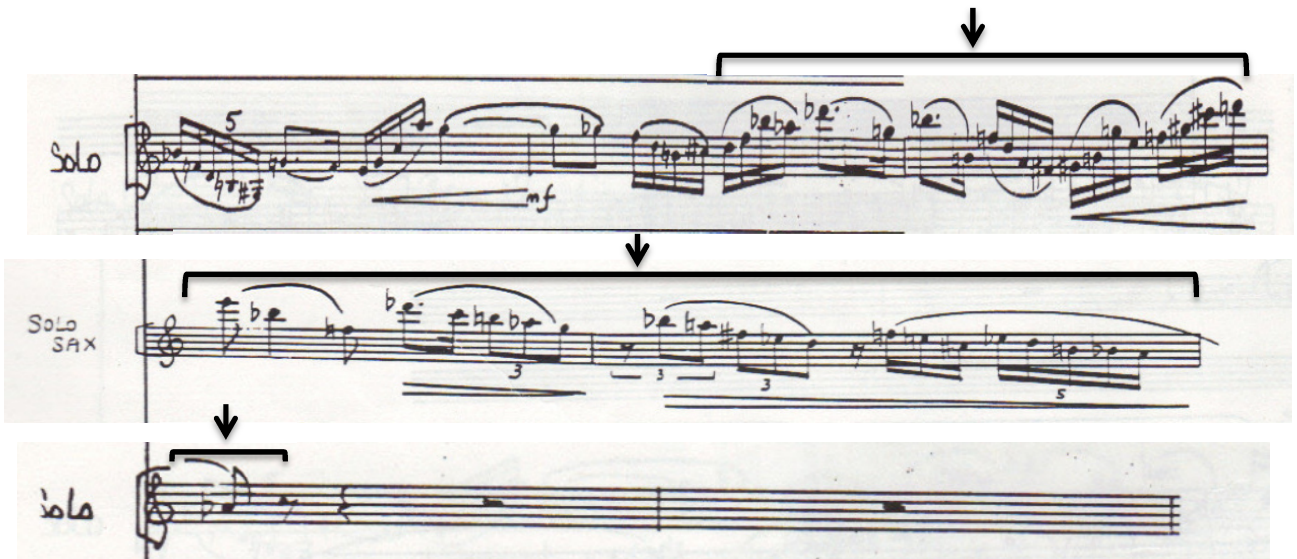


Figure 6.8

Movement II Discrepancies

Measures 18-24

The most extensive alterations and additions made to the original manuscript are found in the second movement of the work, in which large portions of the saxophone melody are completely revised. For example, the saxophone melody from measures 18 to 24 in the E.P. 1982 Revision does not appear in the original manuscript. As a result, the measure numbers starting from measure 18 to the end of the movement vary between versions.

Edition Peters 1982 Revised Version Score, 2nd movement, saxophone part: mm. 16 - 24

The image displays a handwritten musical score for Alto Saxophone, measures 16-24. The score is written on three staves. The top staff is labeled 'ALTO SAX' and features the tempo marking 'Libera mente' above the staff. The music begins with a dynamic marking of 'ff' (fortissimo) and includes a fermata over a note. A bracket above the staff indicates a section of the score, with a downward-pointing arrow above it. The tempo marking 'a tempo' is written below the staff, followed by the instruction 'espressivo' and a dynamic marking of 'p' (piano). The bottom two staves show the continuation of the melody, with a dynamic marking of 'p' and various musical notations including slurs and ties.

Figure 6.9

Measures 30-31 (Edition Peters 1982 Revision) or measures 23-24 (original manuscript)

The melodic material from measure 30 to 31 in the “Blues Interlude” of the Edition Peters 1982 Revision, or measures 23-24 of the original manuscript, is also altered in the saxophone part. The images below demonstrate this comparison. In the original score, the soloist part is notated as a pick-up triplet eighth note into measure 24 of the 2nd movement, which is equivalent to measure 31 of the E.P. 1982 Revision. [It should be noted again that the measure numbers vary in the 2nd movement because of the added section from measures 18-24 in the E.P. 1982 revised version]. In measure 30 of the revised version, however, the part is written as nine sixteenth notes which lead into the downbeat of measure 31. The alterations to the saxophone melody continue in measure 31 with a changed rhythm on beat one. In the original manuscript, beat one consists of three eighth notes while in the E.P. 1982 Revision the rhythm has been altered to an eighth - dotted sixteenth – sixteenth note rhythm. There is a note change which occurs on the eighth note pick-up to beat three of measure 31 in the E.P. 1982 Revision. The pitches on beats one and two are also slightly altered. The first eighth note on beat one of measure 31 was originally written as a concert G natural but was changed to concert B-flat. The dotted sixteenth note on beat one was originally written as a concert E-flat but was changed to concert F-sharp.

Original Manuscript Score, 2nd movement: mm. 22 - 24

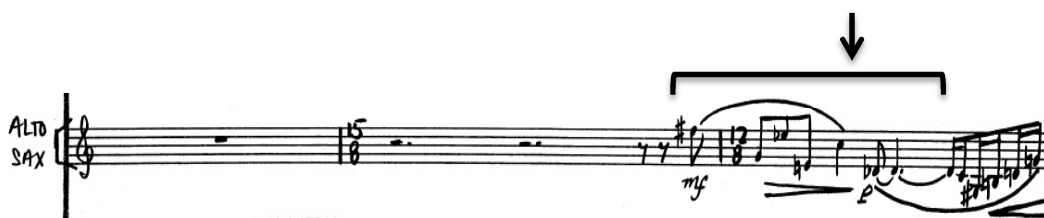


Figure 6.10

Edition Peters 1982 Revised Score, 2nd movement: mm. 29 - 31

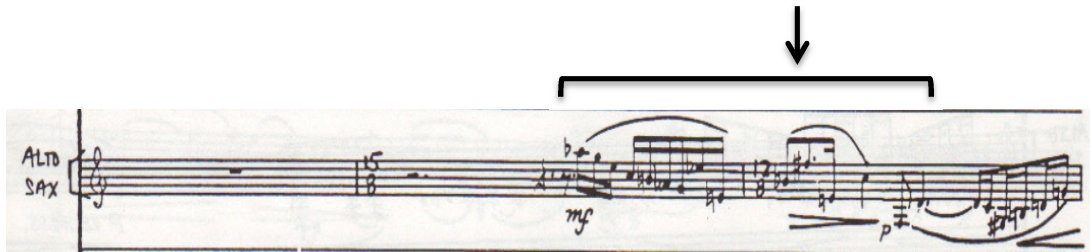


Figure 6.11

Measures 34 – 41 (Edition Peters Revised Version) or measure 27 (manuscript)

Another major difference is the addition of a melodic line to the saxophone part in the 1982 Revision, which is absent in the original manuscript. From measures 34 to 41 in the 1982 Revision, a melody, marked “expressive,” is notated. This is accompanied by occasional moving lines in the violin, viola, cello, and bass string parts. The differences between the manuscript and the E.P. 1982 Revision in this section may be seen in the images below.

Original Manuscript Score, 2nd movement: mm. 25 - 27



Figure 6.12

Edition Peters Revised 1982 Version Score, 2nd movement: mm. 32 - 41



Figure 6.13

The second movement of the E.P. 1982 Revision contains two large portions of melodic material in the saxophone part that were absent in the manuscript (measures 18 – 24 and measures 32-41 of the 1982 Revised Version Score).

Movement III Discrepancies

Measures 95 - 96

The saxophone part in the third movement of the E.P. 1982 Revision contains only minor changes from the original manuscript. The first of these discrepancies occurs in measure 95 between beats three and four. In the original score, the saxophone part is notated with two quarter notes on beats three and four, while in the E.P. 1982 Revision the quarter note on beat three is replaced with a dotted eighth to sixteenth note rhythm.

Original Manuscript Score, Saxophone part, 3rd movement: m. 95 - 96



Figure 6.14

Edition Peters 1982 Revised Score, Saxophone part, 3rd movement: m. 95 - 96



Figure 6.15

It should be noted, however, that Harvey Pittel performed this phrase as written in the manuscript even when soloing with the Louisville Symphony Orchestra in 1985.

Measure 245 - 247

Another minor alteration in the E.P. 1982 Revision occurs at the end of the work from measures 245 to 247. In the original manuscript, the work ends on the downbeat of measure 245; however in the E.P. 1982 Revision, additional melodic material has been added to measures 245 and 246. This added ascending phrase ends the work on a higher note; a concert A- flat an octave above the staff instead a concert B-flat just above the staff.

Original Manuscript Score, 3rd movement: mm. 243 - 245



Figure 6.16

Edition Peters 1982 Revised Score, 3rd movement: mm. 243 – 245

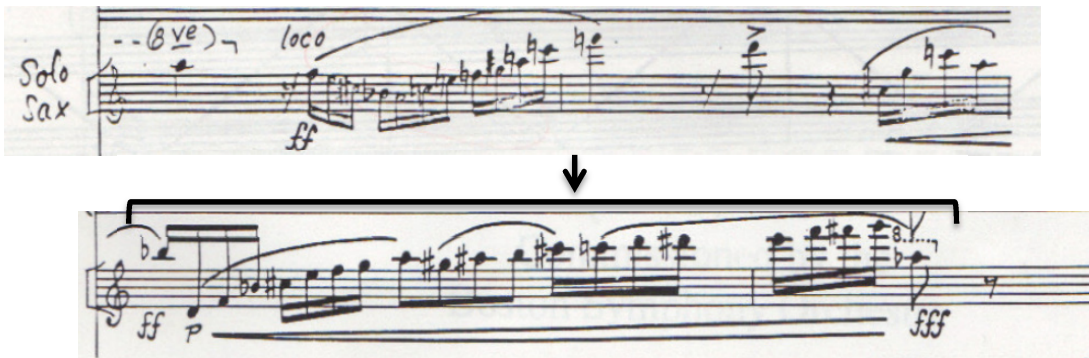


Figure 6.17

Although the third movement of the E.P. 1982 version remains largely unchanged from the original manuscript published in 1980, it should be noted that the recording of the work with Harvey Pittel and the Louisville Symphony Orchestra in 1985 contains a cut from measures 117 - 219.

Comparing the 1982 Revised Edition and the 2003 Revised Edition

In 2003, Paul Chihara once again revised the work, particularly the third movement, in to make it shorter and more accessible for saxophonists. This revision was performed the same year by the UCLA Philharmonia, with the world-renowned virtuoso saxophonist Douglas Masek

serving as the soloist. In the 2003 revision, alterations were made to the third movement including a large cut from measures 105 to 209. This section was originally written for the soprano saxophone. The 2003 Revised Edition Score also contains notable alterations to the saxophone part when compared to Edition Peters 1982 Revision.

Measures 220 - 221

Other than the cut section, the most notable changes in the E.P. 2003 version occur from measures 220 to the end of the work. Here the saxophonist is instructed to perform the same phrases, originally written for the soprano saxophone, on the soprano saxophone (see Edition Peters Revised 2003 score, pg. 101 and Edition Peters Revised 1982 score, pg. 101).

Edition Peters 1982 Revised Version Score, 3rd movement: mm. 220-221

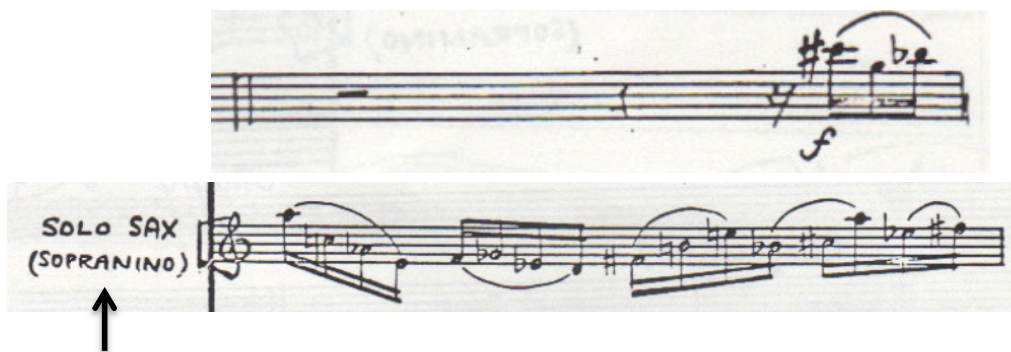


Figure 6.18

Edition Peters 2003 Revised Version Score, 3rd movement: mm. 220-221



The absence of the word “sopranino” in the 2003 score indicates that the rest of the movement has been arranged for the soprano saxophone.

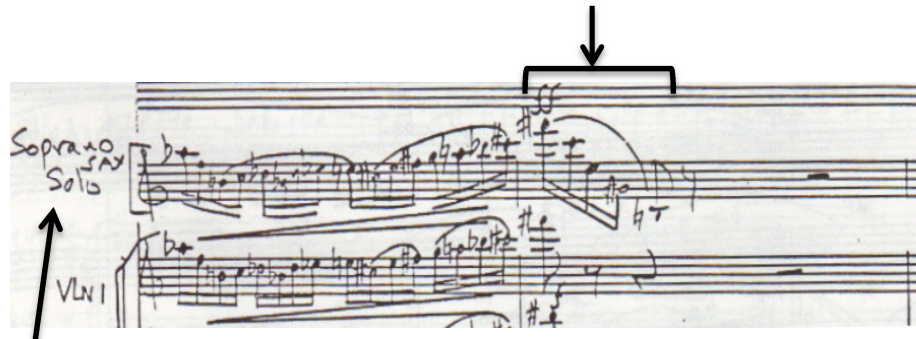
Figure 6.19

In addition, some of the saxophonist’s phrases from measure 220 to the end of the work are also completely different than in the E.P. 1982 Revision.

Measure 230

In measure 230 of the E.P. 1982 version, a descending line is notated in the solo part with four 16th notes on beat one and an 8th note on beat two. However, in the E.P. 2003 version the saxophonist performs five trilled quarter note quintuplets in measure 230 and four trilled quarter note quintuplets in measure 231, with the highest note reaching up to concert F# above the staff. This quarter note quintuplet phrase closely resembles the sopranino saxophone part of the E.P. 1982 version found in measures 199-201 and 229-230.

Edition Peters Revised 1982 Score, 3rd movement, Saxophone part: mm. 229 – 230



This “soprano sax solo” marking is a typo that exists in the 1982 Revised Version Score. The saxophonist should be performing on the sopranino saxophone during this section of the piece.

Figure 6.20

Edition Peters Revised 2003 Version Score, 3rd movement, Saxophone part: mm. 229-231



Figure 6.21

Measures 235 - 243

Another difference between the 1982 and 2003 revisions can be seen in measure 235 of the third movement in which the saxophone part is lowered by one octave. In the 2003 version, the melody starting from the second 16th note of beat three in measure 235 to the downbeat of

measure 243 is notated one octave lower than it is in the E.P. 1982 version. Also the melodic material on beats one and two of measure 235 has been altered in the E.P. 2003 version from that of the E.P. 1982 version.

Edition Peters 2003 Revised Version Score, 3rd movement, saxophone part: mm. 234 – 236

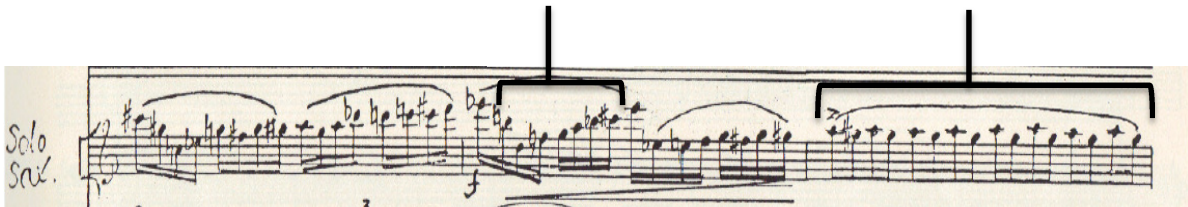


Figure 6.22

Edition Peters 1982 Revised Version Score, 3rd movement, saxophone part: mm. 234 - 236

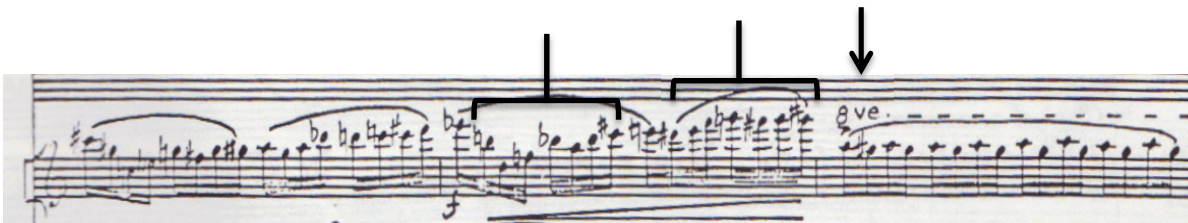


Figure 6.23

As previously stated, the melodic material on beats one and two of measure 235 has been altered, while the saxophone part starting from the second 16th note of beat three to the downbeat quarter note of measure 110 is one octave lower. The “8va” marking in the E.P. 1982 Version, is omitted in the E.P. 2003 version.

Measure 245 - 246

The saxophone part starting from beat four of measure 245 to the end of the work has also been re-written in the E.P. 2003 version. Starting from the second 16th note of beat four in measure 245 in the E.P. 1982 version, the saxophone phrase is comprised of the following notes: C-natural, D-natural, D-sharp, E-natural, F-natural, F-sharp, G-natural and A-flat. In the E.P. 2003 version these notes have been changed to the following: A-natural, B-natural, C-natural, C-sharp, E-natural, A-natural, C-natural and F-natural. These new notes allow for greater ease in performance because they are written in the normal range of the soprano saxophone.

Edition Peters 1982 Revised Version Score, 3rd movement, Saxophone part: mm. 245 – 246

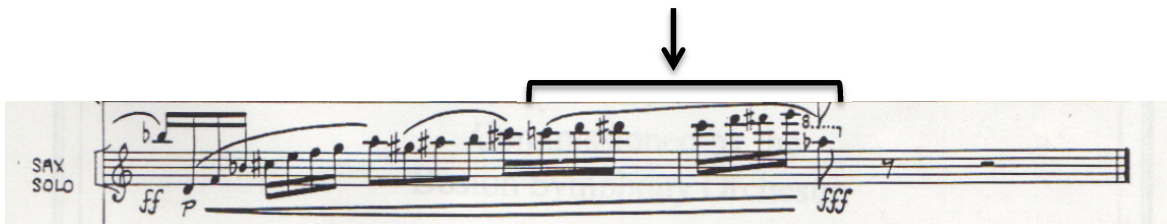


Figure 6.24

Edition Peters 2003 Revised Version Score, 3rd movement, Saxophone part: mm. 245 – 246

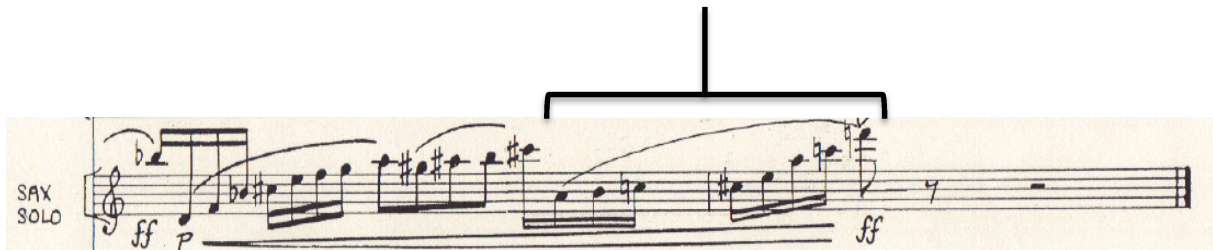


Figure 6.25

A final minor difference between the E.P. 1982 revised version and the E.P. 2003 revised version can be found in measure 243. In the E.P. 1982 version the word “*loco*” appears over beat two of measure 243, while in the E.P. 2003 version this word is absent.

APPENDIX E: PENCILED-IN REVISIONS BY PAUL CHIHARA

While listening to Harvey Pittel’s Boston Symphony recording, I noticed that that some saxophone articulations and 16th-note phrases in the third movement were different from what appears in the manuscript. According to Harvey Pittel, these alternate articulations – two-note slurs followed by two separately tongued notes, instead of the four-note written slur markings – were last-minute changes by the composer. Pittel reports that they were written in pencil above the original markings in his saxophone part. These markings are discussed here because they are included in the Weston revision.

An example occurs between measures 47 and 49 of the third movement. The original manuscript has slur markings throughout the saxophonist’s melody; however the penciled-in markings in Pittel’s saxophone part show various uses of the slur-two, tongue-two articulation indicated in Pittel’s saxophone part. On beat two of measure 47 the original marking has both notes being slurred; in Pittel’s saxophone part both notes are tongued. Beat three of the same measure contains a slur marking over all four 16th notes in both the original manuscript and the Edition Peters 1982 Revised Version Score. On this beat, Harvey Pittel’s saxophone part contains the slur-two, tongue-two articulation written in pencil over the original slur. On beat two of measure 48, the original marking consists of a slur over all four 16th notes but in Pittel’s saxophone part, a slur-two, tongue-two marking is indicated. On beat four of the same measure

the original marking shows all four notes being slurred. In Pittel's saxophone part the penciled-in marking shows a slur into the second 16th note with the last two 16th notes being tongued.

Original Manuscript Score, 3rd movement: mm. 47 – 49



Figure 6.26

Edition Peters 1982 Revised Version Saxophone Part, 3rd movement: mm. 47 -49

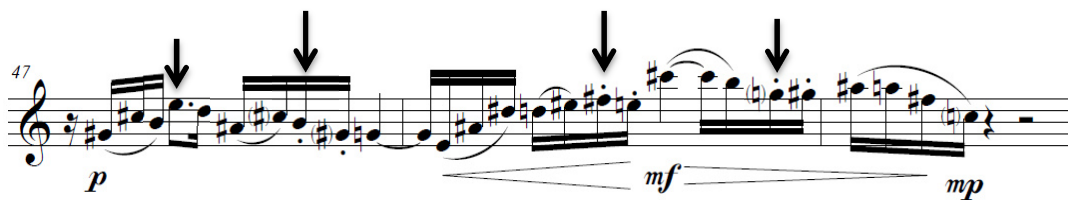


Figure 6.27

Other penciled-in revisions were made to the saxophone part in the third movement in measures 121 – 125, and 130 – 132. In these measures, the penciled-in markings show the slur-tongue-tongue articulation as show in the example above. Chihara stated that he is comfortable with the saxophonist taking liberty with the written articulations throughout the work. Because of this, the use of the slur-tongue-tongue articulation is at the discretion of the solo saxophonist.

Another notable penciled-in revision, involves the addition of a grace note in measure 11 of the 2nd movement. Occurring between beats six and seven of measure 11, this grace note -- an F-sharp one octave above the staff -- was performed by Harvey Pittel in both the Boston Symphony Orchestra (1981) and Louisville Symphony Orchestra (1985) recordings.

Edition Peters Score 1982 Revised Version Score, 2nd movement, Saxophone part: m. 11

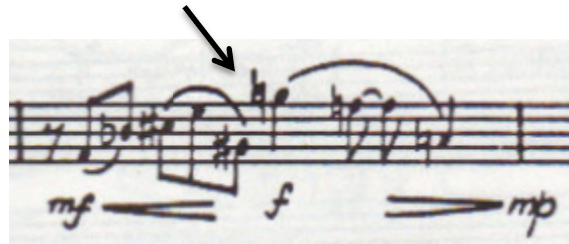


Figure 6.28

Edition Peters 1982 Revised Version Saxophone part: m. 11

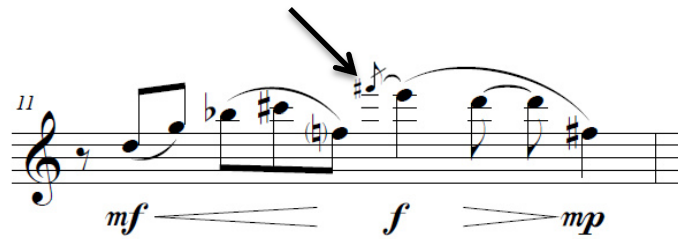


Figure 6.29

Chapter Seven: Bibliography

1. Luckey, Robert. *Saxophone Altissimo: High Note Development for the Contemporary Player*. 2nd ed. Olympia Music, 1998.
2. Gee, Harry R. *Saxophone soloist and their music: 1844-1985: an annotated bibliography*. Bloomington: Indiana University Press, c1986.
3. Anderson, E. Ruth. *Contemporary American composers: a biographical dictionary*. University of Michigan: G.K. Hall, 1982.
4. Easton, Jay C. "Writing for saxophones: A guide to the tonal palette of the saxophone family for composers, arrangers and performers." Dissertation. University of Washington, 2006.
5. Sacdalan, Jonathan Bautista. "The secret (musical) lives of Hollywood film composers: An examination of representative clarinet concert works of Bernard Herrmann, Miklos Rozsa, Don Davis, Paul Chihara, and Bruce Broughton." University of California, Los Angeles, 2010, 140 pages.
6. Feldkamp, Timothy Lee. "Developing the altissimo register of the soprano, alto, and tenor saxophones." Dissertation. The University of Oklahoma, 1990.
7. Gioia, Ted. *The History of Jazz*. 2nd Ed. Oxford University Press, May 9, 2011.
8. Teal, Larry. *The Art of Saxophone Playing*. Secaucus, NJ: Summy-Birchard, 1976.
9. Leonard, Michael J. *Extended Technique for the saxophone*. Wayland, MA: Black Lion Press, c2004.
10. Pinksterboer, Hugo. *Tipbook Saxophone: the complete guide*. Netherlands: Tipbook Co.; Milwaukee, WI: Distributed exclusively by the Hal Leonard Corp., 2007.
11. Chihara, Paul. *Concerto for Saxophone and Orchestra*. 1980. New York: Edition Peters, 1980.
12. Chihara, Paul. *Concerto for Saxophone and Orchestra*. 1980. New York: Edition Peters, 1982.

13. Chihara, Paul. *Concerto for Saxophone and Orchestra*. 1980. New York: Edition Peters, 2003.
14. Chihara, Paul. (1999). [Liner notes]. In *Forest Music* [CD]. New York, NY: CRI American Masters.
15. Luckey, Robert. *Saxophone Altissimo: High Note Development for the Contemporary Player*. Lafayette, LA. Olympia Music, 1992.
16. Rousseau, Eugene. *Saxophone High Tones*. Bloomington, Ind. Etoile Music, 1978.
17. Donald Sinta and Denise C. Dabney. *Voicing: An Approach to the Saxophone's Third Register*. Laurel, Md.: Sintafest Music Co., 1992.
18. Ingham, Richard, ed. *The Cambridge Companion to the Saxophone* Cambridge. U.K.: Cambridge University Press, 1998.
19. Berg, Alban. *Lulu*. 1935. Ed. Wein. Universal Edition, 1985.
20. Berg, Alban. *Wozzeck*. 1922. Ed. H.E. Apostel. Wein. Universal Edition, 1955.
21. Carter, Elliot. *String Quartet No. 4*. 1986. New York, NY: Boosey & Hawkes, Hendon Music, Inc., 1986.
22. Carter, Elliot. *String Quartet No. 5*. 1995. New York, NY: Boosey & Hawkes, Hendon Music, Inc., 1995.
23. Berlin, Edward A. *Ragtime: A Musical and Cultural History*. Lincoln, NE: iUniverse Inc., 2002.
24. Brennan, David. "A Performer's Analysis of Phil Woods' *Sonata for Alto Saxophone and Piano*." Dissertation. University of California Los Angeles, 2004.

Listening Sources

1. Chihara, Paul. "Concerto for saxophone and orchestra." Rec. 1985. *Peter Sculthorpe, Paul Chihara and Lawrence Widdoes Premiere Recordings. The Louisville Orchestra and Harvey Pittel (Saxophone)*. Conductor, Akira Endo. Sante Fe Music Group: Soundmark, 2001. CD.

2. Chihara, Paul. "Concerto for saxophone and orchestra." Rec. 29 Jan. 1981. *Premiere Recording (Unpublished)*. The Boston Symphony with Harvey Pittel (Saxophone). Conductor, Seiji Ozawa. Unpublished, 1981. CD.

Websites Used

1. Reichard, Timothy. "Alternate Fingering Chart for the Saxophone." *The Woodwind Fingering Guide*. Web. 10 Sep. 2012.
2. Gammond, Peter and Andrew Lamb . "waltz." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed February 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e7260>.

Additional Resources

1. Steighner, Eric. "A Collection of Etudes Targeting Altissimo Passages in Alto Saxophone Solo Literature." Dissertation. University of Texas at Austin, 2008.
2. Wen, Andy. "The Music of Ryo Noda, Part II: Analysis of Improvisation I." *Saxophone Symposium* 24.1(1999).
3. Watkins, Mark. "The Saxophonist's Vocal Tract, Part 2 & 3." *Saxophone Symposium* 28.1 (2003).
4. Watkins, Mark. "The Saxophonist's Vocal Tract Part 1." *Saxophone Symposium* 27.1 (2002).
5. Hasbrook, Vanessa Rae. "Alto Saxophone Mouthpiece Pitch and its Relation to Jazz and Classical Tone Qualities." Dissertation. University of Illinois at Urbana-Champaign, 2005.
6. Hasty, Christopher F. *Meter as Rhythm*. Oxford University Press, 1997.
7. Bunte, James. "A player's guide to the music of Ryo Noda: Performance and Preparation of 'Improvisation I' and 'Mai.'" Dissertation. University of Cincinnati, 2010.
8. Colegrove, Ruth Lucile Calder. "Study of Larry Teal's influence on saxophone pedagogy in the United States." Dissertation. University of Georgia, 2001.

9. Hanafusa, Chiaki. "The influence of Japanese composers on the development of repertoire for the saxophone and the significance of the 'Fuzzy Bird Sonata' by Takashi Yoshimatsu." Dissertation. University of North Texas, 2010.
10. Burnette, Herman H. "Saxophone Performance Problems: Causes and Solutions." Dissertation. Ball State University, 1985.
11. Lamar, Jacquelyn Brown. "The history and development of vibrato among classical saxophonists: a lecture recital together with three recitals of selected works of A. Desenclos, L. Robert, J. Ibert, K. Husa, B. Heiden, R. Schumann and others." Dissertation. North Texas State University, 1986.
12. Wherry, Mark Emery. "An analysis of Magnificat settings by selected American composers since 1960." Dissertation. University of Northern Colorado, 2002.
13. Chihara, Paul. Interview by Artists House Music.
<http://www.artistshousemusic.org/videos/film+composer+paul+chihara+on+building+his+career> Artists House Music, 2007. Web. March 10, 2012.
14. Oakley, Giles. *The Devil's Music: A history of the Blues*. 2nd ed. Da Capo Press, 1976.
15. Simon, George. "'Sophisticated' Tempos." Rev. of *Sophisticated Ladies*, by Paul Chihara. The New York Post, March 11, 1981.
16. Liebman, David. *Developing a Personal Saxophone Sound, 2d ed.* Medfield, Mass: Dorn Publications, 1994.
17. Commonday, Robert. Untitled. Rev. of *Shinju*, by Paul Chihara. The San Francisco Chronicle, March 22, 1975.
18. Schiff, David. "Taking Hollywood Music Seriously, Like It or Not." The New York Times, April 22, 2001.
19. Levine, Mark. *The Jazz Theory Book*. Petaluma, CA: Sher Music Co., 1995.
20. Rubinoff, Daniel I. "The stylistic diversity of the concert saxophone." York University (Canada), 2007.

21. Schonberg, Harold C. "American Symphony Da Camera, Gerhard Samuel conducting, with Joanne Bill, contralto, and Jeffrey Solow, cello." Rev. of *Wind Song*, by Paul Chihara. The New York Times, February 4, 1972.
22. Rockwell, John. "Music: 'From California' by Contemporary Unit." Rev. of *Willow, Willow*, by Paul Chihara. The New York Times, October 21, 1979.