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PRESIDENT'S MESSAGE

Dear Members,

Thank you to all who came to the annual conference this past October. My congratulations and kudos to the performers and clinicians. I was very impressed with the line up of concerts and presentations and the attendance. Please mark your calendars for the 2018 National Conference, which will be in conjunction with The College Music Society on October 11-13, 2018, at the JW Marriott Parq Vancouver in Vancouver, British Columbia. We will soon put out the call for presentations, so I highly encourage you to send in your proposals.

It is refreshing to see the increase of articles and reviews for the Winter Journal. Please keep these coming. This is peer-reviewed journal, so if you are working toward tenure and promotion, let us help you achieve that objective.

Don't forget to be an advocate for NACWPI to your colleagues. Even though this organization has been around for a very long time, we are new to many and we need to get the word out. Thanks to our Executive Secretary/Treasurer, Ted Hoffman, we have a website that interested parties can easily access.

As we approach the end of the fall semester, I wish you all the best and bid you a restful holiday break.

Lori

Lori Ardivino, President

NACWPI

A BRIEF HISTORY OF SAXOPHONE VIBRATO

Andrew J. Allen, *Midwestern State University*

Today, vibrato is an integral component of the saxophone sound.¹ However, this has not always been the case, universally. Common knowledge suggests that Marcel Mule applied vibrato to his own playing sometime in 1927, leading many other classical performers to adopt the practice.² However, evidence now offers a clearer picture of earlier saxophone soloists and their approach to the instrument, leading to a much fuller and richer understanding of the use of vibrato in the early history of concert saxophone performance.

A recent writer, Zinniger, suggests that saxophone vibrato originated in early jazz dance bands of the 1910s. The line of thinking goes that Mule and others, such as Rudy Wiedoeft, heard this new practice and applied it to their own playing in the 1920s, thus leading to the modern usage of vibrato.³ Others, like Lamar, contend that saxophonists before the 20th Century thought vibrato to be entirely inappropriate.⁴ This is rather odd in historical context, as the practice had become commonplace with many string players, vocalists, and wind players by the latter half of the 19th Century.⁵

Perhaps the confusion surrounding the application of vibrato to the saxophone sound has to do with an issue of the method of performance. While it is fair to say that Wiedoeft and Mule were some of the first concert players to use a modern, jaw-based vibrato on the saxophone, it does not mean that they were the first to use vibrato in their playing, period. Much evidence exists to suggest that vibrato was a fairly well-established practice in some form before the turn of the 20th Century.

Written evidence supports a well-established practice of vibrato in some corners of the saxophone community as early as 1895. In his method of that year, Pares recommended using a manual vibrato, in which the hands themselves shook the horn slightly.⁶ Perhaps even more interesting is the saxophone method written by Francois Combelle, Mule's predecessor as soloist of the Garde Republicaine, in 1911. In it, Combelle advocates strongly for a "throat" vibrato.⁷

Yet another method-book author was advocating for "lip-based," vibrato (roughly analogous to today's jaw vibrato) in 1926. Gustav Bumcke advised all students to use vibrato in lyrical passages. Further, he suggests that the practice had been wide-

1 Jacquelyn Brown Lamar, *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*. DMA diss.: North Texas State University, 1986: 1.

2 Gail Beth Levinsky, *An Analysis and Comparison of Early Saxophone Methods Published Between 1846-1946*. DM diss.: Northwestern University, 1997: 156-157.

3 Thomas Zinniger, *An Analysis of Concert Saxophone Vibrato Through the Examination of Recordings by Eight Prominent Soloists*. DMA diss.: The University of Cincinnati College-Conservatory of Music, 2013: 23-24.

4 Lamar, 1.

5 Ibid., 6-9.

6 Jonathan Robert, "Typological Classification of Methods for Saxophone Published in France from 1846 to 1942," in *A History of the Saxophone Through the Methods Published in France: 1846-1942*. Ed. Pascal Terrien. Trans. Sylvia Kahan. Sampzon, France: Editions Delatour, 2015: p. 46.

7 Clement Himbert, "1846-1942: Evolution of French Saxophone Methods," in *A History of the Saxophone Through the Methods Published in France: 1846-1942*. Ed. Pascal Terrien. Trans. Sylvia Kahan. Sampzon, France: Editions Delatour, 2015: p. 119-120.

spread for quite some time prior to his writing, although he does acknowledge the previous use of hand-based vibrato practices.⁸

Early recordings of solo concert saxophonists also provide evidence that many prominent performers were using vibrato well in advance of 1927.⁹ Tom Brown, of the Six Brown Brothers, was performing with a breath-impulse vibrato before 1915.¹⁰ In addition, the Sousa-band soloist H. Benne Hinton was using a similar vibrato in recordings from 1916 on.¹¹

Perhaps one of the most interesting pieces of information can be gathered from a simple statement made by Rudy Wiedoeft. He stated that he had begun using vibrato by the early 1910s, largely inspired by earlier concert saxophonists that he had heard, including Edward Lefebre, the early saxophone soloist of the Gilmore and Sousa bands.¹² While no known recordings of Lefebre exist, it would be fascinating to find confirmation that this pioneering soloist, associated with the earliest stream of concert saxophone playing, had used vibrato in his own playing.

Wiedoeft himself was using a fully-formed vibrato in his earliest recordings.¹³ In 1918, this was a fat, narrow vibrato. By 1921, however, it had transitioned to a slow, wide approach.¹⁴

The quality of Wiedoeft's vibrato suggests that he utilized a jaw vibrato from the beginning. It is known that he was championing this approach for the use of all saxophonists by the early 1920s. In both 1922 and 1924, the soloist penned materials instructing developing saxophonists how to approach the jaw vibrato.¹⁵

Besides Wiedoeft, many prominent American concert and vaudeville saxophonists of the 1920s used vibrato in their playing. The list includes Duane Sawyer, Clyde Doerr and Benny Kruger.¹⁶ In addition, vibrato was being taught in some of the earliest American institutions of higher learning for the saxophone. J. Beach Cragun (a student of Gustav Bumcke), an instructor of music at the University of Chicago, was advocating a jaw vibrato by 1923. Many other saxophone methods of the 1920s also advocated for its use.¹⁷

Besides all of this, another pioneering saxophone soloist of the same generation beat Mule to the use of jaw vibrato. From his first studies on the instrument in 1919, Cecil Leeson emulated the jaw vibrato of Rudy Wiedoeft.¹⁸ He would use it throughout his long career.¹⁹

While vibrato was clearly already an established fact with many saxophonists in

8 Gustav Bumcke, *Saxophon-Schule*. Leipzig: Anton J. Benjamin, 1926: 128-129.

9 Stephen Cottrell, *The Saxophone*. New Haven: Yale University Press, 2012: 181.

10 Thomas Smialek, "Performance Practices of Early-Twentieth-Century Concert Saxophonists in North America," *The Saxophone Symposium* 27 (2002): 39.

11 Lamar, 14.

12 Cottrell, 164.

13 Lamar, 16.

14 Smialek, 40.

15 Levinsky, 154; Smialek, 40.

16 Smialek, 45-47.

17 Levinsky, 154-156.

18 Lamar, 17-18.

19 Cottrell, 256.

the United States by the early 1920s, it also appears to have become a standard performance practice in other parts of Europe by this time. Siegfried Karg-Elert's *Atonal Sonata* for saxophone, clearly indicates that the composer wished for the saxophonist to perform with vibrato. In addition, Jaap Kool indicates that vibrato was standard performing practice with saxophonists throughout Germany by 1931.²⁰

Perhaps it is now time to reevaluate the commonly-held belief that Mule was the first concert saxophonist to apply vibrato to his playing. He stated that he was inspired to perform with it by his experiences hearing American jazz musicians in Paris clubs in the early 1920s. When he performed in dance bands, he emulated the practice.²¹

In 1928, Marcel Mule was performing with in the orchestra at the Opera Comique in Paris. The conductor had heard him play in dance bands several times, and enjoyed the effect of vibrato upon the saxophone's sound. While Mule previously had performed with a straight tone in concert playing, he obliged, and was met with much approval from the other musicians.²² However, Mule's saxophone quartet still refrained from using vibrato for four years, not adopting it in an ensemble setting until 1932.²³

All of the above refutes the common assumption that Marcel Mule was the first to use vibrato on the saxophone, even in France. It does point to an interesting problem worth considering, however: Where does the practice of saxophone vibrato originate? There are clues all around.

Wiedoeft's statement that he took inspiration from Lefebvre points to a much earlier tradition of saxophone vibrato than previously thought. While the practice may have mostly gone away in Europe, it existed in one form or fashion with at least some of the saxophonists of the professional military bands. Through hearings of touring ensembles, perhaps this practice was translated to other saxophonists, including those in the bands of New Orleans, who would be the earliest originators of jazz. Then, these early jazz musicians brought the practice back to France through their influence on Mule.

However this all occurred, it is now time to reevaluate the history of vibrato. Indeed, it is time to look into many of the notions that we have about early saxophone performance practice. As more information becomes available, the early history of the saxophone will become more and more complex.

About the Author

Andrew J. Allen is an assistant professor of music at Midwestern State University in Wichita Falls, Texas and editor of *The NACWPI Journal*. He has been heard as a soloist and chamber musician throughout North America and Europe, including performances at the 16th and 17th World Saxophone Congresses; the United

20 Jaap Kool. *The Saxophone*. Trans. Lawrence Gwozdz. Hertfordshire, UK: Egon, 1987: 190.

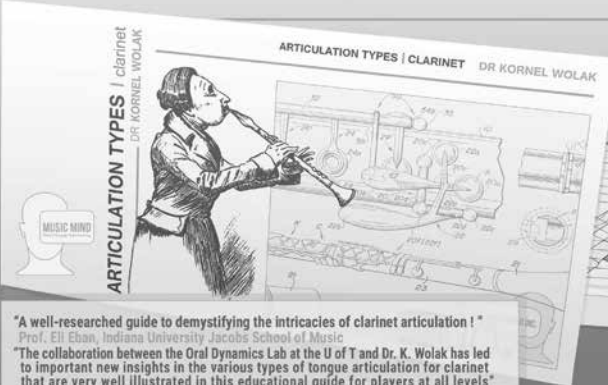
21 Eugene Rousseau. *Marcel Mule: His Life and the Saxophone*. Shell Lake, WI: Etoile, 1982: 6.

22 Rousseau, 15.

23 Richard Ingham, ed. *The Cambridge Companion to the Saxophone*. Cambridge: Cambridge University Press, 1998: 65.

States Navy Band International Saxophone Symposium; the NACWPI national conference; and at national and regional conferences of NASA and CMS. As an advocate of new music, Dr. Allen has premiered nearly twenty works. His writings on music have appeared in such publications as *The NACWPI Journal*, *The Instrumentalist*, *Teaching Music*, *The Saxophone Symposium*, and *Saxophone Today*. Dr. Allen holds degrees from Tennessee Technological University, Central Michigan University, and the University of South Carolina. His teachers include Phil Barham, John Nichol, and Clifford Leaman, and he has pursued additional study with Joseph Lulloff, Claude Delangle, Vincent David, and Arno Bornkamp. Dr. Allen is an Artist-Clinician for Conn-Selmer, Inc.

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AN INTRODUCTION TO DAVID MASLANKA'S MUSIC FOR WIND QUINTET

David Cook, Wichita State University

American composer David Maslanka (1943–2017) recently passed away following a short battle with an aggressive type of colon cancer. He wrote for nearly every medium and genre, although his most popular works are by far his pieces for wind ensemble. Maslanka was born in Massachusetts and studied composition at the Oberlin Conservatory, the Mozarteum University of Salzburg, and Michigan State University. His primary composition teachers were Joseph Wood and H. Owen Reed. Maslanka taught at the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College. In 1990, he left academia to work exclusively as a freelance composer in Missoula, Montana.¹ He resided in Missoula until his death and is survived by his three children.

Maslanka's compositional style is largely characterized by two factors: (a) a strong reliance on tonal harmony and (b) the frequent use of chorale melodies harmonized by J. S. Bach. The former is quite evident in his music for wind quintet and distinguishes him from many of his contemporaries, while the latter is conspicuously absent from his quintet repertoire (the third quintet being the exception). While these five pieces occupy a span of over twenty years of Maslanka's career, they share these characteristics as well as others. All of these compositions require the performers to devote careful attention to issues of blend, balance, intonation, and tone quality, making them excellent pieces for students and professionals alike.

In this article, I aim to introduce Maslanka's music for wind quintet to educators and performers that may not be aware of his contributions to this genre. His music places great demands on the individual performers as well as the ensemble, but in a manner different from such other standard pieces such as Harbison's *Quintet for Winds* (1979) or Françaix's *Wind Quintet No. 1* (1948). Maslanka is one of the few composers since the Classical era to make multiple contributions to the wind quintet repertoire, allowing his music to be used for performance and teaching without continuously recycling the same piece.

Quintet for Winds No. 1 (1984)

Maslanka's *Quintet No. 1* was premiered in November 1984 by the Aspen Wind Quintet at Symphony Space in New York City.² Like the other three quintets, this quintet is constructed in three movements. In this piece (roughly 20 minutes in duration), Maslanka juxtaposes the sounds of nature with the sounds of city life. Although Maslanka had not yet relocated to Montana when writing this piece, his inclusion of the Black-Capped Chickadee's call (a descending major second) to begin the first movement implicates his fascination with nature that would eventually lead him to move across the country. Maslanka describes this two-note motive as a

1 Lauren Denney Wright, *A Conductor's Insight into Performance and Interpretative Issues in Give Us This Day* by David Maslanka. DMA diss.: The University of Miami, 2010: 10–11.

2 Joshua R. Mietz, *David Maslanka's Desert Roads: Four Songs for Clarinet and Piano: An Analysis and Performance Guide*. DMA diss.: University of Nebraska, 2011: 129.

“soul signature,” claiming the bird’s call “has followed [him] seemingly everywhere and has entered [his] composing in a profusion of variants.”³ Maslanka also uses this motive to begin *A Child’s Garden of Dreams* and his *Symphony No. 9*. The second movement of the *Quintet No. 1* is inspired by the sounds of the subway system in New York City, a montage Maslanka describes as “a symphony of air compressors with pitches and resultant chords going through a slow kaleidoscope of changes.”⁴ This movement features the clarinetist as the solo voice, but Maslanka instructs the performer to produce tone using only their mouthpiece and barrel, changing pitch by sliding their finger in and out of the barrel. The bassoon and horn support the clarinet with a perfect fifth drone, while the flute eventually joins the clarinet, utilizing only the headjoint to generate sound. The third movement draws its opening pitch content from the musical letters of Brooklyn Bridge: B, D, G, E. Maslanka’s inspiration for this movement stems from his many commutes to and from Brooklyn on the D-train while living in New York City, during which he saw the bridge numerous times. He cites one incident where he was reading Walt Whitman’s *Crossing Brooklyn Ferry*; Maslanka recalls the D-train emerging into the open air at the exact moment in which “Whitman speculates that 100 years from his time another person will cross to Brooklyn at this point and remember him.”⁵

The *Quintet No. 1* places great technical demands on all of the players, but many of the virtuosic passages are relatively brief and separated by spans of less technically challenging music. Technical passages of extended duration often feature two or three instruments that each take part of a recurrent pattern. No single instrument plays for the entirety of the beat, but the composite sound is that of a steady string of pitches dividing the beat into sextuplets or thirty-second notes. These passages require great attention in order to produce a seamless transition between instruments in terms of rhythm as well as timbre. The flute and horn are both asked to flutter tongue. Maslanka’s dynamic markings are individual to each instrument and are often implemented in order to facilitate proper balance with regards to melody versus accompaniment. Performers must take care to play within the printed dynamic level—that is, not be lulled into playing the same as the rest of the ensemble—and always listen for the primary melodic content. In particular, the first movement of the quintet features recurrent rapid dynamic alternations between forte and piano that are particularly taxing for the performers.

Intonation in the second movement of this quintet can be quite tricky. The extended perfect fifth drone in the horn and bassoon, marked at a forte dynamic, is difficult to sustain with impeccable tuning. Similarly, to arrive on exact pitches using only the clarinet’s mouthpiece and barrel requires a great deal of practice and a strong inner ear. This issue is compounded later in the movement when the flute joins the clarinet in unison. Due to the frequency with which Maslanka pairs the bassoon and clarinet, ensembles choosing to perform his *Quintet No. 1* may experiment with seating the bassoon next to the clarinet (placing the horn in the center of the ensemble) if this is not already their standard configuration. This is especially beneficial in the 6/8 sections of the third movement.

3 David Maslanka, *Quintet for Winds No. 1*. New York: Carl Fischer, 1996: 2.

4 *Ibid.*

5 *Ibid.*

The Quintet for Winds No. 1 is available on two commercial recordings, one by the Missouri Quintet and one by the Bergen Woodwind Quintet.⁶

Quintet for Winds No. 2 (1986)

The Quintet No. 2 (also approximately 20 minutes in duration) was commissioned by the Manhattan Wind Quintet in 1986 and received its premiere performance by the same ensemble in January 1987 in the Weill Recital Hall at Carnegie Hall.⁷ This quintet gradually progresses from aggressive and technically challenging music in the first movement to an overall character of relaxation and tranquility in the third movement while grappling with traditional forms in a 20th-century context. In the first movement's sonata form, the C-major primary theme, scored for clarinet and bassoon alone, contrasts greatly with the C-minor secondary theme that resembles Stravinsky's *The Rite of Spring*. The development consists of a counterfugue, paralleling the frequently contrapuntal nature of the developmental core in Classical-era sonata forms.⁸ After culminating on a cadenza for solo oboe, Maslanka begins the recapitulation with a varied restatement of the primary theme (pairing clarinet with oboe instead of bassoon). The recapitulatory rotation of the secondary theme is set in E-flat major instead of C minor and states the melody in augmentation. In Maslanka's words, the second movement possesses "an underlying attitude of mystery and elusiveness," a characteristic enhanced by the multitude of varying themes. Cast in another sort of sonata form, the primary theme evolves out of an ascending third motive, while the secondary theme demonstrates a jazz influence similar to the fifth movement of Harbison's *Quintet for Winds*. The third movement, described by Maslanka as a chaconne, is a set of variations over a three-note ground bass supporting a IV6–V6–I progression, suggesting a hybridization of chaconne and passacaglia principles. This movement differs from the most traditional passacaglias in that the movement is in 4/4 time as opposed to triple meter and is predominantly in the major mode. The movement concludes with "a slower and more contemplative chorale that serves as a coda."⁹

Most of the technical difficulties in this quintet reside in the first movement, particularly in the developmental counterfugue. There are several passages in the first and second movements with rhythmic unisons between three or more performers, requiring great attention in order to match articulations across instruments. The flute and clarinet are both asked to flutter tongue. There are many complex grace note figures (up to five pitches preceding the principal note), particularly in the clarinet part, that repeat for an extended duration, requiring great technical facility and a strong sense of pulse. The hocket that features prominently into the first quintet is also present in the second quintet, but now between pairs of instruments passing melodic material back and forth. This requires great attention to synchronization both across and between groups. The third movement necessitates

6 Missouri Quintet. *David Maslanka Wind Quintets*. CD Recording. Lomita, CA: Cambria Records, 1996.; Bergen Woodwind Quintet. *David Maslanka Quintets Nos. 1–3*. CD Recording. Akersberga, Sweden: BIS Records, 2002.

7 Mietz, 130.

8 William E. Caplin, *Classical Form: A Theory of the Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998: 142–147.

9 Nicholas Alexander Brown, Program notes to David Maslanka, *Quintet for Winds No. 2*. Performed by WindSync, 2015.

careful balancing within the ensemble as to not cover the different melodic lines on top of the ground bass.

In this quintet, Maslanka presents his spin on the classic forms of sonata, sonata-rondo, and chaconne/passacaglia, providing an opportunity to demonstrate to students and/or audiences how traditional forms are still in play in the 21st century. There is also a cyclical aspect to this quintet, with motives from each movement reappearing in the others. In fact, I posit that the first three pitches of the piece (E-F#-G) construe the ascending third that begins the second movement and serves as the ground bass of the third movement, creating a sense of developing variation within the piece.

In addition to the previously cited recordings by the Missouri Quintet and the Bergen Woodwind Quintet, the Quintet for Winds No. 2 is also available on a commercial recording by the Manhattan Wind Quintet.¹⁰

Blue Mountain Meadow, Missoula, Montana (1998)

Written for wind quintet and piano, *Blue Mountain Meadow, Missoula, Montana* was commissioned in 1996 by the National Symphony Orchestra and the John F. Kennedy Center for the Performing Arts.¹¹ Approximately eight minutes in duration, the piece was premiered in Washington, DC by members of the National Symphony Orchestra.¹² While mention of a meadow might implicate music of a pastoral or serene nature, this sextet is anything but tranquil; Maslanka instead approaches the piece as “a meditative reaching into the power of all the things that live there, and the power of the place itself.”¹³ He chose this specific combination of instruments for “their sharp-edged qualities and their distinctive and beautiful colors.”¹⁴ Maslanka embraces these characteristics through his use of tone clusters and other pointed dissonances. Out of the five pieces discussed in this article, *Blue Mountain Meadow, Missoula, Montana* features Maslanka’s most radical use of harmony; he repeatedly embraces cross-relations in his polyphony, verticalizes those cross-relations into minor-second dyads, utilizes quartal harmonies in a means similar to Hindemith, and harmonizes themes via parallel fifths. Maslanka’s use of canon and polymeter both contribute to the sense of life and energy he associates with this piece; it is easy to envision various wild animals running around the meadow in a means analogous to the canons in this piece. However, the piece does end calmly, as though one is finally walking away from the meadow.

The flutist is required to double on piccolo for the first minute of the piece, while both flute and clarinet are asked to flutter tongue. Each part is technically demanding on its own while simultaneously requiring careful synchronization with other members of the ensemble. Rhythmically, the polymetric sections of this piece can prove quite difficult, particularly when juxtaposed with the virtuosic flourishes in the piano.

10 Missouri Quintet, *David Maslanka Wind Quintets*; Bergen Woodwind Quintet, *David Maslanka Quintets Nos. 1–3*; Manhattan Wind Quintet. *When Angels Speak*. CD Recording. Albany, NY: Albany Records, 1997.

11 Mietz, 137.

12 “Blue Mountain Meadow, Missoula, Montana” Maslanka Press, accessed September 8, 2017, <http://david-maslanka.com/works/blue-mountain-meadow-missoula-montana/>.

13 Ibid.

14 Ibid.

Those performers that are more familiar with Maslanka's quintets may initially find his uncharacteristic harmonic language in *Blue Mountain Meadow*, *Missoula*, *Montana* difficult to grasp. These sonorities will warrant greater attention to intonation, particularly for students preparing this piece.

There are currently no commercial recordings of *Blue Mountain Meadow*, *Missoula*, *Montana* available for purchase. A live recording by members of the National Symphony Orchestra as part of a 2008 series of performances called "Arts Across America" is available on Maslanka's website.¹⁵

Quintet for Winds No. 3 (1999)

At roughly 27 minutes in duration, Maslanka's third quintet is his longest contribution to the genre, as well as his most popular. This is also Maslanka's only quintet to feature chorale melodies. J. S. Bach's 371 Harmonized Chorales are a source of study and inspiration for Maslanka's work, with the latter having played and sang through the collection upward of seventeen times.¹⁶ The third quintet was premiered by the Missouri Quintet in 2000 at the University of Missouri.¹⁷ Maslanka constructs the first movement in a sort of arch form (ABCBA'), describing it as a "'continuous play' kind of piece."¹⁸ The outer sections are comprised of two chorales. The movement begins with the chorale melody *Ihr Gestirn, ihr hohlen Luftei* (Your stars, your cavernous sky) with an original harmonization by Maslanka and concludes with a modal harmonization of *Christe, der du bist Tag und Licht* (Christ, you are day and light). The B sections feature the oboe as a solo voice accompanied by the dark colors of clarinet, horn, and bassoon. The C section of the movement is an extended set of variations, gradually increasing in virtuosity, on a theme introduced by the flute. Maslanka bases the second movement on the chorale *Ermuntre dich, mein schwacher Geist* (Take courage, my weak spirit). His gradual presentation of the chorale melody bears resemblance to the idea of cumulative form present in Ives's music. Maslanka uses single phrases of the chorale to accompany what he terms "an impassioned flute soliloquy" before leading to an ensemble tutti that reaches a climax on the first phrase of the chorale.¹⁹ The movement concludes with a simple, four-voice homophonic presentation of the chorale in its entirety. Maslanka structures the virtuosic third movement in a sonata form, nesting a theme and variations within the secondary zone. Although Maslanka does not include any chorale melodies in this movement, the theme of the secondary zone does resemble a chorale melody due to its stepwise motion and consistent rhythm. The development begins with a descending Lydian melody, after which the horn introduces a lyrical, Copland-esque theme that gradually swells into an ensemble tutti. The abbreviated recapitulation returns the secondary zone to the home key before a rhythmically charged coda.

15 Ibid.; Joe Nickell, "Kennedy Center to hear Montanan's composition," *Missoulian*, July 25, 2008.

16 Lane Weaver, *David Maslanka's Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual Connections Through a 'Maslankian' Approach*. DMA diss.: University of Kentucky, 2011: 39.

17 David Maslanka, *Quintet for Winds No. 3*. New York: Carl Fischer, 1999: 3.

18 Ibid; Elisa Moles, *The Use of Johann Sebastian Bach's Chorales in David Maslanka's Quintet for Winds No. 3 for Flute, Oboe, Clarinet, Horn, and Bassoon*. MM thesis: Ball State University, 2013: 15. Moles reaches a similar conclusion regarding the form of this movement, describing it as ABCBA'.

19 Ibid.

Maslanka's shift to a more overtly triadic harmonic system in this piece—most noticeable in the multitude of chorales—necessitates great attention to intonation. The longer duration of this piece (27 minutes, as opposed to 20 minutes for the other quintets) is more physically fatiguing for the performers, potentially augmenting difficulties of intonation. From a technical perspective, many of the same difficulties in the previously discussed compositions are still present. Composite streams of rhythmic activity pass between instruments, calling for seamless exchanges between performers, primarily in the first movement's set of variations. The marked tempo of the third movement (quarter note=184) creates particular issues of technique and articulation. In addition to the various technical passages in this movement, an extended passage of repeated articulation in all instruments is quite difficult to sustain at the indicated tempo and practically requires multiple articulation from all performers.

The homophonic presentation of the chorales warrants great consideration to synchronization across the ensemble, as does the interplay between the chorale fragments and the flute solo at the beginning of the second movement. Maslanka's penchant for variation and thematic repetition leads to many subtle changes between different iterations of the same theme/motive. In her thesis, Elisa Moles proposes that the most compelling performances of this piece rely on exaggerating contrasts and changes between these repetitions while continuing to exemplify excellent tone quality and balance within the ensemble.²⁰

The Quintet for Winds No. 3 has been commercially recorded by the Missouri Quintet, the Bergen Woodwind Quintet, and Vento Chiaro.²¹

Quintet for Winds No. 4 (2008)

Maslanka's final composition for wind quintet, the Quintet for Winds No. 4 was commissioned by the Florida West Coast Symphony and was premiered by the Florida Wind Quintet in 2008.²² This may be the most overtly melodic of Maslanka's works for wind quintet, which he attributes to the influence of French wind music from the middle of the 20th century, particularly the music of Francis Poulenc.²³ Maslanka begins the first movement with what he describes as "a very quiet and plaintive music" before embarking on "a hard trek through a challenging emotional space." Opening with a simple minor second interval in the flute, he portrays the arduous journey through a series of contrasting melodies all beginning with the same minor second, giving the movement a sense of developing variation, before returning to the "quiet and plaintive music" to conclude the movement. The second movement, which Maslanka indicates to be performed "as a lullaby—inward and hesitant," showcases the oboe in a simple, stepwise melody (that begins with the same minor second interval) over a slow and gentle oscillation in the underlying diatonic harmonies. This is by far the shortest movement in any of the works discussed in the article, generally taking under three minutes to perform, after which

²⁰ Moles, 42.

²¹ Missouri Quintet. *David Maslanka Music for Winds.*; Bergen Woodwind Quintet, *David Maslanka Quintets Nos. 1–3*; Vento Chiaro. *Wind Quintets by Maslanka, Bach, Zemlinsky, Poulenc and Bernstein*. CD Recording. Lexington, MA: Ongaku Records, 2008.

²² David Maslanka, *Quintet for Winds No. 4*. New York: Carl Fischer, 2008: 3.

²³ *Ibid.*

the ensemble is instructed to proceed directly to the third movement. Maslanka shapes the third movement in the form of a rondo (ABCABA), albeit an unusual one in that it does not adhere to the thematic conventions of either a five-part (ABCBA) or seven-part rondo (ABACABA). Furthermore, the refrain and couplets all center on the tonic pitch D, as opposed to the Classical convention of moving to different keys for the various couplets. Maslanka sets the refrain in the Dorian mode, placing a chorale-like melody in the flute (later the flute and oboe in octaves) over an insistent accompanying figure in the lower voices. Maslanka changes to the Aeolian mode for the first couplet (B), a fugato that begins with the typical tonic-dominant relationship between subject and answer before harmonizing the subject in parallel fourths and sevenths. The second couplet (C) changes to the major mode, where the flute presents an innocent, songlike tune over a simple accompaniment of staccato chords, contrasting the aggressiveness of the refrain. Following the reprise of the refrain and first couplet, the refrain reemerges to conclude the movement, but now with a shift to the major mode, creating the effect of a Picardy third.

Each instrument has solos at some point in the piece; in particular, this quintet requires an oboist of the highest caliber due to extensive solos in the first and second movement. In addition, the flute solo that begins the piece requires the player to execute a smooth pitch bend. The balance issues resulting from Maslanka's orchestration in the previously discussed works are absent in this work. Instead, the melodic line is frequently doubled at the unison or octave, although the combinations of instruments are sometimes unconventional—for instance, in the first movement, the oboe is scored an octave above the flute instead of the other way around. Accompaniment figures frequently take the form of pulsing chords, requiring matched articulations between the instruments.

Maslanka uses much of the same consonant, triadic language from the third quintet in this piece. However, the more atypical harmonization in sevenths and fourths in the third movement may initially be difficult to tune, especially at the rapid pace indicated in the score. Practicing at a slower tempo will be beneficial to hear the intervals between each instrument, especially the perfect fourths and fifths in the fugato. While this piece is still technically challenging, the frequent hoquet found in earlier pieces is not as prominent in the fourth quintet. The few instances of hoquet in this piece are at a slower tempo, facilitating ease of coordination between players.

Due largely to its comparatively recent composition, this work is not as popular as those previously discussed. The only commercially available recording of this piece is by the Musical Arts Woodwind Quintet, the faculty ensemble-in-residence at Ball State University (Muncie, IN).²⁴

The wind and percussion community is indebted to David Maslanka for his dedication to writing quality music for wind instruments in both large ensemble and chamber music settings. Students and teachers alike may already be familiar with some of the works discussed in this article, but each work merits a deep level of investigation and study. The pedagogical benefits of performing music written in a tonal language using tertian harmonies are immeasurable, while Maslanka's variants of traditional

24 Musical Arts Woodwind Quintet. *American Breeze*. CD Recording. Albany, NY: Albany Records, 2012.

forms are an excellent impetus for in-depth discussion of modern approaches to formal structure. In addition, Maslanka's frequent use of hoquet and counterpoint at rapid tempi are superb tests of an ensemble's coordination and synchronization. Although Maslanka is no longer with us, we can continue to promote his legacy through repeated study and performance of his music.

About the Author

David Cook is Instructor of Clarinet at Wichita State University, Instructor of Music Theory at the University of Oklahoma, and E-flat Clarinet/Fourth Clarinet with the Wichita Symphony Orchestra. He is also the clarinetist for the Appian Duo (with Emily Grabinski, piano), the Lieurance Woodwind Quintet, and the wind quintet Fiati Five. He also performs with the Oklahoma City Philharmonic, Lawton Philharmonic, and Norman Philharmonic Orchestras, the Brightmusic Chamber Ensemble, and the From the Edge Chamber Music Series. David holds the Doctor of Musical Arts degree in clarinet performance and the Master of Music degree in music theory from the University of Oklahoma. His doctoral document presents a Schenkerian-Schoenbergian analysis of David Maslanka's Concerto for Clarinet and Wind Ensemble as well as implications for performance derived from his analysis.



THE SAXOPHONE MUSIC OF JOHN DAVID LAMB

Daniel Gordon, The State University of New York at Plattsburgh

Of all the music in all the genres that composer John David Lamb has written, the saxophone “runs like a red thread” through his output. Lamb has written over a dozen works for the instrument, ranging from solo to large saxophone ensemble, covering a time span of over half a century. This article tells the story of John David Lamb and his music for saxophone: who he is, what has inspired him to write so consistently for the instrument throughout his career, and it will provide details on these works.

John David Lamb was born in Portland, Oregon in 1935 and raised in Yakima, Washington. He holds degrees in composition and conducting from San Francisco State University and the University of Washington. He later studied composition with Latvian nationalist composer Volfgangs Darzinš in Seattle. Lamb made a career as an elementary school teacher in the Seattle Public School system from 1960-96, composing avocationally during that entire period. Among the highlights of his composing career were a composer-in-residence fellowship from the Ford Foundation/Music Educators’ National Conference in 1965-66, study of Swedish folk music in Stockholm in 1977-78 and the summer of 1981, and intensive coursework in ethnic music at Malungs Folkhögskola in Sweden during a 1984-85 sabbatical. His compositional output includes orchestral, choral, dramatic, chamber, and pedagogic works as well as some 150 fiddle tunes.¹

Lamb’s musical style is strongly influenced by Mahler, Orff, and Stravinsky. His inclination to compose for the saxophone began in 1960, when he met Sigurd Rascher. Since that time, he has frequently returned to writing for the saxophone because the expressive qualities of the instrument match his compositional voice² and because of Rascher’s constant encouragement to write more.³

Lamb stated formally: “Saxophone music has run through my output like a red thread ever since I first heard Sigurd Rascher in 1960. His flawless technique and magnificent musicianship opened my eyes to the possibilities of the instrument. Besides that, he had a charming way of persuading every composer he met to write music for him. Over the years, with his constant coaxing and support, I produced over a dozen works for saxophone, ranging from a small suite for unaccompanied alto to works for large saxophone ensemble. These pieces are representative of the music I was writing at every period of my life.”

“Well-defined material and logical, linear development are the building blocks of all my work, with harmony serving both for emotional effect and as a structural tool. The saxophone is the lyrical instrument par excellence and is perfectly suited to my kind of music. I strive to create natural-sounding melodies that will stick in people’s minds and hearts, though this is a risky endeavor in a cynical age numbed by broken promises. I mean these tunes as an honest gift—something for audiences to take

1 John David Lamb, Composer biography in concert program for *Music of John David Lamb*, faculty recital by Daniel Gordon, Plattsburgh, NY, October 21, 2012.

2 John David Lamb, Program notes for *Music of John David Lamb*, faculty recital by Daniel Gordon, Plattsburgh, NY, October 21, 2012.

3 John David Lamb, Electronic mail to Daniel Gordon, March 22, 2016.

home with them and remember after the concert.”⁴

Below is an annotated chronological list of works for saxophone by John David Lamb:

Nocturne (1959/1961, rev. 1993), alto saxophone and band, 7’

Nocturne is a single-movement adagio that was originally written for an accompanying ensemble of strings under the title *Night Music*. Shortly after Rascher and Lamb met in 1960, Rascher requested a piece to play with high school and college bands when he was on tour. Lamb used the string material as the basis for the new composition in 1961. After further revisions in 1993, Lamb changed the title to *Nocturne* (to avoid confusion with a string quartet he had composed in the intervening years called *Night Music*).⁵ The band parts are playable by a high-school ensemble. This piece also exists in a version for organ and alto saxophone.

Allegro Rustico (1958, rev. 2006), alto saxophone and 13 winds + timpani, 6’

This work was originally written for horn and strings. In 2006, the material was completely revised for solo alto saxophone and chamber winds. It is a single-movement work with occasional tempo changes. The accompanimental parts are playable by high-school students. To date, the work has never been performed.⁶

Fuge (1958, rev. 1993), song for baritone voices (German text) and saxophone ensemble (SSAAAATTBBs) + percussion, 3’

This work carries the subtitle *aus Des Knaben Wunderhorn*. Lamb composed it in 1958, “a time of shameless youth when [he] was head over heels in love with both Mahler and Orff.”⁷ As the subtitle suggests, the work is in the style of Mahler. The title itself, *Fuge*, can be misleading. That was the title of the German poem that Lamb used in the work, about a musician who has a drink of wine, then dreams up a tune and makes a fugue out of it.⁸ The piece is not a fugue. It is a spirited miniature that aptly portrays the playful nature of the text. Lamb originally composed this work for brass band rather than saxophone ensemble, and it was never performed in that version. He revised the work in 1993 by replacing the brass band with saxophone ensemble.⁹ The percussion parts call for bass drum with a cymbal attached, playable by one player.

Barefoot Dances (1960), six duets, 6’

This is the work that began Lamb’s long association with the saxophone. After hearing Rascher play at a Music Educator’s National Conference convention in 1960, Lamb introduced himself to Rascher and received a request for a piece on the spot. Rascher asked for duets that he could play with his daughter, Carina, who specialized on soprano saxophone. Lamb’s original version of *Barefoot Dances* was

4 John David Lamb, Program notes for *Music of John David Lamb*.

5 John David Lamb, Letter to Daniel Gordon, October 16, 1993.

6 John David Lamb, *Saxophone music by John David Lamb*, unpublished annotated list, n.d.

7 John David Lamb, Letter to Daniel Gordon, October 16, 1993.

8 John David Lamb, Electronic mail to Daniel Gordon, February 7, 1997.

9 John David Lamb, Letter to Daniel Gordon, October 16, 1993.

therefore for soprano and alto saxophones. Rascher preferred to have the soprano part played on alto, and when he edited the work and arranged for publication in 1971, the work appeared as duets for two altos. In 2012, after the publication had been out of print for at least two decades, Lamb reproduced and edited the original soprano and alto version with a few minor revisions.¹⁰ The duets last no more than a minute and a half each and are full of the most characteristic aspects of Lamb's style: frequent meter changes (with no time signatures included), light and tuneful in character. Lamb states, "The six short playful movements represent the first music where I felt that I had truly found my own voice, and the seeds of nearly all my later work are to be found here."¹¹ The version for soprano and alto is playable by high-school students with strong rhythmic skills; the version for two altos calls for an advanced player on the first part because the range of some of the movements extends into the altissimo register.

Sonata (1961, rev. 1996), soprano saxophone and piano, 17'

This three-movement work was originally entitled *Sonatina* when it was written in 1961 for Carina Rascher. In 1996, Lamb made substantial revisions to the piece, including a completely new second movement. At that time, he changed the title to *Sonata*.¹² The revised work appears on Lamb's 1998 *Saxophone Project* CD with Paul Cohen as the saxophonist. The *Sonata* is a large and significant work in the soprano saxophone repertory. The first movement employs frequent meter changes and passages in cross-rhythms with the piano. The second movement is slow and plaintive, with a middle section that has a whispering, serpentine obbligato figure in the saxophone part. The third movement is a play on an old German drinking song, employing frequent meter changes (notated in this movement and throughout the piece with time signatures, unlike in the *Barefoot Dances*) and occasionally climbing into the altissimo register. The work is published by To the Fore Publishers (totheforepublishers.com).

Antique Dances (1961, rev. 1999), solo alto or tenor saxophone, 6'

This work's three movements—Estampie, Pavane, and Saltarello—are derivative of Lamb's interest in Renaissance dance forms.¹³ They employ Lamb's common characteristic of frequently changing meters with no time signature indications. The first two movements share the same melodic idea. The work was originally designed to exploit and display Rascher's extraordinary altissimo register. Lamb revised the set in 1999 because he "grew to dislike the screechy sound of all those altissimo passages that Rascher had insisted upon."¹⁴ The revised version uses the altissimo register only occasionally. It appears on Lamb's 2005 *Bon Appétit!* CD with Ted Hegvik as the saxophonist, playing a C-melody saxophone. Mandy Hegvik improvised a tambourine part on the recording.

10 John David Lamb, Electronic mail to Daniel Gordon, January 29, 2016.

11 John David Lamb, Liner Notes for *Six Barefoot Dances*, performed by Paul Cohen and Daniel Gordon on *Bon appétit!* CD Recording. Seattle, WA: Näckens Vänner, 2005.

12 John David Lamb, *Saxophone music by John David Lamb*, unpublished annotated list, n.d.

13 John David Lamb, Liner Notes for *Antique Dances*, performed by Ted and Mandy Hegvik on *Bon appétit!* CD Recording. Seattle, WA: Näckens Vänner, 2005.

14 John David Lamb, Letter to Daniel Gordon, May 4, 2012.

Romp (1964), baritone saxophone and piano, 1'

Lamb composed this small work at Rascher's request to use in a series of student works that Rascher was compiling for the publishing company Belwin. Of the three sketches that Lamb made, Rascher chose one, which was published as *Romp*.¹⁵ Lamb later used the other two sketches in *Follies* (see below for description). *Romp*, as the name indicates, is a short and energetic work, suitable for younger students who are in need of original material for baritone saxophone. It is in cut time throughout except for a few bars in 3/2 time. The work begins with a section that carries the tempo indication "Fast and heavy", then closes with a section labeled "Very fast." This piece is payable by middle-school students and has a piano accompaniment that is easy enough for most non-pianists to play.

Madrigal (1977), SAT saxophone trio, 4'

Madrigal demonstrates two prominent characteristics of Lamb's early saxophone works: inspiration from the Renaissance and frequently changing meters without any notated time signatures. This one-movement work is dedicated to saxophonist Kenneth Deans. Lamb explains that the *Madrigal* was originally a real vocal madrigal with a humorous text. Some time later, the thought occurred to him that the material needed something beyond the voices, so he reworked it for a trio of saxophones. This immediately gave it a wider expressive scope. The version for saxophones maintains the humor of the original rhyme, and the dance-like quality is much stronger.¹⁶ The work is available from G. Schirmer as Print-on-Demand.

Affirmations (1993), SATB saxophone quartet, 25'

Affirmations is a large-scale saxophone quartet in three movements: Overture, Intermezzo, and Capriccio. The work is a strong declaration of Lamb's musical convictions. He composed it at Rascher's request to introduce at a workshop and concert in Germany in the summer of 1993. The Rascher Quartet was to play it. Lamb stated, "I knew that the Rascher Quartet was devoted to *avant garde* music, and for that reason I had the quixotic determination to make my piece along strict classical lines. I was clearly affirming the validity of that sound world. The piece is a tightly structured classical work with a traditional first movement sonata form. The middle movement is a lyrical song without words modeled loosely after Mendelssohn or Schumann. The last movement is a classical rondo in ABACA form. I was disappointed but not surprised when the Rascher Quartet decided not to play it."¹⁷

Pasatiempos (1993), for solo soprano saxophone or oboe, 12'

The title of this work, *Pasatiempos* (Pastimes), is in Spanish because Lamb composed it while in Costa Rica in 1992 studying Spanish. Despite being conceived for oboe,

15 John David Lamb, Letter to Daniel Gordon, October 22, 1994.

16 John David Lamb, Composer notes for introductory remarks to *Madrigal*, performed by members of the Frontier Saxophone Quartet on *Music of John David Lamb*, faculty recital, Plattsburgh, NY, October 21, 2012.

17 John David Lamb, Composer notes for introductory remarks to *Affirmations*, performed by the Frontier Saxophone Quartet on *Music of John David Lamb*, faculty recital by Daniel Gordon, Plattsburgh, NY, October 21, 2012.; Benjamin Pomerance, "Givers of Gifts," *Lake Champlain Weekly*, October 10, 2012, 3.

Lamb is happy to have it played on soprano saxophone.¹⁸ It is in four movements: Allegro con brio, Tranquillo, Andante poco rubato, and Presto scherzando. All of the movements use Lamb's typical time-signature-less frequent meter changes.

Follies (1994), baritone saxophone and piano, 13'

This work started out as a series of sketches for easy pieces for baritone saxophone (see above annotation for *Romp*). Decades later, Lamb used two of those sketches as the basis for the outer two movements of *Follies*; the slow middle movement was completely new material. Although this piece far outgrew its early intention as music for students, Lamb states that "the bumptious air of youth still clings to it."¹⁹ The piano score to the work carries the quotation, "The sins of youth beget the follies of age." The work is similar in spirit and proportions to the soprano saxophone sonata. It appears on Lamb's *Saxophone Project* CD with Paul Cohen as the saxophonist and is available through To the Fore Publishers.

Fables (1997), alto saxophone and piano, 18'

1997 was the year of the Eleventh World Saxophone Congress in Spain. This writer asked Lamb early that year if he would compose a work for that event so that participants could hear a work by a composer whose name they already knew. The requested medium was alto saxophone and piano because, for all the saxophone music that Lamb had composed, he had not yet composed a sonata for alto saxophone and piano. Lamb graciously obliged and produced *Fables*. For this work, Lamb used material from a previous composition of his, *Facetiæ*, an orchestral piece that was performed only once. More than half of the *Fables* material came from that orchestral work.²⁰ *Fables* is a full-fledged three-movement sonata, a little more complex in nature than Lamb's sonatas for baritone and soprano saxophones, but of similar proportions. Lamb states, "The music works perfectly well on its own, but it might amuse you to know what was on my mind. The first movement is a kind of dialogue between a young poet and a farmer's daughter. . . . The second movement is more serious and is a thoughtful lament for loss of innocence. . . . The story in the last movement is about a trickster or practical joker who finally comes to grief for one of his pranks."²¹

Cradle Tune (1999), soprano saxophone and piano, arr. for chamber ensemble (2015), 2½'

Cradle Tune is a companion piece to *Playtime* (see annotation below); Lamb composed both as birthing gifts for this writer's two daughters.²² *Cradle Tune* is a gentle and innocent little melody intended as a lullaby. Lamb arranged both of the two companion pieces for chamber ensemble at the request of this writer in 2015, scoring it for flute, soprano saxophone, bassoon, violin, double bass, and piano.

18 John David Lamb, Letter to Daniel Gordon, May 4, 2012.

19 John David Lamb, Liner Notes for *Follies*, performed by Paul Cohen and Lois Anderson on *Saxophone Project*. CD Recording. Seattle, WA: Näckens Vänner, 1998.

20 John David Lamb, Electronic mail to Daniel Gordon, March 22, 2016.

21 John David Lamb, Composer notes for introductory remarks to *Fables*, performed by Daniel Gordon and Karen Becker on *Music of John David Lamb*, faculty recital, Plattsburgh, NY, October 21, 2012.

22 John David Lamb, Letter to Daniel Gordon, July 24, 1999.

Inscapes (2000), tenor saxophone and piano, 11'

This two-movement work is Lamb's only composition for tenor saxophone and piano. It is a reflective work mostly in slow or moderate tempos. The piece employs Lamb's characteristic frequent meter changes, though not as much as in other works, and with time signatures included. Lamb wrote this piece for Ted Hegvik, who retired to Lamb's hometown of Seattle and subsequently worked often with the composer.²³

Chorale Variations (2001), TTB saxophone trio, 9'

This group of three chorale settings makes use of the baroque chorale and variation form. Lamb felt that two tenors and one baritone saxophone were perfectly suited to the music.²⁴ The first two chorale settings, *Vom Himmel hoch da komm ich her (From Heaven above to Earth I Come)* and *O Haupt voll Blut und Wunden (O Sacred Head Now Wounded)*, were composed in the 1970s and appear on Lamb's *Bon appétit!* CD. The last setting, *Der Herr ist mein getreuer Hirt (The Lord is My Faithful Shepherd)*, was composed for and played at Sigurd Rascher's memorial concert, July 14, 2001 in Salem, NY.²⁵

Playtime (2003), soprano saxophone and piano, arr. for chamber ensemble (2015), 3½'

As mentioned above, *Playtime* is a companion piece to *Cradle Tune*. This one is playful and spirited in nature while still maintaining a character of innocence. It calls for players to clap their hands like in the children's rhyme "Patty cake, patty cake, baker man." Like its companion piece *Cradle Tune*, this piece exists in a version for soprano saxophone and piano as well as a chamber version for flute, soprano saxophone, bassoon, violin, double bass, and piano.

Waltzing on Air (2010), saxophone ensemble (SnoSSAAATTTBBBs), 5'

This piece is vaguely derivative of Mussorgsky's *Pictures at an Exhibition* in that it intersperses individual waltz melodies with a promenade. *Waltzing on Air* opens with a duple-meter promenade, then proceeds to two waltzes before returning to the promenade and the first waltz. The piece is of a technical level appropriate for high-school players. It was composed for Michael Duke, saxophone instructor at the Sydney Conservatorium of Music in Australia.²⁶

À la Carte (2015), Bagatelles for 2 saxophones

On the title page of this score, Lamb explains that the title *À la Carte* implies that you pick and choose from a menu. The pieces are a collection of duets intended as recreational house music for the pleasure of friends and students.²⁷ All are short, no more than a page of score each. Their descriptive titles indicate their character:

23 John David Lamb, Electronic mail to Daniel Gordon, March 22, 2016.

24 John David Lamb, Notes for *Chorale Variations*, performed by Scott Granlund, Ted Hegvik, and Kimm Stamen on *Bon appétit!* CD Recording. Seattle, WA: Näckens Vänner, 2005.

25 John David Lamb, *Saxophone music by John David Lamb*, unpublished annotated list, n.d.

26 John David Lamb, *Saxophone music by John David Lamb*, unpublished annotated list, n.d.

27 John David Lamb, Liner Notes for *À la Carte: Bagatelles for two saxophones*. CD Recording. Seattle, WA: Näckens Vänner, 2014: 1-2.

Quasi Polka, Sun Break, Waltzing Bear, Shadows, Dialogue, Quickie, Mourning, Summer's End, Cake Walk, Grasshopper, Back Home. Most are playable by any two like saxophones; some have specific indications for soprano and alto.

Evident from even a cursory reading of the descriptions above is that Lamb is an inveterate reviser and recycler of his works. This raises the sticky issue of whether or not players should perform—or even be interested in—the early versions. Lamb provides a composer's perspective on this issue when he states, "I'll bet that most composers occasionally wake up in the middle of the night in a cold sweat after dreaming that some inadequate youthful work has surfaced and is being presented in public with all its embarrassing awkwardness and zits."²⁸ Lamb has, in fact, composed several more works for saxophone that are not included in the above list because he has withdrawn them or does not wish them to be publicly known for one reason or another. Clearly, Lamb wishes not to have performances of earlier versions of his work, nor of works he has withdrawn.

But the works for saxophone that Lamb is pleased to have heard are still plentiful and varied. In an effort to make them as readily available as possible to any interested parties, Lamb has donated all of his saxophone-related materials—published works, manuscripts, recordings, and correspondence with Sigurd Rascher—to the library archives at the State University of New York at Fredonia. The "John David Lamb Collection" is housed at the Archives & Special Collections, Daniel A. Reed Library. Contact information is:

Kim Taylor, Coordinator of Archives & Special Collections
tel: (716) 673-3183

The music is also available from Lamb himself through Näckens Vänner publications, 1907 East Blaine, Seattle WA, 98112, jdlamb@q.com.

For those wishing to hear recorded versions of his music, Lamb has produced two CDs that include his music for saxophone: *Saxophone Project* (1998, includes *Sonata* for soprano, *Fables, Follies, and Affirmations*), and *Bon Appétit!* (2005, includes *Antique Dances, Barefoot Dances*, two of the *Chorale Variations*, and *Madrigal*). Other CDs of his music are *Callithumpian Concert* (1999), *Bird's Eye View* (2002), *Late Harvest* (2009), and *Dandelion Seeds* (2016), all of which contain Lamb's chamber music in various forms. All of the CDs are available through Näckens Vänner at the address above.

John David Lamb has contributed works for saxophone throughout his compositional life. Anyone who has devoted that much time, energy, and music to the saxophone deserves the attention of saxophonists everywhere. He has offered a veritable smorgasbord of music for saxophone. So dig in—or, as Lamb has said in the title of his CD, *bon appétit!*

28 John David Lamb, Letter to Daniel Gordon, October 22, 1994.

About the Author

Daniel Gordon is a Professor of Music at Plattsburgh State University of NY, where he runs the saxophone studio and directs the Symphonic Band. Gordon is an active performer and teacher in both the US and abroad, concertizing regularly with Frontier Saxophone Quartet and Metamusic (saxophone, violin, and piano) and teaching annually at the Suomen Työväen Musiikkiliitto International Summer Music Festival in Terälahti, Finland.

Gordon's performing credits include appearances at Alice Tully Hall and Bruno Walter Auditorium at New York's Lincoln Center; the American Embassy in Paris; the Circle of Fine Arts in Madrid; Kuhmo Chamber Music Hall, Tampere-Talo, and Mikkeli's Martti Talvela Hall in Finland, Pollack and Redpath Halls in Montreal, and several smaller venues in Canada, Finland, France, Italy, Spain, and the U.S.

Writing occupies an important part of Gordon's activity. His articles on topics ranging from music to food have been published in over a dozen periodicals. He has also authored a full-length book entitled *Sax on the Streets*, which chronicles his (mis)adventures performing saxophone duets with a friend across thirteen European countries in the late 1980s. It is available through SynergieBooks online at http://synergiebooks.com/ebook_saxonthestreets.html.





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Between Walls: Music for Saxophone by Alabama Composers**Lori Ardivino, saxophone****Self-Published****CD****\$15****Reviewed by: Andrew J. Allen**

Lori Ardivino, professor of music at the University of Montevallo, offers a unique collection of pieces for saxophone in this album, all by composers who reside in her adopted home state. Ardivino, also a talented composer, leads off the cd with her own *Diversions* for solo saxophone. The piece is a collection of four brief movements and is full of Hidemithian charm, executed admirably on soprano.

Alan Goldspiel's *The Sword and the Lute* for soprano saxophone and guitar is an exciting, programmatic work for an underutilized chamber music combination. The first movement, "Lion's Claw," is filled with a welcoming flamenco flair that will be appreciated by audiences. "Cross Swords," the second movement, uses saxophone multiphonics in a way that will draw audiences in, programmatically mimicking a sword-fight. Both Ardivino and the composer, on guitar, play this music to great dramatic effect. The last movement, "Night Song" is a beautiful ballad, perhaps as sung by an Iberian minstrel of old. Interweaving arabesques in each part create a lovely overall impression.

The next work on the album is Joseph Landers's *Rapsodia Quasi una Notturna* for solo alto saxophone. The work presents a pleasing post-tonal angularity reminiscent of Persichetti. It would be a fine addition to many recital programs.

The *Concerto in D* (TWV 51:D7) by Georg Phillip Telemann was beautifully transcribed by Ardivino for this recording. The work seems tailor-made for the developing soprano. Lyrical, but not too complicated musical lines abound. The slow movement (beautifully played by Laurie Middaugh) is for solo keyboard, providing a respite for the young player, if so desired. Ardivino plays stylistically and delicately throughout.

Edwin Robertson's *Inflections* is another solo work influenced by mid-20th century post-tonality. Ardivino, on solo soprano, plays beautifully and expressively.

The final piece on the album, *Between Walls*, is another work by Ardivino, scored for soprano vocalist, soprano saxophone, and piano. This is a charming set of short pieces for a little-utilized combination of musicians. It should soon find a place on many concert programs. The composer, Middaugh, and vocalist Melanie Williams perform well as an ensemble, with dramatic flair.

Overall, Ardivino is to be lauded for finding such a stylistically diverse set of pieces by composers in her adopted home state, as well as for her own contributions to the saxophone's literature and for her fine performances. Overall, this is a worthy collection of pieces that should not be ignored.

Clarinet Fantasies

Rebecca Rischin, clarinet; Youmee Kim, piano

Centaur Records

CD

\$16.14

Reviewed by: Danielle Woolery

Recently released by Centaur Records, *Clarinet Fantasies* is an eclectic mix of fantasias based on varying source material from the 19th century. Rebecca Rischin, clarinet, and Youmee Kim, piano, have come together to create a beautiful album of pieces from this unique genre.

By nature, fantasias are compositions free in form and inspiration. While many fantasias are based on existing material, such as operas or ballets, others are non-programmatic, or not associated with any previous works. Two non-programmatic fantasias are included on this album. Ramón Carnicer y Battlle's *Fantasia* is the only piece that has been previously recorded. The other non-programmatic piece included is Carl Baermann's *Fantaisie brillante*, Op. 7. Both of these works are enhanced by Rischin's clear musical ideas and improvised cadenzas that showcase her expansive range of notes and dynamics, technical virtuosity and pure sound.

Opening the album, Domenico Mirco's *Fantasia sopra motivi dell'opera "La Sonnambula"* is based on Vincenzo Bellini's 1831 namesake opera (The Sleepwalker) and includes lyrical melodies that Rischin performs with ease. The fantasy is one of many that Mirco composed for the clarinet during his lifetime.

Hungarian composer Béla Kovács has written three diverse fantasias featured on the album. *Fantaisie de concert sur des motifs de ballet "Sylvia" de L. Delibes* explores material from Léo Delibes' 1876 ballet. Based on Bellini's 1831 opera, *Fantasia di concerto su motivi dell'opera "Norma" di V. Bellini* takes the listener through a dramatic journey utilizing themes from several arias and recitatives. The last fantasy on the recording, *Aria, Thema and Variations after Paganini's "Moses" Fantasia*, is a tribute to variations for violin and orchestra written by Niccolò Paganini in 1818. These variations pay homage to an aria from the opera *Mosè in Egitto* (Moses in Egypt), written by Gioachino Rossini that same year. Rischin and Kim perform all three of these works splendidly, aptly conveying the drama through musical nuances, impeccable phrasing, and impressive technical facility.

Unlike any previous albums, *Clarinet Fantasies* is a needed resource to highlight the under-recorded genre of the clarinet fantasy. Rebecca Rischin and Youmee Kim deliver a dynamic performance throughout that embodies the varied styles of the Romantic time period.

About the Reviewer

Danielle Woolery is Assistant Professor of Music and Coordinator of Instrumental Studies at Texas Woman's University in Denton, Texas where she teaches clarinet and courses in music education and pedagogy. She holds degrees from the University of Miami, where she was a Henry Mancini Institute Fellow, Webster University, and the University of North Texas. Dr. Woolery is an active chamber music performer and clinician and has given performances and presentations both nationally and internationally. She was awarded first prize in the 2013 International Clarinet Association Research Competition in Assisi, Italy.



Elegia

Christopher Nichols, clarinet; Julie Nishimura, piano

Navona Records

CD

\$14.24

Reviewed by: Danielle Woolery

Elegia features music from American, French, and Italian composers, mixing repertoire standards with lesser-known works. Christopher Nichols, clarinet, and Julie Nishimura, piano, collaborate superbly to create this well-crafted recording that was recently released on Navona Records.

Both pieces on the album written by American composers are specified for unaccompanied clarinet. John Cage's *Sonata for Clarinet* is a brief work in three movements that was written early in the composer's life. While the score does not indicate phrasing, dynamics, or articulation, Nichols' musical artistry brings the notes to life and showcases his technical facility. Kevin Cope's *Sirocco for Clarinet in A* is a jazzy work that is named for the hot wind blowing from North Africa across the Mediterranean to southern Europe. Nichols' performance of this work in its premiere recording is marked by his subtle musical nuances and ability to play in a variety of styles.

Two standard pieces from the French clarinet repertoire are included in this album. Written during the last year of his life, Camille Saint-Saëns' *Sonata for Clarinet and Piano, Op. 167* features virtuosic and idiomatic writing for the clarinet. Henri Rabaud's *Solo de concours, Op. 10* was written as a required competition piece for the Paris Conservatory. Divided into three sections, this work also showcases the many facets of the instrument. Nichols and Nishimura perform both pieces expertly while conveying musically sensitive phrasing and exploiting the vast technical possibilities provided by the ensemble.

Written by Romantic Italian composer Aurelio Magnani, the title piece of the album is performed expressively and delicately by Nichols and Nishimura while they explore the *bel canto* style, intrinsic of 19th century Italian opera. Giuseppe Verdi's *Andante from La forza del destino* is another work performed with genuine sensitivity and attention to detail. The album concludes with Ernesto Cavallini's *Adagio and Tarantella*. Known as the "Paganini of the Clarinet," Cavallini was the performer who inspired many of Verdi's writings for the instrument, including the previously mentioned extended solo from the third act prelude of *La forza del destino*. *Adagio and Tarantella* is a tour de force that showcases both virtuosic and operatic playing. Nichols' depth of tone, musicality, and command of the instrument is enhanced by the fine playing of Nishimura.

This publication is a welcome addition to the recorded repertoire for clarinet. It includes staples of the clarinet literature interspersed with lesser-known pieces that are hidden gems of the repertoire. Christopher Nichols and Julie Nishimura

perform masterfully throughout and have truly created a meaningful recording that will serve as a model resource for students, professionals, and listeners alike.

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From a Crack in the Wall

Lori Ardovino, clarinet

Self-Published

CD

\$15

Reviewed by: Danielle Woolery

From a Crack in the Wall is a wonderful collection of music for clarinet written by Alabama composers. Lori Ardovino not only performs these works expertly, but also wrote three of the pieces on the album. Works by Ed Robertson, James Jensen, Joseph Landers, and Alan Goldspiel are also featured in this eclectic compilation of repertoire. Featuring a diverse range of styles, Ardovino shines through her versatility, musicality, and ability to explore the many dimensions of her tone.

Lori Ardovino is Professor of Clarinet and Saxophone at the University of Montevallo. She is joined by other talented faculty members from this institution in the chamber music included on this recording. Soprano Melanie Williams collaborates with Ardovino on the title piece of the album, written by the clarinetist. This programmatic work evokes different emotions while the clarinet and voice mix intensely to create a variety of colors, punctuated by percussion. Ardovino and Williams are both sensitive performers who perform regularly with pianist, Laurie Middaugh, to form the LaBaron Trio. This group closes the CD with their rendition of *Bed Riddance*, a clever song cycle based on the poems of Ogden Nash.

Middaugh is also featured on two other pieces on the recording. Written by Ed Robertson for the performers, *Intersections* centers on the idea that musical themes that occur in the first movement of a piece of music often recur in subsequent movements as they ‘intersect’ with new musical material. Ardovino and Middaugh present this musical material in a variety of styles as it is transformed throughout the three movements. *Seven Nocturnes* was written by Joseph Landers and inspired by the music of Japanese composer Toru Takemitsu. This piece reevaluates the idea of a nocturne in each of its seven movements. Ardovino and Middaugh blend together throughout the work to create a variety of atmospheres through their perceptive musical artistry.

Day at the Beach, composed by Alan Goldspiel, explores the sonorities of the clarinet and guitar through a mix of styles while conjuring images of nature and water. The composer joins Ardovino on guitar for this intriguing composition, which is a delightful addition to the repertoire for this instrumentation.

In addition to the variety of chamber music included on the album, there are two unaccompanied solo clarinet works. *Eloquence II*, composed by Ardovino, is the second piece in a series of solo pieces written for various instruments and *Three Pieces for Clarinet* is a set of short etudes written for unaccompanied solo clarinet by James Jensen. Ardovino’s musicality and technical command of the instrument are showcased in both of these pieces through a journey of styles and tone colors.

Featuring a diverse range of pieces and musical styles, *From a Crack in the Wall* highlights the wealth of talent from the great state of Alabama through expertly written compositions and polished performances. Lori Ardovino's versatility as both a performer and composer are showcased through this wonderful addition to the recorded repertoire.



MUSIC

Pass It On!

The LaBaron Trio

Lori Ardivino, clarinet; Melanie Williams, soprano; Laurie Middaugh, piano

Self-Published

CD

\$15

Reviewed by: Danielle Woolery

Talented faculty members from the University of Montevallo in Montevallo, Alabama are showcased in *The LeBaron Trio*. Lori Ardivino, clarinet, Melanie Williams, soprano, and Laurie Middaugh, piano, come together to beautifully perform well-selected repertoire for their ensemble.

The last piece Franz Schubert wrote before his death, *Der Hirt auf dem Felsen* (The Shepherd on the Rock), Op. 129 has become a standard piece in the repertoire for soprano, clarinet, and piano. Technically challenging for the performers, the trio gives an artistic performance that effectively conveys the multiple emotions that are represented in the text: reflection, misery, longing, and optimism.

Written by James Sclater, *Four Songs on Texts of Emily Dickinson* is comprised of four brief sketches based on the poet's words. Contrasting lyricism with technical passages that reflect the text, this work showcases the versatility of both Ardivino and Williams. The subtle musical reference to *The Flight of the Bumblebee* helps to convey the playfulness and contemplative imagery that abounds in this piece.

When Jules Massenet wrote his opera *Le Cid* in 1885, the principal clarinetist of the Paris Opera owned an alto clarinet in F and Massenet decided to feature the instrument in the introduction to this heartbreaking aria. "Pleurez! Pleurez, mes yeux" is sung by Chimène in the third act when she realizes that she has unknowingly brought a death sentence to her lover, Rodrigue, who earlier in the opera had accidentally killed her father in a duel. The extended beginning highlights Ardivino's sensitive phrasing and haunting tone in her lower register. Williams beautifully conveys both the heartache of her character and the drama of the situation.

Based on texts from a collection of poems by Lisel Mueller, *The Laughter of Women* by Gwyneth Walker is an eclectic piece that is filled with imagery and mixed emotions. All members of the trio come together to artistically perform this work through expressive phrasing, varied styles, and musical sensitivity that reflects the text.

The LaBaron Trio has provided an interesting and varied program of excellent literature for soprano, clarinet, and piano. Lori Ardivino, Melanie Williams, and Laurie Middaugh have collaborated splendidly to present this fine recording.

The Woodwinds: Perform, Understand, Teach**James L. Byo****Routledge****262 pp.****\$48.50****Reviewed by: Andrew J. Allen**

This new woodwind methods text by Louisiana State University music education professor James Byo is an interesting addition to the existing literature in the field. Unlike many this reviewer has seen in the past, it seems to be based on a particular philosophy of music education, namely the ideas of Dr. Robert Duke of the University of Texas. If techniques courses are taught by music education faculty at a university, and if the overall philosophy meshes with Dr. Duke's theories, then this may very well be a book that should be adopted. However, as an applied teacher who instructs a methods course, this reviewer personally prefers texts that stay away from specific teaching philosophies. For many in similar positions, a book that lays out techniques in a straightforward way may be most helpful, and will not clash with the philosophy and teaching style of music education colleagues.

Much of the information in this text is extremely sound. However, there are several ways in which it could be improved. The use of pictures is spotty. While some concepts are illustrated adequately, many others are not. A great deal more in the way of pictures and illustrations, showing each step of embouchure formation, hand placement, etc., would have been far more useful than the detailed verbal instructions. In addition, this text is quite repetitive, copying and pasting basic information about fundamental principles such as air support, etc. Instead of repetition, an even more expanded section on commonalities between the woodwinds could have been included.

Likewise, more care could have been taken in the discussion of recommended equipment. Many of the suggestions were vague (recommending a certain brand but no models for beginner instruments when that brand makes a wide range of products). Sometimes, the information was even inaccurate (suggesting Mitchell Lurie reeds for saxophone, when these do not exist for the instrument). In addition, there were very limited examples of exemplary players for each instrument, and those that were included seemed quite dated.

In all, this is a fine book. However, it may not be well-suited for most woodwind techniques classes. If a music education faculty member who agrees with the foundational philosophy teaches the course, it is advisable. Even then, however, there are other texts available on the market that are more well-refined and ready to be used.



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