

A PERFORMER'S AND CONDUCTOR'S ANALYSIS
OF INGOLF DAHL'S
CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

In

The School of Music

by
Christopher Scott Rettie
B.M., Murray State University, 1996
M.M., Louisiana State University, 1998
May 2006

DEDICATION

This dissertation would not have been possible were it not for the help of many others along the way. Special thanks and dedication go to my wife, Leigh Ann Rettie, for her unending support and patience during the completion of this work and for her proofreading of the manuscript. In addition, I would like to thank my parents, Mr. Robert Rettie and Ms. Ruth Ann Rettie, for the sacrifices they made for my desire to become a musician and for their willingness to foster my musical development.

Thank you also to Dr. Griffin Campbell and Mr. Frank Wickes for their mentoring, inspiration, instruction, and friendship. Mr. Troy Messner, Mr. Brian Broelmann, and Mr. James Mullins were extremely helpful in preparing materials to be included in this document including the musical examples and the licensing rights letters. Further thanks go to the staff members at European American Music Distributors LLC, the Ingolf Dahl Archive at the University of Southern California's Doheny Memorial Library, and the New York City Public Library for the Performing Arts at Lincoln Center.

TABLE OF CONTENTS

DEDICATION.....	ii
ABSTRACT.....	iv
CHAPTER	
1 INTRODUCTION.....	1
2 BIOGRAPHY.....	3
3 COMPOSITIONAL STYLE.....	10
4 HISTORICAL INFORMATION.....	15
5 ANALYSIS – MOVEMENT I.....	18
6 ANALYSIS – MOVEMENT II.....	31
7 ANALYSIS – MOVEMENT III.....	42
8 REHEARSAL GUIDELINES FOR THE CONDUCTOR AND PERFORMER.....	58
9 CONCLUSION.....	75
SOURCES CONSULTED.....	77
APPENDIX 1	
ORIGINAL WORKS BY INGOLF DAHL.....	81
APPENDIX 2	
PERMISSION TO USE COPYRIGHTED MATERIAL.....	82
VITA.....	84

ABSTRACT

Ingolf Dahl's *Concerto for Alto Saxophone and Wind Orchestra* was written in 1949 for the famous concert saxophonist Sigurd Rascher, and was then revised to its present state in 1953. The concerto, widely known by saxophonists and wind band conductors alike, is considered among the finest of repertoire for band as well as for saxophone. Although Dahl's concerto is one of the most frequently performed saxophone concerti, there has been surprisingly little written about it. Available published sources deal directly with the concerto, but do not address harmonic implications, the saxophone solo part, or the published wind band score.

This document seeks to address these overlooked aspects of Dahl's concerto and will provide a guide to assist performance from the point of view of the saxophone soloist as well as the conductor. The result is a new resource that will enable a greater harmonic understanding of the work for future performers.

This dissertation begins with a brief discussion of Dahl's biography and general compositional style and a section discussing historical information about the concerto. After this brief introduction, an analysis of each movement is used to show ideas that assist a performer in better understanding the structure. Harmonic language and instrumentation are the main focuses of this section, helping the reader to form a more complete body of knowledge about the work. Other factors addressed include the harmonic progression of each movement culminating with each movement's harmonic role in the overall structure. As a result, a performer gains a better micro and macro understanding of the concerto. This section is divided into three chapters, each dealing with a separate movement.

Following the harmonic analysis is a section dealing with suggested performance guidelines. Among these guidelines is a discussion of aspects of performance particular to both saxophonist and conductor. It is hoped that the result will provide a better understanding of the difficulties of the instrumental parts in the ensemble, leading to a more efficient method of preparing for performance.

CHAPTER 1: INTRODUCTION

Although there have been several documents written concerning Ingolf Dahl and his Concerto for Alto Saxophone and Wind Orchestra (a standard-repertoire work for both saxophonists and band directors throughout the United States), issues of deeper understanding through analysis and preparation for rehearsals have, to date, been ignored in publication. This document will address these issues and provide solutions to previously unanswered questions that may arise during preparation for performance of the work.

After brief chapters concerning Dahl's life and compositional style and the historical information regarding the concerto, a harmonic analysis is provided for each movement. The analysis is split into separate chapters, each dealing with a different movement. The chapters give the structural form of each movement and move forward to discuss harmonic implications of main themes and structural areas and how those areas relate to each other within the movement. Additionally, developmental and contrapuntal areas are examined in their relationship to the primary themes and structural areas. Compositional techniques with regard to their role in structural and harmonic form are also explored.

Following the analysis, rehearsal preparation and recommendations for both conductor and saxophonist are offered. This section first addresses previously unaddressed discrepancies between different published editions of the work. After all corrections to parts are clear, the discussion proceeds to address foreseeable difficulties facing both the conductor and saxophonist in rehearsals for performances. Issues addressed include cuing for both performers, roles as leaders of musical gestures, and

suggestions for successful performance.

The discussion contained in this document presents a new area of research for both the saxophonist and the conductor. It is hoped that use of the materials presented in the analysis will result in a better understanding of Dahl's saxophone concerto, resulting in a more successful performance for all involved. In addition, the discussion of rehearsal guidelines could conserve time and better prepare performers for the high level of demands placed on each member involved in the work's performance.

CHAPTER 2: BIOGRAPHY

Although he was born in Germany to a family with Swedish and German backgrounds, Ingolf Dahl is generally considered to be one of the most important American composers for both the saxophone and the band. His musical training took place in Europe, but due to the great amount of influence he had in the Southern California area during the 1940s and 1950s, Dahl is regarded to have had his most productive years as an American composer.

Ingolf Dahl was born on June 9, 1912, in Hamburg Germany. From a young age, the composer was encouraged to play musical instruments, and his parents supported his musical interests. As a small child, he studied piano with Edith Weissman and began developing his considerable musical talent. Dahl became one of her most talented students and he made his public debut at the age of seventeen.¹ He began his formal music instruction in 1931 at the Cologne Hochschule für Musik, where he studied composition with Philipp Jarnach and Hermann Abendroth and piano with Mengelbier.² In 1933 he fled the Nazi regime and moved to Switzerland, where he would continue studies in conducting with Volkmar Andrae and piano with Walter Frey at the Zurich Conservatory.³ While at Zurich, Dahl served as an opera coach with the Zurich Stadttheater and helped stage many successful performances there, including the premieres of Berg's *Lulu* and Hindemith's *Mathis der Mahler*.⁴ Although Dahl spent much time in Zurich working toward a composition degree, he also immersed himself in the study of art history at the University of Zurich and even enrolled in some classes in

¹ James Berdahl, *Ingolf Dahl: His Life and Works* (Ph.D. Diss., Ann Arbor: University Microfilms, 1975), 5.

² Byron Adams, "Ingolf Dahl's *Sinfonietta for Concert Band*." *The Instrumentalist* (October 1988): 21.

³ Kurt Stone, "Dahl, Ingolf," in *The New Grove Dictionary of Music and Musicians* v.5, 146.

⁴ James Berdahl, 10.

that area of study. In addition, he was also in demand as a piano soloist performing throughout Switzerland and other European countries. During this time, he met Etta Gordon Linick, and the two were married in 1940.

Dahl immigrated to America in 1939 and moved to Southern California. Here, he would spend his most prolific days both as a student and as a teacher. Due to the large number of European composers who had also moved to the area, Dahl was able to spend time discussing composition with such great composers as Stravinsky, Schoenberg, and Milhaud, all of whom were also living in the Southern California area. It is from his experience with those composers, as well as Los Angeles master classes from Nadia Boulanger in 1944,⁵ that Dahl gained his greatest insights into the art of composition.

Dahl quickly found success in his own solo performances as well as performances of his works by others, and was soon a part of the accepted group of music professionals in the area. His skills as a pianist were gaining fame and he grew to be in constant demand as both a soloist and an accompanist. He quickly became very active in the series of concerts named “Evenings on the Roof” and through this series promoted his abilities as both a performer and a composer. The series gained quite a following and was largely responsible for Dahl’s emergence as a leading composer of the area.⁶ A particularly important concert on this series was the December 18, 1944 performance of Schoenberg’s *Pierrot Lunaire* with Dahl conducting.⁷ This marked the first performance of this work in English, with the translation done by Dahl and Carl Beier. This version became quite popular and was later performed throughout the nation. Dahl’s fame grew so greatly that he was asked by Gracie Fields, a wealthy vocalist, to serve as her

⁵ James Berdahl, 30.

⁶ Ibid., 20.

⁷ Ibid., 31.

accompanist on a national tour. Dahl accepted the invitation and began a friendship with Ms. Fields that would last for several tours over many years. Clearly, Dahl had succeeded in establishing himself in the musical environment of Southern California.

In addition to his many performances and compositions from this period, Dahl was also very active in arranging the music of Stravinsky with the cooperation of the composer. This helped to develop a friendship between the two composers and resulted in several arrangements for piano of works by Stravinsky. Evidence of this friendship and cooperation is in a document found by the author in the Special Collections of the Music Division in the New York Public Library for the Performing Arts at Lincoln Center in New York City. This consists of a manuscript score to Stravinsky's *Scenes de ballet* which contains both the hands of Stravinsky and Dahl but is signed and dated only by Stravinsky. The score is marked in pencil in the upper left hand corner with pages 1-14 and 34-48 attributed to "I.S." and pages 15-33 and 49-58 attributed to "I.D." Additionally, the score is marked in pencil with what appear to be notes by a conductor marking cues. However, these markings have clearly been made after the production of the manuscript. Examining the penmanship of the differently attributed pages reveals a narrow writing stroke for the pages in the hand of "I.S." and a much heavier stroke for those attributed to "I.D." Upon the author's comparison of this document to the manuscript score of Dahl's Concerto, the pages attributed to "I.D." and the Concerto for Alto Saxophone and Wind Orchestra appear to be in the same hand. Further research is possible in this area, but is beyond the scope of this discussion. However, this document does confirm the working relationship and cooperation that Dahl and Stravinsky had formed. A small amount of time was spent by Dahl working on music for film and radio

in the early 1940's, but little information is available regarding this activity and any work he did was done anonymously to avoid a long-term contract.⁸

In 1945, Dahl was appointed to the music faculty of the University of Southern California, a position he would hold for the remainder of his life. While teaching composition at the university, Dahl also served as director of the symphony orchestra, taught theory, composition, conducting, and music history, as well as led the university's collegium musicum, an ensemble specializing in the performance of early music.⁹ Many of his students have become notable figures in today's musical world, including Michael Tilson Thomas, Music Director of the San Francisco Symphony and Robert Linn, former chairman of the composition department at the University of Southern California. This new job left him with more free time, and Dahl was able to write much more music than in previous years. After meeting Benny Goodman in 1947, Dahl wrote the *Concerto a Tre* for him. The work was premiered by Mr. Goodman on clarinet, violinist Eudice Shapiro, and cellist Victor Gottlieb at the University of Southern California on April 24, 1948.¹⁰ In addition, Dahl became well known for his study of the music of Charles Ives. As a result he, along with violinist Sol Babitz, produced an edition of Ives' *Sonata No. 3* for violin and piano. The edition is currently published by Theodore Presser and is available for purchase.¹¹ His scholarship in the music of Ives resulted in his recognition as a leader in the performance of the American composer's music. Dahl continued his tradition of encouraging the music of modern composers, particularly those from or living in America.

⁸ James Berdahl, 34.

⁹ Ibid., 36.

¹⁰ Ibid., 129.

¹¹ Ibid., 194.

Although he had more time for composition, Dahl still remained very active as a performer, especially on the “Evenings on the Roof” series.¹² Due to his close relationship with Stravinsky, one of the most anticipated courses in the music curriculum at USC was Dahl’s Stravinsky seminar. This became his area of expertise and he staged many of Stravinsky’s works while teaching at USC.¹³ In addition, he had many articles on the music of Stravinsky published in musical journals. He was now in the spotlight as one of the elite composers who seemed to congregate in Southern California in the 1940’s.

In addition to his duties at the University of Southern California, Dahl spent the rest of his life remaining active in both performance and composition. He was named one of four conductors of the Beverly Hills Philharmonic Society in 1946¹⁴ and, in 1947, helped established the University of California Festival of American Music.¹⁵ Further demands were asked of Dahl as he toured the Western United States giving lectures and recitals on contemporary music.¹⁶ Dahl spent the remainder of his life maintaining an extremely busy schedule of performances, lectures, and composition. While in Switzerland during a sabbatical leave in 1970, Dahl’s wife passed away, sending the composer into a downward spiral that would end in his own death two months later from respiratory illnesses.¹⁷

During his lifetime, Dahl’s compositions earned him many awards including two Guggenheim Fellowships (1951 and 1960), two Huntington Hartford Fellowships (1954 and 1958), an award and cash prize from the National Institute of Arts and Letters, and a

¹² James Berdahl, 38.

¹³ Ibid., 36.

¹⁴ Ibid., 41.

¹⁵ Ibid., 43.

¹⁶ Ibid., 50.

¹⁷ Ibid., 102.

grant for composing from the U.S. Government's National Endowment for the Arts.¹⁸ In addition, Dahl served as a member of the National Policy Committee of the Contemporary Music Project of the Ford Foundation.

Although Dahl is well respected for the craftsmanship of his works, his output is limited when compared to his contemporaries. He was simply so overwhelmed by his other obligations that composition was not the area in which he spent most of his time. Although his works are not numerous, his *Concerto for Alto Saxophone and Wind Orchestra* (1949) and *Sinfonietta* (1961) are two of the most well known works for wind band today. The *Sinfonietta*, in particular, is one of this medium's most respected works. This is shown in Gilbert's dissertation measuring serious artistic measurement and quality of wind band works, which ranks Dahl's *Sinfonietta* among the nine finest works extant for the genre at the time, rating the second highest score of any work.¹⁹ Written for the Northwestern and Western Divisions of the College Band Directors National Association, the *Sinfonietta* was revised over a number of years and is generally considered to be one of the composer's greatest works. A complete list of Dahl's compositions can be found in Appendix 1 of this document.

Dahl's early works show a densely polyphonic texture that would have been typical in Germany during the 1920's.²⁰ Although his study was efficient and the young composer had learned to compose in the historically traditional Germanic fashion, his later works would reveal different tendencies. Upon his arrival in America and, in particular, through his experiences with Stravinsky, Dahl began to compose with greater

¹⁸ Kurt Stone, 146.

¹⁹ Jay Gilbert, An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update (Ph.D. Diss., Northwestern University, 1993), 151.

²⁰ James Berdahl, 209.

clarity of texture. According to Berdahl, sounds and colors of individual instruments became much more important to him, and he began to use instrumental virtuosity in a manner similar to that of Stravinsky.²¹ Additionally, Dahl's music frequently reflects his unusual sense of humor. Although this may make the music seem a bit more trite than that of his contemporaries, it also gives it a flair and sense of lightheartedness that can be enjoyed by any listener. His combination of light music with a compositional process and structure that is well thought out and carefully controlled, gives his music a characteristic all its own. Dahl did use serial techniques, but he combined them with a sense of structure that helps the listener more easily comprehend the music.²² His use of free dissonant counterpoint is one of his more distinguishable traits.²³

²¹ Ibid., 216.

²² James Berdahl, 224.

²³ Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians, 384.

CHAPTER 3: COMPOSITIONAL STYLE

Berdahl has categorized Dahl's works into four different categories: early works through *Allegro and Arioso*, early 1940s through early 1950's, early 1950s through 1961, and 1962 until his death in 1970.²⁴ Publication information for all works by Dahl discussed in this document can be found in the Appendix 1.

Although many works from the first period were discarded or retracted by the composer, there are some extant compositions that reveal insights into the beginning of Dahl's style. Despite the fact that he never had complete faith in atonality, these works show many traits of the Viennese school of Schoenberg, Webern, and Berg.²⁵ The dense harmonies in these works include free atonality, quartal harmonies, and complex chromaticism. In addition, Dahl was composing in a metric manner that was quite complex. For example, Berdahl notes that the second movement of his *Suite* contains different meters for different hands of the piano.²⁶ Another technique the composer was beginning to experiment with was changing meters without including meter signatures, as shown in *Drei kleine Stücke* and *Three Songs to Poems by Albert Ehrismann*.²⁷ Other works from this period include *Pastorale Montano*, and *Allegro and Arioso*. Written in 1942, the *Allegro and Arioso* is scored for woodwind quintet and remains one of Dahl's most performed works. It shows many characteristics of periods to come, including less severe dissonances, a more transparent texture, and passages that use serial techniques.²⁸

The second period, beginning in 1944 and lasting until 1953, is characterized, according to Berdahl, by a neoclassic formal design and, due to the close friendship and

²⁴ James Berdahl, 210.

²⁵ Ibid., 207.

²⁶ Ibid., 209.

²⁷ Ibid., 210.

²⁸ Ibid., 210.

mutual admiration that had developed, included a strong influence from the music of Stravinsky.²⁹ The musical texture of this period is usually much clearer than the dense textures of Dahl's first period. In addition, his compositions from this period tend to adhere closer to tonal centers with areas of atonality appearing very infrequently.³⁰ However, the harmonies usually move to remote areas and include bitonality, along with the quartal and quintal harmonies from the first period. Dahl's *Saxophone Concerto*, *Music for Brass Instruments*, and *Concerto a Tre* are included in this stage of his compositional development. In the *Saxophone Concerto* and *Music for Brass Instruments*, the influence of American jazz can be seen and a style of writing virtuosic music was beginning to develop.³¹ These works also remain among his most popular compositions.

Dahl's transitional third period began in 1953 and ended in 1961. During this time, he used serial compositional techniques more than ever before, but did not compose in a strictly serial style. These works are much more dissonant than the works of the second period and show a more serious direction with less humor than those of the earlier stages.³² However there was never a time when Dahl totally abandoned all sense of tonality. His compositions from this period tend to maintain tonal areas while using tone rows as a basis of structure. Berdahl states this is illustrated in the *Sinfonietta* of 1961, the third movement of which is based on a hexachord with many harmonic implications.³³ His blend of serial techniques with tonality in this period produces a sense of harmony that is uniquely his own. Also included by Berdahl in this period is

²⁹ James Berdahl, 213.

³⁰ *Ibid.*, 213.

³¹ *Ibid.*, 216.

³² *Ibid.*, 217.

³³ *Ibid.*, 219.

Dahl's revision of the Saxophone Concerto. Because this work spans two periods of compositional style, influences of both periods can be seen in the concerto. In addition, Cohen states that the revisions of the Saxophone Concerto included shortening the piece. As a result, Dahl had a wealth of material that was deleted. This material was used as a foundation for many of the sections of the *Sinfonietta*, including the opening third of the second movement and parts of the third.³⁴ Other works from this period include *Sonata Seria*, *The Tower of Saint Barbara*, and *Variations on an Air by Couperin*.

The final period of Dahl's compositional style began in 1962 with his *Piano Trio*. Berdahl categorizes this opus, and all of those from this period, as embracing the twelve tone row while maintaining harmonic centers based on the implication of the given row.³⁵ Although this style was previously explored in his *Sinfonietta*, it is truly more developed in this period and becomes the main characteristic of his compositional output from this time. Among the most serial of all the works from this period is *A Cycle of Sonnets* from 1968. The cycle is very dense, highly chromatic, and is one of his most complex creations. Berdahl also notes that Dahl's last composition shows an interest in the serialization of rhythm. Titled *Five Duets for Clarinets*, it is based on a diagram similar to the one used for twelve-tone rows that control the rhythmic elements of the entire piece.³⁶ *Aria Sinfonica* and *Duettino Concertante* are other notable works included in this period.

Dahl often used forms that were improvisational in nature, such as the first movement of the saxophone concerto, which contains many cadenza-like passages. In

³⁴ Paul Cohen, *The Original 1949 Saxophone Concerto of Ingolf Dahl* (Teaneck, NJ: To the Fore Publishers, 1985), 29.

³⁵ James Berdahl, 224.

³⁶ *Ibid.*, 231-232.

addition, he often used vocal models for forms as seen in the *Aria Sinfonica* as well as the *Concerto for Alto Saxophone and Wind Orchestra*, which is discussed in more depth in the analysis section of this document. Berdahl notes that another characteristic of his works is a playful nature that often imitates other musical forms. The drum roll at the end of the first movement of the *Sinfonietta*, a figure usually found at the beginning of a march, and the quote from Tchaikovsky's *Fourth Symphony* in the *Music For Brass Instruments* are examples of this sense of humor.³⁷

Although his music often reflects his keen sense of humor, Dahl's compositions are generally very difficult and technically demanding on the performers. Berdahl states that Dahl's style of virtuosic writing from his second period stayed with him throughout the rest of his life, and he often used solo instruments to carry the bulk of the melodic material, as in the *Aria Sinfonica*. Additionally, Dahl often places high levels of technical demands on instruments in unison groupings. Berdahl shows that unison writing was often used as seen throughout the saxophone concerto and in the lengthy clarinet cadenza written for the whole section in the first movement of the *Sinfonietta*.³⁸

Because of a longing for compositional perfection, Dahl often revised works and rewrote sections of his compositions. The outcome is a small amount of music that is meticulously composed. The quality of these compositions from the earliest to the last shows a care for craftsmanship resulting directly from Dahl's revising process. This meticulous style of composition resulted in one of the highest quality concerti for saxophone, as is exhibited by its acceptance as one of the most important works of any setting in the instrument's repertoire. This is again shown in Gilbert's dissertation, which

³⁷ James Berdahl, 235.

³⁸ *Ibid.*, 236.

ranks Dahl's *Concerto for Alto Saxophone and Wind Orchestra* among the twenty highest quality works written for wind band.³⁹

According to Eugene Ormandy's short article titled *What is Good Music?*, there are five criteria used to identify quality in musical composition. These include withstanding the test of time, compositional genius, opinions of other musicians and critics, personal taste, and comparison to bad music.⁴⁰ Additionally, James Nielson discusses nine criteria in his publication regarding the definition of musical quality. He says that good music has rhythmic vitality, originality, melody, harmony, craftsmanship, a sense of values, justified emotion, quality defined by personal taste, and withstands the test of time.⁴¹ When measured against these criteria, Dahl's *Concerto for Alto Saxophone and Wind Orchestra* can be judged to be a composition of the highest quality.

³⁹ Jay Gilbert, 151.

⁴⁰ Bonnie C. Kowall, ed., Perspectives in Music Education, Source Book III, What is Good Music? by Eugene Ormandy (Washington D.C.: MENC, 1966), 99-100.

⁴¹ James Nielson, What is Quality in Music? (Kenosha, WI: G. LeBlanc, 1960), 1-4.

CHAPTER 4: HISTORICAL INFORMATION

One of the earliest well-known classical performers of the saxophone was Sigurd Rascher (1907-2001). A pioneer in the development of saxophone techniques, Rascher was a performer of the highest caliber and was regularly performing in the altissimo register, a technique that was being used only by the best of performers of the time. Responsible for many of the highest-quality works in the saxophone repertoire, the young virtuoso was quite active in commissioning composers to write large, demanding works for the saxophone. Cohen claims that after hearing a performance of Dahl's *Music for Brass Instruments*, Rascher was so impressed with the composer's music that he wrote him in 1948 requesting a large-scale concerto for the relatively unknown instrument.⁴² Although Dahl's friends, including Stravinsky and Copland, could not understand why a person would want to write for such an instrument, Dahl embraced the idea because he was one of the proponents of the possibilities of the wind band.⁴³ The result was a work that Stravinsky considered one of the finest he had ever heard.⁴⁴

According to Cohen, the work was planned for performance at the University of Michigan under the direction of William Revelli, but had to be cancelled because the score would not be ready in time, a problem that recurred throughout Dahl's career. The work was postponed again and was eventually premiered on May 17, 1949 at the University of Illinois with Mark Hindsley conducting and Sigurd Rascher performing the solo.⁴⁵ The version performed at this concert was approximately 28 minutes long and was quite different from the published version most frequently performed today. Dahl

⁴² Paul Cohen, 6.

⁴³ Ibid., 8.

⁴⁴ Ibid., 18.

⁴⁵ Ibid., 12.

spent many years revising the concerto, and it has even been posed that he revised the piece twice, the third version being the published version. However, Cohen states that this second revision was never publicly acknowledged by Dahl.⁴⁶ These revisions consisted mainly of the elimination of sections, the addition of optional passages allowing soloists to avoid the altissimo range of the saxophone, and reduction in numbers of the accompanying ensemble. Cohen's dissertation contains an in-depth examination of the revision process based on letters obtained from Rascher and notes from Dahl's notebooks located at the University of Southern California.

Although the concept of revision leaves the impression that Dahl was dissatisfied with the results of his concerto, the actual process was one that he used with almost all of his works. It is clear that Dahl was satisfied with his work, even being quoted in a letter as saying: "...As far as the saxophone concerto goes, I have the fullest confidence in it, and know that it will stand up by itself."⁴⁷

The work was originally scored for full concert band, but as Dahl began his revision process in 1953, he decided to change the instrumentation to fit that of the wind section of a symphony orchestra. Dahl did this primarily to give the work more opportunities for performance.⁴⁸ It could now be programmed on either a band or orchestra concert with no additional players needed. As a result, Dahl was able to program the work on his concerts with the Evenings on the Roof series as well as on other performances that featured Rascher as a soloist. Another factor in the revision process was the fact that many of the passages were unplayable for saxophonists other than Rascher. To solve this problem, Dahl added many ossia passages that make the

⁴⁶ Paul Cohen, 28-29.

⁴⁷ Ibid., 14.

⁴⁸ Ibid., 20.

concerto performable for many levels of players, including those who could not play in the altissimo register. Although he wrote many times to Rascher to persuade him to perform the revised version, the soloist chose to keep performing the first edition of the work.⁴⁹ This had opposing effects on the composer. Rascher was performing the work throughout the country with the finest bands, but he was performing a version that the composer felt was inferior to the revised work. The cuts that occurred in the last revision were also due to performance opportunity. Because the bands of that time had very few lengthy works, the concerto was difficult to program and Dahl felt it would be performed more frequently if it were slightly shorter.⁵⁰

⁴⁹ Paul Cohen, 33-35.

⁵⁰ Ibid., 110.

CHAPTER 5: ANALYSIS - MOVEMENT I

The formal design of the first movement of Ingolf Dahl's saxophone concerto is shown in table 1 below.

Table 1: Formal Structure of Movement One

SECTION LABEL	AREA (rehearsal letters)	STRUCTURE AND DESCRIPTION OF AREA	TONAL AREAS
A	1-8	Introduction (Establishment of third relationships and movement to key area)	B-flat minor to G minor (chords based on B-flat, F, A, and G between)
Recitative	9-26 (B)	Saxophone recitative helping establish solo presence and key area	G minor (chords based on C, B-flat, A, and E used to strengthen key area)
A'	27-44 (B-C)	Transition (restatement of original material moves to new material)	G minor (chords based on A-flat, F-sharp, and B-flat)
B	45-52 (C-D)	Contrasting material (ostinato, aggressive articulations)	G minor (ostinato revolving around B-flat)
C	53-59 (D-E)	Call and Response	C, E, and A through linear motion
A''	60-End (E-End)	Truncated recapitulation of introductory material and solo French Horn	G minor to B-flat

The work opens with an introduction that can be labeled as the A section.

Dahl uses this introduction to frame the motion of the work in two ways. First, he

establishes the relationship between thirds, in this instance B-flat and G, which will become the basis of the work as a whole. This relationship of thirds is further emphasized through the use of a diminished chord built on E on the last beat of the fourth measure. Thus, Dahl frames the initial key area of the movement (G) with the thirds above and below (B-flat and E).

The second purpose of the introduction serves to establish a key area of G minor which will remain throughout the movement. Although the movement begins in the area of B-flat minor, the key center of G minor is defined in the introduction through several methods. The movement begins with a bold, heroic gesture of quintuplets in the trumpets and French horns (see figure 1).

The image shows a musical score for Measure 1, consisting of four staves. The top two staves are for Trumpets 1&2 and Trumpets 3&4. The bottom two staves are for Horns 1&2 and Horns 3&4. The music is in 4/4 time and features quintuplets in the trumpet and horn parts. The key signature is B-flat minor. The score includes dynamic markings such as *ff* and *f*, and articulation marks like accents and slurs. The quintuplets are marked with a '5' above them.

Figure 1: Trumpets and French Horns. Measure 1⁵¹

This figure, along with the dotted half-notes in the rest of the winds, forms the initial harmonic statement of the work, stated in B-flat minor. The opening gesture is then repeated in c minor in the second measure and moves back to B-flat minor in measure 3. All of this motion occurs over a B-flat pedal tone in the bass clarinet, bassoons, tubas, double bass, and timpani. Moving through chords based on B-flat, F, A, and G in bar 4,

⁵¹ Dahl, *Concerto for Alto Saxophone and Wind Orchestra*, © 1979 by European American Music Corp. All Rights Reserved. Used by permission of European American Music Corp.

the music arrives on a G minor ^{#7, 9, 13} chord with the pedal note changed to G on the downbeat of measure 5, anticipating the first arrival of the tonic key area (see figure 2).

The image displays a page of a musical score for a symphony orchestra, specifically focusing on the first three beats of measure 5. The score is arranged in a vertical column of staves, each representing a different instrument or section. From top to bottom, the staves are: Piccolo and 4th Flute; Flute (with sub-staves 1 and 2); Oboe (with sub-staves 1 and 2); English Horn; Clarinet in E_♭; Clarinet in B_♭ (with sub-staves 1, 2, and 3); Bass Clarinet; Bassoon (with sub-staves 1 and 2); Contra Bassoon; Solo; Trumpet in B_♭ (with sub-staves 1, 2, 3, and 4); Horn in F (with sub-staves 1, 2, 3, and 4); Trombone (with sub-staves 1 and 2); Tuba (with sub-staves 1 and 2); Double Bass; Timpani; and Percussion. The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *Basso Dr.* (Basso Drum). The key signature is one flat (B_♭ major or G minor), and the time signature is 4/4.

Figure 2: First Three Beats, Measure 5

The key is then quickly reinforced with dominant tonic relationships from D major and minor to another G minor ^{#7, 9, 13} chord in measure 9 (see figure 3), the first arrival of the key area of the movement. Not only does this help to keep the key area in the listener's

ear, but it also conforms to an audience's expectations of hearing the tonic at the end of the first phrase as well as at the end of the introduction.

Beginning in measure 7 and continuing through measure 27, the recitative section also shows several examples of the establishment of this key. The saxophone figure at the end of measure 8 begins by spelling out a G harmonic minor scale through stacked thirds (see figure 3). The winds answer this statement in measures 9 and 10 with a series of chords that further show the key area of G minor with the same extensions of thirteenth, eleventh, and ninth previously seen in bar 5. The chords begin in G minor in measure 9, move to C minor on beat one of measure 10, and then return to G minor on beat two. The motion created in these measures is 5-6-5 over 3-4-3 voice leading over a G pedal in the bass clarinet, contrabassoon, trombone three, tubas, double bass, and timpani.

Halfway through this recitative section, in measure 17, the ensemble and saxophone cadence on another G minor chord, this time a G minor^{9, 11, 13}. In this instance the D is omitted from the chord and the chord's length and dynamic are reduced in preparation for the recitative section. This serves both as a period of repose for the audience and also as a further reinforcement of the key area (see figure 4). The saxophone arrives on a B-flat⁴ on beat four of bar 15. This then moves by arpeggiation to G³ on beat three of measure 16. The winds provide small harmonic motions through B-flat minor and A minor before arriving on the G minor^{9, 11, 13} on the second half of beat two in measure 17. This chord relates very closely to the chord previously discussed in measure 10 with the only difference in the omission of the seventh degree and the addition of the eleventh degree. Additionally, the upper voice motion used in flute one in

measures 14 through 17 is identical to the motion scored for trumpet one in measures 9 through 10. As a result, these measures serve the same harmonic function as that of measures 9 and 10.

The image displays a page of a musical score for measures 8 through 10. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the score are: Piccolo and 4th Flute, Flute (1, 2, 3), Oboe (1, 2), English Horn, Clarinet in E \flat (1, 2, 3), Clarinet in B \flat (1, 2, 3), Bass Clarinet, Bassoon (1, 2), Contra Bassoon, Solo, Trumpet in B \flat (1, 2, 3, 4), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3 (Bass)), Tuba (1, 2), Double Bass, Timpani, and Percussion. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is prominently featured throughout the score. The Solo part includes a *brilliance* marking. The Timpani part includes markings for *Cy.* (chokes) and *Timps.* (Timpani). The Percussion part includes a *rim* marking. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Figure 3: Measures 8-10

The image shows a page of a musical score for measures 14-17. The score is arranged in a vertical stack of staves, each representing a different instrument or section. From top to bottom, the staves are: Piccolo and 4th Flute; Flute (with parts 1 and 2); Oboe (with parts 1 and 2); English Horn; Clarinet in E; Clarinet in B (with parts 1, 2, and 3); Bass Clarinet; Bassoon (with parts 1 and 2); Contra Bassoon; Solo; Trumpet in B (with parts 1, 2, 3, and 4); Horn in F (with parts 1, 2, 3, and 4); Trombone (with parts 1 and 2); Tuba (with parts 1 and 2); Double Bass; Timpani; and Percussion. The music is written in a common time signature. Dynamic markings such as *p* (piano) and *p dolce* are used throughout. Some staves have first and second endings indicated by '1.' and '2.'. The Solo part features a prominent melodic line with slurs and ornaments. The Percussion part includes a 'Bass Dr.' (Bass Drum) entry.

Figure 4: Measures 14-17

Although this recitative section is used to propel the movement to a transition period through other keys, Dahl maintains an implied key area of G minor while

continuing musical development through other key areas. In measure 24, the music reaches a dominant seventh chord based on C, however, Dahl's use of inversion has the basses sustaining a G under the saxophone's moving figure (see figure 5). By doing this, the key area of G is maintained in the listener's ear. At the same time, Dahl is able to return to the introductory material in B-flat through the already established relationships of E and B-flat to the tonic area of G.

Although the next section, measures 27 through 44, serves as a transition moving the music away from the key area and to a section of contrasting character, G minor still plays an important role. Because the second appearance of the introduction material is only slightly altered, this section can be labeled as A'. After stating the original theme in truncation, the music moves through A-flat to an F-sharp minor 9 chord and finally arrives, in bar 35, on the previously heard G minor ^{#7, 9, 13} chord (see figure 6). The dotted-eighth/sixteenth figure begun here continues through the section, decreasing in intensity through measure 44.

Measure 45 begins the B section, forming the climactic area of the movement and showing a different character through an ostinato and aggressive articulations. Stepwise motion from B-flat in measure 43 through A in measure 44 leads to the G minor chord stated in measure 45 which helps reestablish the key area (see figure 7). Dahl uses the tonic chord this time with an added ninth and eleventh in the upper winds, providing interest and a different aural quality while retaining the original key.

The A" section begins in measure 60 with a final restatement of the opening material. However, this statement of the original material is much more subdued. By altering the quintuplet figure found in the first measure and orchestrating it only for

oboes, Dahl makes the figure less prominent. Although this statement by the oboes is in B-flat minor, it occurs over a G pedal tone in tubas, double bass and timpani with the bass drum. Dahl uses this to further strengthen the third relationship between G and B-flat found throughout the movement.

The image displays a page of a musical score for Measure 24. The score is arranged in a vertical column of staves, each labeled with an instrument or section. From top to bottom, the staves are: Piccolo and 4th Flute (treble clef, *p*); Flute 1 and 2 (treble clef, *p*); Flute 3 (treble clef, *p*); Oboe 1 and 2 (treble clef, *p*); English Horn (treble clef, *p*); Clarinet in E-flat (treble clef, *p*); Clarinet in B-flat 1 and 2 (treble clef, *p*); Clarinet in B-flat 3 (treble clef, *p*); Bass Clarinet (treble clef, *p*); Bassoon 1 and 2 (bass clef, *p*); Contra Bassoon (bass clef, *p*); Solo (treble clef, *p*); Trumpet in B-flat 1, 2, 3, and 4 (treble clef, *p*); Horn in F 1, 2, 3, and 4 (treble clef, *p*); Trombone 1 and 2 (bass clef, *p*); Trombone 3 (Bass) (bass clef, *p*); Tuba 1 and 2 (bass clef, *p*); Double Bass (bass clef, *pp*); Timpani (bass clef, *pp*); and Percussion (bass clef, *pp*). The Solo part features a melodic line with slurs and accents. The Double Bass and Percussion parts feature a prominent G pedal tone.

Figure 5: Measure 24

Piccolo and 4th Flute
 1
 2
 Flute *p*
 3
 Oboe 1
 2 *p*
 English Horn
 Clarinet in F#
 1
 2 *p*
 Clarinet in Bb
 3 *p*
 Bass Clarinet *p*
 Bassoon 1
 2
 Contra Bassoon *p*
 Solo
 Trumpet in Bb
 1
 2
 3
 4 *pp*
 Horn in F
 1
 2
 3
 4
 Trombone
 1
 2
 3 (Bass)
 Tuba 1
 2
 Double Bass
 Timpani
 1
 2
 Percussion *p*
Temple Block (low)

Figure 6: Measure 35

Piccolo and 4th Flute
 1. 2.
 Flute
 3.
 Oboe 1. 2.
 English Horn
 Clarinet in E_♭
 1. 2.
 Clarinet in B_♭
 3.
 Bass Clarinet
 Bassoon 1. 2.
 Contra Bassoon
 Solo
 1. 2.
 Trumpet in B_♭
 3. 4.
 Horn in F
 1. 2.
 3. 4.
 Trombone
 3 (Bass)
 Tuba 1. 2.
 Double Bass
 Timpani
 1. 2.
 Percussion

Musical score for measures 43-44. The score includes parts for Piccolo and 4th Flute, Flute (1, 2, 3), Oboe (1, 2), English Horn, Clarinet in E_♭, Clarinet in B_♭ (1, 2, 3), Bass Clarinet, Bassoon (1, 2), Contra Bassoon, Solo, Trumpet in B_♭ (1, 2, 3, 4), Horn in F (1, 2, 3, 4), Trombone (1, 2, 3 (Bass)), Tuba (1, 2), Double Bass, Timpani, and Percussion. The score features various dynamics such as *pp* and *p*, and performance markings like *morendo*. The key signature is one flat (B_♭ major or E_♭ minor) and the time signature is 4/4.

Figure 7: Measures 43-44

The interval of a minor third is the most important relationship within gestures in the movement, and it serves to unify the movement as a whole. This is initially stated through the relationship between the opening statement in an implied key area of B-flat which is then quickly changed to G. This B-flat to G minor third will be the interval upon which the rest of the movement is based. It appears quite frequently throughout the recitative. For example, the bass voices' responses to the saxophone in measures 12 and 14 both contain this interval through inversion of the chords. The transition at measure 27 also exhibits the importance of this relationship. The section begins in B-flat, but then moves to G minor at the beginning of measure 45. Because this bridges two of the major sections of the movement, the importance of this third relationship becomes even more important on a structural level.

Another example of the importance of the third can be seen in the B section of the movement. Beginning in measure 45, G minor is stated, while the basses provide an ostinato that revolves around the B-flat. Once again, Dahl brings out the relationship of the third that pervades the movement by patterning the ostinato around the interval between B-flat² and D³, filling in the interval with passing and neighboring tones. Although this quality of this interval is major, a minor mode is maintained through the use of half notes in the horns giving out a G minor triad (see figure 8).

The following C section, beginning at measure 53, also contains many examples of important third relationships. First, measure 53 begins with a strong cadence on a unison C. A statement from the winds follows which moves from C⁴ to G⁴ and then moves by descending thirds to an A³. The A³ then moves through neighboring tones to an E⁴. This framing of the E⁴ helps establish a motion from the initial C⁴ that, once

again, reinforces the importance of the third relationship in the movement. The saxophone follows this statement with a motion from B-flat³ to G⁵ (another third) and then descending to E⁴ on beat one of measure 55. This is followed by a C⁴ on the second half of beat three. The winds then take the C⁴ from the saxophone and move through leaps to an A³. Again, the interval of a third is used and is supported by the neighboring tone on the downbeat of measure 57.

This transitional section can also be characterized as a call and response. Measure 53 begins with the previously explained statement in the winds which is then answered in measures 54 and 55 by the saxophone. The initial wind statement is then expanded in complexity, range, and length in measure 56. The saxophone again answers this statement with a more complex line which is then joined by the winds moving the section toward the truncated recapitulation in measure 60.

The concluding area of the movement begins with a statement of a new theme in the principal horn and trombone, based on the relationship between G and B-flat highlighted throughout this movement. This theme is presented over a truncated recapitulation of the initial theme of the movement, this time stated in the oboes. Because of this, the section is labeled as A". The saxophone then plays a brief figure based on thirds starting on an E-flat⁵ over a B-flat ninth chord before a single F³ is sounded in the solo bassoon in unison with the end of the saxophone. This is followed by movement from F Major to a B-flat in the tubas and double bass. This final cadence of the movement in B-flat helps to strengthen the third relationship found throughout the movement. This time, Dahl extends the relationship between the final key area of the first movement (B-flat) and the initial key area of the second movement (G). To obscure

the start of the second movement, Dahl has the saxophone hold B-flat into the opening bar of the second movement, changing to A on beat four in unison with the solo horn.

The image displays a page of a musical score for Measure 45. The score is arranged in a vertical column of staves, each labeled with an instrument or section. The instruments listed from top to bottom are: Piccolo and 4th Flute; Flute (with sub-staves 1 and 2); Oboe (with sub-staves 1 and 2); English Horn; Clarinet in E-flat; Clarinet in B-flat (with sub-staves 1, 2, and 3); Bass Clarinet; Bassoon (with sub-staves 1 and 2); Contra Bassoon; Solo; Trumpet in B-flat (with sub-staves 1, 2, 3, and 4); Horn in F (with sub-staves 1, 2, 3, and 4); Trombone (with sub-staves 1 and 2); Tuba (with sub-staves 1 and 2); Double Bass; Timpani; and Percussion. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *mf*, *marcato*, *p*, *staccatissimo*, *sempre pizz.*, *Wood Block*, and *Su. Dr.*. The Percussion staff shows a complex rhythmic pattern with *mf* and *pp* dynamics.

Figure 8: Measure 45

Table 2: Formal Structure of Movement Two

SECTION LABEL	AREA (rehearsal letters)	STRUCTURE AND AREA DESCRIPTION	TONAL AREAS
Passacaglia Theme One	1-9 (three before F)	Theme in original form for tubas and string bass, French horn solo	G
Saxophone Link	10-11 (2 before F-F)	Links passacaglia themes one and two through arpeggiation of theme one tonal area	G
Passacaglia Theme Two	12-19 (F-2 before G)	Theme in original form for tubas, string bass and bassoon, saxophone ostinato with trombone solo	D
Saxophone Link	20 (1 before G)	Links passacaglia themes three and four through arpeggiation of theme three tonal area	A
Passacaglia Theme Three	21-26 (G-6 before H)	Theme with omission of first octave leap for tubas, string bass, and trombone	A
Tutti Link	27-31 (5 before H-H)	Clarinet cadenza	A-E
Brass Interlude	32-39 (H-I)	Muted Brass (Passacaglia variant)	Chords based on C, F, and G-sharp
Passacaglia Theme Four	40-53 (I-9 before K)	Theme in augmentation for tubas, string bass, bassoon, bass clarinet. Theme does not return to original tonal area (begins return to original tonal area). Also includes climax of the movement	E-A
Saxophone Link	54-60 (8 before K-2 before K)	Cadenza-like passage for saxophone moving from upper to lower register	A-D
Passacaglia Theme Five	61-74 (1 before K-End)	Theme in string bass, bassoon, bass clarinet	G

The first statement of the theme begins with quarter notes in the first measure in the string bass. The first half of the theme consists of two sets of three descending stepwise notes separated by a leap upward of an octave. The second set of notes begins a major second below the first. A second upward leap of a major sixth forms the middle of the phrase. There is then a descent of a perfect fifth followed by two sets of three ascending stepwise notes, the second set of which begins a minor second below the first. The statement begins and ends on g, thus setting the tonal area for the movement.

The second passacaglia statement begins at rehearsal letter F, in measure 12. The string bass is joined by the bassoon and the theme is transposed to the dominant key of D (see figure 10). Other than the change of key, this theme is not altered from the first. Its tonal function is to reinforce the key stated in the first passacaglia. By transposing the passacaglia theme to the dominant area, Dahl has begun to cycle the statements through the circle of fifths. This is also followed by a link by the saxophone.



Additionally, the movement to an F-sharp at the end of the link helps to bridge the gap to the next tonal area, D.

Following the second statement of the passacaglia theme, in measure 20, the saxophone again serves as the voice in the link. In this instance, the link consists of only one measure and, instead of arpeggiating the key area of the previous theme, it moves through the chord of the third theme, A. Thus, the saxophone helps form the bridge between the second and third passacaglia themes.

The link following the third passacaglia statement is found in measures 27 through 31 and contrasts the previous two links in several ways. First, instead of using saxophone as the main voice, Dahl instead uses muted brass and a unison clarinet section to prepare the listener for the upcoming climax. Additionally, the link is slightly lengthened. This occurrence lasts for five measures in comparison to the two- and one-measure statements heard previously. In measure 29, the clarinets play a brief, unison cadenza, which is followed by a harmonic interlude in the brass that serves as the transition to the climax of the work at letter I. This transition begins with brass chords that are followed by a clarinet motive that is passed to the soloist and imitated by the brass immediately before rehearsal letter I. The motive is based on the passacaglia theme, but is rhythmically altered and truncated. This is answered by a separate statement of a variant of the passacaglia theme in the tubas and string bass. Dahl's use of dotted eighth-sixteenth note figures, snare and field drums, and his expansion of the instrumentation while building tension helps to propel the music to the primary climax at measure 40 (rehearsal letter I). Harmonically, this interlude serves as a bridge from the third passacaglia statement, centered on A, to the fourth statement, centered on E.

The final link occurs in measures 54 through 60 and consists of a cadenza-like passage in the solo saxophone. The winds play very short accompaniment harmonies reminiscent of the recitative style of the first movement. After exploring the extreme upper range, the saxophone moves toward a more serene lower register helping to change the setting to a feeling of tranquility and finality that characterizes the last section of the movement. The transition then cadences in D in measure 60 (see figure 14).

The image shows a musical score for measures 60 and 61. The score is written for a variety of instruments, including Solo Saxophone, Bass Clarinet, Bassoon, Trumpet in Bb, Horn in F, Trombone, Tuba, Double Bass, Timpani, and Percussion. The Solo Saxophone part features a melodic line that moves from a high register in measure 60 to a lower register in measure 61. The other instruments provide accompaniment, with some playing short harmonic figures. The score includes dynamic markings such as *poco marc.*, *p*, and *arco*. The Solo Saxophone part is marked with a first ending bracket in measure 60. The Bass Clarinet and Bassoon parts have a first ending bracket in measure 61. The Double Bass part has a first ending bracket in measure 61. The Timpani part has a first ending bracket in measure 61. The Percussion part has a first ending bracket in measure 61.

Figure 14: Measures 60-61

Although the passacaglia themes and links form the basis of the movement, many other musical factors help the music move toward its climax and back to a sense of repose. Examination of these elements provides further insight into Dahl's intentions.

The harmonic structure of movement two begins and ends in the tonal area of G. This is stated at both the beginning and end of the first passacaglia as well as from the French horn solo that grows from the end of the first movement. The horn enters in unison with the saxophone on beat four of the first bar and keeps the melody throughout the first passacaglia theme. This solo can be characterized as quite angular, especially considering the legato and delicate nature of the orchestration. Dahl frequently displaces the melody with octave leaps and uses a combination of triplet and eighth note figures that will form the basis for the rest of the material in the movement (see figure 15). The horn is accompanied by legato quarter-note pulses in the flutes and clarinets with more sustained harmonies in the bassoon, trumpet, and trombone.



Figure 15: French Horn, Measures 1-9

The second passacaglia statement, beginning in measure 12, is accompanied by an altered restatement of the French horn solo, this time scored for first and second trombone. A note in the score gives an option for a solo baritone. The general performance practice for this section is to have the line played by a single trombone. Although this statement is substantially altered, the similarities to the French horn solo during the prior passacaglia theme immediately makes the listener aware that the solos are based on the same melodic material (see figure 16).

Figure 16: Trombone, Measures 12-20

The harmonic pulses from the previous section are reduced in length and instrumentation, found now only in the oboes and English horn which creates an increased feeling of motion as the music progresses through the cycle of fifths. In addition, a triplet figure has been added, borrowed from the initial solo horn theme. New material has been added over this second passacaglia and is presented as an obbligato in the solo saxophone. Dahl strengthens this new material through the use of oboe, clarinet, and flute playing bits of

unison sections with the soloist. This increase in tension, instrumentation, and dynamic helps to move the music toward the climax of the movement.

Coinciding with the third passacaglia theme at measure 21 is a sense of increased forward motion through the use of the French horn eighth notes. Further contributing to this motion are triplets in the bassoons, which help move the music to its first climax in measure 25. In addition to the unison rhythm in the ensemble, the contrast of rhythmic figures between the soloist and the ensemble help to contribute to the high point.

However, this is short lived, and the music moves to the link and interlude that lead to the true climax of the movement. The section cadences on an A dominant seventh chord in third inversion on beat three of measure 27 at a piano dynamic. This cadence, along with the dynamic shift, creates a sense of repose, forming the midpoint of the movement.

Measure 40 begins the climax of the movement and also the fourth statement of the passacaglia theme. The saxophone plays a sustained melody that explores the uppermost registers of the instrument and is further strengthened by the unison writing in the flutes, clarinets, trumpets, and trombones (see figure 17). For ease of reading, this is shown as the lower ossia part. However, the standard performance practice is to play this passage one octave higher than shown in figure 17. The rhythmic pulse first seen in the flutes at the beginning of the movement is replaced by a strongly emphasized triplet figure in the trumpets and trombones. In addition, Dahl makes use of long cymbal and tympani rolls to further contribute to the overall climax.

Dahl extends this passage beginning in measure 47 (rehearsal letter J) and uses rhythmic material from the small climax after rehearsal letter G as well as quintal and quartal harmonies that are far removed from the other tonal material in the movement.

CHAPTER 7: ANALYSIS - MOVEMENT III

The third movement, “*Rondo alla Marcia*,” is exactly what the name would imply. An altered rondo form of Introduction, A, B, A', C, A", Coda is used and a march character and tempo prevail throughout the movement. In contrast to the previous movements, this movement shows the virtuosic aspects of both the soloist and the winds. The saxophone has a cadenza immediately preceding the coda and the first gesture of the work is repeated near the end of the third movement. This helps give the concerto unity of structure. The E-flat key center of the movement stands in contrast to the key of G used in the previous two movements. The result of this contrast is a further emphasis of the third relationships found throughout the work. In this instance, Dahl has applied the relationship to tonal areas rather than to notes within gestures. This new tonal area, in addition to the changes in tempo and character, helps to set the movement off as the highlight of the work. The formal structure of the movement is shown in table 3 below for reference during this discussion.

The introduction begins with a unison B-flat eighth note and quickly establishes B-flat as the tonal area. Although this may initially seem to be the tonal center of the movement, the music quickly moves toward E-flat in measure 27. This helps to form a strong relationship between the outer movements of the concerto, both of which in a key different from their main key areas.

Although the movement begins with a B-flat eighth note, many factors support the hypothesis that the work centers on E-flat. Primary among these reasons is the key area of the rondo theme. This theme is first stated in a bold fashion in measure 27 at rehearsal letter B by the trumpets, horns, and trombones (see figure 18).

Table 3: Formal Structure of Movement Three

SECTION LABEL	AREA (rehearsal letters)	STRUCTURE AND DESCRIPTION OF AREA	TONAL AREAS
Introduction	1-26 (B)	percussion	B-flat – E-flat
A	27-74 (B-eleven after D) divided in two parts: 27-48 and 49-74	a-b (theme, fragments and transition)	E-flat, B-flat, E-flat
B	75-107 (eleven after D-F)	virtuosic solo section	D, A, E-flat
A'	108–155 (F-I)	a-b-a'-c-d (1 st half of theme, interruption, 2 nd half of theme, transition, imitative)	Eflat, B-flat, C
C	156-252 (I-2 measures before N)	passing fragments and virtuosic solo section	C, D, E-flat
A"	253 - 364 (2 measures before N-R)	a-b-c-d (theme, counterpoint, link, transition, cadenza)	E-flat, A-flat, E-flat, A-flat
Coda	364 - 449 (R - End)	virtuosic, return of initial gesture of work	A, E-flat

The image shows a musical score for measures 27-30, involving Trumpets, French Horns, and Trombones. The score is written in 2/4 time and B-flat major. It consists of six staves: Trpts 1&2, Trpts 3&4, Horns 1&2, Horns 3&4, T-Bones 1&2, and T-Bone 3. The music features rhythmic patterns and melodic lines with dynamic markings.

Figure 18: Trumpets, French Horns, and Trombones, Measures 27-30

This rondo statement begins in E-flat and quickly transitions to the dominant key of B-flat by the fourth measure. There is then a brief transition to the second clear statement of the second half of the rondo theme. This occurs in measures 39 and 40 and is again written for trumpets, horns, and trombones (see figure 19). Although the initial statement seen in figure 18 might lead the listener to believe the theme has clearly cadenced in B-flat, the brief period before the restatement seen in figure 19 is short enough that the listener will quickly notice the intended cadence of the theme in E-flat. Even if the work is played at the slowest suggested tempo of quarter note=120, the distance between these two cadences would only be ten seconds. Clearly, these statements are temporally close enough for the first cadence to remain fresh in the listener's ear.

The image shows a musical score for measures 38-40, featuring six staves for Trumpets, French Horns, and Trombones. The score is in 2/4 time and begins in E-flat major. The first staff is for Trpts 1&2, the second for Trpts 3&4, the third for Horns 1&2, the fourth for Horns 3&4, the fifth for T-Bones 1&2, and the sixth for T-Bone 3. The music consists of a series of chords and melodic lines that transition from E-flat major to B-flat major by the fourth measure. The notation includes various note values, rests, and dynamic markings.

Figure 19: Trumpets, French Horns, and Trombones, Measures 38-40

A second justification of this theory can be seen from an examination of the two other statements of the rondo theme. The A' theme begins at rehearsal letter F in measure 108, and is an exact duplicate of the initial rondo theme with the exception of an additional trombone doubling. It exhibits the same key properties as the first statement and helps the listener identify with the return to the key area of E-flat. Although this

rondo theme area is altered substantially after this statement, the exact repetition of the previous theme serves as a definitive landmark in the structure of the movement. In addition, another return of the key area of E-flat in the A' section can be seen in measure 121 (rehearsal letter G), this time with bassoons, clarinets, and flutes added to the trumpets, horns, and trombones (see figure 20).

The image shows a musical score for measures 120-122. The score is written in 2/4 time and E-flat major. It features ten staves for various instruments: Flutes, Oboes, Eb Clarinet, Bass Clarinet, Bassoons, Trumpets 1&2, Trumpets 3&4, Horns 1&2, Horns 3&4, Trombones 1&2, and Trombone 3. The music consists of three measures. In measure 120, there are rests for all instruments. In measure 121, the woodwinds (Flutes, Oboes, Eb Clarinet, Bass Clarinet, Bassoons) enter with a melodic line, while the brass (Trumpets, Horns, Trombones) provides harmonic support with chords and rhythmic patterns. In measure 122, the woodwinds continue their melodic line, and the brass provides a final cadence with sustained chords.

Figure 20: Flutes, Oboes, Clarinet, Bass Clarinet, Bassoons, Trumpets, French Horns, Trombones, Measures 120-122

The A' section does not, however, cadence in e-flat at the end, but rather, it serves as a transition to further developmental material. This can be seen in the final cadence of the area in measure 153 (see figure 21).

Figure 21: Trumpets and Trombones, Measures 152-155

Examining the last rondo theme brings a third reason for establishing the key area of E-flat. Again, the rondo theme is stated in a fashion similar to the initial statement, but in this case, flutes and clarinets are added to the instrumentation (see figure 22).

Figure 22: Flutes, Oboes, Clarinets, Trumpets, French Horns, Trombones, Measures 253-257

Although this A" statement is slightly altered, there is no question regarding its relationship to the initial theme in its rhythmic and harmonic construction as well as in its

into the second sub-section of the first A section, noted in the chart at the beginning of this chapter as b, beginning in measure 49 (rehearsal letter C). The material at letter C features unison rhythmic writing in E-flat major that soon moves to the passing of more fragments, this time from brass to woodwinds. This section is short lived, and is followed by a passing of fragments based on the rondo theme beginning in measure 63. This sub-section forms a transition to the new section (B) and cadences on D in measure 74 (see figure 24).

The musical score for Figure 24 is written for four parts: Horns 1&2, Horns 3&4, T-Bones 1&2, and T-Bone 3. The key signature is E-flat major (three flats) and the time signature is 2/4. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often in unison or near-unison. There are several dynamic markings, including accents and hairpins, throughout the piece. The score spans four measures, with the final measure ending on a cadence.

Figure 24: French Horns and Trombones, Measures 71-74

The A' section containing the second rondo theme begins at measure 108 and continues through measure 155 (rehearsal letters F-I). Although this section contrasts the first theme in many ways, it does retain many characteristics in common with the initial statement of the rondo theme and is exactly the same length as the A' area (48 measures). The theme again begins in E-flat major and cadences in B-flat major. The similarity of these sections is short lived and an eight-measure link featuring the saxophone and woodwinds interrupts the triumphant mood of the theme. This passage features figures based on the material from the fifth and sixth measures of the original A section. The key stays centered on the dominant (B-flat), and a statement of the second half of the rondo

theme occurs at measure 121 (rehearsal letter G), moving to a new sub-section of the A' formal area in measure 123. As in the first A section, the music following the second half of the theme at letter G serves as a transition to the overlapping imitative material that follows. This imitative area begins in measure 135 with trombones in C followed by trumpets and woodwinds in E-flat, leading to the transitional area beginning at measure 141 (rehearsal letter H). This area is again very short and is followed by another brief imitative section that decrescendos and lightens in character before cadencing in C major at measure 156 (rehearsal letter I). Although these areas are structurally similar to those found in the first rondo theme, their character is quite different. The articulated, sharp gestures that answer each other in the first area are this time replaced with slurred figures that overlap. This is quickly followed by a series of imitative figures that are articulated, but again, overlap rather than answer each other. The slurs and overlapping help to calm the mood and lead to the lighthearted C section at measure 156.

The final rondo theme, the A" section, begins in measure 253. Although the first section is extended to slightly alter the theme, the identity of the theme is still clearly maintained. The section proceeds in a manner similar to the previous A sections, but the counterpoint presented in measure 264 is slightly altered. Jazz syncopations and inflections are added and the figures are not set apart by woodwinds and brass, but rather by families of instruments. In particular, trumpets, flutes and clarinets, and horns answer trombones. This section leads to a short link in A-flat in measure 274 (rehearsal letter O), featuring the French horns. The section follows a structure similar to the previous A sections, with slight rhythmic alterations in the counterpoint made throughout. In addition, a return of materials from the introduction can be found in measure 290. This

return to materials serves as a transition to the new material found in the saxophone beginning in measure 304. This material is developed through dialogue between the saxophone, flute, clarinet, oboe, and bassoon leading into the key area of A-flat at the “Tempo I” indication before the cadenza (see figure 25).

The image shows a musical score for measures 346-349. It consists of six staves, each representing a different instrument: Piccolo, Flutes 1&2, Oboes 1&2, Eb Clarinet, Clarinet 1, and Bassoon 1. The music is written in 2/4 time and the key signature has two flats (B-flat and E-flat). The Piccolo part features a melodic line with eighth and sixteenth notes. The Flutes 1&2 part has a similar melodic line. The Oboes 1&2 part has a more rhythmic pattern. The Eb Clarinet, Clarinet 1, and Bassoon 1 parts have a more harmonic, block-like texture. The score ends with a cadenza-like passage in measure 349.

Figure 25: Piccolo, Flutes, Oboes, Clarinets, and Bassoon, Measures 346-349

Having examined the rondo theme sections of the movement, the discussion will now move to the other structurally important areas: the introduction, two B sections, and the coda. The movement commences with an introduction that begins with a unison eighth note on B-flat. Percussion dominates the first half of the introduction, up to measure 17 (rehearsal letter A), interrupted by a three-measure rhythmic figure further establishing the key of B-flat which, as earlier discussed, serves as the dominant to the key area of the movement. This area also shows the importance that percussion will play in this movement, with all of the players, except tympani, playing several instruments. The second half of the introduction begins at measure 17, and features a statement by the alto saxophone that is closely related to the initial statement by the saxophone in the first movement (see figure 26).

Saxophone

Initial Statement, Movement One

Initial Statement, Movement Three

Figure 26: Saxophone,
First Movement Measures 8-10, Third Movement Measures 20-27

Although this may not initially seem related to the first statement, further examination reveals similar third relationships to that of the first gesture. For example, the line moves from B3 to D4 in the first beat, then from E4 to G4 in the second beat. The G4 is then displaced an octave in the fourth beat and then moves through B5 to D6. Similar relationships are found through stacked thirds in the initial statement of the saxophone in the first movement. Thus, the movements are tied together. Prior to this entrance, the winds begin with staggered entrances of sixteenth-note / dotted-eighth-note figures that are stacked to form chords including half step intervals that avoid any establishment of key. With the entrance of the saxophone, accompanied by quarter notes in the first trombone, the harmony moves to a unison F, providing a neighboring pitch for the establishment through voice leading tendencies of E-flat major as the tonal center of the following rondo-theme entrance.

The B and C sections of the movement carry extremely different characteristics from those of the rondo themes. They are generally light hearted and are much more thinly scored. In addition, they explore more remote key areas than do the theme areas,

are shorter in duration, and provide the major areas for the virtuosic performance of the soloist.

The B section begins in measure 75 with the entrance of the saxophone soloist. This section of the movement begins in D and features the first playing for the soloist other than the brief flourish at the end of the introduction. The character immediately changes at this point, moving to a more light and playful nature. A significant cadence occurs in measure 91, moving to A, the dominant key of the new section (see figure 27).

The image shows a musical score for three parts: Oboes 1&2, Trp. 1&2, and Trp. 3&4. The music is in 2/4 time and features a key signature of one flat (B-flat). The Oboe part has a melodic line with some grace notes. The Trumpet parts provide harmonic support with chords and some melodic fragments. The score is divided into three measures, with a double bar line at the end of the third measure.

Figure 27: Oboes and Trumpets, Measures 89-91

The music then moves through areas of F major and B minor before arriving on a final cadence in E-flat, marking the end of the short B section of the movement. Throughout the area, the saxophonist's virtuosity is displayed, and the listener can hear how Dahl opposes the solo and tutti sections to help delineate form.

The C section of the movement begins in C at measure 156 (rehearsal letter I) and, once again, the mood of the section is lighter and features much more of the saxophone soloist. The solo line is based on the material from the rondo theme, and is accompanied by connected harmonic material in the flute, clarinet, horn, and glockenspiel, while the bassoon and string bass provide a bass line that helps to maintain the motion and tempo.

Beginning at measure 170 (rehearsal letter J), the saxophone no longer keeps the melody and the melodic fragments are passed among various soloists while the saxophone answers these fragments (see figure 28).

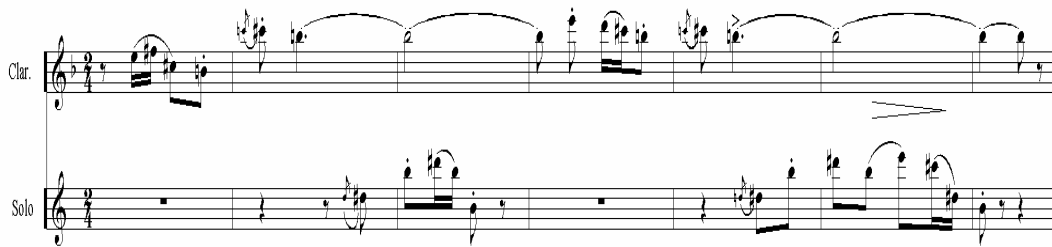


Figure 28: Clarinet and Saxophone, Measures 170-176

The tonal center here has moved to D and is maintained until measure 188. Here, the harmony moves to E-flat before moving to the restatement of the initial theme of this section at measure 191 (rehearsal letter K). The passing of ideas from individuals within the ensemble and the saxophone soloist continues until measure 206 (rehearsal letter L). At L, the saxophonist begins a virtuosic section accompanied by staccato eighth notes in the ensemble. This increase in momentum helps lead to the first example of the reappearance of the initial saxophone motive from the beginning of the work (see figure 3). This occurs in measure 213. In addition to this material from the beginning, the chord played by the ensemble in measure 214 is the same chord that answered this figure in the first movement. This is first stated in G, but quickly moves away in an improvisation-like section that features virtuosity in the saxophone played over long

sustained chords in the ensemble. These chords move from G to extended chords based on D, E, and D again before proceeding toward a new sub-section.

This new sub-section, beginning at measure 229 (rehearsal letter M), is an extension of the C section of the movement, but stands in contrast to all the other material in the rondo. This area is based on quintal harmonies and it is largely this characteristic that carries the musical weight of this transition to the restatement of the rondo theme. The sparse melody that does appear in this section is again passed from soloists in the ensemble and helps to lead to the calm nature desired by the composer to contrast with the character of the upcoming return of an A section. At the end of this section, the saxophone plays a small cadenza-like passage that ends on a trill and is joined by the tympani playing a short roll on B-flat, serving as the dominant to the upcoming restatement of the rondo theme in E-flat.

Before discussing the remaining material of the movement, there is an issue of clarity that must be addressed. Justification for these changes will be discussed in more depth in the following chapter. In the score for wind orchestra and saxophone, the rehearsal letters following the cadenza are marked as letters B, C, D, etc. For the purposes of this study, these rehearsal letters must be changed according to table 4.

The coda begins in A at measure 265 (rehearsal letter R) and is scored for percussion and soloist. This area begins the most technically demanding section for the soloist, and the sparse scoring helps to assist the projection during the very demanding lines. At measure 377 (rehearsal letter T), the same material is transposed to B-flat and is accompanied by clarinets and trumpets in addition to the percussion. Gradually, Dahl adds the other woodwind instruments through measure 389. The tonal center moves

through G-flat at measure 385 (rehearsal letter U) before returning to E-flat at measure 389 (rehearsal letter V). This final motion to E-flat is the last large-scale harmonic motion of the work and marks the arrival of the closing key area.

Table 4: Rehearsal Letter Changes in Movement Three

REHEARSAL LETTER IN SCORE	CHANGE TO
B	R
C	S
D	T
E	U
F	V
G	W
H	X
J	Y
L	OMIT THIS LETTER
M	Z

In measure 404, the saxophone once again plays the material from the opening of the work, answered with rhythmic figures also based on materials from the opening saxophone statement in the first movement (see figure 29). Dahl uses this method to bring the entire work around to its initial materials forming a strong sense of unity within the entire work.

The saxophone's figure at measure 219 is based on the rhythmic ideas from the rondo theme and forms the material for the conclusion of the movement. The figure is transferred to the upper woodwinds and trumpet at measure 432 (rehearsal letter Z) in the

form a truncated fragment, while the low reeds, low horns, and trombones play an augmented version of the saxophone melody. The work ends with a short rhythmic fragment in the saxophone answered by short harmonic punctuation in E-flat major. The final measure shows Dahl's well-known sense of humor in its displacement of the downbeat by one-half beat. Although it is an odd ending, the hesitation is quite effective and brings the work to a triumphant ending. This change in rhythm is not shown in the score for wind orchestra, but does appear in the published version for saxophone and piano. Further discussion of this discrepancy will occur in the following chapter.

(sempre prestissimo)

Piccolo and 4th Flute

1
2
Flute

Oboe 1
2

English Horn

Clarinet in E \flat

1
2
Clarinet in B \flat

3
Bass Clarinet

Bassoon 1
2

Contra Bassoon

Solo

1
2
Trumpet in B \flat

3
4

1
2
Horn in F

3
4

1
2
Trombone

3 (Bass)

Tuba 1
2

Double Bass

Timpani

1
2
Percussion

Figure 29: Movement 3, Measures 405-407 (compare to Figure 3)

CHAPTER 8: REHEARSAL GUIDELINES FOR THE CONDUCTOR AND PERFORMER

GUIDELINES FOR THE CONDUCTOR

It has been the author's distinct pleasure to have performance experiences with Dahl's concerto in the role of soloist as well as conductor. In 2000, I was fortunate enough to conduct the Louisiana State University Wind Ensemble with Dr. Griffin Campbell as soloist. I performed the work as a soloist in 2003 with the United States Military Academy Band at West Point with Captain Tod Addison conducting. Through the unique experience of working with this piece from different performing perspectives, I have gained certain insights which will be discussed in this chapter. After examination of these insights, rehearsals for future performances of the work could be handled in a much more efficient and rewarding manner. Because it is beyond the scope of this discussion, the author will assume that all performers have a basic understanding of intonation tendencies of their instruments and the necessary flexibility among players in an ensemble to adjust the pitch of their instruments accordingly. In addition, it is understood that all performers possess the technical abilities with regards to note accuracy, rhythmic accuracy, and dynamic range to perform the music accurately on a consistent basis.

There are a few aspects of the work that must be made clear to the performing group from the beginning. Among these are discrepancies between the wind orchestra score, solo part, individual ensemble parts, and the piano score. For clarification, all parts referred to in this document are the versions found in the bibliography. First, examination of the wind orchestra score will show rehearsal letters in the third movement that are inconsistent with all the other parts. Beginning on page 85 of the score, after the

saxophone cadenza, rehearsal letters suddenly move from the previous Q to a new B. Examination of the other parts reveals that these rehearsal letters continue from Q to R and alphabetically forward from that point. The simplest solution is to change the rehearsal letters in the score to reflect those in all the other materials, omitting rehearsal letter L near the end of the work. This can quickly clear confusion during rehearsals.

In addition, the score contains one incorrect note that, while not incorrect in the individual part, could create a problem during the conductor's study of the score. Examination of the second French horn part, third movement, second measure of rehearsal letter B will reveal a b-flat as the last eighth note of the measure. This is shown as a b-natural in the score and must be altered to reflect the correct b-flat.

Finally, there is a small issue concerning the final measure of the work. The wind orchestra score and solo part show the final note of the work occurring on the downbeat of the last measure. However, in his edition of the work for saxophone and piano, Pittel states that Dahl reconsidered this measure after the work was published and desired that the note be placed an eighth note later.⁵² This has become the performance standard for the work and is also my recommendation.

Having corrected these inaccuracies in the score, the conductor then faces the challenge of rehearsing and conducting the ensemble while giving the soloist freedom to exercise musical decisions. Although this can seem to be quite a daunting task, there are several things common among most players that the conductor can address to quickly alleviate possible hindrances. Addressing these issues can help to conserve valuable rehearsal time.

⁵² Ingolf Dahl, Concerto for Alto Saxophone and Wind Orchestra, Version for Saxophone and Piano Ed. Harvey Pittel (Clifton, NJ: European American Music Corporation, 1979), 1.

The first difficulty the conductor runs across deals with the initial measure of the work in the French horns and trumpets (see figure 30).

Figure 30: Trumpets and French Horns, Measure 1

Because of the quintuplet figures, players may find it difficult to subdivide their initial entrance. Although it is likely that this measure will take multiple attempts to define clearly, the conductor must be sure to be completely secure of the desired quarter note tempo. Taking time to audiate this measure in one's own mind prior to communication as a conductor with the ensemble is the initial step to successful performance. Without a solid concept of beats one and two being subdivided into quintuplets by the conductor, the ensemble might struggle to perform this section successfully. Secondly, the conductor must be sure that the preparatory beat is clear and maintains proper tempo. The problem is generally not an issue by the arrival of the second measure. These same principles should be applied when this material reappears in measures 27 and 28. It is the author's opinion that the conductor should strictly adhere to the tempo indicated when starting this movement. Following this tempo will help maintain the *maestoso* mood of the work and provide the performers with a steady tempo for their initial entrances. Additionally, I believe that a slight crescendo should be added to all parts in the fourth measure. Following this will prepare the dynamic for the accented entrance of the

trumpets in measure five. As a result, this entrance will not be sudden, but will be anticipated by the added crescendo. Players should be encouraged to crescendo through measure 4 and into measure 5 rather than ending their crescendo on the bar line. It may also be helpful to have players imagine the line without a bar line, as recommended by Thurmond.⁵³ In other words, intensity must be maintained through the fourth beat of measure 4 until the arrival of the following beat. This method can also be used in measures 27 through 35.

The next potential problem occurs in measures 5 through 7, before the saxophonist's initial entrance (see figure 31). The breath marks in the ensemble in the measures prior to the saxophone entrance and during the long note must be clearly articulated by the conductor and must not become too long. The wind orchestra should also be encouraged to crescendo completely through the measure and not give in to the temptation of letting off in volume slightly before their release. In addition, special attention must be paid to the percussion immediately prior to the saxophone entrance.

The next section of the movement, measures 9 through 27, gives the soloist room for interpretation and rubato. As a result, the conductor must be extremely familiar with the solo part and must reflect the entrances of the ensemble accurately. The author suggests giving only downbeats of measures in which the ensemble does not play and subdividing beats for the ensemble immediately prior to their entrances and during their interspersed lines. In addition, the soloist and conductor must agree upon moments where the soloist will maintain a strict tempo, easing coordination between saxophonist and the ensemble. This should occur in all measures with band entrances, preferable at

⁵³ James Thurmond, Note Grouping: A Method for Achieving Expression and Style in Musical Performance (Camp Hill, NJ: JMT Publications, 1982), 98-99.

least one beat before the ensemble's entrance. Using this process again in measures 35 though 45 will also prove advantageous.

The image displays a page of a musical score for measures 5-7. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Piccolo and 4th Flute, Flute (1, 2, 3), Oboe (1, 2), English Horn, Clarinet in E♭, Clarinet in B♭ (1, 2, 3), Bass Clarinet, Bassoon (1, 2), Contra Bassoon, Solo, Trumpet in B♭ (1, 2, 3, 4), Horn in F (1, 2, 3, 4), Trombone (1, 2), 3 (Bass), Tuba (1, 2), Double Bass, Timpani, and Percussion. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*), and articulation marks. The key signature is one sharp (F#), and the time signature is 4/4. The measures are numbered 5, 6, and 7 at the bottom of the staves.

Figure 31: Measures 5-7

In measures 30 and 31, the principles of carrying crescendos across bar lines applied at the beginning of the movement should be observed. Additionally, it is crucial to make sure the trumpets play with proper articulations in measure 33. The author recommends a strong emphasis on the first note in measure 33 by the trumpets followed by a steady decreasing of articulation strength through measure 34. This should coincide with the decrescendo indicated. However, in measure 35, the mood changes with the new rhythmic figures. Players should be encouraged to play these figures with a larger amount of weight on the longer dotted eighth notes. Thurmond says the result will be a sense of forward motion not achieved if the notes are played with equal emphasis.⁵⁴

Measure 53 (rehearsal letter D) marks another challenge for the conductor in the measures marked with tempo changes (see figure 32). There are many valid interpretations for these measures. The author has found it preferable to keep these tempo changes relatively conservative to allow the ensemble to maintain synchronization. Additionally, I prefer to keep the indicated fermata short in duration, often just stretching the beat rather than truly stopping time. This allows players to be more certain about the downbeat of the following measure. Whichever approach the conductor chooses, assurances should be made to make certain that the beat pattern is absolutely clear, perhaps subdividing during the ends of phrases or during ritards. In addition, the conductor must be sure to take charge of tempo in the anacrusis to measure 58.

Although the remainder of the movement does not provide any particularly challenging aspects to the conductor, strict attention must be paid to the bass voices and the bass drum at measure 60 (rehearsal letter E). Providing an absolutely clear tempo for these instruments will make the maintenance of tempo much easier on the other members

⁵⁴ James Thurmond, 65.

of the ensemble. Additionally, attention should be paid to the oboe parts in this area. Because they are playing a recapitulation of melodic material over a thickly scored accompaniment, the conductor should ask the oboes to play slightly louder than their written dynamic. Accordingly, accompanying instruments should be asked to lower their dynamic.

The image shows a musical score for measures 53-58, divided into two sections: **Rubato (declamando)** and **Rubato Molto**. The **Rubato** section includes performance instructions such as "(accel. ----- rit.)" and "(ff espr.)". The **Rubato Molto** section includes "(accel. ----- rit. a tpo.)". The score is for Trumpet in Bb (1-4), Horn in F (1-4), and Trombone (1-3 Bass). The score includes first and second endings (1.2., 3.4.) and triplets (3).

Figure 32: Trumpets, French Horns, and Trombones, Measures 53-58

The second movement of the concerto provides an entirely different set of challenges for the conductor. The first of these develops from dealing with the transition from the first movement to the second. Although it may seem logical for the first gesture to the ensemble to be the entrance of the French horn, this may provide confusion for

those counting measures of rests. A clearer alternative is to start conducting with small gestures on the downbeat of the movement and begin larger gestures with the horn's entrance. This will enable the ensemble to achieve a full understanding of the exact placement of the first measure. Additionally, I would recommend a slower tempo than indicated on the score. The author suggests a tempo of quarter note equals sixty-four to sixty-eight. This tempo will provide the opportunity for exact rhythmic accuracy in the ensemble in sections of articulated subdivision groupings of five, seven, and nine notes in a beat. However, when using this slower tempo, great care must be taken to maintain time and not allow the forward motion of the music to become stagnant.

The opening of the movement provides a balancing challenge to any conductor. The solo French horn must obviously be heard clearly over all other parts. However the difficulty of instrumentation in this area lies with the flutes and clarinets accompanying the string bass. Because of the structural importance of the passacaglia theme in this movement, the players should be made aware that they must be able to hear both the solo horn and the passacaglia theme. Asking the third and bass clarinet to slightly increase their dynamic marking can help to solve this issue.

Another potential problem in the second movement occurs at rehearsal letter F in measure 12. During this section, the principal trombone must be encouraged to take the lead through the end of the solo. A sensitive trombonist may wish to play at a dynamic level lower than that of the saxophonist. This, in addition to spatial placement of the trombone within the ensemble can lead to an understated line. The saxophonist may choose either of the passages given; because of the range of both of these lines, the part will be heard. As a result, the trombonist must be encouraged to lead the ensemble while

maintaining the cantabile character of the movement. Reminding the performer that they are to play at a soloist's piano rather than an ensemble player's piano dynamic during this section will be effective in solving this problem.

Measure 21 (rehearsal letter G) begins a section in which the character of the movement is slowly transformed to a slightly more aggressive nature. As a result, the conductor must be very careful to maintain a strict tempo, directing his attention to the horns to help maintain this feeling. Alerting the ensemble of the new, detached character of the horn line will help them become more aware of their proper aural focal point. Accordingly, the horns should be reminded to make sure their eighth notes are not too short but, rather, detached. This aggressive character should be maintained through measure 32 (rehearsal letter H). Care should also be taken with the grace notes preceding measure 21 in the flutes. It is the author's recommendation that these notes be played on the second half of beat four in measure 20.

The next section, measures 27 through 39, begins a slight repose before the climax of the movement. Although the character is much calmer than the preceding section, care must be taken to maintain forward momentum. This can be solved by paying special attention to articulations in the French horns, tuba and percussion beginning in the measure 34. Because of the relatively low pitch of these instruments, it may be advisable to encourage a more aggressive articulation in these instruments. Particular attention must be paid in measure 37 leading to rehearsal letter I at measure 40, due to the increase in tension caused by rhythmic activity and increasing dynamics in these measures. Care should be taken to ensure that all performers are absolutely accurate with their rhythms in this area. This becomes a particular issue with percussion.

The easiest method to solve their particular difficulty is making the individual percussionists aware of each other's notation. A complete understanding by the performers of how their parts work together should make accuracy more easily attainable.

Maintaining a strict tempo in measures 40 through 53 is of the utmost importance. Keeping a steady and consistent tempo is the easiest way to provide the ensemble with the tools to succeed in this structural area. Because of the complex subdivisions at rehearsal letter J, the conductor must be sure to subdivide internally before this arrival. This and a clear preparatory beat before the saxophonist's next entrance in measure 54 provide the keys to a successful performance for remainder of the movement.

In the *Rondo alla Marcia*, the conductor must remember that, although the movement is much more complex than a typical band march, a march character must be maintained. As a result of this character, strict tempo and accuracy of rhythm must be brought to the forefront of focus for the ensemble. This can be shown by the conductor through the use of a very dry ictus, reflecting a crisp style of aggressive articulation. This style must be used from the beginning of the movement and provides the greatest assistance for the ensemble. Further encouraging this character will be a strict interpretation of the indicated tempo. Falling below a rate of two quarter notes per second will result in a loss of the decidedly march-like character desired. Another contributing factor to the desired march style is the emphasis of downbeats. Throughout the movement, beat one can be seen as arrival points by the ensemble and should be slightly emphasized unless otherwise indicated by the composer. However, there are instances when beat two becomes equally as important as beat one. One example of this occurs in measures 17 through 19 at rehearsal letter A.

The rubato area beginning in measure 215 and lasting through measure 229 is another area in which the conductor must have complete control of the ensemble in regard to tempo and entrances. Achieving satisfactory results in these areas first requires a complete knowledge of the soloist's part. Once the conductor has this in his grasp, accurate points of entrance will be given to the ensemble. Because of the different release points in the ensemble, simply showing downbeats is not a viable option for this section. The conductor should beat time through the section, concentrating on keeping accuracy with the soloist's interpretation. This is best done by meeting before rehearsals to learn the soloist's desired interpretation.

No great challenges or particular problem spots arise for the conductor beyond this point until measure 303 (rehearsal letter P). Here, the counterpoint becomes quite intricate and the conductor's efforts are best spent staying with the soloist, maintaining a consistent tempo, and cuing individual entrances. This is not an appropriate time to consider interpretive gestures. Rather, the players will be depending on the conductor primarily for rhythmic precision.

Similar considerations must be applied to the prestissimo section beginning at measure 365 (rehearsal letter R). Because the saxophonist's cadenza is relatively long, the conductor has an opportunity to think about the proper tempo prior to the ensemble's entrance. The score does specify a moment to begin conducting near the end of the cadenza (see figure 34). After securing the proper tempo, the conductor must keep that tempo in the fore of his mind and strive to maintain it throughout the end of the work. Finally, in measure 419, the conductor must take the proper tempo from the soloist after the fermata and translate that new, often quicker, tempo to the ensemble (see figure 35).

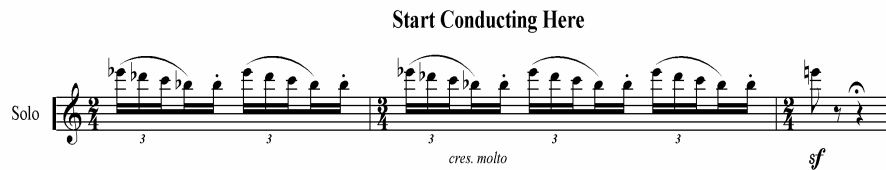


Figure 34: Saxophone, measures 362-364



Figure 35: Saxophone, Measures 418-420

GUIDELINES FOR THE SOLOIST

As a soloist, there are separate considerations that must be taken for a successful performance. Although the performer is not responsible for the entrances, releases, and other aspects of the band’s performance, there are many things that the saxophonist can do to help make his vision of the work clear to both the conductor and the ensemble.

The first consideration important to the cohesiveness of soloist and ensemble occurs in measure 9 and lasts through measure 27 in the first movement. Although this section allows for a great amount of rubato on the performer’s part, care must be taken to allow the ensemble the opportunity to make clear entrances. As a result, this writer suggests observing strict time at least one full beat before each ensemble entrance in this section. Following these suggestions will give the conductor and the ensemble a better reference for proper placement of their ensemble statements. Additionally, I advise a

somewhat strict adherence to the printed rhythms. Despite the fact that there is a great amount of opportunity for rubato in this section, the performer must be sure not to stray so far away that the rhythm is unidentifiable. Practicing rubato with a metronome and staying accurate with primary beats is a great help in this area.

Measure 45 (rehearsal letter C) offers another section of complex rhythmic difficulty. Examination of this section reveals a great deal of rhythmic interaction between soloist and ensemble. For this reason, I suggest performing the rhythms as precisely as possible, especially when dealing with compound subdivisions. This will provide the appropriate aural interaction between clarinets, bassoons, and English horn. For the same reasons, a similar approach should be taken in the passage beginning at measure 58.

In the section beginning at measure 53 (rehearsal letter D) the author again recommends adherence to printed rhythms. However, emphasis on the lower notes in measure 55 can provide extreme interest. The chromatic motion from the D on beat one to the a on the second half of beat three should be emphasized in this measure.

The second movement showcases the soloist's ability as a lyrical player as well as their expertise in the altissimo range of the saxophone. As a result, the majority of the player's efforts will need to be focused toward sound quality and pitch. Particular attention should be paid to pitch in unison passages with other soloists from the ensemble. These occur between measures 12 and 21 with the principal oboe, clarinet, and flute.

Following this section there is an area that demands exact rhythmic accuracy. This should remain a primary focus of the saxophonist beginning in measure 22. Strictly

obeying the printed rhythms will result in proper interaction between soloist and ensemble. In addition, in measure 35, the soloist must imitate the rhythm first presented by the clarinets in the previous measure to present a unified interpretation of this motive. Maintaining rhythmic accuracy is eased in this movement by following the previously recommended tempo.

The climactic area of the movement begins at measure 40 (rehearsal letter I) and places a great deal of demand on the performer (see figure 36).

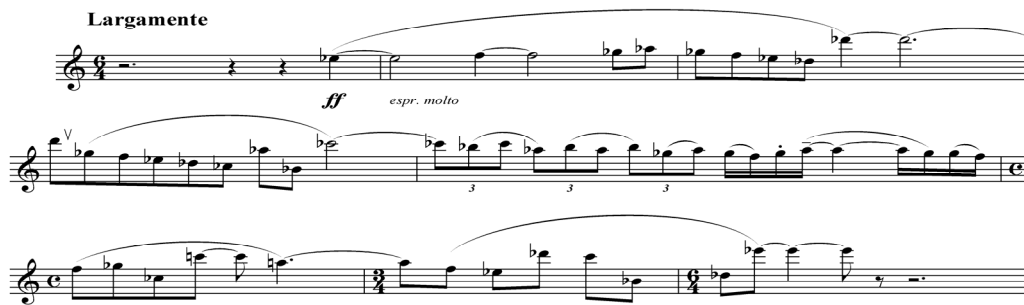


Figure 36: Saxophone, Measures 39-46

Because of the extreme altissimo range presented in this section, the soloist must adjust his pitch to that of the ensemble. Considering the fact that the majority of the ensemble is playing the same melody as the soloist, that is the easiest method to present a successful performance of this climax. Fortunately, the soloist need not worry about restraining the dynamic level. Because of this, he may wish to ask the ensemble to lower its dynamic slightly and focus their efforts on consistent pitch.

Following the climax, there is a delicate section that demands accuracy of articulation from both the soloist and the ensemble. To encourage accuracy, the saxophonist must prepare these entrances for the conductor with clear breaths and slight

cues from body motion on note changes. These instances occur in measures 54, 55, 59, and 60.

For the rest of the movement, the primary concern of the soloist should be balance. The primary voice must be maintained without overpowering the delicate instrumentation of the ensemble. As long as the soloist is aware of the other members in the ensemble and is actively listening during the end of the movement, this should be a relatively simple task.

Other than the difficult technical demands, the last movement provides relatively few instances where the onus falls on the performer to lead pace or delineate attack points. Dahl's markings are quite clear in this movement and should be strictly interpreted. Additionally, soloists should follow the contour of lines letting the melody take shape through the compositional process rather than through random interpretation. As long as the tempo is steady and the rhythms are accurate, most of the responsibility in this movement will fall on the shoulders of the conductor.

There are a few sections where the soloist will be required to take charge of the situation. The first of these occurs in the section beginning at rehearsal letter L. Beginning in measure 215, the soloist is given room to use rubato but still must maintain a semblance of meter to assist the conductor with ensemble cues. As in the first movement, I recommend using strict tempi at specific times. These are: measures 216, 218, 222 on beat two, and 223 on the downbeat. Although the wind orchestra score shows an "a tempo" at measure 222, Pittel's edition indicates the "a tempo" three measures later. It is the author's opinion that, because of the entrances of the ensemble, the notation in the edition for wind orchestra should be followed.

Additional care for rhythmic accuracy should be paid in the saxophonist's cadenza. Although the cadenza presents great opportunity for rubato, a performer should also maintain a steady sense of tempo throughout. When rubato is to be used, it should occur when rhythmic patterns change, thus creating a sense of phrasing through the area. This occurs in the ninth, fourteenth, and twenty-second measures of the cadenza.

The last two considerations for cohesiveness between soloist and ensemble occur after the cadenza. In particular, it is crucial that the soloist be prepared to play the coda at a variety of tempi, since the conductor has control of setting the tempo for this section. Preparation for several different tempi is a wiser musical decision than trying to change the tempo after it has been set. Finally, there is a fermata in measure 418 (see figure 37). Here, the soloist must prepare the conductor for the following tempo and the placement of the entrance by giving a clear breath and a small cue.



Figure 37: Saxophone, Measures 418-420

It is obvious that the primary concern of both soloists and conductors when rehearsing Dahl's concerto should be making areas of synchronicity absolutely clear. While the responsibility for these areas shifts, there is no doubt that both performers need to be absolutely clear when they are taking the lead role. Following the above guidelines will help create a clearer line of communication between conductor and saxophonist and should result in a more efficient rehearsal process.

CHAPTER 9: CONCLUSION

Although there are many extant papers dealing with Dahl's Concerto for Alto Saxophone and Wind Orchestra, this document has addressed an aspect of the work not previously discussed in publication. The result is a new area of research that can enable future performers to gain a greater understanding of the work.

Through analysis, this dissertation has shown the harmonic structure of the concerto and has addressed formal design for the three movements and the work as a whole. Examining the concepts presented in this discussion will enable saxophonists and conductors to approach the work with a greater understanding of its construction, resulting in more refined and better developed performance. With the knowledge of harmonic implications of structural areas and thematic materials, performers will be able to direct their efforts toward a musical approach that helps to highlight the concepts discussed. Furthermore, a better understanding of compositional techniques employed by Dahl will enable musicians to gain a better understanding of the relationships between gestures within the concerto.

Additionally, after investigating the concepts presented in this document, saxophonists and conductors will have a better understanding of the particular challenges the concerto creates for each performer. Because rehearsal concerns are discussed in this dissertation, the reader gains a better understanding of difficulties that can be expected upon beginning rehearsals in preparation for performance. Addressing these issues discussed in the rehearsal chapter will develop in a more efficient rehearsal technique and more efficient management of rehearsal time. As a result, the conductor will be better able to communicate with both the soloist and the ensemble and the soloist will gain a

better understanding of the saxophonist's role as both leader and follower throughout the work.

Ingolf Dahl's saxophone concerto remains an important part of the standard repertoire for both the saxophonist and the conductor. This document helps to further develop a greater understanding of the work among performers from different disciplines. By applying the concepts discussed in this analysis, it is hoped that those involved in performances of Dahl's concerto, a work of serious artistic merit, will be able to give the work the attention it deserves.

SOURCES CONSULTED

General Saxophone Sources

- Hemke, Frederick L. *The Early History of the Saxophone*. Madison, Wisconsin: University of Wisconsin, 1975.
- Ingham, Richard, ed. *The Cambridge Companion to the Saxophone*. United Kingdom: Cambridge University Press, 1988.
- Londeix, Jean-Marie. *150 Years of Music for Saxophone*. Cherry Hill, NJ: Roncorp, 1994.
- Teal, Larry. *The Art of the Saxophone*. Miami, FL: Summy Birchard, 1963.

General Music Sources

- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. 1980. S.v. "Dahl, Ingolf" by Kurt Stone, v. 5, 146-147.
- Slonimsky, Nicolas, ed. *Baker's Biographical Dictionary of Musicians*. 1992. S.v. "Dahl, Ingolf", 384.

Books

- Battisti, Frank. *The Twentieth Century American Wind Band/Ensemble*. Fort Lauderdale, FL: Meredith Music Publications, 1995.
- Cohen, Paul. *The Original 1949 Saxophone Concerto of Ingolf Dahl*. Teaneck, NJ: To The Fore Publishers, 1985.
- Crawford, Dorothy Lamb. *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939-1971*. Berkeley and Los Angeles: University of California Press, 1995.
- Kowall, Bonnie C., ed. *Perspectives in Music Education, Source Book III, What is Good Music?* by Eugene Ormandy. Washington D.C.: MENC, 1966.
- Smith, Norman and Albert Stoutamire. *Band Music Notes*. San Diego, CA: Kjos West, 1979.
- Thurmond, James Morgan. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Camp Hill, PA: JMT Publications, 1982.

Dissertations

Berdahl, James Nilson. Ingolf Dahl: His Life and Works. Ph.D. Dissertation, Ann Arbor: University Microfilms, 1975.

Gilbert, Jay Warren. An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Replication and Update. Ph.D. Dissertation, Northwestern University, 1993.

Hebert, Sandra Marie. Piano Music of Ingolf Dahl. Ph.D. Dissertation, Ann Arbor: University Microfilms, 1995.

Weinstein, Michael Harry. "Tonal" Reference in the Serial Music of Ingolf Dahl. Ph.D. Dissertation, Ann Arbor: University Microfilms, 1991.

Theory Sources

Cadwallader, Allen and David Gagné. Analysis of Tonal Music: A Schenkerian Approach. New York, NY: Oxford University Press, 1998.

Kennan, Kent. Counterpoint Based on Eighteenth-Century Practice. Englewood Cliffs, NJ: Prentice-Hall, 1987.

Kostka, Stefan. Materials and Techniques of Twentieth-Century Music. Englewood Cliffs, NJ: Prentice-Hall, 1990.

Articles

Adams, Byron. "Ingolf Dahl's Sinfonietta for Concert Band." The Instrumentalist (October 1988): 21-28.

Cowell, Henry. "Current Chronicle." The Musical Quarterly 36 (1950), 589.

Dahl, Ingolf. "The Composer in Academia: Reflections on a Theme of Stravinsky." College Music Symposium 10 (Fall, 1970), 72-74.

_____. "Igor Stravinsky on Film Music." Musical Digest 28:1 (September, 1946), 4-5, 35-36.

_____. "Neglected Works: A Symposium." Modern Music 23:1 (1946), 11.

_____. "Notes on Cartoon Music." Film Music Notes 8:5 (1949), 3.

_____. "The New Orpheus." Stravinsky in the Theatre Edited by Minna Legerman. New York: Pellegrini and Cudahy, 1949. From Dance Index VI:10-12 (1947).

_____. "Stravinsky in 1946." Modern Music 23:3 (Summer 1946), 159-165.

_____. "Symphony in Three Movements - Igor Stravinsky." New York Philharmonic Program Notes, by Robert Bagar and Louis Biancolli (January 24, 25, and 27, 1946).

Kloeker, John J. "An Analysis of Ingolf Dahl's Sinfonietta for Concert Band." Journal of Band Research 28:2 (1993), 37.

Kohn, K. "Current Chronicle." The Musical Quarterly 1 (1964), 227.

Nielson, James. What is Quality in Music? Kenosha, WI: G. LeBlanc, 1960.

McBride, Jerry L. "Émigré Musicians in Southern California" in California's Musical Wealth: Sources for the Study of Music in California. Glendale, CA (1988), 37.

Stevens, Halsey. "In Memoriam: Ingolf Dahl (1912-1970)." Perspectives of New Music 9:1 (1970), 147.

Letters

American Academy of Arts and Letters, to Mr. Ingolf Dahl, 16 March 1954. Collections, American Academy of Arts and Letters, New York, New York.

Dahl, Ingolf to American Academy of Arts and Letters, 21 March 1954. Collections, Academy of Arts and Letters, New York, New York.

_____ to John Simon Guggenheim Memorial Foundation, 15 February 1951. Archives, John Simon Guggenheim Memorial Foundation, New York, New York.

Recordings

Louisiana State University Wind Ensemble, Griffin Campbell, saxophone. Ingolf Dahl's Concerto for Alto Saxophone and Wind Orchestra. Louisiana State University Union Theater, Baton Rouge, Louisiana, 7 November 2000.

Lulloff, Joseph. Joseph Lulloff plays the saxophone music of Colgrass, Dahl, and Ruggiero. Arizona University Recordings AUR CD 3099, 2000. Compact Disc.

New World Symphony, John Harle, saxophone. Defining Dahl. Polygram Records 44459, 1995. Compact Disc.

Pittel, Harvey. Moving Along. Crystal Records 655, 1997. Compact Disc.

Stockholm Symphonic Wind Orchestra. Stockholm Symphonic Wind Orchestra. Caprice 21414, 1995. Compact Disc.

University of Michigan Wind Ensemble, Donald Sinta, saxophone. Ingolf Dahl's Concerto for Alto Saxophone and Wind Orchestra. University of Michigan LP 0009, 1978.

Scores

Dahl, Ingolf. Concerto for Alto Saxophone and Wind Orchestra. Clifton, NJ: European American Music Corporation Rental Library, 1977 .

_____. Concerto for Alto Saxophone and Wind Orchestra, Version for Saxophone and Piano. Ed. Harvey Pittel Clifton, NJ: European American Music Corporation 1979.

Stravinsky, Igor. Scènes de ballet. Manuscript from Billy Rose Theater Collection, New York Library for the Performing Arts, 1944.

APPENDIX 1: ORIGINAL WORKS BY INGOLF DAHL

For Winds

1. *Drei kleine Stücke für Flöte und Klavier* (1929). Manuscript.
2. *Variations on a French Folktune*, flute and piano (1935). European American Music Corporation.
3. *Allegro and Arioso*, woodwind quintet (1942). McGinnis and Marx. 212-243-5233
4. *Music for Brass Instruments*, brass quintet (1944). Warner Brothers Incorporated.
5. *Variations on a Swedish Folktune*, solo flute (1945, rev. 1962). Also arranged for flute and alto flute (1970). Theodore Presser Company.
6. *Concerto a Tre*, clarinet, violin, and cello (1947). European American Music Corporation.
7. *Concerto for Alto Saxophone and Wind Orchestra* (1949, rev. 1953 and 1957-1959) also arranged for saxophone and piano. European American Music Corporation.
8. *Symphony Concertante*, two clarinets and orchestra (1952). European American Music Corporation.
9. *Variations on an Air by Couperin*, alto recorder (flute) and harpsichord (piano) (1956). Out of Print.
10. *Serenade*, four flutes (1960). Boosey & Hawkes.
11. *Sinfonietta*, concert band (1961, rev. 1963-1964). Tetra Music Corporation.
12. *Duettino Concertante*, flute and percussion (1966). Tetra Music Corporation.
13. *Sonata da Camera*, clarinet and piano (1967 rev. 1970). Tetra Music Corporation.
14. *I. M. C. Fanfare*, brass sextet (1968). European American Music Corporation.
15. *Variation on a Theme by Halsey Stevens*, clarinet, cello, and piano (1968). Manuscript
16. *Fanfare on A and C*, brass sextet (1970). European American Music Corporation.
17. *Five Duets for Clarinets* (1970). European American Music Corporation.

For Piano

1. *Suite*, piano solo (1935-1943). Manuscript.
2. *Pastorale Montano*, piano solo (1936, rev. 1943) (part of Suite) European American Music Corporation.
3. *Prelude and Fugue* (1936, rev. 1943) (part of Suite) European American Music Corporation.
4. *Rondo*, piano four-hands (1938). Manuscript.
5. *Canon for Lawrence Morton*, piano solo (1941). Manuscript.
6. *Hymn and Toccata*, piano solo (1943-1947, rev. 1961). European American Music Corporation.
7. *Frère Jacques and the Morning Bells*, piano six-hands (1945). Manuscript.
8. *Invention*, piano solo (1950). Manuscript.
9. *Quodlibet on American Folk Tunes*, two pianos eight-hands (1953) (orchestration done in 1965). C. F. Peters Corporation.

APPENDIX 2: PERMISSION TO USE COPYRIGHTED MATERIAL



EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC

4 October 2005

Christopher S. Rettie
421 M Bailey Loop
West Point, NY 10996

RE: Ingolf Dahl CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA (mm-
5-27 ~~1, 5, 8-27, 33, 43-45, 53-57, 60-64, 68-77, 80-83, 107-114, 122-129, 162-172, 180-182, 213-216,~~
CAR 231-233, 262-266, 294-297, 357-365, 395-399, 488-491, 493-496, 535-538, 549-552, 577-580). 312-318 a
only 538 CAR

Dear Mr. Rettie:

In accordance with your request of 27 September 2005, we hereby grant a non-exclusive license for you to use the above-mentioned excerpts in your doctoral dissertation, provided the conditions listed below are satisfied:

1. ^{In an appendix} ~~Under each excerpt,~~ the following copyright information must appear:

Dahl CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA
© 1979 by European American Music Corp.
All Rights Reserved
Used by permission of European American Music Corp.

- ~~2. Mention will be given us in the prefatory or appendix acknowledgements, if any.~~ CAR

3. This permission is valid providing your doctoral dissertation is completed within one (1) year of the date of this letter.

4. This usage is restricted to your doctoral dissertation, which is not to be sold or distributed in any manner whatsoever without the consent of the publisher, and is not to be reproduced except for the archives of Louisiana State University and by University Microfilms International. Dissemination via the internet is specifically prohibited under the terms of this license.

(continued)

EUROPEAN AMERICAN MUSIC DISTRIBUTORS LLC | 35 East 21st Street | 8th Floor | New York NY 10010-6212 USA
phone: +1 212 871 0230 | fax: +1 212 871 0237 | website: www.eamdllc.com | e-mail: eamdllc@eamdllc.com

Representing: Solart Music International (Melos - London - New York - Tokyo) | Universal Edition (Vienna - London - New York) | European American Music Corporation | Helene Mura Music Corporation
Hansen/Chapell Rental Library | Polster-Wills Publishing Corporation | Larsson-Gould Music Publishers, Inc. | Universal Music Publishing Group
Also representing: AN VIER VERLEG | DAISSCHER VERLAG GfR MÜNCHEN | ROSS LEHRBÜCHER VERLAG | HAYDN-MANUSKRIPTEN | HUG BOSS VERLAG | MARCK VERLAG | SCHOTT PÉRIODIQUES | ZENON

Mr. Christopher S. Rettie
4 October 2005
Page 2

5. In consideration for the foregoing, you agree to pay European American Music Distributors LLC a license fee of FIFTY DOLLARS (\$50.00), which shall be paid when signed copies of this letter are returned to us.
6. One (1) copy of your dissertation is to be provided to the publisher, gratis, upon completion thereof.

Please signify your acceptance by signing and dating each copy of this letter where indicated below and returning both copies to us for countersignature. One fully executed document will then be mailed to you for your files.

Sincerely yours,

EUROPEAN AMERICAN
MUSIC CORPORATION

Accepted and agreed to this 11th day
of October 2005

By: James M. Kendrick
James M. Kendrick
Acting President

By: Christopher S. Rettie
Christopher S. Rettie

VITA

Christopher Scott Rettie holds a Master of Music degree from Louisiana State University and a Bachelor of Music degree from Murray State University, both in saxophone performance. His primary teachers have been Griffin Campbell and Scott Erickson. A native of Hopkinsville, Kentucky, Chris is a co-founder of and baritone saxophonist with the Red Stick Quartet. As a member of the Red Stick Quartet, he performed at the Twelfth World Saxophone Congress in Montreal, the Forty third Annual Meeting of the College Music Society in Toronto, numerous regional and national congresses, and has been a finalist in the Fischhoff Chamber Music Competition and the Music Teachers National Association Chamber Music Competitions.

An active performer in both solo and chamber music settings, Chris has performed world and American premieres of works by many composers including Paul Hayden, Jacob Ter Veldhuis, Perry Goldstein, Stephen David Beck, and Dinos Constantinides. He can be heard on the compact discs *Fault Lines* with the West Point Saxophone Quartet, *Resonance: Chamber works - Volume I* and *(Mostly) Live* from LSU with the Red Stick Quartet, and *A Mi Pueblo* with Los Calientes Del Son.

Since October 2001, Chris has been a member of the United States Military Academy Band at West Point where he performs with the Concert Band and the West Point Saxophone Quartet. In addition to his duties with the Army at West Point, Chris is an adjunct instructor of saxophone and clarinet and conductor of the woodwind ensemble at Marist College in Poughkeepsie, New York.