

A STRUCTURAL ANALYSIS OF THE CONCERTO FOR ALTO SAXOPHONE
AND STRING ORCHESTRA IN E-FLAT MAJOR, OPUS 109,
BY ALEXANDER GLAZUNOV, WITH SUGGESTED
PERFORMANCE APPLICATION

PROBLEM IN LIEU OF THESIS

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PREFACE

The purpose of this paper is to present information that will provide a better understanding of Alexander Glazunov's Concerto for Alto Saxophone and String Orchestra in E-flat major, opus 109. To accomplish this goal, Glazunov's life will be surveyed, as well as a historical background given on the Concerto, a structural analysis of the Concerto, and a suggested application toward interpreting the piece.

Glazunov's style combines the influences of his early training with Rimsky-Korsakov and Balakirev and his exposure to western European composers such as Wagner and Liszt. His style is romantic, but utilizes classical forms. It is important that the performer recognize the restrained expression in Glazunov's music.

CHAPTER I

HISTORICAL BACKGROUND ON ALEXANDER GLAZUNOV

Alexander Glazunov's life (1865-1936) can be divided into three periods; each will be discussed below separately. The first period is from childhood to his election as Director of the St. Petersburg Conservatory in 1905. The second period includes the years he served as Director of the Conservatory until he left Russia in 1928, marking the beginning of his third period in Paris.

These periods are distinct and are marked by historic events that changed his lifestyle. These events focused around the series of revolutions that took place in Russia between 1905-1920 and initiated the decline of Alexander Glazunov's compositional productivity. Dmitri Shostakovich (1906-1975) observed, "He sacrificed everything for the conservatory--his time, his serenity, and finally, his creativity."¹ Eventually due to the friction between the traditional faculty and reactionary students at the conservatory, Glazunov left Russia and settled in Paris where he died in 1936.

1. Solomon Volkov, Testimony: The Memoirs of Dmitri Shostakovich, trans. Antonina W. Bouis (New York: Harper and Row, 1979), 166.

In contrast to the difficulty of his Conservatory and Paris years, Glazunov's early life was described as "uneventful . . . and quite peaceful."² He was born in St. Petersburg on 10 August 1865. His father was a wealthy bookseller and publisher in St. Petersburg,³ and his mother was an accomplished amateur pianist described as a "cultured musician."⁴ She was personal friends with Mily Balakirev (1837-1910) and studied with Nikolai Rimsky-Korsakov (1844-1908).⁵ The combination of these circumstances and influences contributed to Alexander Glazunov's early musical training which began with pianists Anton Kontsky (1817-1889) and Nareisse Elenkovsky.⁶ Balakirev and Rimsky-Korsakov took great interest in Glazunov's early compositional attempts, and in 1880 Glazunov began composition lessons with Rimsky-Korsakov.⁷ As a student of Rimsky-Korsakov's, a relationship which later developed into a lifelong friendship, Glazunov's rapid progress lead to the première of his

-
2. Alfred J. Swan, Russian Music: And Its Sources in Chant and Folk-Song (New York: W. W. Norton, 1973), 124.
 3. William W. Austin, Music in the 20th Century (New York: W. W. Norton, 1966), 31.
 4. M. Montagu-Nathan, Contemporary Russian Composers (New York: Stokes, 1917), 86.
 5. Ibid.
 6. Ibid.
 7. Gerald Abraham, On Russian Music (New York: Scribner, 1939), 237.

First Symphony, "Slavyanskaya" in E Major, Opus 5 on 17 March 1882 at a concert of the Free School of Music with Balakirev conducting.^{8, 9} Glazunov was only sixteen at the time.

The première was important in two ways: it introduced Glazunov successfully to the public, and eventually secured a publishing contract with Mitrofan Beliayev (1836-1904).¹⁰ His relationship with Beliayev, who was determined to "found a publishing firm in the interests of native composers,"¹¹ was significant in three ways. First, through this publishing firm, Beliayev became an important figure in Russian music,¹² especially in the propagation of Russian music to western Europe.¹³ Secondly, the establishment of a firm committed to the publication of Glazunov's work gave Glazunov international recognition and financial independence, and, therefore, time to compose.¹⁴ Finally, Beliayev recruited Russia's leading composers, including Peter

8. Montagu-Nathan, op. cit., 86.

9. The Free School of Music was organized in 1862 by Balakirev as a musical outlet outside of the St. Petersburg Conservatory and the Imperial Musical Society, which controlled many of the musical events in St. Petersburg. The Free School of Music also offered the working class an opportunity to learn music. William Austin, op. cit., 121.

10. Swan, op. cit., 5.

11. Montagu-Nathan, op. cit., 88.

12. Swan, op. cit., 121.

13. Austin, op. cit., 32.

14. Abraham, op. cit., 237.

Tchaikovsky (1840-1893), Anton Arensky (1861-1906), César Cui (1835-1918), and Rimsky-Korsakov. A group was formed from these composers, lead by Tchaikovsky and Glazunov, who established a new and controversial style of composition in Russia, influenced not only by the traditional nationalist Russian style of the "Mighty Five,"¹⁵ but also by traditional western European styles.¹⁶

Shortly after the première of his First Symphony, Glazunov, with the assistance of Balakirev, Rimsky-Korsakov, Tchaikovsky, and Alexander Borodin (1833-1887), received recognition throughout the world as a composer. In 1882 Glazunov was invited to compose a piece d'occasion for chorus for the Chicago Columbian Exhibition, and in 1884 his First Symphony was performed in Weimar, Germany with Borodin conducting.¹⁷ Later in 1889 Glazunov conducted his Second Symphony in f-sharp minor, Opus 16 and symphonic poem Stenka Kazin in b minor, Opus 13 at the Paris Exhibition, a series of concerts organized by Beliayev featuring Russian music.¹⁸ These concerts were not only important for

15. The "Mighty Five" were the composers Cui, Balakirev, Alexander Borodin, Modest Mussorsky (1839-1881), and Rimsky-Korsakov, who established the nationalist Russian style. Swan, op. cit., 77.

16. Boris Schwarz, Music and Musical Life in Soviet Russia 1917-1970 (New York: W. W. Norton, 1972), 6.

17. Montagu-Nathan, op. cit., 89.

18. Ibid.

exposing Russian music to Europe, but they also provided an opportunity for Glazunov's compositions to be performed before outstanding European composers.

From the première of his First Symphony to the year of appointment to the Directorship of the St. Petersburg Conservatory in 1905 Glazunov had completed eighty-three of his one-hundred-ten opus numbers, which included seven of his eight symphonies, all three ballets, and most of his choral and other orchestral works. After the first twenty-four years of composing at the age of forty, Glazunov had completed over seventy-five percent of his total output, which includes his major orchestral works. The remainder of his compositions, including orchestra, chorus, and nearly all of his concerto works, were written during the last thirty years of his life.¹⁹

The second period of Glazunov's life, encompassing the years from his election by the faculty to the Directorship of the St. Petersburg Conservatory until his departure from Russia in 1928, was less prolific, due largely to the responsibilities at the Conservatory which increased because of political turmoil in Russia during the first quarter of the twentieth century.

19. Boris Schwarz, "Glazunov, Alexander Konstantinovich," The New Groves Dictionary of Music and Musicians, 6th ed., 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), VII, 429.

From the outbreak of the Japanese War in January 1904 until after the civil war in 1921, the country was never free from periodic disturbances. Unrest among the student masses culminated in political assassinations of governors, ministers, and generals. Disasters in the Far East, sporadic peasant revolts--all disturbing the normal flow of life.²⁰

Major social changes took place which were marked by three significant historic events: "Bloody Sunday" in 1905, the Revolution in 1917, and the Great October Revolution of 1917. These events critically disrupted "the normal flow of life: for Glazunov. In 1905 in front of the Winter Palace in St. Petersburg, there was a massacre of peaceful demonstrators which became known as "Bloody Sunday,"²¹ and in months to come this event incited demonstrations and protests. Two repercussions in particular that affected Glazunov were an open letter published on behalf of Moscow musicians on 2 February 1905, and, shortly after, a student strike at St. Petersburg Conservatory calling for educational and political reforms. Both of these events were supported by Rimsky-Korsakov, who was abruptly dismissed from the faculty of the Conservatory on 19 March 1905. In sympathy, Glazunov, along with other faculty members, resigned in protest.²² This series of events altered Glazunov's professional life. On 5 December 1905 after conciliations to the students

20. Swan, op. cit., 162.

21. Music and Musical Life, op. cit., 3.

22. Ibid., 3-4.

and faculty members were made, Glazunov was elected Director of the Conservatory. This position did not at first curtail Glazunov's creative activity. For example, in 1907 he completed his Eighth Symphony and conducted some of his works in a festival of Russian music in Paris organized by Sergei Diaghilev (1872-1929).²³ However, the responsibilities of running the conservatory eventually restricted his output. "Day by day his involvement with the conservatory became more complete, his time for creative work correspondingly more limited."²⁴ Later in 1917 the fall of the Czar in February and the Bolshevik takeover in the Great October Revolution marked an even more drastic change in Russia. By 1920 the Bolshevik government assumed control over everything including educational institutions, although, due to faculty resistance, the control over the conservatories happened more slowly.²⁵ Immediately following the Great October Revolution there was economic collapse which increased the burden of responsibilities on Glazunov both at the Conservatory and in the community. As Dmitri Shostakovich observed:

23. Ibid., 6.

24. Swan, op. cit., 162.

25. Music and Musical Life, op. cit., 95-6.

This was a period of terrible famine. The gist of a scholarship was that its possessor was able to receive groceries. In a word it was a question of life and death. If you were on the list you live. If you're crossed off, it's quite possible that you may die.²⁶

. . . he wasn't seeking profit for himself. He gave away his salary as director and professor to needy students. No one will ever be able to tally the number of his famous letters of recommendation. They gave people work, bread, sometimes saving lives.²⁷

Glazunov himself was subjected to an abrupt change of life-style which also contributed to his stagnant creativity, as Maximilian Steinberg (1883-1946) states:

"Glazunov, who all his life was used to living in a large flat with all conveniences, was now housed in a one smallish room heated by a small stove; here he worked, composed, slept. In the next room was his mother, almost eighty years old. In the other rooms the temperature was freezing; some time later other people moved in. Under such circumstances, creative work is difficult"28

Although many of his responsibilities involved securing the material needs of the Conservatory, which remained unheated from 1918-1922, there were also administrative problems concerning re-organization and curriculum revision intensified by communist students and reactionary, conservative professors.²⁹ Among the more important issues were: proletarianization of the student body, which threatened the

26. Volkov, op. cit., 29.

27. Ibid., 168.

28. Music and Musical Life, op. cit., 34.

29. Ibid., 25.

admission standards,³⁰ the "proletarian culture," a mass education movement called PROLEKULT,³¹ and the division of the Conservatory faculty into independent departments of composition and musicology, performance, and pedagogy.³² Glazunov played a key role in the resolution of the problems because of respect both liberal and conservative factions held for him.³³ Due to these conflicts, Glazunov took a leave of absence and left Russia to participate as a compositional adjudicator at the Vienna International Music Festival, celebrating Schubert's centennial, never to return to his country.³⁴

From this time until his death in 1936, the third period of his life, Glazunov concentrated his energy on conducting concerts, usually featuring his step-daughter Elena Garvilova as solo pianist. In 1929 he conducted concerts in Paris, Spain, Portugal, and The United States including the orchestras of Philadelphia, Boston, Chicago, and Detroit.³⁵ In 1930 he toured Poland and Czechoslovakia, and Holland and England in 1931.³⁶ He composed several

30. Ibid., 96-7.

31. Ibid., 20.

32. Ibid., 98.

33. Ibid.

34. Abraham, op. cit., 33.

35. "Glazunoff, 70, Composer, is Dead," New York Times (March 22, 1936), sec. II, 10:1.

36. Herbert Günther, "Glazunov, Alexander," Encyclopédia de la musique (Paris: Fasquelle, 1959), II, 275.

works including two saxophone compositions: the Saxophone Quartet in 1932 and the Concerto for Alto Saxophone and String Orchestra in 1933, both sharing the same opus number 109.³⁷ In 1932 Glazunov ended his conducting tours because of illness and settled in Paris where he died on 21 March 1936, the same day he was to preside over a festival featuring his works performed by the Lamoureux Orchestra conducted by Eugene Bigot (1888-1965).³⁸

Glazunov's greatest influence as a musician appears to have been as a pedagogue. His compositional style, especially after the Great October Revolution, was considered dated and described as "academic."³⁹ He was professor of composition at the St. Petersburg Conservatory for twenty-nine years. Included among his better known students were Igor Stravinsky (1882-1971), Sergei Prokofiev (1891-1953), Shostakovich, Alexander Tcherepnin (1899-1977), Alexander Scriabin (1872-1915), and Steinberg. In his memoirs, Shostakovich remarks:

37. Other works of Glazunov's composed for wind instruments include In modo religioso, Opus 38 for brass quintet completed in 1882 and Reverie, Opus 24 for French horn and piano completed in 1890. David Whitwell, "Twentieth Century Russian Composers--Their Music for Winds," The Instrumentalist XXIII (March, 1969), 43.

38. Günther, op. cit., 275.

39. Leonid Sabaneev, "Glazunov," The Musical Times 77 (May, 1936), 413.

In our time Glazunov was a living legend. In the twenty or more years that he headed the Petersburg, later the Leningrad, Conservatory, thousands of students graduated, and I am certain that it would be hard to name even one who wasn't indebted to Glazunov in some way.⁴⁰

40. Volkov, op. cit., 166.

CHAPTER II

HISTORICAL INFORMATION ABOUT THE CONCERTO FOR ALTO SAXOPHONE AND STRING ORCHESTRA IN E-FLAT MAJOR, OPUS 109 BY ALEXANDER GLAZUNOV

Historical documentation about the première and date of composition of the Glazunov Concerto remain partially unclear. Sources list its date of composition as either 1933⁴¹ or 1934.⁴² It is dedicated to the saxophone virtuoso Sigurd Rascher (b. 1907) who, in a letter to Nicholas Slonimsky (b. 1894), states that he first met Glazunov in 1934.⁴³ Later that same year at Glazunov's apartment, Rascher proposed the idea of a saxophone concerto. Although Rascher does not state an exact date, he specifies in an article that this first meeting was at the première performance of Glazunov's Saxophone Quartet in Paris at the White Russian Club.⁴⁴

Sources list the première of the Concerto on 25 November 1934 in Nyköping, Sweden.⁴⁵ However, the

41. Groves, op. cit., 429.

42. Fasquelle, op. cit., 275.

43. Nicolas Slonimsky, Music Since 1900, 4th ed. (New York: Scribner's and Sons, 1971), 596.

44. Sigurd Rascher, "Music for the Saxophone," The Music Journal 26 (April, 1968), 31.

45. Slonimsky, op. cit., 596.

local newspaper that reviewed the concert, dates the concert on 26 November 1934 and credits the performance as the première for Sweden.⁴⁶ Glazunov was also a world renowned composer, and his Saxophone Quartet had been successfully premièred in Paris where he lived. It is inconsistent that the première of his Alto Saxophone Concerto, which he did not attend, was in a church in a small town in Sweden.⁴⁷

Another puzzling aspect is the name Andre Mauricé Petiot which appears on the printed score with Glazunov's name. Rascher explains that Petiot's name was used for copyright purposes only.⁴⁸ He is listed as the only composer of the Concerto in the ASCAP (American Society of Composers, Authors, and Publishers) Index of Performed Compositions,⁴⁹ but his name appears only on the piano reduction version and not on the published orchestral score. ASCAP does not indicate that the work they list is an arrangement.⁵⁰ Hopefully this lacunae of information will be filled by future researchers.

46. Tamino, "Saxofonkonserten i Nikolaikyrkan," Södermanlands Nyheter (November 27, 1934).

47. Rascher, op. cit., 61.

48. Rascher, op. cit., 31.

49. ASCAP Index of Performed Compositions (New York: ASCAP, 1978), 219.

50. ASCAP Index of Performed Works indicates whether a piece is an arrangement or an original composition. Ibid.

CHAPTER III

A STRUCTURAL ANALYSIS OF GLAZUNOV'S CONCERTO FOR ALTO SAXOPHONE AND STRING ORCHESTRA

Formal Structure

Historically, one of the most important elements of the concerto are the contrasting tutti and solo sections.⁵¹ As the concerto evolved throughout the romantic period, the role of the solo part became more dominant making the function of the orchestra more accompanimental.⁵² The Concerto for Alto Saxophone by Glazunov follows this example which was first established by Felix Mendelssohn (1809-1847) in his Piano Concerto No. 1 in g minor Opus 25, Piano Concerto No. 2 in d minor Opus 40, and Violin Concerto in e minor Opus 64.⁵³ Like other romantic genres, the concerto developed unique hybrid forms.⁵⁴ One-movement concertos and sonatas were two such developments.⁵⁵ The Concerto by Glazunov is a multi-sectional, one-movement piece that

51. Douglass M. Green, Form in Tonal Music (New York: Holt, Rinehart and Winston, 1965), 247.

52. Ibid.

53. Ibid.

54. Leon Stein, Structure and Style (Evanston, Illinois: Summy-Birchard, 1962), 165.

55. Ibid.

also employs structural aspects and key relationships of sonata form.⁵⁶ (See Figure 1.)

The key-relationships of the exposition (mm. 1-163) begin with the primary theme (theme A) in E-flat major modulating to the subordinate theme (theme B) in g minor. (See Examples 1 and 2.)⁵⁷ In a classical sonata form the tonic key usually modulates to dominant if it is in major and to the relative minor or mediant if it is in minor.⁵⁸ Although this Concerto is in E-flat major, Glazunov utilizes the key relationship from a minor key, modulating to the mediant (g minor).⁵⁹

The closing theme of the exposition begins in a distantly related key of C-flat major which is unusual in sonata form.⁶⁰ (See Example 3.) The key relationships in the development are consistent with sonata form, modulating through various keys eventually leading to tonic in the recapitulation.⁶¹

56. Green, op. cit., 178-9.

57. All saxophone parts in musical examples are in the transposed key of the instrument.

58. Green, op. cit., 179.

59. Green, op. cit., 191.

60. Green, op. cit., 192.

61. Green, op. cit., 197.

Thematic Material	Intro.			Exposition			Development		Recapitulation		Coda
	(A)	A	B	(A)	C	(A)	trans. 1/2 step	fugue (B) A C A B	A	A	A
Key	Eb	Eb	g	Eb	Cb	→ Ab			Eb	Eb	Eb
Measure	1-10	11	41	69	85	156	164	201	281	281	291
	Section I			Section II			Section III				

Fig. 1--Outline of the Concerto for Alto Saxophone and Orchestra by Alexander Glazunov.

Example 1. Alexander Glazunov, Concerto for Alto Saxophone and String Orchestra in E-flat Major, Opus 109, primary theme, measures 11-15 of the saxophone part.

M.M. ♩ = 92
1 SOLO
p

Example 2. Concerto, subordinate theme, measures 41-45 of the saxophone part.

5 Allegretto scherz. ♩ = 112
mf *p* *f* *p*

Example 3. Concerto, closing theme (theme C), measures 81-84 in the saxophone part.

11 Andante ♩ = 52

Traditional functions of exposition, development, and recapitulation of sonata form are employed in the Concerto.⁶² All thematic material is presented in the exposition and developed in the development. In the recapitulation only theme A appears. Although the recapitulation normally restates all themes of the exposition, it is not unusual for a theme or section to be omitted.⁶³

In addition to the utilization of sonata form, the Concerto is also a multi-sectional, one-movement piece. Because of the unique form that one-movement concertos often have, there is no traditional pattern established as Leon Stein states in his book Style and Structure:

The tendency toward the one-movement concerto form parallels the trend toward the one-movement sonata. The so-called one movement form may consist of three or four rather clearly articulated sections played without pause, as in Saint-Saëns' Cello Concerto or Liszt's Piano Concerto in E-flat, or it may consist of a true single movement as in Liszt's Piano Concerto in A major, or the Violin Concerto of the Russian composer Conus.⁶⁴

The sections can be labeled Allegro Moderato, Andante, and Fugato which are distinct because of pauses between them, meter and tempo changes, thematic material, cadential points, and spontaneous development within each section.⁶⁵ Each of

62. Green, op. cit., 179.

63. Green, op. cit., 204.

64. Stein, op. cit., 164.

65. Slonimsky, op. cit., 596.

the three sections (mm. 1-66, 67-200, and 201-351) is separated by fermatas, the only ones in the entire work. The first section begins with theme A in duple meter ($\frac{4}{4}$) marked Allegro Moderato ($\text{♩} = 92$) accelerating to a Vivo. The second section begins the same way as the first but quickly moves through a transition to theme C (closing theme) in triple meter ($\frac{3}{4}$) marked Andante ($\text{♩} = 52$). The end of this section returns to theme A in duple meter marked Tempo ¹⁹. The third section, also in duple meter ($\frac{12}{8}$), is considerably faster being marked Allegro ($\text{♩} = 120$). The thematic material, which will be more closely examined below, is also substantially different. The first section contains the primary and subordinate themes or themes A and B (see Examples 1 and 2), and the second section consists of theme A and the closing theme or theme C (see Example 3). The third section, different from the previous sections because of its fugal structure, contains all three themes. Although the third section's development is more extensive than the first and second, each section utilizes spontaneous development, that is, each theme statement is immediately followed by developmental phrases.

The sections of the work are clearly defined by their beginnings and endings. The first section ends with a perfect authentic cadence in g minor. This is the first cadence in the work and is preceded by six measures of the pedal note G in the basses. (See Example 4). The second

Example 4. Concerto, the ending of the first section, perfect authentic cadence in g minor, measures 65-66.

Vivo

The musical score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked 'Vivo' and the dynamics are 'ff' (fortissimo). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The final measure (66) features a perfect authentic cadence with a whole note chord in the right hand and a half note chord in the left hand. The score includes various performance markings such as 'Pizz' (pizzicato), 'Div. Pizz' (divisi pizzicato), and 'V' (accents).

section begins with the orchestra stating theme A. The beginning of the second section is similar to the introduction of the Concerto. (See Examples 5 and 6.) The close of the second section is not as distinct as the first but is separated from the third section by a saxophone cadenza built on the F diminished scale and half-step intervals. The cadenza serves as a transition between the second and third sections. The beginning of the third section is clearly defined with the saxophone's statement of the fugue subject. (See Example 7.) Figure 2 serves to illustrate the multi-sectional form.

Example 5. Concerto, the beginning of the second section, measures 67-70 in the orchestra part.

Musical score for Example 5, measures 67-70. The score is for the orchestra part and consists of five staves. The top four staves are labeled "ARCO" and the bottom staff is labeled "UNIS ARCO". The music is in 4/4 time and begins with a forte (*f*) dynamic. The first three staves have a *dim.* (diminuendo) marking above the staff in measure 69. The bottom staff has a *dim.* marking below the staff in measure 69. The music features a melodic line in the upper staves and a bass line in the bottom staff, with various articulations and dynamics.

Example 6. Concerto, introduction, measures 1-3 in the orchestra part.

Musical score for Example 6, measures 1-3. The score is for the orchestra part and consists of five staves. The music is in 4/4 time and begins with a forte (*f*) dynamic. The score shows the beginning of the introduction, with a melodic line in the upper staves and a bass line in the bottom staff. The music features various articulations and dynamics, including a *f* marking at the beginning of each staff.

Example 7. Concerto, the beginning of the third section, measures 201-206 in the saxophone part.

Another aspect of the formal structure of the Glazunov Saxophone Concerto is the use of cyclic form.⁶⁶ In addition to the restatement of all themes in the third section, theme A appears throughout the entire piece. This theme, as stated by the orchestra, enters between each theme creating a modified rondo form in the first and second sections (or exposition) of the Concerto. Although this refrain-like melody is basically theme A, it differs from the solo statement of the theme in two ways. First, the refrain-like melody occurs only in the orchestra part, except for its final statement by the saxophone. (See Examples 5 and 6.) Secondly, although this melody is almost the same as the solo theme A (see Example 1), there is a slight but consistent alteration of rhythm in the second measure of the theme. Another aspect of the modified rondo form is the key relationships

66. Stein, op. cit., 153.

Section I			Section II				Trans.						
Intro.	A	B	Intro trans.	C	orp. trans.	C	trans.	Codetta					
key	Eb	Eb	g	Eb	→ Gb ⁷ → Cb → Eb	B	→ ef# ~ E ~ Eb	Ab					
tempo	92	112	120	Vivo	92	ral.	52	76	63	92	63	accel.	92
measures	11	41			67	85		125		156			164

Section III					
fugue (B)	A	C	B theme (A)A	Coda	
key	C	Ab Fb	Bb f	Bb Eb	Eb
tempo	120	100	112 120	112	120,100,120,138
measure	203	239	259	291	291

Fig. 2--Outline of the multi-sectional form in the Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, by Alexander Glazunov.

of the refrain-like melody and the themes.⁶⁷ The refrain-like melody is always stated in the tonic key of E-flat major except for the saxophone's statement of the melody in A-flat major. The keys of themes B (g minor) and C (C-flat major) are the same as the first and second episodes of a rondo.⁶⁸ (See Figure 3.) The exposition of Glazunov's Concerto, however, does not qualify as a rondo because the refrain-like melody is only a four-measure phrase, ending harmonically open.

Other than the fact that the normal rondo theme is harmonically closed, there is no general description of its structure that will hold true enough of the time to be consistent to be significant. . . . Whatever the form the refrain is a period of some kind, not a phrase.⁶⁹

Section I

The introduction (mm. 1-10) is comprised of theme A stated in unison by the strings ending in open harmony followed by sequential development of motives in measures one and four. (See Examples 8 and 9.) This theme is derived from the Finale of Glazunov's Eighth Symphony, Opus 83 and is first stated by the bassoons, horns, violas, and violoncello. (See Example 10.)

67. Green, op. cit., 158.

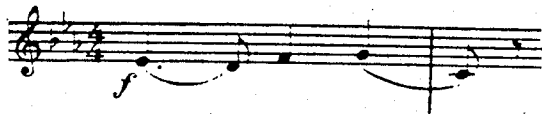
68. Green, op. cit., 71-2.

69. Green, op. cit., 153.

<u>Classic Rondo</u>	<u>Refrain</u>	<u>Episode I</u>	<u>Refrain</u>	<u>Episode II</u>	<u>Refrain</u>
	I	V (III)	I	I (IV,VI)	I
Exposition of <u>Concerto</u>	R A R I I I Eb Eb Eb	B iii g	R I Eb	C bVI Cb	R IV Ab

Fig. 3--Outline of the key relationships of a rondo form compared to the key relationships of the exposition in the Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, by Alexander Glazunov.

Example 8. Concerto, measure 1 of the first violin part.



Example 9. Concerto, measure 4 of the first violin part.



Example 10. Alexander Glazunov, Eighth Symphony, Opus 83, Finale, measures 30-32 of the bassoon, horn, viola, and cello parts.

Bassoon

Horn

Viola

Cello

Theme A sub-section begins with the fundamental four-measure theme stated by the solo instrument. This is then extended by varied repetition of measures 14-15, sequence of the eighth-note arpeggio in measure 15, and motivic development of Motive Number Two in measures 12-13. (See Examples 11 and 12.)

Theme A is developed by the three phrases that follow it. The first and second phrases are developments of motive

Example 11. Concerto, motive number two, measures 12-13 in the saxophone part.



Example 12. Concerto, solo statement of theme A, measures 11-26 of the saxophone part.

M.M. ♩ = 92
1 SOLO

p

cresc.

2

f

p *vc*

vc

number one and move upward with each sequence by thirds, varying each time. The second phrase is transposed up a major third from the first. The third phrase is similar to the first two but is extended to four measures and moves upward sequentially by a minor third and major second. All three phrases end harmonically open. (See Examples 13, 14, 15 and 16.)

Example 13. Concerto, motive number one, measures 11-12 of the saxophone part.

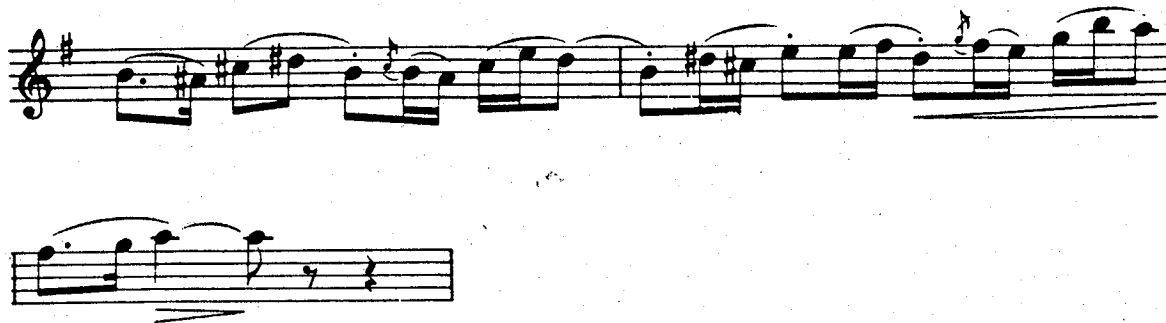


Example 14. Concerto, first developmental phrase, measures 27-29 of the saxophone part.



The contrapuntal, orchestral accompaniment is constructed of melodic fragments of theme A, particularly the half-step motive which is the first interval of the theme. (See Example 17.)

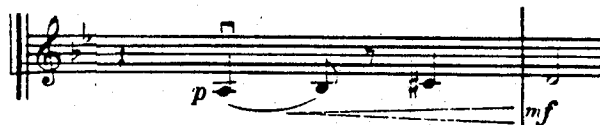
Example 15. Concerto, second developmental phrase, measures 30-32 of the saxophone part.



Example 16. Concerto, third developmental phrase, measures 33-36 of the saxophone part.



Example 17. Concerto, half-step motive, measures 28-29 of the second violin part.



The subordinate theme, or B theme (see Example 2), is derived from motive number two of theme A (see Figure 3). Its basic contour is characterized by a long note followed by descending conjunct motion. The melodic line is then

inverted rising stepwise toward the end of the phrase. Theme B also utilizes the half-step motive as its first interval and ends with the rhythmic motive from measure 14 of theme A. Both the half-step motive and the rhythmic motive are used and developed frequently throughout the entire Concerto. The first statement of theme B ends harmonically open like the preceding phrases. (See Example 18.)

Example 18. Concerto, rhythmic motive, measure 14 of the saxophone part.



Theme B retains its own unique identity because: it is stated in the key of g minor which is reinforced by a pedal G in the bass and a perfect authentic cadence; the subdivision of the pulse is triple and not duple creating a compound duple meter ($\frac{12}{8}$) instead of a simple duple meter ($\frac{4}{4}$); the tempo of theme B ($\text{♩} = 112$) is faster than theme A ($\text{♩} = 92$), and theme B is followed by four phrases varying and developing it. Other features that distinguish theme B from theme A are the refrain-like orchestral melody separating the two themes and the development of theme B material later in the Concerto. Because it is derived from theme A and is stated in a closely related key to tonic, theme B is a subordinate theme.

The B theme subdivision consists of five phrases. The first and second are identical except for their respective cadences; the first ends on the V^7 and the second on the minor v^7 . The third phrase is a diminution of phrases one and two. The result is a phrase half as long repeated to form a four-measure phrase ending harmonically open with the rhythmic motive. (See Example 19.)

Example 19. Concerto, third phrase of theme B sub-section, measures 49-52 of the saxophone part.

The fourth phrase continues diminution of the B theme which is reduced to one measure and then one-half measure. Like the preceding phrase, the fourth phrase ends harmonically open on the rhythmic motive. (See Example 20.) The fifth phrase continues the diminution established in the preceding two phrases finally dissolving into chromatic lines. Unlike the preceding phrases, the close of the fifth phrase, which also coincides with the end of the first section, makes no use of the rhythmic motive and is harmonically closed. (See Example 21.)

Example 20. Concerto, fourth phrase of theme B sub-section, measures 53-56 of the saxophone part.

7

Example 21. Concerto, fifth phrase of theme B sub-section, measures 59-66 of the saxophone part.

8 **Poco più mosso** ♩=120

In conclusion, the first section states themes A and B developing each spontaneously by sequence, transition, variation, and diminution. The main key centers are E-flat major and g minor respectively, and each phrase ends harmonically

open except for the last which ends on a perfect authentic cadence. (See Figure 4.)

Section II

The second section is comprised of themes A and C. Although theme A is presented in the introduction and codetta, the dominating melodic content of this section is theme C which is stated and developed in two subdivisions. (See Figure 5.)

The introduction of the second section is similar to the first introduction in two ways. It begins with a four-measure phrase of the refrain-like melody (theme A) in E-flat major, and is followed by a canon-like development. The two developments of the introductions differ in their melodic content. Section I develops motives from theme A sequentially, while Section II employs canonic entrances of theme A. The second introduction ends on a perfect authentic cadence in B-flat major which abruptly modulates to G-flat major. (See Example 22).

The transition following the introduction precedes both subdivisions of theme C and is expanded following the second subdivision. The solo and orchestra parts of the transition are different and enter independently of each other. In the first transition both parts enter together, and in the second and third transitions the orchestra part is stated first followed by the solo line accompanied by

Intro	(A)	trans.	A	A ^{ext.}	A'	A''	A'''	R	B	B'	B''	B'''	B''''	cadence
			Eb	Bb → D → F	→ Eb	g	g	→	g	g	g	g	g	g
measures	1	5	11	27	30	33	37	41	45	49	53	59	66	

Fig. 4--Outline of first section in the Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, by Alexander Glazunov.

Example 22. Concerto, introduction to the second section,
measures 67-74.

pizzicato arpeggios. The contour of the solo line is made up of a long note followed by downward, stepwise intervals. The length of the solo line varies from two, four and eleven measures respectively. The orchestra part, on the other hand,

is consistently four measures long, comprised of canonic entrances of descending stepwise parallel octaves and thirds. Other similarities of the transitions are their slower tempos and strong reinforcement of dominant harmony of the following sections' keys. (See Example 23.)

Theme C consists of two identical phrases stated a fourth apart and cadences on the dominant in C-flat major (see Example 3). The single phrase that follows is an ornamented variation of the original theme which is extended by a sequence of the second half of the phrase. Each sequence raises the highest note of the phrase one-half step from F to G-flat to G. The phrase ends on a perfect authentic cadence in E-flat major. The resolution chord is expanded and developed over a pedal E-flat in the string basses. (See Examples 24 and 25.)

The third statement of theme C, which begins the second subdivision, is in e minor and is comprised of two identical phrases with the second phrase transposed a fourth higher. The phrases are a development of the motive in the first measure of the theme sequencing downward by step-wise motion. (See Examples 26 and 27.)

The third development of theme C is the same as the second; however, the motive ascends sequentially by conjunct motion and also modulates to f-sharp minor. Both developments end in open harmony. (See Example 28.)

Example 23. Concerto, second transition of the second section, measures 120-124.

16 Andante sostenuto (♩ = 63)

The score consists of five staves: Violin I (Vl I), Violin II (Vl II), Viola (Va), Violoncello (Vc), and Double Bass (DB). The tempo is marked 'Andante sostenuto' with a metronome marking of 63 quarter notes per minute. The key signature has one sharp (F#). The score includes various dynamics and performance markings:

- Vl I:** DIV. (Divisi), *p*, *cresc.*, *mf*, *f*, *espress.*, *dim?*
- Vl II:** *p*, *cresc.*, DIV. (Divisi), *mp cresc.*, *f*, *espress.*, *mf*
- Va:** *p*, *cresc.*, DIV. (Divisi), *f*, *espress.*, *mf*
- Vc:** *p*, *cresc.*, *PIZZ* (Pizzicato), *f*, *mf*
- DB:** *p*, *cresc.*, *f*, *mf*

Example 24. Concerto, ornamented C theme, measures 93-103, the saxophone part.

12

p

f

dim.

p

Example 25. Concerto, expanded arpeggio, measures 104-107 of the saxophone part.

Con moto ♩ = 76 accel.

dolce *cresc.* *f*

allarg.

Example 26. Concerto, theme C motive, measure 85 of the saxophone part.

Andante ♩ = 52

Example 27. Concerto, second development of theme C, measures 125-128 of the saxophone part.

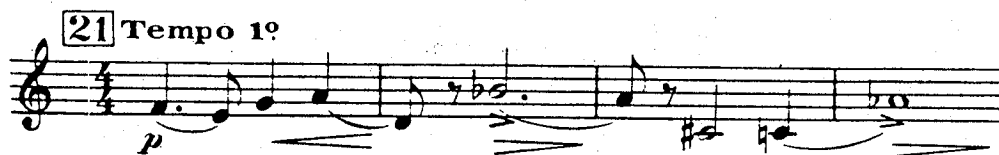


Example 28. Concerto, third development of theme C, measures 133-136 of the saxophone part.



A codetta, comprised of the refrain-like theme A in A-flat major, closes the second section and differs from the previous melodies because of its contrasting key and being scored for the saxophone. (See Example 29.)

Example 29. Concerto, codetta, measures 156-159 of the saxophone part.



Section III

The third section consists of a contrapuntal development of the themes presented in the previous two sections. It is made up of four subdivisions: fugue, theme B, theme A, and coda. In the fugal section themes A and C, scored

for saxophone, are stated over a subject based on theme B, scored for the orchestra. The beginning of the first subdivision is consistent with a fugue formula.⁷⁰ For instance, the subject is stated in c minor and its answer in g minor is real imitation. The countersubject is based on a sequential stepwise pattern derived from the subject. The subject is answered two times. (See Example 30).

Example 30. Concerto, fugue, measures 203-210 of the saxophone and first violin parts.

The musical score for Example 30 consists of five staves. The first staff is for Saxophone (Sx) and the second for First Violin (Vi.). The third staff is for Saxophone (Sx) and the fourth for First Violin (Vi.). The score includes dynamic markings (p, f, cresc.), articulation (accents), and the tempo marking 'energico'. A box containing the number '25' is placed above the second staff.

On the third answer the compound duple time ($\frac{12}{8}$) changes to simple duple time ($\frac{4}{4}$), while the third countersubject remains

70. Green, op. cit., 251.

in compound duple time. When the third answer enters, theme A enters as a canon. Later, theme A enters again as a canon; however, the fugue subject is shortened to two measures. (See Example 31.)

Example 31. Concerto, theme A, two voice canon, measures 215-217.

Più moderato

dolce cantabile

The musical score for Example 31, measures 215-217, is presented in six staves. The top staff is a single melodic line in 4/4 time, marked *dolce cantabile* and *cresc.*. The second staff is a vocal line, also marked *dolce cantabile*, starting with a piano (*p*) dynamic and including markings for *sul G* and *su*. The third staff is a piano line, marked *p espress.* and *mf*, featuring triplet markings and *cresc.* markings. The fourth, fifth, and sixth staves are string parts, each starting with a piano (*p*) dynamic and featuring *cresc.* markings.

The strings continue the counterpoint of the fugue subject, while the solo enters with theme C in A-flat major. The latter is stated without variation, except for the second phrase being transposed up a diminished fourth instead of a perfect fourth (see Example 3). Immediately following theme C is a canon-like treatment of theme A in B-flat major with the viola maintaining the triplet subdivision of the pulse identified with the subject.

Theme A enters three times and is followed by the fugue subject in thirds ending the fugal subdivision. (See Example 32.)

Example 32. Concerto, theme A three voice canon, measures 247-251.

The musical score consists of two systems of staves. The first system includes staves for Violin I (vl. I), Violin II (vl. II), Viola (Va.), Violoncello (Vc.), Double Bass (DB), and a fifth Violoncello (Vc.). The second system includes staves for Violoncello (Vc.), Double Bass (DB), and a fifth Violoncello (Vc.).

Key performance markings and annotations include:

- Violin I (vl. I):** *p*
- Violin II (vl. II):** *p*, *DIV.*
- Viola (Va.):** *mp*, *sul C détaché*, *sul G*
- Violoncello (Vc.):** *mp espress.*, *vllle DIV.*
- Double Bass (DB):** *p*
- Violoncello (Vc.):** *DIV. v*, *mf*, *f*, *DIV. à 2*
- Violoncello (Vc.):** *DIV.*

The second subdivision begins with theme B in f minor. Because of the similarity between theme B and the fugue subject it is difficult to distinguish between them. Contrapuntal and homophonic textures are mixed, and melodic material from theme B replaces the fugue subject. The continuous triplet subdivision of the pulse of the restatement of theme B differs rhythmically from the original statement which mixes both duple and triple subdivisions. In addition, the melody of the restatement is not only scored for the soloist, but is divided between the saxophone and first violins which play the rhythmic motive at the end of the phrase. (See Example 33.)

Example 33. *Concerto*, restatement of theme B, measures 259-263 of the saxophone and first violin parts.

37 *Poco piu sostenuto* ($\bullet = 112$)

Sx *mf* *p* *cresc.*

Vi. *p* *poco sf* *mf*

38

Sx *f* *mp* *f* *p*

Vi. *f* *p* *DIV. V cantabile* *mf* *p*

The development of theme B in the third section is similar to the original development because they both employ diminution treatment but differ in the length of each phrase. In the first section the developmental phrases vary from four to eight measures, but each of the developmental phrases of the third section are four measures. All of the developmental phrases of theme B in section three end harmonically open.

The third subdivision, consisting of theme A in E-flat major, also marks the beginning of the recapitulation. Preceded by the refrain-like melody, the soloist's statement of the theme is not ornamented. It is expanded by sequence of the first two measures, motive number two, and motive number one. (See Example 34.)

Example 34. Concerto, restatement of theme A, measures 281-290 of the saxophone part.

41
dolce cantabile

42
f

The coda is composed mainly of scalar and arpeggiated lines with thematic fragments from themes A and B including motive number one and the half-step motive. The E-flat major tonality of the entire coda is strongly reinforced by a pedal E-flat in the string basses and repeated dominant-tonic progressions. (See Figure 6.)

		Fugue										B (A) A Coda		
measure		203	207	211	215	219	223	227	239	247	259	279	281	291
key		C	g	c	f	c	g	g	Ab	Bb	f	Bb	Eb	Eb
themes		B	B	B	A/B	B	B	A/B	C/B	A/B	B	A	A	A/B
tempo		120	120	120	120	120	120	120	100	120	120	120	120	138
fugue		S	CS	A	CS	A	A	A						
structure		A	CS	A	CS	A	CS	A	A					

S - Subject

CS - Countersubject

A - Answer

Fig. 6--Outline of the third section in the Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, by Alexander Glazunov.

CHAPTER IV

MELODIC ANALYSIS--RUSSIAN AND EUROPEAN STYLES

The Saxophone Concerto by Glazunov is built on themes A and C, and, although theme B is significant, it will not be discussed because it is a derivative of theme A. The elements that distinguish them are meter, rhythm, and treatment of voice leading.

Theme A is written in duple simple time ($\frac{4}{4}$), however, the upward leaps in pitch and lengths of certain notes imply a mixture of duple and triple meters. Mixed meters strongly reflect Glazunov's Russian background and early musical training with Rimsky-Korsakov who emphasized Russian folk song,⁷¹ one of the characteristics of which is mixed duple and triple meters. The interval makeup of theme A also contributes to the mixed meter feel by the grouping into sets of half-step and whole-step intervals combined with upward leaps of a perfect fourth which imply down-beats. The only exception to this formula is the downbeat of the second measure of the phrase which is approached by a downward leap of a perfect fifth and left by an upward leap of a minor sixth. In addition to intervals, the rhythmic unit of a dotted quarter note

71. Abraham, op. cit., 236.

followed by an eighth note or its diminution also imply mixed duple and triple meter.

Another Russian folk song feature present in theme A is its voice leading. Although the theme is in E-flat major and the upward melodic leap of a fourth reinforces the diatonic root movement, the absence of a leading tone and its resolution evoke a modal quality to the melody. (See Example 35.)

Example 35. Concerto, theme A, measures 11-14 of the saxophone part.

M.M. ♩ = 92

1 SOLO

p

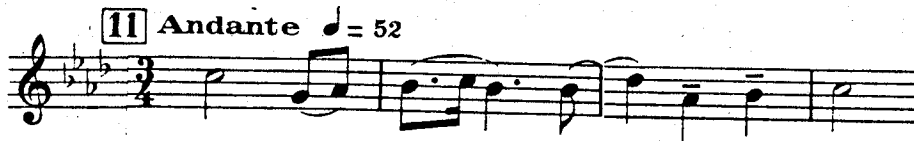
(H) (w) (H)

(w) (H) (w) (H) (w) (w)

Theme C, by comparison, is much simpler. Its steady triple meter and strong voice leading are more characteristically western European. The basic rhythmic feel is based on a regular strong accent followed by two weaker

pulses. Although there is no regularly recurring rhythmic unit, downbeats are marked by longer value notes. The melodic contour of a downward leap of a fourth followed by two upward stepwise intervals reinforces the strong triple pulse. Another example of clear voice leading in theme C is found on the downbeats of measures one and three which move downward by step to the downbeats of measures two and four. Of special interest is the pattern's inversion in the development of the half-step motive. (See Example 36.)

Example 36. Concerto, theme C, measures 85-88 of the saxophone part.



The melodic structure of theme A is based on half-step and whole-step interval units irregularly stressing certain pulses by upward leaps creating less predictable resolutions. The C theme, however, is constructed from regular pulses reinforced by strong voice leading creating tension-relaxation components. Themes A and C exemplify Glazunov's fusion of Russian and European styles.

In conclusion, the Concerto by Glazunov is a sectional composition consistent with sonata form which includes elements of cyclic treatment and rondo form. The first

two sections present themes which are developed spontaneously. The third section begins as a fugue based on theme B and restates the themes over a contrapuntal accompaniment. In addition to the combination of forms, Glazunov fuses characteristics of Russian and European music resulting in a stylistic mixture of classical forms, romantic genres, and musical styles of different regions.

CHAPTER V

AN APPLICATION OF THE ANALYSIS AND HISTORICAL BACKGROUND TOWARDS AN INTERPRETATION

The benefit of the information provided in the structural analysis in the preceding chapter is explained by John D. White: "One of the chief purposes of a musical analysis, if not the essential purpose, is to give the musician a systematic method with which to approach questions of musical style."⁷³

The rhythmic motive in the first section serves as a good example for applying the analysis towards a more stylistically correct interpretation. Factors that affect the motive's interpretation are its location within the sections, subdivisions, and phrases, its variations, its harmonic accompaniment, and its dynamics.

First, the rhythmic motive appears throughout the first and third sections in both the A and B themes. It is the basic rhythmic unit of the saxophone statement of theme A, and closes the first three phrases of the A subdivision. (See Examples 12, 14 and 15). The rhythmic motive likewise appears at the end of the solo statement

73. White, op. cit., 1.

of theme B; however, it also serves as the beginning of the next phrase. (See Example 37.)

Example 37. Theme B, Concerto, measures 40-45 of the saxophone part.

5 Allegretto scherz. ♩ = 112

Because of the difference in placement, the interpretation of the motive at the end of the phrases in the A subdivision will differ significantly from those of the B subdivision. The momentum of the phrases in the A subdivision ends with the last note of the motive. However, the rhythmic motive of the phrases in the B subsection resolves the energy of one phrase while also beginning the momentum of the next phrase.

The motive also varies slightly in both subdivisions. In the A subdivision it begins on beat three of the first phrase but ascends by stepwise intervals in the second and third phrases. The latter phrases also employ diminution. (See Examples 12, 14 and 15.) In the B subdivision the only variation treatment of the motive involves diminution in the third and fourth phrases and the modification of the

rhythm in the fourth phrase. This initial rhythm changes from a dotted eighth note followed by a sixteenth evolving into even eighth notes. (See Examples 2, 19 and 20.) These alterations do not significantly change the interpretation.

Thirdly, the alignment of the rhythmic motive and the cadences of the phrase vary. All phrases in the first section that close with the motive (A A' A'' B B' B'' B''') end harmonically open. In the A subdivision the first phrase cadences on the last note of the motive, and the second and third phrases cadence on the motive's first note. (See Examples 12, 14 and 15.) These differences change the interpretation of the rhythmic motive significantly. The momentum of the first phrase carries to the last note of the rhythmic motive while the momentum of the second and third phrases resolves on the motive's first note. The cadences of the phrases in the B subdivision all resolve on the first beat of the motive.

Finally, the dynamic indications of the rhythmic motive differ. All of the rhythmic motives in the first section *descrescendo* except for the fourth phrase of the B subdivision which *crescendos*.

Polyphony is a notable feature of Glazunov's music and was emphasized in his compositional instruction; as Shostakovich recalls:

He liked to remind us that the most important element of composition is polyphony. When Glazunov sat down to demonstrate something on the piano, he always stressed the accompanying voice and chromatics, the ascending and descending progressions, which gave his playing fullness and life.⁷⁴

In his Concerto for Alto Saxophone special care should be given to distinguish the inner voices in the orchestra parts. When the orchestral reduction version for piano and saxophone is performed the pianist should maintain the integrity of the inner accompanimental melodies. (See Example 38.)

Example 38. Concerto, measures 215-217.

27 Più moderato
dolce cantabile

Sax. *cresc.*

Vl. I *p dolce cantabile sul G su*

Vl. II *p espress. cresc.*

Va. *mf cresc.*

Vc. *p cresc.*

DB *p cresc.*

74. Swan, op. cit., 122.

Finally, the accuracy of a musical score will affect its interpretation. A precisely marked score will not only suggest the composer's intention but often aid the performer in understanding unfamiliar elements of the composition. The discipline of accurate score editing was learned by Glazunov early in his career because of the demands placed upon him by his publisher, Beliaev.

He [Beliaev] saw to it that the composers were well paid but demanded strictest accuracy from them in proof-reading, marking tempo indications and generally delivering the goods. Glazunov headed the list of publications.⁷⁵

The composer's concern for detail such as providing carefully marked tempos, dynamics, and articulations in the Concerto aids the performer's understanding of the composer's intention.

75. Volkov, op. cit., 71.

CHAPTER VI

CONCLUSION

This paper has been presented in two basic sections: historical and analytical. Both serve the purpose of broadening performers' knowledge of the Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, by Alexander Glazunov.

The analysis of the Concerto clarifies the structural elements employed by Glazunov. He superimposes classical sonata form over a multi-sectional, one-movement concerto, utilizes cyclic treatment, and features of rondo form. After examining their meters and tonalities, the themes show Russian folk song and western European influences. Detailed analysis of the phrases and motives assists the performer's interpretation of subtle inflections and improves the understanding of the composer's intention.

The Concerto's style is more intimately understood if it is related to Glazunov's life. When approached superficially, his music appears to be academic and void of philosophical meaning. However, closer examination will reveal that the Concerto reflects his personal character, which is both restrained and compassionate, yet expressive. Its esoteric meaning evolves from the

conflict between these qualities. Glazunov's style is not simply Russian or European, academic or emotional, but is inclusive of them all. Hopefully, the historical information and analysis in this paper will assist the musician in developing a more stylistically correct performance of Glazunov's Concerto for Alto Saxophone.

APPENDIX A

ANNOUNCEMENT AND REVIEW OF THE PREMIER OF THE CONCERTO
FOR ALTO SAXOPHONE AND STRING ORCHESTRA IN E-FLAT
MAJOR, OPUS 109, BY ALEXANDER GLAZUNOV,
SÖDERMANLANDS NYHETER, NYKÖPING SWEDEN

KONSERT

Måndagen den 26 nov. 1934 kl. 8 e. m.

i S:t Nikolai kyrka

av

Filharmoniska sällskapet

orkester och

Norrköpings orkesterförening

Dirigent: Tord Renner.

Solist:

saxofonvirtuosen Sigurd M. Rascher.

Program: Schubert: symfoni
h-moll (den ofullbordade); Gläzou-
now: konsert för saxofon o. orkester;
Bizet: ur musiken till "L'Arlésienne".

Bilj. à kr. 1: 25 i Kullb. bokh. och
vid ingången. — Abonnemang.

Musik.

Kyrkokonserten i Nyköping

i kväll kl. 8 erinras om. Filharmoniska sällskapet och Norrköpings orkesterförening ge då sin andra konsert för säsongen efter ett program, som bör tilltala alla musikvänner.

Saxofonvirtuosen Sigurd M. Rascher medverkar som solist. Denne har gjort till sin uppgift att framföra saxofonen som solistinstrument och har därför redan fått en rad kompositioner av levande kompositörer, vilka tillägnats honom. Den konsert på saxofon och orkester av Glazounow, som skall få sin premiär för Sverige i afton är sålunda tillägnad hr Rascher. Att denne höjt, för att inte säga skapat, saxofonens nuvarande anseende som konstnärligt soloinstrument, bevisas av en mängd lysande recensioner från Paris, Berlin, Amsterdam, Prag m. fl. av musikens huvudstäder, i vilka kritiken enstämmigt framhåller hans fulländade konstnärskap. Hans spel — säges det bl. s. — kännetecknas av ett otroligt tekniskt kunnande i förening med djup musikalitet.

Musik.

Saxofonkonserten i Nikolaikyrkan.

Filharmoniska sällskapets konsert i Nikolaikyrkan i går övervars av mellan 300 och 400 personer. Tord Benner dirigerade de sammanslagna orkestrarna från Norrköping och Nyköping, och som solist medverkade saxofonisten Sigurd M. Rascher.

Det populärt hållna programmet inleddes med Schubert symfoni h moll, detta mästerverk, som inte minst i dessa dagar blivit kärt och beundrat inom de musikintresserades skara. Tord Benner tolkade denna symfonis blå blomma med ömhet och fin förståelse.

Så kom den lilla sensationen inom vårt musikliv: saxofonens premiär. — Vem kunde ana för ett tiotal år sedan, att man skulle få höra saxofonmusik i Nikolaikyrkan? — Beklagligt nog blev inte hr Raschers konsert vad man väntat. Den konsert på saxofon och orkester, som Glazounow skrivit och tillägnat honom, var visserligen i flera avseenden intressant, men vid uppförandet i går — det första i Sverige — fick man ingen klar uppfattning av saxofonen som soloinstrument. Hr Raschers spel drunknade nämligen i orkesterackompanjemang. Det saknades tydligen den omsorgsfulla samövning, som torde ha varit nödvändig. Glimtvis kunde man njuta av solistens underbara ton och beundra hans ypperliga teknik, men helhetsintrycket blev ohjälpligt diffust. Extranumret, Schuberts Ave Maria för saxofon och piano, gav vida större behållning. I Schubertsången kunde hr Rascher visa, att han utom sin utomordentliga teknik och härliga ton även har den barmusikerns fina och djupa inställning till de verk, han tolkar.

Som avslutning spelades Bizets musik till Daudets skådespel L'Arlesienne — fem av satserna. De förtjusande artistiska små styckena fick i uppförandet just den spänstighet i rytmen och färg i tonmålningen, som Bizet fordrar. Dirigenten och orkestern lade här ännu en vacker seger till sina tidigare.

Tamino.

Tamino.

*

Konserten i går gav ännu en påminnelse om det stora behovet av ett konserthus i staden. Även om kyrkans ackustik i nödfall kan accepteras, blir det dock aldrig samma glans och stämning över en konsert med världslig musik, om den skall höras i ett heligt rum. Och när Bizets livsberusande, nästan bacchantiska dansrytmer brusade fram från orkestern under den sublima Kristus-bilden, kände nog även den mest tolerante ett litet sting i hjärtat eller åtminstone en viss irritation över den föga smakfulla kontrastverkan. — Detta icke skrivet som klander mot någon part, utan för att ytterligare understryka ovanstående önskemål.



APPENDIX B

DISCOGRAPHY

DISCOGRAPHY

Glazunov, Alexander. Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, performed by saxophonist Vincent Abato and the New York Studio Orchestra conducted by Cedric Henderson. Varese/Sarabande VC 8111.

. Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, performed by saxophonist Vincent Abato, conducted by Norman Pickering. Philips 103, reissued in mono and stereo by Nonesuch 1030 (mono), 71030 (stereo).

. Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, performed by saxophonist Ralph Gari, and pianist Rarig. Citadel 6012.

. Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, performed by saxophonist Lev Mikhailov, and Ensemble of soloists of the All-Union Radio and Television, conducted by Alexander Korneyev. Melodiya/Odyssey Y35205.

. Concerto for Alto Saxophone and String Orchestra in E-flat major, Opus 109, performed by saxophonist Eugene Rousseau, and the Paul Kuentz Chamber Orchestra, conducted by Paul Kuentz. Deutsche Grammophone 2530 209.

. Concerto for Alto Saxophone and String Orchestra, performed by saxophonist Tovmes Gevorkian, and Estradnosimfonicheskii orkest Vsesoiuznogo, conducted by Iurii Silant'ev. Matrix number CM 03339-03340.

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