

**GRADUATE SAXOPHONE RECITAL
BY CAPTAIN PASAKORN SUWANAPHAN**



**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2007**

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Graduate Recital Document
Entitled

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BY CAPTAIN PASAKORN SUWANAPHAN**



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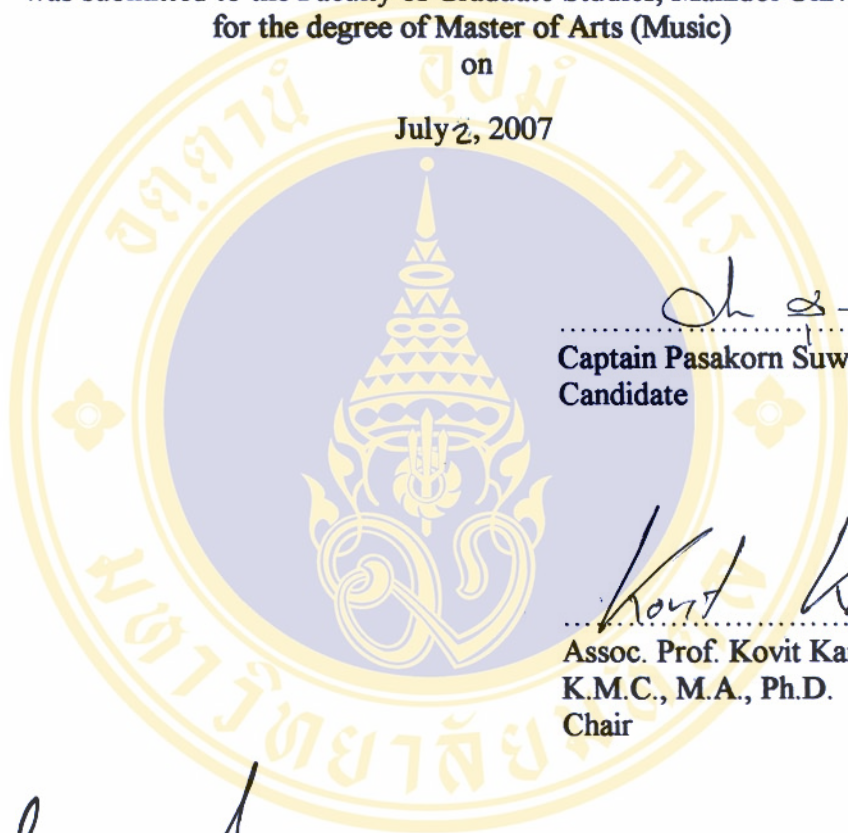
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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)

on

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I would like to express my special thanks to Associate Professor Dr. Sugree Charoensook, Dr. Jiradej Setabundhu, and Associate Professor Dr. Kovit Kantasiri, Lect. Surat Kemaleelakul, members of the Master's Thesis Committee. They give me much valuable advice and suggestions in the preparation of this Graduate Recital Document.

The Graduate Recital Document would also like to offer his special thanks to the following individual who give the permission to interview them for their opinions and suggestions: Real Admiral Jukchai Phujareonyos, Captain Narong Sangbusaya, Lieutenant Commander Pairoj Meetoh, Lieutenant Commander Prakob Makarapong, Lieutenant Commander Pruttitorn Sumitra, teachers, staff of The Royal Thai Navy Music Division and students of The Royal Thai Navy School of Music.

Finally, I would like to dedicate this Graduate Recital Document and any benefit from it to my family for encouragement, love and support.

Captain Pasakorn Suwanaphan

GRADUATE SAXOPHONE RECITAL BY CAPTAIN PASAKORN SUWANAPHAN

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ABSTRACT

The objectives of this graduate saxophone recital were to develop the performer's performance skills, to learn how to organize a saxophone recital and learn how to write a professional programme note with proper information about the composers. The pieces in this recital were selected as having different performance technical skills for alto saxophone.

In this graduate saxophone recital, compositions by six composers, contrasting in style and techniques, were selected namely:

1. Neuf Etudes (Balafon) an unaccompanied piece by Christian Lauba
2. Memories of Xiaoxiang and Electronically Transformed sound by Lei Liang
3. Concerto in Eb and String Orchestra by Alexandre Glazounov
4. Concertino da Camera and Piano by Jacques Ibert
5. Scaramouche and woodwind quintet by Darius Milhaud
6. Carnival of Venice and Band by Del Staigers

The total approximated time 63 minutes without intermission.

The graduate saxophone recital took place at the Music Auditorium, Royal Thai Navy Music Division, Bangkok Naval Base on Tuesday, 13th February 2007 at 2:00 p.m.

KEY WORDS: MASTER'S DEGREE RECITAL / CAPTAIN PASAKORN
SUWANAPHAN

60 P.

การแสดงเดี่ยว SAXOPHONE ระดับบัณฑิตศึกษาโดยนาวาเอก ภาสกร สุวรรณพันธ์
(GRADUATE SAXOPHONE RECITAL BY CAPTAIN PASAKORN SUWANAPHAN)

นาวาเอก ภาสกร สุวรรณพันธ์ 4836975 MSMS/M

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บทคัดย่อ

การแสดงเดี่ยวแซกโซโฟนในระดับบัณฑิตศึกษานี้ มีวัตถุประสงค์เพื่อพัฒนาศักยภาพในการบรรเลงแซกโซโฟนของผู้แสดง โดยการใช้ทักษะและเทคนิคการปฏิบัติที่แตกต่างกันในแต่ละบทเพลงสำหรับ อัลโต แซกโซโฟน และให้ผู้แสดงเรียนรู้กระบวนการจัดการแสดง ตลอดจนการจัดทำประวัติโดยย่อของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่นำมาแสดง เพื่อใช้เป็นแหล่งข้อมูลต่อไป

ผู้แสดงได้คัดเลือกบทประพันธ์ของคีตกวี 6 ท่าน จากต่างยุค ต่างสมัย มีลักษณะการประพันธ์ที่แตกต่างกันมาแสดงได้แก่

1. Neuf Etudes (Balafon) an unaccompanied piece บทประพันธ์ของ Christian Lauba
2. Memories of Xiaoxiang and Electronically Transformed sound บทประพันธ์ของ Lei Liang
3. Concerto in Eb and String Orchestra บทประพันธ์ของ Alexandre Glazounov
4. Concertino da Camera and Piano บทประพันธ์ของ Jacques Ibert
5. Scaramouche and woodwind quintet บทประพันธ์ของ Darius Milhaud
6. Carnival of Venice and Band บทประพันธ์ของ Del Staigers

รายการแสดงมีความยาวประมาณ 1 ชั่วโมง 3 นาที โดยไม่มีพักครึ่งระหว่างการแสดง

การแสดงเดี่ยวแซกโซโฟนในระดับบัณฑิตศึกษานี้ จัดแสดง ณ หอแสดงดนตรี กองดุริยางค์ทหารเรือ ฐานทัพเรือกรุงเทพ ในวันอังคารที่ 13 กุมภาพันธ์ พ.ศ. 2550 ระหว่างเวลา 14.00 – 1530 น.

60 หน้า

CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
ABSTRACT IN ENGLISH	iv
ABSTRACT IN THAI	v
CHAPTER I: INTRODUCTION	1
1.1 Importance and background of the Graduate Recital	1
1.2 Objectives	2
1.3 Framework of the Graduate Recital	2
1.4 Expected benefits from the Graduate Recital	3
1.5 Process of presenting the Graduate Recital	3
1.6 Conceptual framework of the graduate Recital	4
CHAPTER II: LITERATURE REVIEW	5
2.1 Neuf Etudes (Balafon) For Alto Saxophone by Christian Lauba	5
2.2 Memories of Xiaoxiang for Alto Saxophone and Electronically Transformed sound by Lei Liang	6
2.3 Concerto in Eb for Alto Saxophone and String Orchestra by Alexandre Glazounov	7
2.4 Concertino da Camera for Alto Saxophone and Piano by Jacques Ibert	9
2.5 Scaramouche for Alto Saxophone and Woodwind Quintet by Darius Milhaud	11
2.6 Carnival of Venice for Alto Saxophone and Band by Del Staigers	12
CHAPTER III: METHODOLOGY OF PRESENTING THE GRADUATE RECITAL	14
3.1 Performing information	14
3.2 Objectives	14
3.3 Instrument	14
3.4 Process of presenting a Graduate Recital	14

CONTENTS (CONT.)

	Page
3.5 Select the editions of the music.	15
3.6 Preparation process for the Recital.	16
3.7 Presentation	17
3.8 Programme and approximated time	17
CHAPTER IV: PROGRAMME NOTES	18
4.1 Performer's biography	18
4.2 Details of the programme	20
4.3 Date, time and place of the performance	21
CHAPTER V: CONCLUSION AND COMMENTS	22
5.1 Conclusion	22
5.2 Comments	22
BIBLIOGRAPHY	24
APPENDIX	25
BIOGRAPHY	60

CHAPTER I

INTRODUCTION

1.1 Importance and background of the Graduate Recital

Certainly an important key to success at the Graduate Recital would be accepting and emulating the teacher's model with regard to interpreting the Graduate Recital piece, and thus one can imagine that the professor's instruction is very closely followed and assimilated. The student's interpretation of this and all repertoire studied is clearly defined by the professor, with the goal of having students learn the finest points of their art. Good performance requires many factors. It is important to introduce this level of inquiry into the most minute aspects of the notation. For example, even where the tempo is clearly notated, one should still consider which subtle agogic movements are stylistically appropriate. What kind of tone colors are implied by the notation: clear? luminous? somber? sweet? flute-like? brassy? vocal? charming? aggressive? And what kind of vibrato is appropriate for each of these? So many observations are thus left to the initiative, the understanding, the taste, even the imagination, or especially to the cultural training and education of the performer.

The resulting performance should appear to be as natural as an improvisation, convincing by its simplicity. This involves adapting one's skill to the demands of the piece. Frequently, new performance techniques must be learned in order to respond adequately to the notated and implied elements of the work. For example, one must work to overcome ingrained reflexes that weaken the presentation and undermine the integrity of the piece. Poor reflexes such as playing low notes unintentionally loud, slowing down in staccato passages, rushing ascending passages while getting louder, and breathing in places destructive to the phrasing due to faulty breath control indicate that one's technique is unable to respond adequately to the composer's idea. These techniques, and others like them, need to be relearned, so as to allow for a simpler, and thus more expressive and natural, performance.

For this Graduate Saxophone Recital, compositions by six composers contrasting in style and compositional technique will be presented as follows.

Neuf Etudes (Balafon) for Alto Saxophone by Christian Lauba

Memories of Xiaoxiang for Alto Saxophone and Electronically Transformed sound by Lei Liang

Concerto in Eb for Alto Saxophone and String Orchestra by Alexandre Glazounov

Concertino da Camera for Alto Saxophone and Piano by Jacques Ibert

Scaramouche for Alto Saxophone and Woodwind Quintet by Darius Milhaud

Carnival of Venice for Alto Saxophone and Band by Del Staigers

1.2 Objectives

1.2.1 To study and work on different compositions from the Romantic periods to the Twentieth century. To know the structure, styles, and compositional technique of each piece.

1.2.2 To develop and acquire the technique necessary to perform each pieces.

1.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation.

1.3 Framework of the Graduate Recital

Perform and present professionally the selected compositions, supply a concise biography of the composer and the proper programme note of each piece which are

1.3.1 Neuf Etudes (Balafon) an unaccompanied piece for Alto Saxophone by Christian Lauba

1.3.2 Memories of Xiaoxiang for Alto Saxophone and Electronically Transformed sound by Lei Liang

1.3.3 Concerto in Eb for Alto Saxophone and String Orchestra by Alexandre Glazounov

1.3.4 Concertino da Camera for Alto Saxophone and Piano by Jacques Ibert

1.3.5 Scaramouche for Alto Saxophone and Piano by Darius Milhaud

1.3.6 Carnival of Venice for Alto Saxophone and Band by Del Staigers

1.4 Expected benefits from the Graduate Recital

1.4.1 Truly understand the music from different periods and be able to perform them professionally in proper styles, expression, and interpretation.

1.4.2 Develop and acquire the different techniques necessary for performance.

1.4.3 Be able to write and present a professional programme note.

1.4.4 Know how to organize a recital in all of its process.

1.4.5 Provide information for those who are interested in studying these pieces.

1.5 Process of presenting the Graduate Recital

1.5.1 Discuss with the advisor.

1.5.2 Select and study the pieces.

1.5.3 The selected programme is approved by the advisor.

1.5.4 Study and collect the information for the Thematic Paper.

1.5.5 Submit the outline of the Thematic Paper.

1.5.6 Take private lesson with the advisor 2 hour per week at College of Music, Mahidol University, starting from June 2005 to February 2007.

1.5.7 Propose for hearing examination.

1.5.8 Give the Graduate Recital.

- Neuf Etudes (Balafon) an unaccompanied piece by Christian Lauba
- Memories of Xiaoxiang and Electronically Transformed sound by

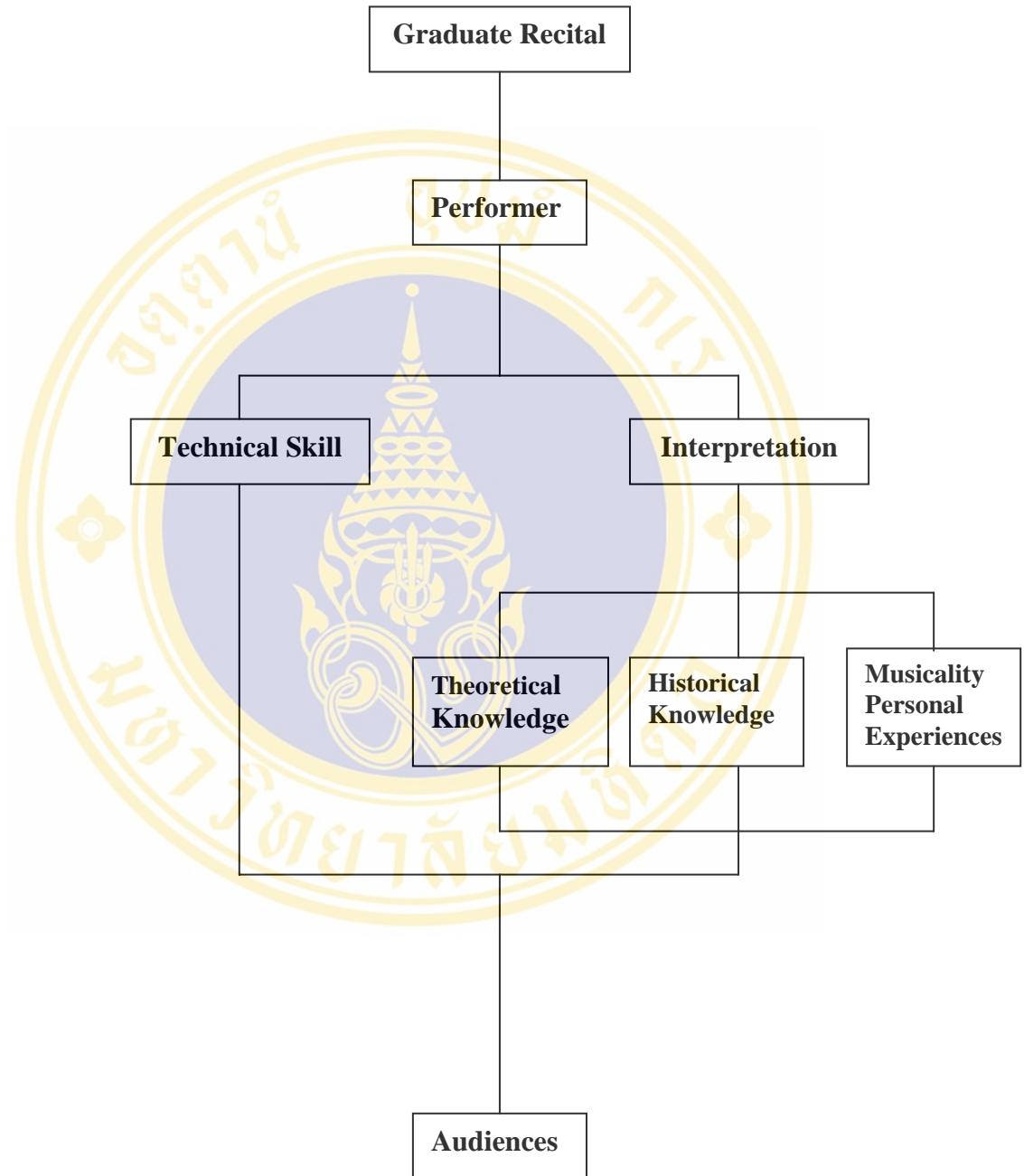
Lei Liang

- Concerto in Eb and String Orchestra by Alexandre Glazounov
- Concertino da Camera and Piano by Jacques Ibert
- Scaramouche and Woodwind Quintet by Darius Milhaud
- Carnival of Venice and Band by Del Staigers

1.5.9 Submit the Thematic Paper which contains

- Printed document
- CD of the performance
- Audio vision of the performance

1.6 Conceptual Framework of the Graduate Recital



CHAPTER II

LITERATURE REVIEW

2.1 Neuf Etudes (Balafon) for alto Saxophone by Christian Lauba

Christian Lauba is a French composer of contemporary music, born in Sfax (Tunisia) on July 26, 1952. Lauba studied languages prior to beginning his musical composition at the Conservatory of Bordeaux with Jean Vaubourgoin and Michel Fusté-Lambezat. He obtained the Prize of composition and SACEM in 1983. He was named in 1993 professor of analysis to the National Academy of Area of Bordeaux. He received in 1994 the 1st Prize in the contest of composition Institut für Neue Musik of Berlin. He is today an artistic director of the National Orchestra Bordeaux Aquitaine. Very early, he met Jean-Marie Londeix, and written for him, his class, his pupils and his whole of saxophone, where it explores the richnesses and possibilities of this instrument. Lauba's music is interested in particular in wide techniques of playing such as slap, breathing circulate, the sounds multiphonic or the various modes of attack which offer the palate of the saxophones. Reny Charles. (2006)

The word "etude" is frequently applied to short pieces that aim at musically addressing various technical difficulties encountered in instrumental study. "Etude" also has been a title given to works serving to artistically display an instrument's often unknown idiomatic characteristics. The Nine Etudes (Neuf Etudes) by Christian Lauba, which mark a turning point in the history of the saxophone, may be included in this definition.

An etude in and of itself does not have a particular form. Historically, etudes have often been used as recital repertoire as well as for the study of an instrument. In the nineteenth century the etude became an independent form. The concert etude developed when the virtuoso concerto became prominent in 1830, linking virtuosic technique with public performance. There are many examples of such concert etudes, including works by Chopin, Schumann, Brahms, Milhaud, etc.

Umble James C.(2000) mentioned that Christian Lauba desires that the performance of this work be marked by precision and clarity. He states, “What I am taking about is clarity of language and not necessarily clarity of timbre. Clear for me, in this sense, means that the performer is to meticulously and clearly present everything that is notated in the score. The performance of this etude must be technically clean, leaving no place for indecision. Everything in the notation must be clearly heard by the listener. There is no need for the performer to add everything to this music. It is self-sufficient, complete in and of itself. Concisely put, the attainment of an appearance is an importance goal central to performing this music.”

“Balafon” is an etude requiring circular breathing and extremely soft dynamics, as well as fully- timbred and subtone (or “undertone,” as Frederick Hemke once described it) sounds. The composer remarked, “When I wrote this piece for alto saxophone, I wanted to present techniques such as circular breathing and subtone in an expressive context. Although these techniques already exist in various popular genres, I wanted to use them in a work that could serve as an archetype in art music.” The composer added, “Instrumental techniques are just tools to be used in a musical language, a mean to an end. However, the resulting archetype becomes a timeless model.” The mode used in the construction of this etude requires a perfect “tempered” intonation (especially on high C sharps and D’s). The balafon is a sort of African xylophone. Umble James C. (2000: 258)

2.2 Memories of Xiaoxiang for Alto Saxophone and Electronically Transformed sound by Lei Liang

Lei Liang is a Chinese-American composer of mostly stage and chamber works. He studied composition with Robert Cogan and Mario Davidovsky, and received degrees from the New England Conservatory of Music (BA & MA) and Harvard University (PhD). Lei Liang has received commissions from the Heidelberger Philharmonisches Orchester, the Mary Flagler Cary Charitable Trust, Pro Musicis, Harvard University Asia Center, the Callithumpian Consort, No World Quartets, Yesaroun’ Duo, VisionIntoArt, Odd Appetite, the Core Ensemble, flautist Masahiro Arita, shakuhachi-player Reian Bennett, pianist Stephen Drury, saxophonist Chien-Kwan Lin, among other organizations, ensembles, and soloists. He was the recipient

of a Paul & Daisy Soros Fellowship and a Heinrich Strobel Foundation bursary from the South West German Radio Experimental studio. Besides chamber music, he also composes electronic music, as well as music for film, dance and theater. Liang Lie. (2006)

Xiaoxiang refers to the region in Hunan Province, China where the rivers Xiao and Xiang intersect. A tragedy took place in that region during the Chinese Cultural Revolution: a woman's husband was killed by a local official. Without the means to seek justice, she decided to take revenge on the official by wailing like a ghost in the forest behind the official's residence every evening. Months later, both the official and herself went insane.

In order to guide the performer in his musical path, the composer has notated the materials, the Chinese composer Mo Wu-ping once planned to compose an opera based on this story. However, he only finished the overture before he died of cancer in 1993. In the summer of 2002, Lei Liang met with his family in Beijing and heard more descriptions of his unfinished project.

In this work, Lei Liang uses some of the materials from his earlier saxophone piece, Mo Wu-ping's own singing, as well as materials related to that part of the region (including field recordings of the Yao minority people and excerpts from the qin, or the ancient seven-strings zither composition Water and Mist over Xiaoxiang). This is a strange, sonorous landscape in which poetry goes back and forth between the real and the surreal, beyond the concept of dreams; a balanced mixture of lucidity and of poetry, which are characteristic of the vision itself. Lei Liang imagines it to be the woman's search for her husband, Mo Wu-ping's search for her, and Lei Liang search for him. They are all searching for memories of realities, fragments of truths in this broken, fractured and scattered soundscape. (the painful and the truthful in this project for electronics and saxophone)

2.3 Concerto in Eb for Alto Saxophone and String Orchestra by Alexandre Glazounov

Alexandre Glazounov was a Russian composer born in Saint-Petersbourg, the last important composer of the Russian National School founded by Mikhaïl Glinka. Glazounov followed the courses of the famous Russian composer Nikolaï Rimski-

Korsakov. Glazounov taught at the Academy of Saint-Pétersbourg between 1900 - 1906, before directing it from 1906 to 1917. He left the Soviet Union in 1928 and lived in the United States, and then in Paris. Among his compositions appear eight symphonies, the symphonic poems *Stenka Razin* and the *Kremlin* (1892), the *Raymonda* ballets (1898) and the *Seasons* (1901), the concerto for violin and saxophone, the chamber music and works in every branch except opera. He died in Boulogne (France) on March 21, 1936. Kamer Jack. (2006)

The Concerto in Eb for Alto Saxophone and String Orchestra composed in 1934 is related in several ways to Glazounov's early compositions, his Symphony No.8, Opus 83 composed in 1905. The saxophone concerto's initial theme is found in the Allegro moderato of the symphony's finale where it appears in the same key of Eb. As in the symphony, the concerto's second part starts with a three-voice fugue, which allow for greater freedom throughout the musical discourse, being relatively more modern, is more fragmented and marked by many modulations.

The saxophone concerto, written in Eb major, is in one continuous movement. The Allegro moderato in 4/4 that begins the piece ends in G minor. After a brief development, a lyrical Andante in Cb major (sometimes in B major) set in 3/4 begins evolving toward a short cadenza. The last section begins with a 12/8 fugato in C minor, which leads to a coda in Eb major, the initial key. The soloist would be wise to carefully represent all details in the notation and not try to appear flamboyantly virtuosic. The pervasive lyricism is expressed with moderation, in a simple and refined language. Here we are far from Beethoven's dramatics or the usual concerto virtuosity of the Russian romanticists. The language of this concerto is more intimate and is expressed with a softer voice.

The metronome markings are by Glazounov and should be closely observed. They are very expressive and correspond to the composer's preference for slow lyrical expression. Although generally slow, the work evidences a very dramatic intensity. It is a mistake to play this music too quickly. The expressive character throughout the piece is contained in each and every somber note. It is the "structured heaviness" that ties this work to romanticism. It is an error, however, to attempt to present the romanticism of this work by adding unnotated rubatos. The spirit of the piece is

conveyed by means of an earnest and faithful representation of the text, and thus it should never be played too fast.

Glazounov wrote a letter to his friend Maximilien Osseievitch Steinbeg, his successor as the head of the conservatory in Leningrad, St. Petersburg, describing his piece. “The form of the saxophone concerto is very concise, and the total duration of the work is no more than eighteen minutes. The string orchestra accompaniment contains many divisi, which in a certain way compensates for the winds’ absence. Often, I use the following procedure: the double basses are divided in octaves, and the top voice is in unison with the second cells. In the forte, I often use doubled strings.”

2.4 Concertino da Camera for Alto Saxophone and Piano by Jacques Ibert

Jacques Ibert is a French composer born in Paris on August 15, 1890 and died in Paris on February 5, 1962. Ibert studied with the Academy of Paris and gained the Prize of Rome in 1919. He composed operas, ballets, music for the theatre, and other lesser-known works including, an entertainment for the chamber orchestra, an Interval for flute or violin, with harpsichord or guitar, the Interludes for flute, violin and Concertino for saxophone. His music brilliantly illustrates the qualities sometimes recognized with the French music that are clearness and elegance. Caleb Chill Esq. (2006)

In 1935 Jacques Ibert wrote his Concertino da Camera for Saxophone and Piano. Written for Sigurd Rascher, the movements were composed separately: the Allegro con molto first, for a concert in Triton with Sigurd Rascher as soloist on May 2, 1935; then the Larghetto and the Animato molto, for a concert on December 11, 1935, at the Stadthausaal de Winterthur in Switzerland, again with Sigurd Rascher as the soloist. Hermann Scherchen conducted both concerts. The work is characterized by delicate sensitivity, grace, and subtle humor, as well as by their exquisite harmonic atmosphere and their stimulating and brilliant fluency. Reminiscent of the music of Ravel, the Concertino da Camera is in the Neoclassic style. Concertino da Camera is in three movements, with the last two being continuous.

First Movement: Allegro con molto

The first theme of Ibert’s work can be simplified by thinking in 5/4 and 3/4 meters. It is lively and joyful. At 1, the upbeat fortissimo, when well executed, gives

the impression of a syncopated entrance frequently found in jazz music of the 1930s. The performer should respect the melody's natural rhythm by articulating clearly, being especially mindful to articulate the A's, as A is the tonic of the phrase. To further convey the joyful character of this theme, be aware of the false upbeats in the orchestra. The phrases are long and spun out. The performer must train himself to breathe as frequently as possible while playing this music, all the while maintaining a sustained and lively *piano* dynamic. Throughout the entire first page, maintain a pulse of eighth note = 252, not a quarter note pulse of 126 as in notated. This will add life to this spirited, bubbly music, and the virtuosity will feel more relaxed and seem more natural.

The second theme is modal, gracefully melancholic, intimate, sensitive, and melodic, and above all, not sentimental. It is generally played piano. The vibrato should be played discreetly and modestly, "inside" the sound. The dynamics of the second theme should be linear, long, and perfectly sustained without the unstylistic, romanticized crescendos and diminuendos that are often introduced by performers seeking to play "expressively." Articulation, or diction, is important in the interpretation of this work. For singers, articulation is central to obtaining a clear pronunciation of the language, and for instrumentalists it refers to the way one clearly renders the various signs in the notation depicting the nature of the legato, staccato, accents, and attacks. In works by Ibert, the articulations are especially well notated, and they should be carefully adhered to.

Second Movement: Larghetto

Larghetto generally indicates a slightly faster tempo than largo, but slower than an adagio. Ibert himself confirmed the tempo as quarter note = 60. One must therefore not play this Larghetto too slowly, which could disturb the concertino's classical proportions by giving the second movement a disproportionate length in comparison to the two outer movements, which are rather short. The first two lines, "quasi-recitativo," serve as an introduction to the Larghetto proper much as a recitative precedes the aria in the cantatas of Bach, or in oratorios or operas. In this concertino, the "quasi" recitative is short and without accompaniment. One must not err by playing it in a rhapsodic manner.

The beginning of the Larghetto, with a minor second, is a kind of amorous lament that is repeated twice, then developed. It should be played piano, as indicated, and should not diminish in volume. The phrase then develops calmly, in a style of tender intimacy. The movement ends with a graceful melodic formula, emphasizing the dominant and anticipating the principal theme of the Animato molto.

Finale: Animato molto

The finale is brilliant, virtuosic, and spirited. It includes a few jazz elements here and there. This is certainly the part of the concertino that is the most flute-like, needing light, agile attacks, and a floating, airy tone. In order to clearly render these pure movements of joy, one must play with a clear sonority and a full timbre, and articulate delicately with much precision with attacks almost always thought of as being pronounced “Tuh” or “Duh.” Thus rendered, the radiant dynamism of this finale brings joy to the heart. Umble James C. (2000:241- 245)

2.5 Scaramouche for Alto saxophone and Woodwind Quintet by Darius Milhaud

Darius Milhaud was a French composer and teacher. He was a member of Les Six, also known as the Groupe des Six, and one of the most prolific composers of the 20th century. Born to a Jewish family in Aix-en-Provence, Milhaud studied in Paris at the Paris Conservatory where he met his fellow group members Arthur Honegger and Germaine Tailleferre. He studied composition under Charles Widor and harmony and counterpoint with André Gédalge. On a trip to the US in 1922, he discovered jazz, which left a great impact on his musical outlook. He left France in 1939 and emigrated to America in 1940 (his Jewish background made it impossible for him to return to his native country until after the Liberation); he secured a teaching post at Mills College in Oakland, California. From 1947 to 1971 he taught alternate years at Mills and the Paris Conservatoire, until poor health, which caused him to use a wheelchair during his later years (beginning sometime before 1947), compelled him to retire. He died in Geneva.

From 1917 to 1962, Darius Milhaud used the saxophone in more than 45 works, more frequently than any other composer from the first half of the twentieth century. He recalled that the three movements in Scaramouche, which he had

transcribed hastily for two pianos, were taken from his incidental music to Bolivar and Le Medecin Volant, two works produced at the short-lived Scaramouche Theater. (Grout, Donald Jay and Palisca, 1996:717-718)

Vif is a frank and voluble allegro. The central part is marked by a popular in a joking reminiscent of Au Clair de la Lune. This joyous music must be played in a spirit similar to that found in the music of Mozart, without the addition of any rubato, and with a clear, bright, and full-bodied timbre.

Modéré: The first part, from bar 93–108, is played simply, at quarter note = 60. As for the dotted eighth note/sixteenth note rhythm in this tempo, the sixteenth is to be played later than the fourth subdivision of the quarter. Imagine it actually occurring on a fifth subdivision (as though the beat had five sixteenth notes in the subdivision, with the sixteenth note in the melody, then, occurring “late,” on the fifth subdivision, as in the Larghetto of Beethoven’s third symphony in Eb). The second part, from bar 109–119, will be played slightly faster, at quarter note = 76. At bar 119, return to the initial tempo by playing the eighth note at 180. At bar 142, where the melodic motives from the first and second parts are superimposed, return to the tempo at quarter note = 76 and play the sixteenth notes now on the fourth subdivision of the beat. This movement must have the simplicity and naïve charm of nursery rhymes, the modesty and unsophisticated character of popular music, and the simplicity of wildflowers. The composer was envisioning a new classicism, one lacking any sentimentality.

The first theme in Brasileira was inspired by Brazilian dance music. It is to be played with the syncopation placed on the third sixteenth note, with the performer elongating the sound through the fourth sixteenth note of the beat (the second strong beat in the accompaniment). The finale should not be played too fast, and the maximum tempo is quarter note = 116, as desired by the composer. It should be played without rubato, and with a clear tone, a joyous feeling, and a very Mediterranean spirit. The melodic, rhythmic, and character contrasts should be absolutely clear throughout the piece.

2.6 Carnival of Venice for Alto Saxophone and Band by Del Staigers

Adelbert “Del” Staigers was born on August 19, 1899 in Muncie, Indiana, U.S.A. His first tutor was E.W. Garrett. He performed his first solo at Winona Lake in

Indiana at the age of nine, being featured as “The Boy Wonder”. After playing in local Muncie organizations between 1915 and 1918, he was hired as Frank Simon's assistant for the Willow Grove concerts in Philadelphia with Sousa's Band in 1918 and continued with Sousa through to 1920. Del then played cornet in the Victor Salon Orchestra for the Victor Talking Machine Company, in addition to other New York theatre work. He was hired to play cornet solos with the Goldman Band in 1926, performing many solos that season including his own arrangement of the Carnival of Venice twice, Hartmann's Facilita once, Sullivan's Lost Chord three times, and Bellstedt's Napoli four times. Bellstedt's Napoli was perhaps one of Staigers’s most favourite pieces, performing it on average three times per season with the Goldman Band. Del played his own arrangement of the Carnival of Venice on average twice per season. In 1933 he published the “Arban-Staigers complete celebrated method for the cornet and trumpet”. Del Staigers died on July 12, 1950 in Los Angeles, California (Hobson M.R., 2006)

Carnival of Venice is a folk tune popularly associated with the words "My hat, it has three corners." A series of theme and variations have been written for solo saxophone, as "show off" pieces that contain virtuosic displays of fast tempos. Many variations on the theme have been written, most notably those by Jean-Baptiste Arban and Herbert L. Clarke. A more recent piece making use of the theme, by Del Staigers, called "The Carnival of Venice," is regarded as one of the most difficult saxophone pieces ever written due to range and technical demands, not because it contains high notes, but because of the dexterity of fingers and tongue required as it goes to the very extremes (and beyond!) of the saxophone register as well as demanding extensive technical mastery of finger dexterity. He knew what was needed by the soloist to bring forth the phrasing, arpeggios, and intervals as a testimony of that player’s skills. It has become a rite of passage for many musicians. Consisting of an introduction (cadenza), theme, two variations, and a finale, the demands on the soloist never stop. In the last variation, it sounds like the soloist is accompanying himself in multiple octaves. The researcher researches from many sources of documents, textbooks, research papers and present all data in the following order.

CHAPTER III

METHODOLOGY OF PRESENTING A GRADUATE RECITAL

3.1 Performing information

The Performer selected six pieces which are

3.1.1 Neuf Etudes(Balafon) an unaccompanied piece by Christian Lauba

3.1.2 Memories of Xiaoxiang and Electronically Transformed sound by
Lei Liang

3.1.3 Concerto in Eb and String Orchestra by Alexandre Glazounov

3.1.4 Concertino da Camera and Piano by Jacques Ibert

3.1.5 Scaramouche and Woodwind Quintet by Darius Milhaud

3.1.6 Carnival of Venice and Band by Del Staigers

3.2 Objectives

3.2.1 To study and work on different compositions from Romantic periods to Twentieth century. To get to know the structure, styles, and compositional technique of each piece.

3.2.2 To develop and acquire the technique necessary to perform each pieces.

3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation.

3.3 Instrument

The Alto Saxophone.

3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss with the advisor for the final decision and approval.

3.4.4 Study and collect the information about selected pieces for presenting the outline of the Thematic Paper, the Thematic Paper and the programme notes by using sources from;

- Library of College of Music, Mahidol University.
- Library of The Royal Thai Navy School of Music, Bangkok Base.
- Books and document at home.

3.4.5 Daily practice.

3.5 Select the editions of the music

- Neuf Etudes (Balafon) an unaccompanied piece by Christian Lauba
- Memories of Xiaoxiang and Electronically Transformed sound by Lei Liang
- Concerto in Eb and String Orchestra by Alexandre Glazounov
- Concertino da Camera and Piano by Jacques Ibert
- Scaramouche and Woodwind Quintet by Darius Milhaud
- Carnival of Venice and Band by Del Staigers

3.6 Preparation process for the Recital

3.6.1 Set the study and practice schedule.

Process	2005	2006			2007
	Jun - Dec	Jan - Apr	May - Aug	Sep - Dec	Jan
- Neuf Etudes (Balafon) by Christian Lauba					
- Memories of Xiaoxiang by Lei Liang					
- Concerto in Eb by Alexandre Glazounov					
- Concertino da Camera by Jacques Ibert					
- Scaramouche by Darius Milhaud					
- Carnival of Venice by Del Staigers					

3.6.2 Propose for hearing examination.

3.6.3 Contact and reserve the Music Auditorium, Royal Thai Navy Music Division, Bangkok Naval Base for the performance and the recording process.

3.6.4 Prepare the programme note using summarized information from the outline of the Thematic Paper.

3.7 Presentation

This Graduate Recital is presented in formal. The audiences are given the programme notes before the performance begin and without intermission.

3.8 Programme and approximated time

3.8.1 Christian Lauba		
Neuf Etudes(Balafon) an unaccompanied piece		approx. 6 minutes
3.8.2 Lei Liang		
Memories of Xiaoxiang and Electronic Transformed sound		approx. 9 minutes
3.8.3 Alexandre Glazounov		
Concerto in Eb and String Orchestra		approx. 17 minutes
3.8.4 Jacques Ibert		
Concertino da Camera and Piano		approx. 13 minutes
3.8.5 Darius Milhaud		
Scaramouche and Woodwind Quintet		approx. 10 minutes
3.8.6 Del Staigers		
Carnival of Venice and Band		approx. 8 minutes

Total approximated time 63 minutes without intermission.

CHAPTER IV

PROGRAMME NOTE

4.1 Performer's Biography

Captain Pasakorn Suwanaphan

Captain Pasakorn Suwanaphan was born in Nonthaburi, Thailand, and made his debut as both naval officer and broadcast performer. He earned his music training as a student of Cdr. Anan Linijda at the Royal Thai Navy School of Music. After the education, he obtained a scholarship from the Royal Thai Navy to continue his studies at the Royal Marines School of Music Deal, in England, whereupon he received both an Instrumentalist Course and a Military Bandmastership, to continue his studies abroad, he completed the Certificate of Clarinet Performance, Associateship (A.L.C.M.) and Licentiate (L.L.C.M.) at London College of Music England, studying under the renowned clarinetist Prof. W.H. Kenchington and Andrew Duncan Cunningham. Currently he is a Master degree saxophone candidate at College of music, Mahidol University, studying under the renowned saxophonist Mr. Shyen Lee.

Lieutenant Commander Pruttitorn Sumitra

He is Lieutenant Commander Pruttitorn Sumitra is an alumnus of Chulalongkorn University Demonstration School. His first piano lesson began at the young age of eight with Areerat Chomboon. Even before he graduated from high school, he had already passed the ATCL from the famed Trinity College of Music, London, and furthered his piano lessons with Tongsuang Israngkura na Ayudhya as well as taking up composition lessons with Prasit Payomyong, a highly regarded national artist.

In 1988 Pruttitorn earned his Bachelor's degree in Economics from Chulalongkorn University. In the following year, he pursued his post-graduate studies in piano performance at California State University, Fresno, U.S.A., under the supervision of the renowned pianists Phillip Lorenz and Andreas Werz. After graduation, he began his career at the Royal Thai Navy Music Division since 1996. At

present, Pruttitorn is the head of the Academic Section, and also teaches piano and theory at the Royal Thai Navy School of Music, Bangkok Naval Base.

Lieutenant Commander Prakob Makarapong

Lieutenant Commander Prakob Makarapong finished his music training at the Royal Thai Navy School of Music in 1978, majoring in violin. His teachers were Rear Admiral Veeraphan Vawklang, a well known conductor and violinist, and Lieutenant Commander Jit Meeto.

After the education, Lieutenant Commander Prakob began his music career as a member of the Royal Thai Navy Symphony Orchestra. Later, he was selected by the office of the National Culture Commission as a Thai youth representative to participate in the Asean Youth Orchestra Work - shop in Malaysia, Singapore and Japan respectively. In 1988, he was invited to perform with the World Philharmonic Orchestra in Canada and in 1996, he received a Royal scholarship by which the Old Mater Dei Students Association presented to His Majesty the King on the occasion of the 50 th Anniversary of his Accession to the throne, to further his violin study at the University Mozarteum Salzburg, Austria, for one year. At present, He is the head of the Royal Thai Navy Symphony Orchestra and also teaches violin at the Royal Thai Navy School of Music, Bangkok Naval Base.

Lieutenant Commander Pairoj Meetoh

Lieutenant Commander Pairoj Meetoh finished his music training at the Royal Thai Navy School of Music in 1974, majoring in euphonium and trombone. After the education, Lieutenant Commander Pairoj Meetoh began his music career as a member of the Royal Thai Navy Symphony Orchestra. Later, he was invited to perform with the Bangkok Symphony Orchestra, as a principal trombonist. At present, he is the head of the Royal Thai Navy Symphonic Band and also teaches trombone at the Royal Thai Navy School of Music, Bangkok Naval Base.

The Royal Thai Navy Symphony Orchestra

The Royal Thai Navy Symphony Orchestra was established in 1935 and developed continuously through the years. The first public concert given by the

orchestra, called by the simple title “ Orchestral Concert ” was performed on 28 November 1959, at the Cultural Centre Auditorium, conducted by Sub Lt. Samak Savestdis RTN.

A year later, the orchestra gave three major concert, all at the Cultural Centre Auditorium. The first and second of these concerts were “Royal Thai Navy Concert”. The third concert, under the patronage of Her Royal Highness the Princess Mother, was called “ Ananda Mahidol Concert.”

In 1961, as a way of raising funds for the Thai Red Cross, Her Majesty Queen Sirikit requested the Navy to organize a charity concert, entitled “ The Red Cross Concert ”. Since then, “ The Red Cross Concert ” has been performed annually. In previous concerts, Her Royal Highness Princess Maha Chakri Sirindhorn and Her Royal Highness Princess Chulabhorn have graciously performed in the concert, a great honor for the Royal Thai Navy.

The Royal Thai Navy Symphony Orchestra has performed on many occasions and has taken part in many significant royal and official ceremonies. There is no doubt that, the Royal Thai Navy Symphony Orchestra has made an outstanding contribution to The Thai musical world of this modern day.

4.2 Details of the programme

Balafon (an unaccompanied piece)	Christian Lauba
Memories of Xiaoxiang and Electronical Transformed sound	Lei Liang
Concerto in Eb and the Royal Thai Navy Symphony Orchestra Lieutenant Commander Prakob Makarapong Guest Conductor	A. Glazounov
Concertino da Camera and Piano I. Allegro con moto II. Larghetto III. Animato molto Lieutenant Commander Pruttitorn Sumitra Guest Pianist	Jacques Ibert

Scaramouche and Mahidol Woodwind Quintet

Darius Milhaud

- I. Vif
- II. Modéré
- III. Brazileira

Carnival of Venice and the Royal Thai Navy Symphonic Band Del Staigers

- I. Adagio, Moderato
- II. Variation I Allegro
- III. Variation II Allegretto
- IV. Finale Moderato

Lieutenant Commander Pairoj Meetoh Guest Conductor

4.3 Date, time and place of the performance

Date: 13th February 2007

Time: 2.00 pm

Venue: Music Auditorium, Royal Thai Navy Music Division, Bangkok Naval Base.

CHAPTER V

CONCLUSION AND COMMENTS

5.1 Conclusion

The purpose of the Graduate Saxophone Recital is to present all the selected pieces, clearly defined with the goal of having students learn the finest points of their art. The resulting performance should appear to be as natural as an improvisation, convincing by its simplicity. This involves adapting one's skill to the demands of the piece. Frequently, new performance techniques must be learned in order to respond adequately to the notated and implied elements of the work. It is important to introduce this level of inquiry into the most minute aspects of the notation.

For this Graduate Saxophone Recital, compositions by six composers contrasting in style and compositional technique will be presented as follows.

1. Neuf Etudes (Balafon) an unaccompanied piece by Christian Lauba
2. Memories of Xiaoxiang and Electronically Transformed sound by Lei Liang
3. Concerto in Eb and String Orchestra by Alexandre Glazounov
4. Concertino da Camera and Piano by Jacques Ibert
5. Scaramouche and Woodwind Quintet by Darius Milhaud
6. Carnival of Venice and Band by Del Staigers

The recital committee included of Dr.Sugree Charoensook, Dr.Jiradej Setabundhu, and Dr.Kovit Kantasiri as the external committee. The complete programme was recorded on CD and DVD. Approximately 200 people came to the recital.

5.2 Comments

The six pieces that were chosen are a portion of the repertoire that exists for the saxophone family. There are various genres and different combinations of music, such as saxophone quartet, saxophone ensembles, saxophone duet with percussion instrument, woodwind instrument, string instrument, brass instrument, guitar, harmonica, harp, voice or the other instruments. The sonority of the saxophone and

the subtly with which it blended with the other instruments, the music was new, but the variety of pieces and the varied instrumentation of the groups was astonishing.

In scale work, each articulation is to be played with a uniform quality and shape. The tone color is to match, regardless of the melodic interval. The vibrato is to be well paced, and intelligently employed on those notes where it is appropriate in reinforcing the phrasing. And the accentuation is to be the direct result of careful musical analysis, never produced by chance. The saxophone, which is usually categorized among the instruments that can play very loudly, can also be categorized as well among those that can play softly, even very softly.

Before the performance, warm up by playing scales and arpeggios as precisely as possible. After that, carefully scrub hands with soap and water, taking at least five minutes, and then dry them with soft cloth. Finally, on stage knotted up with nervous, transported by the joy of playing, leaving no place to fear, try to persuade the audience and precisely.

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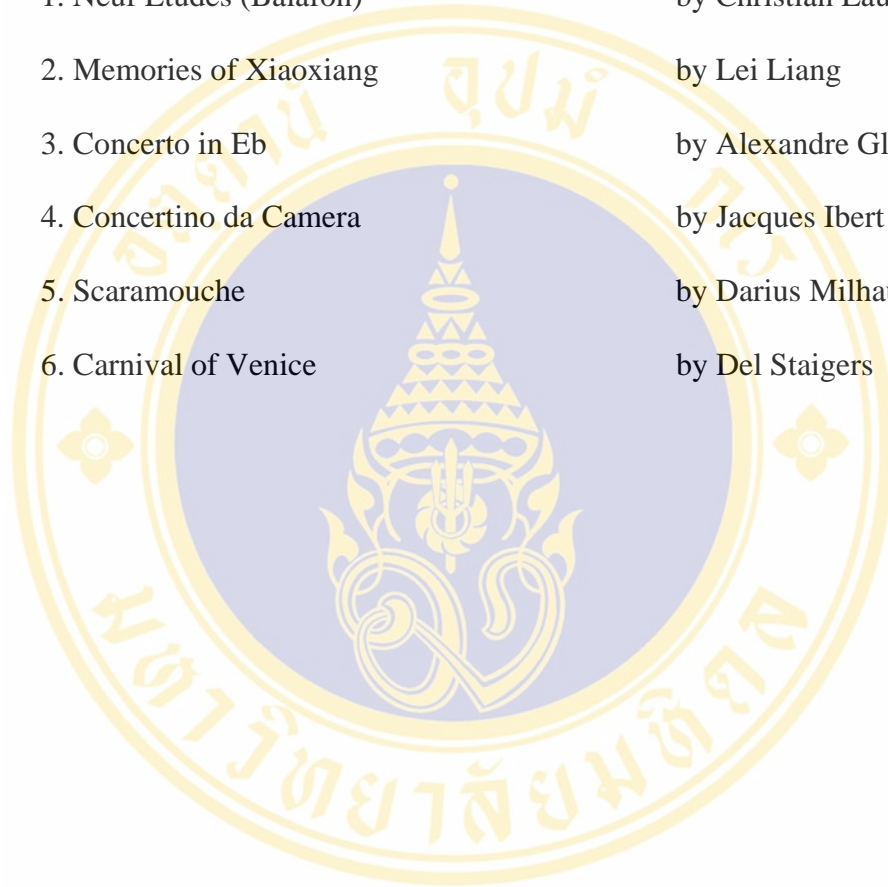
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APPENDIX

Music scores of:

1. Neuf Etudes (Balafon) by Christian Lauba
2. Memories of Xiaoxiang by Lei Liang
3. Concerto in Eb by Alexandre Glazounov
4. Concertino da Camera by Jacques Ibert
5. Scaramouche by Darius Milhaud
6. Carnival of Venice by Del Staigers



NEUF ÉTUDES

pour saxophones

Cahier 1
pour saxophoné alto

NINE ETUDES

for saxophones

Christian LAUBA

BALAFON

à Joël VERSAUAUD

Ouvrage protégé - PHOTOCOPIE INTERDITE même partielle
(le 11-03-1977) constituent le droit de propriété intellectuelle (loi 92-500)

Étude sur la respiration continue, les nuances très douces, les sons timbrés et détimbrés (subtone).

Etude for the mastery of circular breathing, delicate dynamics, sound quality with a full clear tone as well as subtone.

♩ = 52 subtone

Saxophone
alto

ppp *pp* *ppp sub.*

p sub. *p* *ppp*

♩ = 144-152 Simple et clair - simple and clear - subtone

pp *croches régulières, garde la nuance, sans rubato et soutenu*
even eighth notes, sustained while maintaining the same dynamic, without rubato

ppp subito, toujours régulier - always even

2

ppp

raise RH

pick

timbre full, clear tone

subtone

pp sub.

ppp

cl.

K.L.H.

p ff

pp

ppp

AL 29 035

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The score is marked with various dynamics: *pp*, *mp*, *mf*, and *ppp*. Performance instructions include "timbre full, clear tone" and "Nb.: slide". The music features a mix of eighth and sixteenth notes, often beamed together, with some notes circled in yellow. A large, faint watermark of Mahidol University is visible in the background.

AL 29 035

4

mf

pp *subtone* *ppp*

pp

timbre
full, clear tone

ppp

The musical score consists of seven staves of music in a single melodic line. The first staff begins with a dynamic marking of *mf*. The second staff features a dynamic marking of *pp*, a performance instruction of *subtone*, and a dynamic marking of *ppp*. The third staff has a dynamic marking of *pp*. The fourth staff includes a performance instruction of *timbre full, clear tone*. The fifth staff has a dynamic marking of *ppp*. The sixth and seventh staves continue the melodic line with various dynamics and performance instructions.

AL 29 035

A handwritten musical score consisting of eight staves of music. The notation is written in black ink on a white background. The first two staves are in treble clef and contain relatively simple melodic lines. The third staff begins with a dynamic marking of *mf* and features more complex rhythmic patterns, including triplets. The remaining five staves continue with intricate rhythmic and melodic development, with some staves starting with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. A large, faint watermark of Mahidol University is visible in the background of the page.

AL 29 035

6

f

mf — *ff*

mf — *ff* simile

f

f *pp sub.* — *f* — *ff*

quasi slap
quasi slap-tongue

ff long

ff *q.s.* *q.s.*

pp

Plus lent - slower

long rall. — — — — —

PPPP

Durée : 5' 15" circa

AL 29 035

The image displays a handwritten musical score for voice and piano. The score is organized into four systems, each with a vocal line and piano accompaniment. The tempo is marked as $\text{♩} = 60$ and the mood is *moderato*. The score includes various dynamic markings such as *f*, *ff*, *mf*, and *pp*, along with performance instructions like *Trill*, *gliss.*, and *arco*. A large, semi-transparent watermark of Mahidol University is visible in the background. The page number '2' is centered at the bottom.

The image displays three systems of handwritten musical notation. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The systems are numbered 3, 4, and 5. The notation includes various musical symbols such as notes, rests, dynamics (p, f, ff), and performance instructions like 'pizz' and 'rit'. The piano accompaniment features complex rhythmic patterns and textures. The score is written in black ink on white paper.

⑥

A. Sax
Trumpet

⑦

A. Sax
Trumpet

⑧

A. Sax
Trumpet

⑨

A. Sax
Trumpet

Handwritten musical score for A Sax and Trumpet. The score is divided into two systems, 66 and 67. System 66 includes a saxophone part with a 'musical piece' annotation and a trumpet part with a 'cresc.' annotation. System 67 includes a saxophone part with a 'Pia... and' annotation and a trumpet part with a 'cresc. voice' annotation. The score features various musical notations including notes, rests, dynamics (f, ff), and articulation marks. A large, faint watermark of Mahidol University is visible in the background.

à Monsieur SIGURD M. RASCHER

CONCERTO

en Mi \flat

pour Saxophone Alto
et Piano

A. GLAZOUNOV et A. PETIOT

SAXOPHONE ALTO SOLO

Allegro mod^{to} M.M. $\text{♩} = 92$

10

1 SOLO

2

3

4

5 Allegretto scherz. $\text{♩} = 112$

6

7

8

9

10

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SAXOPHONE ALTO SOLO

3

7 *mp*

stringendo *p cresc.*

8 Poco più mosso $\text{♩} = 120$ *f dim.*

incalzando *p cresc.*

Vivo *ff* **9** Come prima **10** 8 6

Tranquillo *dolce espress.* *mf* **11** Andante $\text{♩} = 69$

f **12** *p*

13 *f* *dim.* *p*

Con moto $\text{♩} = 76$ *dolce cresc.* *f*

14 *cresc.* *f*

15 *p cresc.* *f* *dim.*

Agitato poco *p* *mf* *calando* *dim.* **16** Andante sost. $\text{♩} = 63$ 3

A. L. 19, 254

4

SAXOPHONE ALTO SOLO

17 Più mosso All^{to} $\text{♩} = 92$
f *espress. dim.* *p* *semplice*

18 Agitato poco
mp *p* *cresc.*

19 *rall.* *f* *Andante sost.* $\text{♩} = 63$ *3* *Passionato* *f* *cresc.*

20 Agitato ed accel.
p *cresc.*

Allegro
f *cresc.* *f*

21 *rall.* *mf* *Tempo 1^o* *p* *Più mosso accel.* *f*

Vivo *f* *dim.* *rall. CADENZA*

Moderato $\text{♩} = 76$ *a piacere* *3* *accel.* *p*

Vivo *f*

rall. *mf* *p* *mf*

Vivo *f*

A. L. 19, 256

SAXOPHONE ALTO SOLO

dim.

capriccioso

meno f

rall.

22 a T^o (Moderato) ♩=84

23 animando poco

calando

accel.

24 Allegro ♩=120

dim.

più energico

25

26

27 Più moderato ♩=100

dolce cantabile

cresc.

28

29

30 *cantabile*

mf cresc.

31 Allegro ♩=120

32 Poco più sost. ♩=100

ff

A. L. 10, 256

6 SAXOPHONE ALTO SOLO

33 *dolce cantabile*

34 *p cresc.*

35 *animando poco a poco*

36 *Allegro* $\text{♩} = 120$

37 *Poco più mosso sost.* $\text{♩} = 112$

38 *cresc.*

39 $\text{♩} = 120$

40 *rall. a Tº Allº* $\text{♩} = 112$

41 *dolce cantabile*

42

43 *È più animato* $\text{♩} = 120$

44 *Più mosso* $\text{♩} = 132$

A. L. 19, 256

SAXOPHONE ALTO SOLO

7

45 *f* *pp* *f* *pp*

46 *cresc.* *sempre staccato* *f*

47 *mf* *p* *mf* *f* *en harm.*

48 *cantabile* *p cresc. poco a poco* *sf* *f* 49

50 *rall. poco* *Poco più mod^{to}* *♩ = 100* *dim.* *più f*

51 *animando poco a poco* *mf*

52 *mf*

53 *Allegro* *♩ = 120* *f* *mp 3*

54 *più pesante* *a Tempo* *mf* *f*

55 *Più mosso* *♩ = 138* *f* *tr* *S^o ad lib.* *pp* *sf*

Paris Imp. Mounot Janv. 1858

A. L. 18, 259

MILAN 1858

à SIGURD RASCHER

1

CONCERTINO DA CAMERA

pour Saxophone Alto et Onze instruments



SAXOPHONE ALTO SOLO

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I

Allegro con moto (♩ = 126)

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A. L. 19 165

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2

SAXOPHONE ALTO SOLO

rall. molto. **6** Tempo

mp *fz sost.*

7

8

9

10

S^o ad lib.

11

12

13

14

17

ci

SAXOPHONE ALTO SOLO

The image shows a page of musical notation for a Saxophone Alto Solo. The score consists of ten staves of music, numbered 15 through 22. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, faint watermark of Mahidol University is visible in the background. The score includes the following markings and annotations:

- Measure 15: *f*
- Measure 16: *f*
- Measure 17: *f*
- Measure 18: *Full.*, *Tempo*, *mf*
- Measure 19: *f*
- Measure 20: *f*
- Measure 21: *f*
- Measure 22: *ad lib.*, *c.c.*, *p*

A. L. 19 185

SAXOPHONE ALTO SOLO

Handwritten musical score for Saxophone Alto Solo, measures 31-39. The score is written on ten staves. Measure 31 is marked "2nd time". Measure 32 includes a "10" measure rest and a "3:2" time signature. Measure 34 is marked "Tempo" and "pp dolciss.". Measure 35 is marked "happy". Measure 36 is marked "Ad libit". Measure 37 is marked "VA". Measure 38 is marked "3". Measure 39 is marked "4". The score includes various musical notations such as notes, rests, and dynamics.

6

SAXOPHONE ALTO SOLO

Handwritten musical score for Saxophone Alto Solo, measures 40-46. The score is written on ten staves. Measure 40 is marked 'CADENZA' and 'Andante/Rit'. Measure 41 is marked 'Tempo'. Measure 42 is marked 'f' and 'confident'. Measure 43 is marked 'Andante' and 'confident'. Measure 44 is marked 'f'. Measure 45 is marked 's r v h'. Measure 46 is marked 'ff'. The score includes various musical notations such as notes, rests, slurs, and dynamics. There are also some handwritten annotations and a large yellow watermark in the background.

A. L. 19 145

REARVIEW Glass

Scaramouche

Suite for Saxophone and Wind Quintet

OUVRAGE PROTÉGÉ
PHOTOCOPIER INTERDITE
Paris, France
Année de 14 Mars 1971
Commissariat général à l'égalité
du territoire, Paris, France

Alto Sax. Eb

I. VIF

Darius MILHAUD

Vir
mf
5
mp
10
mf
16
20
26
30

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EAS 17564

SAXO ALTO 3

rit. au Mouv' 1

35

40

45

50

55

60

65

70 3 corr

4 SAXO ALTO

75

80

85

90

II. MODÉRÉ

Modéré

P très expressif

95

100

106

110

SAXO ALTO

5

115 *Cédez*

120 *au-Mouv'* *mp*

126

130 *mf*

136

140

145 *Mouv' du début* *p*

150

156

III. BRAZILEIRA

Mouv' de Samba

The musical score consists of ten staves of music. The first staff begins with a measure number '1' and a dynamic marking 'f'. The second staff has a measure number '165' and a dynamic marking 'mp'. The third staff has a measure number '170'. The fourth staff has a measure number '175'. The fifth staff has a measure number '180'. The sixth staff has a measure number '185'. The seventh staff has a measure number '190'. The eighth staff has a measure number '195'. The ninth staff has a measure number '200'. The tenth staff has a measure number '205'. The eleventh staff has a measure number '210'. The music is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The dynamics range from 'f' (forte) to 'mp' (mezzo-piano). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs.

SAXO ALTO

7

The musical score is written on ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains measures 215-225, with dynamics *ff*, *pp*, and *p*. A triplet of eighth notes is marked with a '3' above it. The second staff contains measures 230-235. The third staff contains measures 236-240. The fourth staff contains measures 240-245. The fifth staff contains measures 246-250, with dynamics *ff* and *mp*. The sixth staff contains measures 250-255. The seventh staff contains measures 260-265. The eighth staff contains measures 266-270. The ninth staff contains measures 270-275, with a dynamic of *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

1

Dedicated to Edwin Franko Goldman

Solo **Carnival of Venice**
E♭ Alto Saxophone **FANTASIA BRILLANTE**

DEL STAIGERS

Cadenza

etc.

rit.

Piano

Piano

Omit ♢ to ♢ if desired

Piano

Solo

Moderato

mf

cantabile

p

cresc.

ten.

rit.

Quasi Falsetto

6

CC
.4789-17

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2 SOLO E♭ ALTO SAXOPHONE

Variation I
Allegro

Variation II
Much slower

24789-17

SOLO E♭ ALTO SAXOPHONE 3

p *ff* *p*

mf *ff*

ff *In same Tempo*



6 $\text{♩} = 168$
E♭ Alto Saxophone
This Variation to be played as fast as possible.

p

p

SI-520

E♭ Alto Saxophone

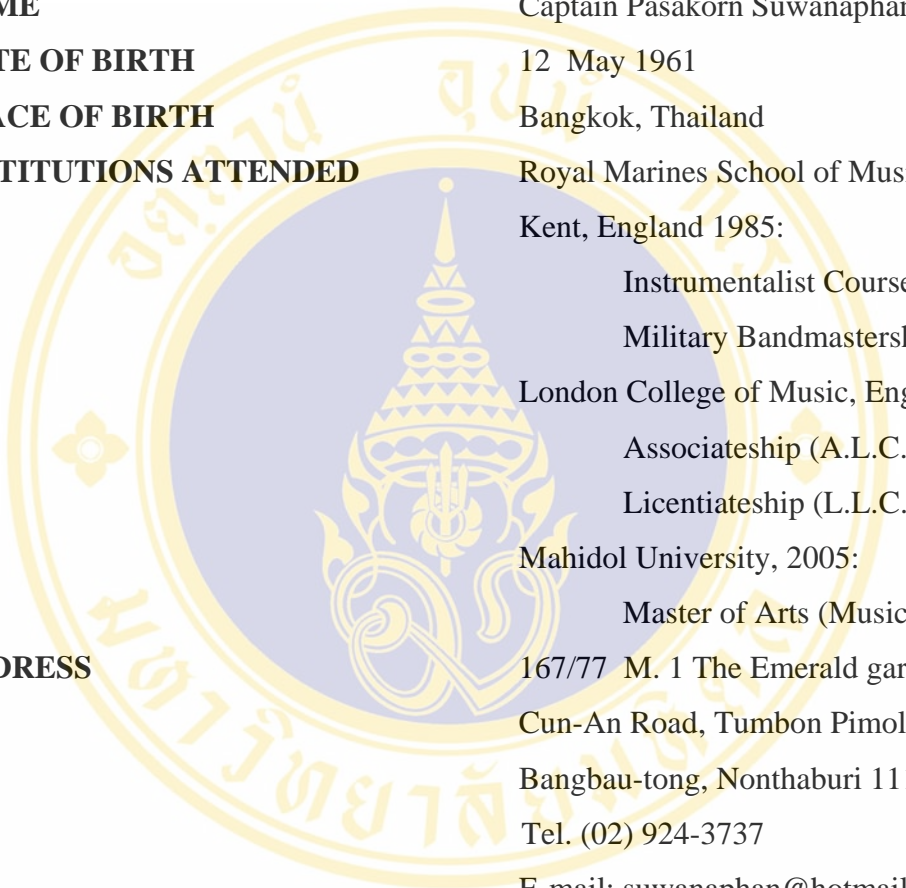
7

Coda-più presto

faster

SI-520

BIOGRAPHY



NAME	Captain Pasakorn Suwanaphan
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INSTITUTIONS ATTENDED	Royal Marines School of Music, Deal Kent, England 1985: Instrumentalist Course Military Bandmastership London College of Music, England Associateship (A.L.C.M.) Licentiatehip (L.L.C.M.) Mahidol University, 2005: Master of Arts (Music)
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