A STUDY AND PERFORMANCE ANALYSIS
OF JACQUES IBERT'S CONCERTINO DA CAMER
FOR ALTO SAXOPHONE AND ELEVEN INSTRUMENTS

by
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I hereby recommend that this document prepared under my direction by Craig J. Aitken, entitled "A Study and Performance Analysis of Joaquín Arrieta's Concierto da Camera" be accepted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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INTRODUCTION

The purpose of this study is to provide historical information, analytical material, and to discuss performance problems and teaching techniques relative to the Concertino da Camera by Jacques Ibert. A number of articles have been written concerning the premiere date and the necessity for the saxophonist to perform certain passages in the extreme high register of the instrument. The known arguments will be presented and discussed.

The main purpose of this study is to examine and offer solutions to challenging performance situations which both teachers and performers encounter during study of the Concertino. A Technical Problems List was constructed and possible solutions are discussed based upon a survey of professional saxophonists and the performing experience of the researcher. The survey results have proved invaluable and many references are made to the practice methods of the survey respondents.

The Concertino da Camera was selected for this study because of its musical value, frequency of performance, level of difficulty and appropriateness for educational use. In a survey conducted in 1973 by Cecil Gold, 120 professional saxophonists were requested to list examples of repertoire which they have students perform. The Concertino was listed as the fourth most frequently chosen work at the undergraduate level and the first choice at the graduate level\(^1\), and is recognized as one of the most musically rewarding works in the solo literature for the saxophone.

\(^1\)
Two texts by Teal and books by Parkas and Gold\textsuperscript{2} served as primary reference material as the researcher identified and offered solutions to performance challenges during construction of the performance analysis.

Two books, by Pottle and Stauffer\textsuperscript{3}, which discuss the intonation problems of wind instruments, were also helpful.

In tracing the history of the Concertino, the researcher found books by Hemke and Rousseau\textsuperscript{4}, and articles by Rascher\textsuperscript{5} to be helpful.

The Concertino da Camera, written in 1935, is representative of the most prolific period of Ibert's artistic production. In Chapter 1, this period and the history of the Concertino are examined. A discussion of the formal structure followed by a description of the music will be given in Chapter 2. Problems of technique, intonation, tonal matching, articulation, rhythm, range and special fingerings will be detailed in Chapter 3.

The writer feels that the Concertino da Camera is an outstanding composition which is deserving of reputable performances. It is hoped that the results of the research will benefit the educator and performer of this challenging composition.
Jacques Ibert (b. 15 August, 1890) lived and worked in Paris from 1923 to 1937, making a comfortable living from the large number of commissions which came to him. These years are considered the most prolific period of Ibert’s artistic production; during this time he composed his operas, Angélique and Le Roi d’Yvetot, the Concerto for Flute and Orchestra, the Divertissement, the Concertino da Camera, and the Capriccio for ten instruments. Many ballets, stage and film scores were also composed during this period.

During the years 1934-1937, Ibert concentrated his efforts upon some of his most outstanding solo works and concerti. It is these works that are thought of as "vintage Ibert", since they demonstrate craftsmanship with regards to orchestration, harmony, melody and rhythm. Rapid shifts of tonal center, subtle changes of color, clear melodic lines and spirited rhythms are employed to provide a combination of techniques of Impressionism and Neo-Classicism. Two or more tonal areas are often audible at one time and the meters of 2/4 and 6/8 are often simultaneously engaged. The result is one of spontaneity within the strong framework of classical forms.

Ibert began composing the Concertino da Camera for saxophonist Sigurd Rascher after Rascher demonstrated the abilities of the saxophone at Ibert’s home in 1933. The premiere performance date of the
Concertino has been subject to debate, with both Sigurd Rascher and Marcel Mule claiming to have been the first saxophonist to perform the work. To my knowledge, Mule has not presented documentation of either a date or location of the premiere. Rascher has made available program copies that give the information contained in the following paragraph.6

The Concertino da Camera was given its premiere by Sigurd Rascher in Paris on 2 May, 1935, Hermann Scherchen conducting. The entire work was not performed on that date. The work was performed in its entirety on 11 December, 1935 in Winterthur, Germany, Scherchen conducting.

There is controversy surrounding the altissimo passages found in the Concertino. Rascher claims that the passages marked *ad libitum* in the score should be performed in the altissimo register, as he states that he performed them this way to the composer's delight.7 Marcel Mule claims that Ibert did not insist that the *ad libitum* passages be performed in the altissimo.8 It is the opinion of the writer that the individual performer may decide whether or not to perform the questionable passages in the altissimo, based upon technical and musical considerations. It is interesting to note that only two of the five professional saxophonists who have recorded the work choose to perform all of the *ad libitum* passages in the altissimo register.

The Concertino da Camera ranks as one of the most challenging and significant works for saxophone and is a frequent performance choice among saxophone soloists.
CHAPTER 2
FORMAL STRUCTURE

Rehearsal Number

1. Allegro con moto
   Modified Sonata-Allegro Design

Introduction

0 - 1 The eight-bar Introduction, of unsettled nature, begins with two bars of strings playing a rising figure in a sixteenth-note configuration. The woodwind and brass enter in m. 3; here, the trumpet plays the melody for four measures accompanied by the strings and winds in tremolo. The melody outlines a dominant chord on G; the accompaniment contains a polytonal clash consisting of Db and G major structures. The entire ensemble plays together for the first time at No. 1, with a cadence on C Major.

Exposition

1 - 2 Principal Theme, Part 1 -- After the cadence on C, the saxophone has the melody, accompanied by staccato eighth notes in the strings. (Note: the forte marking on the downbeat of the saxophone entrance refers to the ensemble dynamic level at that point).

2 - 3 Principal Theme, Part 2 -- A cadence on C is followed by a varied repeat of Part 1 with similar accompaniment. The tonal center shifts from C to E in m. 3, cadencing on E in m. 5. The saxophone
ninth chord (F A B D-sharp F-sharp) at No. 3 m.2 leads into

Principal Theme, Part 3 -- Saxophone has repeated three-bar figure in C followed by a dominant seventh chord on D at No. 4. The saxophone climbs chromatically to a climax in m. 5. Bars 6-8 imply a 3/8 meter, and the saxophone implies 5/8 in mm. 11-13 with a syncopated ninth chord (D F-sharp A C E) in the strings. The saxophone ascends chromatically into the altissimo register, climaxing at No. 5 with a cadence in C.

Codetta -- The ensemble repeats the first two measures of the Principal Theme, reinforcing the C Major tonality and serving as a Codetta to the Principal Theme.

Subordinate Theme, Part 1 -- Saxophone enters at No. 6 with a long, sinuous theme of nebulous tonal center. Chromatic motion in cello and viola reinforce vagueness of tonal center.

Subordinate Theme, Part 2 -- Theme in saxophone is developed by chromatic extension and octave displacement. Chromatic eighth note figuration in violins provides contrapuntal development and outlines chromatic harmonic movement.

Subordinate Theme, Part 3 -- Saxophone has repeated three-bar figure over ninth chord (E G-sharp B D F) in accompaniment. Entire ensemble climbs in range to .

Closing Section/Transition -- a climax with upper woodwinds and brasses on repeated patterns with brilliant sweeps in the saxophone, based on rhythmic material heard in the Principal Theme. Trills in woodwinds followed by the ensemble in offbeat eighth notes of dubious tonal center sets an unsettled foundation for the ensuing development section.
Rehearsal
Number

Development

11 - 12  Subordinate Theme, Part 1, now contained in the strings (an octave above the saxophone theme at No. 6), while the saxophone plays continuous chromatic sixteenth notes which are much less angular than previous material. Flute and oboe now play the harmonically vague chromatic eighth notes heard in the strings at No. 6. Horn is added to the sustained brass pitches.

13 - 14  Subordinate Theme, Part 2, continues in strings and winds. Trumpet is added to bassoon and horn configuration. Saxophone climbs into the upper register as the intensity builds.

14 - 15  Strings reach extreme upper range, still playing Part 2 of the Subordinate Theme. The entire ensemble plays a repeated two-bar figure in mm. 9-10 of No. 14 and mm. 1-2 of No. 15. The strings fall three octaves on a Gb Major scale while the bassoon, horn and trumpet hold an A minor triad. The saxophone plays a syncopated figure which is melodically similar to the Subordinate Theme, the rhythm here implying 3/4 meter. The saxophone descends chromatically into .

16 - 17  Retransition -- Modified head-motive of Principal Theme in bassoon (around Bb) accompanied only by chromatic eighth notes in the cello; this entrance of the head-motive is repeated three bars later, up a fifth, by clarinet; three bars later, up a fifth, by oboe; and finally, by the violins around G, which modulate chromatically to a ninth chord
Rehearsal Number

( E A-flat B-flat D F ) in m. 6. The strings repeatedly play the head-motive around E until a dominant chord on G is reached in m. 12, returning us to C Major.

Recapitulation

18 - 19
Principal Theme, Part 1 -- Parallels section at No. 1, above.

Strings play continuous eighth notes in middle register as opposed to syncopated eighth notes in low register heard previously. Short, sustained passages are now one octave higher with oboe added to the winds.

19 - 20
Principal Theme, Part 2 -- Parallels section at No. 2, above with slightly different scoring.

20 m. 3
20 m. 4 - 22
Principal Theme, Part 3 -- Exact repetition of No. 3, above.

22 - 23
Codetta -- Exact repetition of No. 5, mm. 1-7.

Coda

23 - end
Saxophone enters with repeated two-bar rhythmic motive in C previously heard at MM. 2-3 of No. 8. Trumpet, horn and bassoon have sustained, syncopated figure. Material similar to the introduction follows. Trills in winds, sustained pitches in brass and bassoon and bowed strings in sixteenths at fortissimo. Final cadence in C Major.

STRUCTURAL OVERVIEW -- Modified Sonata-Allegro Design

INTRODUCTION

EXPOSITION
Principal Theme, Part 1
Principal Theme, Part 2
Principal Theme, Part 3
Codetta
Subordinate Theme, Part 1
Subordinate Theme, Part 2
Subordinate Theme, Part 3
Closing Section/Transition
DEVELOPMENT
Subordinate Theme
Retransition

RECAPITULATION
Principal Theme, Part 1
Principal Theme, Part 2
Principal Theme, Part 3
Codetta

CODA

II. Larghetto; Animato molto
Sectional Binary Design
Introduction

Beg. - 24
Ten-bar Introduction of saxophone alone at soft dynamic on smooth, lyrical melody which centers around C and is characterized by ½-step movement. Other tonalities hinted at but never developed.

Section A

24 - 25
Strings quietly enter at bar 1 with quarter note accompaniment; saxophone has theme beginning in C Major.
String harmonies move from ninth chords in mm. 1-2 to dominant seventh chords in mm. 3-5, closing on CMM\(^7\) at the third beat of m. 5. The saxophone begins to modulate at this point to F Major for a cadence in m. 14. Trumpet is added to string accompaniment. Saxophone melody is completely diatonic in F, leading to a cadence in E Major at m. 8.

Section B

26 - 27 m.4
Theme in winds modulates to Gb in bar 4. The violins drop out in bar 5. Half cadence in Eb at m. 8, where strings pick up the material heard at mm. 1-3 down a half-step. Mm. 1-4 of No. 27 contain the same material
Rehearsal Number

27 m.5 - 28

as mm. 4-6 of No. 6 down a major third, diminishing to a cadence in B Major.

Coda

Oboe begins final seven measures with head-motive from Section A, answered by saxophone two bars later in m. 7 and clarinet in m. 9. Harmony is based on EMm7, which prepares the listener for the next section in A Major.

Animato molto

Modified Sonata-Allegro Design

28 m.1 - 8

Principal Theme, Part 1 -- Begins with half cadence on A. Theme is in violins with pizzicato accompaniment in the viola, cello and bass, characterized by three bars of 2/4 followed by one bar of 3/4. Modulates to E beginning in m. 5 with a cadence on E in m. 9.

28 m.8 - 29

Principal Theme, Part 2 -- Theme is in saxophone with eighth note accompaniment figures in flute, oboe and clarinet. Mm. 5-6 of No. 29 are repeated in mm. 7-8 with a one bar extension which cadences on Db at bar 9.

29 m.9 - 30

Transition -- Continuous ascending sixteenth notes based on a Db diminished scale lead into .

30 - 31

Subordinate Theme, Part 1 -- Theme in saxophone in Gb accompanied only by clarinet and bassoon. Strings are added at m. 9 with simple figures low in their range.

31 - 32

Subordinate Theme, Part 2 -- Cadence on Gb with theme continuing in the saxophone. First four bars are a repeat of mm. 1-4 at No. 30, followed by four bars of shifting dominant seventh chords in mm. 9-12 and highly chromatic material in mm. 13-16.
Rehearsal Number

32 - 33  Transition -- Harmony alternates between F minor and Gb Major with chromatic sixteenth note runs in strings and material from the Subordinate Theme in the winds. This diminishes and settles into a tonality centered around C.

33 - 34  Codetta -- Ascending stream of sixteenth notes from lower to upper registers of the ensemble. Material from Part A of the Larghetto section appears in the saxophone. Accompaniment is of nebulous tonal center beginning in mm. 9-13.

Development

34 m.1 - 8  Sixteenth note pattern very similar to Part 1 of the Principal Theme in the flute with oboe and saxophone playing eighth note accompaniment figures.

34 m.9 - 36  Variation of Principal Theme in strings with five bars of 2/4 followed by the characteristic 3/4 bar at m. 4 of No. 35, where saxophone follows in mm.5 through No. 36 with material from Part 2 of the Principal Theme.

36 - 37  Saxophone swiftly ascends on a diminished scale beginning and ending on E. Harmonies center on C; accompaniment is almost entirely syncopated eighth note figures. New melodic material in the saxophone.

37 - 38  First five bars contain descending stepwise ninth chords based on E in mm. 1-2, D in mm. 3-4, and C in mm. 5-8. Winds have material based on the first three notes of the Subordinate Theme, while strings descend to an E in a dovetail effect.
38 - 39
Continued development of the first three notes of the Subordinate Theme throughout the ensemble, first heard in oboe and followed by clarinet, bassoon, horn and strings. This leads to a climax on...

39 - 40
EMmm\textsuperscript{9} with the ensemble at \textit{ff} dynamic. Winds play descending sixteenth note configuration above strings on a syncopated figure of sustained, harmonically nebulous chords leading to a dominant seventh chord on F at m. 5 to set up the saxophone cadenza.

40 - 41
Saxophone cadenza contains new triplet configurations and previously heard staccato eighth notes and diminished scale passages. Climaxes with a brilliant ascent into the extreme altissimo register.

Recapitulation

41 - 42
Exact repeat of Part 1 of Principal Theme in original key of A Major with melody in the saxophone. Modulates to G in bar 5 with half cadence on G in bar 6. Part 2 of the Principal Theme is in the strings for five bars, then in the clarinet in new key of F Major. Material in mm. 17-21 parallels Principal Theme, Part 2, original statement down a minor third. Subordinate Theme, Part 1, enters in bar 22 in A, up a minor third from its original statement. Exact repeat continues to...

42 - 43
where Subordinate Theme, Part 2, continues in exact repetition up a minor third from the original statement.

43 - 44
Cadence on A parallels No. 31, up a minor third. Theme is in strings and flute, then saxophone in bar 7 as
Rehearsal Number

44 - 45
Subordinate Theme, Part 2. Continues into parallel of No. 32, up a minor third. Material based upon first three notes of the Subordinate Theme.

45 - end
Coda
Fragments of the Principal Theme throughout the ensemble, with unclear tonal center until the final cadence on A Major.

STRUCTURAL OVERVIEW -- Modified Sonata-Allegro Design

EXPOSITION
Principal Theme, Part 1
Principal Theme, Part 2
Transition
Subordinate Theme, Part 1
Subordinate Theme, Part 2
Transition
Codetta

DEVELOPMENT
Principal Theme, Part 1
Principal Theme, Part 2
Subordinate Theme, Part 1
Subordinate Theme, Part 2

CODA
CHAPTER THREE
PERFORMANCE PROBLEMS

Technical Problems Checklist

I. Embouchure
   A. **Tonal Range**
      - Low Register
      - Middle Register
      - High Register
      - Altissimo Register
   B. **Flexibility**
   C. **Jaw Vibrato**
   D. **Intonation**
      - Jaw Adjustment
      - Throat Adjustment

II. Breath Control
   A. **Dynamic Control**
   B. **Phrasing**

III. Finger Technique
   A. **Speed and Precision of Finger Motion**
   B. **Intonation Adjustments**
   C. **Scales and Arpeggios**

IV. Articulation
   A. **Detached Playing**
   B. **Legato**

V. Musical Interpretation and Style
   A. **Rhythmic Interpretation and Accuracy**
   B. **Tempo**
   C. **Articulation**
In the following technical analysis, the categories discussed have been chosen from the Technical Problems Checklist according to the listed order.

I. Embouchure:

A. Tonal Range

Extremes of register occur throughout the composition, with the greatest range extremes occurring in the cadenza. It should be noted, however, that the saxophonist may choose to play this passage and any others marked *ad lib.* in the lower register (Example 1).

Here the performer is asked to produce pitches which are almost four octaves apart. In fact, the performer must be able to play well in all registers throughout the work, thus reducing the possibility of favoring either range extreme by means of a reed designed for that purpose.

In discussing range development, Teal⁹ states: "High tones should be attempted only by advanced saxophone players who have a well developed embouchure and an accurate pitch sense ... tones in this register must be heard ahead of their sounding."

The researcher concurs, and has found the following exercise to be very helpful for the simultaneous development of range, intonation and flexibility (Example 2). The exercise should be played daily on the harmonic series of Bb, B, C, C# and D. The written exercise
should be repeated a half-step higher on each repetition until it utilizes the harmonic series on D.

Example 2 (Harmonic exercise based upon Rascher. Top Tones for Saxophone)

The Concertino contains four passages that the saxophonist may choose to perform in the altissimo register or within the normal range. The first passage occurs one measure before No. 5 and again one measure before No. 22 (Example 3). This passage was included in the survey of professional saxophonists conducted by the researcher. Practice suggestions of the survey respondents included: 1) Slow practice of the passage, and 2) Careful choice of fingerings. The fingerings most often suggested are given in Example 4.

Example 3 (Ibert. No. 4 m. 17 - No. 5 m. 1)

Example 4 (Suggested altissimo fingerings for Example 3)
The second passage involving the altissimo register occurs in measures 6-8 of No. 10 (Example 5). The researcher has found that the majority of saxophonists who have recorded the work choose to perform this passage within the normal range of two octaves and a fifth, however, the fingerings given in Example 5 may be useful to saxophonists who wish to explore the altissimo register.

Example 5 (Ibert. No. 10 mm. 6-8 and suggested fingerings)

The third altissimo passage is in the Larghetto. It occurs during the first five bars of No. 25 (Example 6), and requires excellent control of the altissimo register in order to be musically pleasing. Accurate pitch, good tone and note connection are all challenging to obtain in the high register, making this passage very difficult even for the advanced saxophonist.

Example 6 (No. 25 mm. 1-5 and suggested fingerings)
The fourth altissimo passage is in the saxophone cadenza (Ex. 7). The lower, alternate passage is marked *ad lib.*, so it may be assumed that the composer wished that this passage be performed in the altissimo register. The researcher has observed the cadenza performed in the following ways: 1) Performed as the lower passage; 2) The altissimo passage; 3) The lower passage until the high F with the eight altissimo notes from the altissimo passage added following the F. The performer may choose the manner in which to play the cadenza; this may include an interpretation other than the choices listed above.

Example 7 (Cadenza and suggested altissimo fingerings)

The use of extended high range is coupled with several passages that involve the lowest notes on the saxophone. Finger technique, articulation and breathing were the three aspects of performance rated as most difficult by the survey respondents; all three aspects are involved in producing certain low notes. Suggestions for successfully executing the low pitches included: 1) Proper breathing and support; 2) Maintain a relaxed and motionless embouchure; 3) Develop the technique of the fifth finger on the left hand through exercise; 4) Use articulated G# when applicable.
B. Flexibility

The opening measures of the composition present a long melodic line which demands a great deal of flexibility on the part of the saxophonist. The large tessitura, combined with slurred, wide leaps can present difficulties in overall smoothness and note connection (Example 8).

![Example 8](image)

Example 8 (No. 3 mm. 5-10)

The downward slurs from $a^2$ to $c^2$, $f$-$\text{sharp}^2$ to $a$-$\text{sharp}^1$, $f$-$\text{sharp}^2$ to $g^1$, and $d^2$ to $e$-$\text{sharp}^1$ require a relaxed throat and relaxed, yet controlled embouchure. Voicing each note is essential for smoothness and accurate pitch. The researcher has found that slow practice of large intervallic leaps is a tremendous help. The following exercises will assist the performer in developing flexibility (Example 9).

![Example 9](image)

Example 9 (Flexibility exercises)
The challenge of slurring large intervals presents itself throughout the composition. The saxophonist is often required to slur-down the interval of an octave (Example 10). The passage below was included in the survey of professional saxophonists, whose practice suggestions included: 1) Lightly tongue the bottom note of the slur-down; 2) Set throat and embouchure for the middle register; 3) Keep the air moving; 4) Practice interval studies (Example 11).

Example 10 (No. 36 mm. 8-9)

Example 11 (Tone Development Study from Teal: The Saxophonist's Workbook)

C. Jaw Vibrato

The ability of the performer to produce various speeds and intensities of vibrato is an important aspect of performance on the saxophone. The performer must have complete control of the muscles which produce the vibrato, thus enabling adjustment of the vibrato speed and amplitude to the musical situation. The Concertino contains many passages which challenge the saxophonist's ability to produce
an even, controlled vibrato (Example 12).

Example 12 (No. 29 mm. 1-5)

In the above example, the saxophonist must be able to produce a smooth vibrato on the sustained pitches which precede and follow a technically demanding series of sixteenth notes. The researcher has found that pulsing the vibrato in a subdivision of the beat helps in producing an even vibrato while also helping the performer count the sustained pitches.

In discussing interpretation, Teal\textsuperscript{10} states: "The degrees of vibrato are many, both as to speed and amplitude, and the character of each phrase should be examined to determine both the amount and nature of the pulsation which will add to the musical meaning." Therefore, the individual performer must decide which type of vibrato will be used at a given moment. Teal\textsuperscript{11} further states: "Continuous use of one particular vibrato style for all types of music should be avoided." The researcher has found that a quick, shallow vibrato is most appropriate for the statement of the Principal Theme in the first movement, while a slower and slightly deeper vibrato helps add beauty to the Subordinate Theme at No. 6.

The researcher has found the following exercise to be helpful in developing the vibrato control needed for the performance of the \textit{Concertino} (Example 13).
Larry Teal\textsuperscript{12} devotes several pages of The Saxophonist's Workbook to the subject of intonation. Through a study made by Dr. Teal in 1943, the intonation tendencies of 53 saxophonists playing varied makes of saxophone were recorded. On page 62 of his text, Teal charts the results of his study, which point out the inclination of saxophonists to play with increasing sharpness as the range ascends. The study makes evident the intonation deficiencies of the saxophone and saxophonists. Dr. Teal is quick to point out, however, that the flexibility of the instrument is an advantage which allows for the correction of pitch.

The saxophonist is able to correct pitch in a number of ways. The researcher has chosen to examine three methods of adjustment: 1) Jaw; 2) Throat; 3) Fingering. The first two methods will be discussed in the current section. Fingering adjustment will be discussed in Section II of this chapter.

The jaw may be used to adjust the pitch in either direction. More jaw pressure raises the pitch and less jaw pressure lowers the pitch. There are several notes on the saxophone which often require assistance from the jaw, however, jaw adjustments should be used carefully in order to avoid changes of tone color which often occur while
the jaw is not providing consistent, even support. The researcher encourages his students to try to first make any pitch adjustments through throat or fingerling changes. Any intonation problem not fully corrected by throat or fingerling changes should then be adjusted by the jaw.

The use of a piano or a tuner such as the Stroboconn can be extremely helpful in correcting intonation problems. The researcher owns two models of the Korg tuner which have additional features missing on the Stroboconn, i.e., the WT-12 can sound a pitch as well as meter the intonation, and the AT-12 can meter the intonation of several pitches in succession. All tuners can be extremely helpful when used properly.

In his study of wind instrument intonation, Stauffer suggests that the proper regulation of the oral cavity has an important affect upon the tone quality and pitch. Stauffer also states that a tone richer in harmonics will give the impression of a higher pitch than a relatively pure tone. It is the researcher's opinion that the saxophonist can darken the tone by adjusting the oral cavity, thus producing a tone which is less bright and sounds lower in pitch. The opposite is also true, i.e., brightening the tone will help to give the impression of a higher pitch. Teal states that normally, the saxophonist employs a relaxed throat with a position similar to that formed when whispering the word "ah". Hemke states that the feeling in the throat should be "aw". The researcher has found that the oral cavity adjusts as the tongue moves from a position of "aw"-"ah"-"oh"-"oo"-"ee" when ascending from low to high pitches. These are subtle changes which affect the color, pitch, and focus of the tone. The saxophonist can experiment with the above concepts by practicing slowly with a tuner.
II. Breath Control

A. Dynamic Control

The opening measures of the *Concertino* present a challenge to the performer in that they require a long line which, because of its large tessitura and low dynamic level, demands an advanced ability to control the breath. This material leads to higher dynamic levels, however, the low dynamic levels of the opening measures are repeated throughout the work in passages too numerous to list in this study.

The researcher considers himself fortunate in having studied with James Stoltie at the Crane School of Music in Potsdam, New York. Dr. Stoltie's teaching approach emphasized the development of control at both dynamic extremes, with special emphasis placed upon the more frequently neglected softer dynamic levels.

Study and performance of Baroque transcriptions of works for flute, violin or cello constituted an integral part of Stoltie's approach to the study of dynamic control. Many of these works demanded that the saxophonist be able to perform very quietly in the extreme registers of the saxophone, a technique which is difficult to master and not often required to be able to perform the solo saxophone literature.

The researcher has found Teal's exercises on dynamic control to be very helpful in developing the ability to perform at extreme dynamic levels. The following articulation exercise has also proven to be quite useful in establishing increased control (Example 14).

Example 14 (Dynamic control and articulation exercise)
B. Phrasing

Seven of the nine passages contained in the researcher's survey were indicated by the respondents as being problematic with regards to breathing. A large amount of air is required to perform many of the long phrases contained in the Concertino, and it is apparent to the researcher that saxophonists take much care in deciding where to place breaths.

The decision of where to breathe is based upon musical and physical considerations. The latter appears to be a greater problem in this work, since many long phrases can not be completed without breathing in the middle of the phrase. The first thirty-one measures of the Principal Theme of the first movement are an example. The saxophone has continuous notes without a rest until the downbeat of the thirty-second measure. Eugene Rousseau\textsuperscript{20} states: "Breathing is certainly a challenge on the first page. The entire first page can be played smoothly using seven breaths: 1) third measure of (2) following the c-sharp; 2) after the first measure of (3); 3) after the third measure of (3); 4), 5), 6), 7) during each of the sixteenth rests beginning the sixth measure of (4)". The researcher concurs, with a warning that the performer take special care with breathing during the sixteenth note rests.

The musician is often forced to breathe where the breath may disrupt the phrase if not performed with extreme care. When faced with an awkward breathing situation, the researcher has found the following concepts helpful when deciding where to include a breath: 1) Take a quick breath and keep the dynamic level constant if the phrase is increasing in tension; 2) Take a more relaxed breath and taper the dynamic level if the phrase is in repose (Examples 15 and 16).
Perhaps the most important concept of all is to incorporate breaths which will help the listener understand the intention of the composer. No two performers will interpret breathing and phrasing alike, but if musically applied, a breath in the middle of a phrase can be convincing and beautiful.

The researcher has found books by Teal and Farkas to be very useful in the study of phrasing and breathing.

III. Finger Technique

A. Speed and Precision of Finger Motion

The development of a fine technique assures the musician of rhythmically stable performances, providing that the performer is counting the rhythms accurately. Rhythm and technique can not be discussed one without the other, and correct practice involves the simultaneous employment of accurate finger motion and a solid sense of time, usually with the help of a metronome.

The survey responses demonstrate how the Concertino is regarded as one of the most technically and rhythmically challenging works for
saxophone. The saxophonist approaching the work is soon aware of the hours of practice time which will be required for a successful performance the first time and each time thereafter. For this reason, the researcher created for his use a practice sheet which contained the most technically demanding passages. The intention was to isolate unfamiliar phrases and develop creative practicing techniques to help the phrases become familiar to the fingers.

The researcher found that slow, deliberate finger movement combined with changes of the rhythm, articulation and register of the passages resulted in quicker and more lasting assimilation of the unfamiliar passages. Through gradually increasing the tempo, the researcher was learning, and even memorizing the music. This practicing method inspired the researcher to begin the current performance study and survey of the practicing methods of professional saxophonists.

The complete practicing methods of the survey respondents may be found in Appendix B, however, selected ideas applied specifically to technical problems included: 1) Vary the rhythms; 2) Practice slowly with a metronome; 3) Practice short groups of notes to correct specific difficulties; 4) Experiment with various fingerings for B-flat, middle D and the altissimo register; 5) Exercise the weak fingers.

B. Intonation

As discussed earlier in the section on embouchure, intonation adjustment through special fingerings has certain advantages over jaw or throat adjustment. The saxophonist who begins to apply fingering adjustment finds that the jaw is able to remain very stable and the resulting pitches are very satisfying once the fingerings are memorized and technically secure.
A detailed chart of fingerings used for pitch alteration may be found in Teal's *Art of Saxophone Playing*. A number of these fingerings may be applied to pitch problems in the *Concertino*, however, a selected list of fingerings most commonly incorporated by the researcher and survey respondents is shown in Example 17. Some of these fingerings may be awkward at first, but will become practical with dedicated practice.

![Example 17 (Fingerings for pitch alteration)](image_url)

C. Scales and Arpeggios

Practice of scales and arpeggios may be considered uninteresting, however, examination of most musical scores will reveal that many passages can be broken down and practiced as fundamental patterns. The experienced musician is able to recognize these patterns and then able to concentrate on more important aspects of music making.

There are a great number of unfamiliar patterns in the *Concertino*, however, the work does contain a large amount of scalar and arpeggiated material. Inverted arpeggios which progress by half and whole-steps (Example 18), intervals which are repeated in chromatically ascending succession (Example 19), and the chromatic and diminished scales (Example 20) are among the familiar patterns. Isolation and careful
practice of these and other patterns will help the performer achieve more accurate performances of the Concertino.

Example 18 (No. 45 mm. 1-3)

Example 19 (No. 4 mm. 1-2)

Example 20 (No. 30 mm. 15-16, No. 36 mm. 2-3)

IV. Articulation

A. Detached Playing

Throughout a major portion of the work Ibert emphasizes lyricism in his scoring for the saxophone. However, there are sections which clearly necessitate a detached playing style (Example 21). In this example, the dynamic level is low, requiring an excellent tonguing technique.
The crucial technical components involved in the production of short tones are the tongue and the diaphragm. According to Teal, the tip of the tongue must move independently of the back of the tongue and the jaw. The production of a series of rapid, tongued notes, writes Teal, can only be developed if the tonguing motion goes into a rhythmic cycle which moves the same distance and through the same arc on each stroke, with the same impact on the reed.

The performer must choose between an air or tongue release of the tone. Use of the tongue results in a shorter note length than releasing the tone by a slowing of the air stream. In certain musical situations a tongue release is appropriate or even necessary, as in rapid staccato passages. The researcher has found the process of recording oneself and listening to the tape helpful when determining which type of release to incorporate in a musical phrase.

B. Legato

The development of legato skills are as vital as an articulate staccato. The legato (slurred) means of connecting notes requires excellent control of the air and precise finger movement. A smooth line, free of tones which speak inconsistently is the result of many hours of diligent practice. The researcher has found that slow practice of scales and interval studies are excellent for development of the legato
technique.

The opening measures of the second movement present a great challenge for legato performance. Long phrases with few tongued notes, awkward leaps and a large tessitura require smooth note connection. The researcher has found the skill of "playing between the notes"\(^{23}\) to be a necessity for the successful performance of the Larghetto section of the second movement.

As mentioned earlier, articulation was one of three aspects of performance rated most difficult by the survey respondents. One of the difficulties is repeated slurs in groups of two and four notes. Distinct articulation is a great challenge at fast speeds and requires expert control of the tongue. Practice suggestions of those who responded to the survey included: 1) Slur passage at first; 2) Vary articulation patterns; 3) Use light tonguing technique.

V. Musical Interpretation and Style

A. Rhythmic Interpretation and Accuracy

Farkas has observed that "One of the greatest faults of today's music students is their failure to mentally subdivide the various rhythms with care."\(^{24}\)

The ability of the performer to subdivide complex rhythms is of extreme importance when approaching the Concertino. The researcher has found that mentally subdividing the beat (as in the following examples) is crucial for accurate rhythmic performance (Examples 22-24).

Example 22 (No. 2 mm. 1-4)
Farkas states that "perhaps the most abused figure is that innocent looking and very common dotted-eighth-and-sixteenth." This rhythm appears twice in the extreme low register (Examples 25 and 26). Both passages were included in the survey. Practice suggestions of the survey respondents for Example 25 included: 1) Feel the figure in 5/8; 2) Play slowly, eliminating the ties; 3) Strengthen fifth finger of left hand through finger exercises; 4) Breathe on first beat of bar 13. Suggestions for Example 26 included: 1) Subdivide, eliminating the ties; 2) Use low B key for the Ab's in mm. 1-2; 3) breathe between mm. 1-2; 4) Breathe between mm. 2-3. The researcher has determined that breathing between mm. 1-2 reduces the possibility of the low B not responding in measure 3.
An additional passage which presents a rhythmic challenge to the performer and practice suggestions of the survey respondents is shown in Example 27.

Example 26 (No. 37 mm. 1-4)

Example 27 (No. 4 mm. 6-8)

Suggestions: 1) Feel in 3/8; 2) Accent top notes of phrase; 3) Fill in rests with unison notes; 4) Breathe on downbeat of measure 6.

B. Tempo

In discussing tempo, Farkas states: "If there is one element of music which will determine the success or failure of an interpretation, this element must be the tempo."

Sigurd Rascher has stated that Ibert decided upon the metronome speeds for the Concertino as he listened to Rascher play each movement until it was exactly the speed the composer wanted. With this in mind, the performer must pay strict attention to the metronome speeds given in the score. It is especially important that the tempo return to its original pace following the rallentando or ritard before numbers 6, 18,
28 and 34. Incidentally, the sign, //, appearing before the above numbers, should not be interpreted as a break in the phrase, but as an indication of the end of the slowing of the tempo.

The cadenza is the one extended passage where the performer is able to decide upon the subtleties of tempo. The researcher has devoted many hours of practice time to experimenting with tempo in the cadenza, i.e., a ritard one time through and an accelerando the next. Each change results in a new interpretation of the passage. It is the opinion of the researcher that the time is well-spent, and he encourages his students to try every conceivable manner of interpreting a cadenza. It is through the performer's willingness to try a passage in a new way which often results in the clearest understanding and most artistic performance of the music.

C. Articulation

Articulation refers to the grouping of slurred and attacked notes in music. Correct articulation is as important to a wind musician as clear pronunciation is to a vocalist or public speaker.

Farkas and Teal\textsuperscript{28} compare articulation to speech. Words which begin with vowels do not involve the tongue to start the sound while words which begin with consonants do need the tongue at the beginning of the sound. There is very little variety in the production and resulting sound of words which begin with a vowel, however, there is great variety in the resulting sound of words which begin with consonants, i.e., to, do, no and low. The same variety exists with tongued notes in music.

The types of attack used by a given performer are a personal choice, as are the ways in which the performer chooses to use vibrato. The variety of attacks available to the saxophonist is almost unlimited.
Thus, the performer must decide which type of attack to use in each work, movement and phrase. This may appear to be a monumental task, but the experienced musician begins making musical decisions from the first practice session on a new work. The musician is therefore practicing and making decisions about the attacks as the notes are learned.

As mentioned earlier, the type of attack is a personal choice to be decided by the performer. The researcher has found a tape recorder to be very helpful in determining if a chosen attack is musically successful.

Farkas\textsuperscript{29} states: "When articulation is used correctly the music will be enhanced by it, but the articulation itself will be unnoticed by the listener, since it then becomes an integral part of the music." The researcher has found the above statement to be an accurate guide when choosing the style of articulation in the \textit{Concertino da Camera}. 
CHAPTER FOUR
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The purpose of the study was to provide historical information, analytical material, and discuss performance problems and pedagogical methods relating to the *Concertino da Camera*. The work has been analyzed in order to identify potential problems of performance, based upon the researcher's performing experience and a survey of professional saxophonists. Selection of the composition was based upon musical considerations, frequency of performance, level of difficulty and appropriateness for educational use.

This composition, written in 1935, is representative of the most prolific period of Jacques Ibert's artistic production. In Chapter 1, this period, its dates and characteristics were discussed. Information about the date of composition and premiere performance were also given in Chapter 1.

A discussion of the formal structure and description of the music was given in Chapter 2. It must be stressed, however, that a strict theoretical analysis was not the main purpose of the study.

A Technical Problems Checklist was constructed, detailing potential performance problems in the following areas: embouchure, breath control, finger technique, articulation, musical interpretation and style. The following discussion was intended as a guide for the educator and performer. A survey requesting practice techniques and sugges-
tions for performance was mailed to thirty major teachers-performers in the United States. Information from the survey respondents was utilized in the discussion of performance preparation.

Conclusions

The Concertino da Camera is representative of the high quality of literature which has been composed for saxophone. Much of this literature is extremely challenging, demanding technical and musical abilities which can only be attained through devoted practice. Through correspondence with saxophone professionals, the researcher has learned that the Concertino is regarded as one of the most challenging works in the saxophone repertoire, making the work an excellent choice for a technical and musical analysis.

By discussing topics from the Technical Problems Checklist, it has been suggested that the identification and solution of challenging performance situations can help the saxophonist develop and maintain the facility to successfully perform the Concertino and other demanding works. Numerous suggestions of the researcher and professional saxophonists have been offered.

The variety of skills and techniques represented in the Technical Problems Checklist can serve to heighten the saxophonist’s awareness of the multiple facets of technique for which the performer is responsible. The discussion of an isolated technical skill sometimes reveals different approaches to the performance of those individual techniques. Examination of contrasting approaches can serve as a tool to help the performer grow by analyzing his approach while studying a different viewpoint.

The researcher has demonstrated the importance of careful, consistent practice by the saxophonist. Musical knowledge is of little
use if the technical skills necessary for performance have not been carefully developed and maintained. A tool such as the researcher's practice sheet (shown in Appendix D) can be a valuable addition to the saxophonist's practice sessions.

It has also been demonstrated that theoretical and style analysis will help completely prepare the recitalist. An awareness of all musical elements of any work to be performed is an important area of musicianship.

**Recommendations**

Application of the Technical Problems Checklist to works other than the *Concertino da Camera* could serve as future projects in performance analysis. The variety of skills and techniques listed in the Checklist make it a valuable tool for the performer and educator. The abundance of saxophone literature should provide ample material for study by saxophonists who wish to add to the shortage of research in the field of saxophone performance and pedagogy.

In the course of studying intonation, several intriguing acoustical questions were raised concerning the shape of the oral cavity and its effect on pitch. Varying concepts of saxophone professionals were listed in the study, demonstrating the need for further research in the area of saxophone intonation.

This study made evident the need for more research in the history and performance practices of the saxophone. A relatively small amount of information is available to the researcher, and too much of the information is unreliable.
NOTES


6Rascher, Letter to the Editor.

7Idem, "Master Lesson".


9Teal, *Art of Saxophone*, p. 98.

10Ibid., p. 94.

11Ibid.

12Ibid., pp. 61-69.

13The researcher has assumed that jaw alignment, key heights, mouthpiece placement and room temperature are favorable.
14. The Stroboconn is made by the C.G. Conn Corp., Elkhart, IN 46514.

15. The Korg tuner is made by the Keio Electronic Lab Corp., Tokyo, Japan.


23. The commonly-used term to describe the practice of pushing the air through the instrument while changing pitches.


25. Ibid., p. 17.

26. Ibid., p. 17.

27. Rascher, "Master Lesson".


APPENDIX A

LETTER AND SURVEY TO PROFESSIONAL SAXOPHONISTS

Dear Colleague:

I am currently preparing a lecture-recital which will examine the performance problems relating to the technical difficulties of the Concertino da Camera by Jacques Ibert. Embouchure, finger technique, rhythm and articulation are some of the problems to be discussed.

I am a teacher and professional saxophonist, pursuing doctoral study in saxophone performance at the University of Arizona.

For the purpose of my study, I need the input of saxophone experts. I have enclosed a survey which presents some of the most common performance problems in the Ibert work. Would you please select which aspect of performance you consider to be the most challenging for each problem, and relate the method or exercise which you use to help resolve the problem. Please feel free to write your own exercise(s) in the line of manuscript provided.

Your assistance in this survey will be greatly appreciated. A stamped, self-addressed envelope is enclosed for your convenience.

Sincerely,

Craig J. Whittaker
PERFORMANCE PROBLEMS IN JACQUES IBERT'S **CONCERTINO DA CAMERA**

Please check the aspect of performance which you consider to be the most challenging or unfamiliar to the performer, and relate the methods and exercises which you have found to be helpful. I am especially interested in any special means you may have developed to facilitate performance of the passage.

May I quote your statements in my paper?

___ YES

___ NO

Your name ___________________________
Finger technique comments:

Rhythm
Articulation
Interpretation
Embouchure
Other

Exercise:

5)

Finger technique comments:

Rhythm
Articulation
Interpretation
Embouchure
Other

Exercise:

6)

Finger technique comments:

Rhythm
Articulation
Interpretation
Embouchure
Other

Exercise:
Finger technique comments:
- Rhythm
- Articulation
- Interpretation
- Embouchure
- Other

Exercise:

Finger technique comments:
- Rhythm
- Articulation
- Interpretation
- Embouchure
- Other

Exercise:

Finger technique comments:
- Rhythm
- Articulation
- Interpretation
- Embouchure
- Other

Exercise:
APPENDIX B

SURVEY RESULTS

1) Finger Technique: Use side D plus C key for D fingering
   Change rhythms
   Use side Eb key for D fingering
   Practice slowly with a metronome
   Practice short groups of notes
   Play D's and D-sharps an octave lower at first,
   then add octave key and play as written

   Rhythm: Do not breathe on the downbeats
   Subdivide
   Vary rhythms

   Articulation: Vary articulation
   Use "diht" tongue

   Interpretation: Keep intensity with vibrato and dynamic; do not
decrescendo on the half notes
   Crescendo on the half notes
   Decrescendo on the half notes, crescendo on the
   sixteenths, breathe on downbeats of mm. 2,4

   Embouchure: Set embouchure for low register and remain unchanged

2) Finger Technique: Practice chromatic scale in minor thirds
   Practice short groups of notes
   Vary rhythms
   Leave right hand down for C-sharp
   Slow, deliberate practice
   Bis Bb, then side
   1&5 Bb, then bis
   Use side D key for D fingering

   Rhythm: Vary rhythm

   Articulation: Change articulation to slurs in groups of two
   Vary articulation

   Interpretation: Maintain 4/8 feel by accenting 1st, 3rd, 5th and
   7th notes of each measure
   Start mp and crescendo

3) Finger Technique: Use 1&5 A-sharps for first two, then side finger-
ing
   Change rhythms

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Rhythm: 
Breathe at beginning of phrase only
Stay relaxed to avoid rushing
Practice accenting E, B, C# and A on downbeats
Accent B's and A's
Fill in the rests with unison pitches
Feel weight in rests to avoid accenting second and fourth sixteenth of each pattern
Minimize breaths
Subdivide

Articulation: Release D's and B's with the tongue

Interpretation: Avoid holding rests too long
Play as if it were in 3/8 meter
Do not enter with an accent
Accent E's and C#'s
Aim towards the E's

Other: Breathe on beat 1 of bar 1 and during rest in bar 3

4) Finger Technique: Practice finger exercises for the left hand

Rhythm: Play in 5/8 to help feel the second bar
Subdivide
Count out the rhythm, eliminating ties

Articulation: Note how all tonguing occurs on B's except for one C-sharp

Interpretation: Feel phrase in 5/8
Keep direction forward
Keep articulation clean to hear the implied rhythm
Articulation and rhythm of low B must be timed with accompaniment
Breathe on downbeat of bar 3
Breathe on second beat of bar 2

Embouchure: Do not drop jaw
Set embouchure for low register
Keep jaw forward and down

Other: Be sure to breathe to prevent shortage of air

5) Finger Technique: Practice scales and arpeggios in altissimo
Practice slowly for correct notes
Choose fingerings which respond and do not go sharp
Use front fingerings
Practice going from G-sharp to A

Articulation: Be sure breath is supported
Begin articulating a measure earlier
Practice slurred at first
Tongue tip of reed very lightly
Lightly articulate with plenty of support
Use "dah" articulation
Practice repeating a pitch in the altissimo with legato, then staccato tongue
Vary the articulation

Embouchure: Be sure the embouchure places each note after "E"

Other: Lack of support usually the problem
Control of altissimo a problem

6) Finger Technique: Vary the rhythms
Leave down low B key in m. 4 beat 1
Bis Bb in bar 3, side Bb in bar 4
Slow practice
Side Bb in bars 3 and 4

Rhythm: Subdivide the held Db

Articulation: Slur the Gb octave
Clip the first Gb in bar 2
Vary the articulations

Interpretation: Group in two's
Breathe on downbeat of bar 2
Crescendo on the Db

Embouchure: Set embouchure for low notes
Keep embouchure still during skips to avoid pitch problems
Stay relaxed

Other: Practice octave leaps, keeping tongue low
Increase air pressure
Use warm air stream
Be sure to "voice" the slur-downs

7) Finger Technique: Practice short groups
Use long C-sharp fingerings in both registers
Use right hand wrist action for the high E

Rhythm: Be careful not to rush; make first note longer
Vary rhythms

Articulation: Vary articulations
Articulate bottom note of slur-down in practice

Interpretation: Maintain forte dynamic

Embouchure: Do not drop jaw for the slur-downs
Set jaw for middle register
8) Finger Technique: Start phrase with Ab key depressed
   Use low B key for Ab fingering

   Rhythm: Subdivide

   Articulation: Use "doo-oooh-uh-tut" articulation

   Interpretation: First sixteenth on beat 2 of each bar should be
                  longer than the second, producing a "swing"
                  Needs to bounce at f dynamic
                  Breathe before bar 3
                  Breathe before bar 2

   Other: Make sure to support well for low register

9) Finger Technique: Have Ab down to start
   Use fork F-sharp at end of phrase
   Use side D in bar 1
   Use 1&4 Bb in bar 2
   Use bis Bb in bar 1
   Practice slowly in 6/16 meter
   Use bis Bb fingering throughout

   Rhythm: Vary the rhythms

   Articulation: Notice the articulation pattern of 422/422/2222
                  Practice as triplets, slurred
                  Perform as triplets, slurred
                  Vart articulation pattern

   Interpretation: Start soft and build
                  Use Karg-Elert etudes as studies to help develop
                  across-the-bar independence

   Other: Concentrate on supported air column
APPENDIX C
SURVEY RESPONDENTS

Mr. Roger Greenberg, University of N. Colorado
Mr. Kenneth Fischer, University of Georgia
Mr. Stephen R. Duke, Northern Illinois University
Mr. Harry R. Gee, Indiana State University
Mr. George W. Wolfe, Ball State University
Mr. Trent Kynaston, Western Michigan University
Mrs. Elizabeth Ervin, University of Arizona
Dr. James Stoltie, Crane School of Music, SUNY-Potsdam
Dr. John Sampen, Bowling Green State University
Mr. Michael Jacobson, Baylor University
Mr. Steven Jordheim, Lawrence University
Dr. Brad Foley, East Carolina University
APPENDIX E

LIST OF RECORDINGS OF THE CONCERTINO DA CAMERA

Robert Black, *Concert Repertoire for Saxophone*  
Brewster Records #1216

Eugene Rousseau, *Eugene Rousseau Plays Saxophone*  
Coronet Records LP1292

Trent Kynaston, *Trent Kynaston - Saxophone*  
Coronet Records LP3035

Eugene Rousseau, *Concertos for Saxophone*  
Deutsche Grammophon #2530209

Daniel Deffayet, *Ibert/Debussy*  
Epic Records LC3478

Vincent Abato, *Vincent Abato - Saxophone*  
Nonesuch Records H1030

Eugene Rousseau, *Saxophone in Chamber Music*  
Coronet Records LP1709

Robert Frascotti, *Robert Frascotti*  
Educational Music Service EMS-001