

'Modern Baroque'

'Approaches and Attitudes to Baroque Music Performance on
the Saxophone'

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1.

Introduction

(Prelude)

Baroque music has been part of the saxophone repertoire in one form or another since the instruments creation, as it so happened to coincide with the Baroque revival. 'It was Mendelssohn's promotion of the St Matthew Passion in 1829 which marked the first public "revival" of Bach and his music' ¹, either through studies or repertoire the music of the baroque period has had an important role in the development of the majority of all saxophonists today. However the question remains. What function does this music have for a modern instrumentalist and how should this music be used or performed by a saxophonist?

Many accolades have been given of saxophone performances of Baroque music. From the Aurelia saxophone quartets extensive reviews of the Art of Fugue 'Fugue in C of Dog', to Henk Van Twillerts widely accepted and successful Bach Cello suites on Baritone Saxophone, carrying through to more jazz style interpretations by Quintessence saxophone quintet and The modern jazz quartet.

It is not unusual that the 'transcription' is an important part of the repertoire of a saxophonist. The saxophone did not have the introduction that was originally intended by Adolphe Sax who intended the instrument as an orchestral instrument

¹Sartorius, Michael, *Authentic or Tradition :A discussion of the essential issues involved.*
<http://www.baroquemusic.org/barperf.html>

that would help to blend the woodwind and brass sections yet have a soloistic nature as well. Berlioz, a close friend and advocate of the saxophone stated:

“an instrument whose tone colour is between that of the brass and the woodwinds. But it even reminds one, though more remotely, of the sound of the strings. I think its main advantage is the greatly varied beauty in its different possibilities of expression. At one time deeply quiet, at another full of emotion; dreamy, melancholic, sometimes with the hush of an echo.... I do not know of any instrument having this specific tone-quality, bordering on the limits of the audible.”²

However the saxophone found its way into the French military and marching bands, taking over a large majority of the tuba lines, due to the fact that the saxophone (bass) was a much easier instrument to march with; the bass sax being the first sax in which Adolphe Sax invented. With this the saxophone lost its opportunity to become its creators dream and hence Adolph Sax decided to start the first saxophone class at the Paris Conservatoire. Along with having many works written for the saxophone, Sax began to transcribe for the saxophone in order to help promote the instrument in the classical genre. As so happens, the release of the saxophone in 1844 at the Paris Industrial Exhibition, was a fantastic success due to the first performance of Berlioz’s own arrangement of his *Chant Sacre*.

‘This first public performance of the saxophone occurred two years before Sax’s patent for the instrument. For the purpose of demonstrating these new instruments, Berlioz arranged a simple choral piece of his own that he had composed approximately fifteen years previously. The *Chant sacré*, in this rendering, was a sextet scored for three brasses and three woodwinds and included the inventor himself playing the B-flat bass saxophone.’³

“The process of transcription is not new to saxophonists, since the instrument was invented in the 1840s and it took some time for the solo repertoire to grow.”⁴

The first solo repertoire for the saxophone appeared early on in the saxophones life by composers such as Singelee, Demersseman, Chic and Savari, however there was

² Racher, Sigurd, *Once More – The Saxophone*. The Etude (1942)

³ Horwood, Wally, *Adolphe Sax: His Life and Legacy* (Baldock, Herts.: Egon, 1983), pg52.

⁴ Oxford, ToddDMA dissertation ‘*A transcription of Cesar Francks Sonata in A major.*’

still a shortage of performance pieces and works to expose the instrument to new more prolific composers, therefore performers did arrangements of popular classical music. The repertoire did not begin to grow until people such as Elisa Hall, Marcel Mule and Sigurd Racher, started having works written for them and commissioning composers for new pieces.

It is interesting to note that transcribed music is not just a ready source of repertoire for the saxophonist but also an indispensable source for pedagogy.

However it is a highly flamed debate, performing transcriptions especially baroque music on the saxophone, for baroque music largely consists of music for the church and the saxophone an instrument that was once described as an instrument of satan, with its connection to jazz the saxophone has been given a less than pure stigma and this can lead to much tension amongst public, performer and critic.

2.

‘Education’

(Allemande)

‘If the students of the saxophone do not play transcriptions of other music, there is no way that they will be able to develop their musical culture as performers. Music of Bach and Handel, all music of the eighteenth century provides rich examples of ornamentation, staccato, and legato style, various tempi, and the forms of that era... Without these kinds of transcriptions the saxophonist cannot develop his foundation in musical styles. Thus the use of transcription is musically proper and educationally indispensable.’⁵

In what ways is baroque music used in education for saxophonists?

‘Here in Australia, eighteenth century transcriptions are required at all levels of the AMEB saxophone exams.’⁶

⁵ Rousseau, Eugene, *Marcel Mule, His Life and the Saxophone* (Wisconsin, USA, Etoile Music Inc. pg. 91

⁶ Russoniello Nicholas, *Attitudes and approaches to transcriptions for the Modern Saxophonist*. B.MUS Hons Thesis, (Sydney University 2006)

Many study books and exercises have been transcribed for saxophone. Why? On the surface baroque pieces are simple to read and play, this makes this repertoire suitable for beginners and allows the students to perform high quality historic music at an early age. It is very important for a student of any musical instrument to have an understanding of music and its history and by allowing young students to perform this music from the very beginning of their musical journey the student will have a much more stable learning curve and understanding of the final goal of this endeavour, to become a performing musician.

The repetitive nature of this music (fast movements) provides a good exercise in technique such as finger/tongue co-ordination and articulation.

Slower movements provide a tool for improvisation, musicality, phrasing and breath control.

Henk Van Twillert, famous for his interpretations of the J.S. Bach Cello suites on Baritone saxophone, is a strong believer in the study of baroque music for saxophonists.

*'It is the founding dictionary on all music that we play today, from the basic structure of harmony through to learning the direction of phrasing and emotions of music.'*⁷,

Henk Van Twillert therefore uses Baroque music as a basis for his education. This is not uncommon amongst the saxophone professors of today and the past.

The look on Bachs music as a tool for education is not an uncommon and new concept. Before Pablo Casal's discovery and performance of the Bach Cello Suites at the turn of the twentieth century the Cello suites were looked at as simply exercises for the cello. 'Every where he went he had to overcome prejudice that the suites were dry exercises composed by a 'wigstuffed with learning' better suited for the practice studio than the concert hall.'⁸

⁷ (Lesson with Prof. Henk Van Twillert, 11/10/2008 ESMAE)

⁸ Siblin E. *The Cello Suites* (Secker 2009) pg74

We have come to the knowledge through many sources that when Bach's Cello Suites for example, were played in the nineteenth century they were played mechanically, like a sewing machine. However it is difficult to find comparisons of nineteenth century performances with that of Casals' 'performance approach' of these pieces because nobody recorded the suites before Casals.

Walter Joachim, a cellist from the Montreal Symphony stated that in 1925 he had learned a few movements of the cello suites in no particular order, but the notion of playing an entire suite from beginning to end – a generation after Casals first performance was still virtually unheard of. "I learned it as exercises"... "Movement by movement, and never played them together. That's what we learned when we were young. Who dared to play a whole suite alone?"⁹

Another area where baroque music is used is education at Tertiary level institutions. The structure of most harmony and analysis subjects studied in Universities and Conservatoriums throughout the world also use Bach's harmonic language as the structure for their courses. This shows the importance and role in which Bach's music has played on all western music since.

Sydney Conservatorium Handbook. Subject – Harmony and Analysis 1

*An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students will also investigate some aspects of fugal technique and sonata forms.*¹⁰

Marcel Mule was a true advocate of the use of transcriptions for educational purposes as we can see through his study books.

⁹ Siblin E. *The Cello Suites* (Secker 2009) pg122

¹⁰ University of Sydney, Conservatorium Handbook 2009. Pg147

* 24 Easy Studies for All Saxophones after A. Samie, Leduc. Alphonse Leduc, 1946, SS, 19 pages. Based on works by the French violinist A. Samie, and suitable for second and third year students with keys ranging to 3 sharps and 3 flats.

* 30 Great Exercises or Studies (Trente Grands Exercices ou Études) for All Saxophones after Soussmann Book 1 and 2 by Marcel Mule. Alphonse Leduc, 1944, SS, 31 pages. These advanced pieces based on studies by the flautist Henri Soussmann are more exercises than etudes (many feature short phrases repeating through the range of the instruments and in different keys). Book 1 has 15 exercises starting in C and moving through the circle of fifths in major and minor sharp keys.

* 48 Studies by Ferling for All Saxophones by Marcel Mule. Alphonse Leduc, 1946, SS, 30 pages. In addition to editing the 48 studies by Franz Wilhelm Ferling for oboe, Professor Mule has written an additional 12 studies in major and minor keys. (Ferling did not include the enharmonic keys of C flat major, A flat minor, etc. in his work.)

* 53 Studies for All Saxophones Book 1, 2 and 3 by Marcel Mule. Alphonse Leduc, SS, 1946, 27 pages. After Theobald Boehm, Adolf Terschak and Anton Bernhard Fürstenau.

- Daily Exercises (Exercices Journaliers) for All Saxophones after Terschak by Marcel Mule. Alphonse Leduc, 1944, SS, 37 pages. Twenty-six technical exercises based on the works of the flautist Adolf Terschak for better intermediate and advanced students. Keys range from 7 sharps to 5 flats. Varied Studies (Études Variées) in All Keys adapted by Marcel Mule. Alphonse Leduc, 1950, SS, 31 pages. Thirty etudes by the usual suspects (Jakob Dont, Rodolphe Kreutzer, Jacques Mazas, Niccolò Paganini, Pierre

Rode, etc.) at the advanced intermediate level.

Along with Mule, we see that J.M.Londeix always insisted that his students perform at least one baroque music piece in each exam. This was the core reason for his very popular transcription of the Bach Cello Suite no.1

Londeix and Lee Patrick (a world renowned saxophone pedagogue) both advocate serious scholarly research, especially concerning transcriptions of music originating in the Baroque or Classic eras. Such research is also encouraged by *Saxophone Symposium* contributor Andrew Charlton, who, in his article "The Baroque [?!] Saxophone," clearly states that he does not object to saxophonists programming the music of Bach or Handel. "What I do object to," he writes, "is the frequent complete disregard of the performance practices of the time and the interpretive skills and stylistic knowledge that must be brought to a given piece of baroque music."¹¹

¹¹ Charlton Andrew, "The Baroque [?!] Saxophone," *Saxophone Symposium* (Spring 1986) pg16.

3.

'Performance'

(Courante)

'In the 1950s renowned conductor Pablos Casals was left at the last minute without a trumpeter to perform J.S.Bachs Brandenburg Concerto no.2 Desperate Casals called upon Mule to perform the part on the soprano saxophone.'

'I Can tell you his impression of the saxophone playing the trumpet part! I had not even finished the first measure when he shouted while continuing to conduct. Bravo Monsieur!.'

It was a revelation for many people to hear the saxophone playing the music of Bach¹²

¹² Euguene Rousseau, *Marcel Mule, His life and the saxophone*. (Wisconsin USA Etoile Music Inc. pg45...63...73

Baroque music has been a staple part of the saxophone repertoire since the instrument's invention, it is very interesting to note that whilst all instruments now perform baroque music, very rarely is it seen that all the great performers of an instrument have condoned the performance of baroque music, like that in the saxophone history.

The quote above shows the use of the soprano saxophone, performed by Marcel Mule in Bach's Brandenburg concerto no.2 at the Prades Music Festival in 1950. This performance conducted by one of the great baroque specialists of the time, Pablo Casals, has been held to high acclaim, even after such a growth in the early music period since that date.

There are many possibilities why Pablo Casals decided to use the soprano saxophone instead of the Clarino (natural trumpet).

It is true that the baroque revival started around the time of Mendelssohn's discovery of many of the baroque eras scores, which occurred in the 1830-1840s. 'The beginning of the Bach Revival has a specific time and place. The year was 1829, the scene Berlin, and the protagonist a twenty year old Mendelssohn.'¹³ This was the performance of the St Matthew's Passion. However the concept of historically accurate performances on period instruments did not really blossom until the 1970s when instrument makers started focusing on replicating the instruments of the time.

'During the 70s and 80s further valuable research was conducted into the music and performance of the baroque, applied in practical recording and concert performance. It was during this period that performances began to bear the title "authentic" or "on period instruments"'.¹⁴

Therefore it was even later than this date that period instrument performers became proficient at these 'new' instruments.

Pablo Casals saw that the saxophone was an instrument that could perform the clarino parts of the Brandenburg with much more ease than that of modern

¹³ Siblin E. *The Cello Suites* (Secker 2009) pg68

¹⁴ Sartorius, Michael : *Baroque Music Performance, Authentic or Tradition a discussion of the essential issues involved*. (<http://www.baroquemusic.org/barperf.html>)

trumpeters, the modern trumpet of the 1950s differed greatly from the clarino, with a different mouthpiece, bore size and valves. The modern trumpet was almost impossible to play with the clarity and accuracy in the extreme register that Bach intended for his Brandenburg Concerto no.2.

Many believe this is why the piccolo trumpet was invented, to accommodate the non-period orchestras. However this is not something that carries evidence.

In any case the soprano saxophone was an instrument that could fulfil the requirements of the music most accurately at the time.

We can look back at the time of Meyerbeer in 1851 when he wrote his letter to Adolph Sax with the same dilemma.

'I am sure you know that, during the period when these compositions were written, i.e. about 130 years ago, trumpets did yet have valves or keys. Trumpeters not only depended on manual dexterity to execute the most difficult passages, but also used mouthpieces that made it much easier to play the natural trumpet in the high register than it is today. In the enclosed excerpt from a Bach concerto, the line written in red ink must be played on an F trumpet. [Clearly, Meyerbeer is alluding to the 2nd "Brandenburg" Concerto.] This is impossible on the natural F trumpets of our day. Since the director of the edition would like to be as true to the original as possible while at the same time using our modern instruments, he would like to know if there are trumpets or cornets à piston with exchangeable parts which could be used when performing these very difficult passages. If you were to inform me that such instruments do exist, a note could then be made to that effect in the printed score. If I am not mistaken, you invented small E-flat cornets a piston that offer a wide range of possibilities in the high register. However, I am not certain enough to swear that this is the case. Would you be so kind as to look at this passage and send me your opinion in a letter?'¹⁵

There is no evidence of the outcome of this letter and what instrument was in fact used however one could pose the possibility that Adolph sax recommended his soprano saxophone for the great irony of course is that nearly a century later, Pablo Casals resorted to the soprano saxophone as a substitute for the tromba in F.

¹⁵ Becker, Heinz and Gudrun: *Giacomo Meyerbeer-A life in Letters*. Pg133

Many people have said that Pablo Casals used Mule due to their friendship. However it is interesting to note that Otto Klemperer also used Mule for the same solo in 1946, 4 years before the more famous performance at the Prades festival, perhaps this is where Pablo Casals got his influence.

Tempi is another possible reason for the choice of soprano saxophone for the Brandenburg Concerto no.2. Both recordings of this time were extremely fast making it even more difficult to perform on the trumpet of the time. It is argued that this tempo was chosen because both Casals and Klemperer wanted the concerto to fit on one side of the 72 LP, which meant that the tempos had to be pushed, an interesting idea, that tempos of modern recordings of ancient music could be determined by the technology of the time.

Performances of baroque music on the saxophone of this period are not limited to these two performances by Marcel Mule. He was a true advocate of the performance of baroque music on the saxophone, evident by the amount of baroque music arranged and published by him. Mule, originally a violinist had a great connection and love of baroque music and therefore it was only natural he would then attempt this music on the saxophone.

It is clear how important baroque music is to a saxophonist when we look at the leading (past and present) saxophonists and notice their attention to the baroque era.

Marcel Mule *Famous Recording with Pablo Casals at Prades Festival
1950 – Brandenburg Concertos

*Transcriptions of five Flute Sonatas by J.S Bach

Jean-Marie Londeix *Arrangement of J.S.Bach's Cello Suite no.1, regularly
performed

Arno Bornkamp *Recording of The Art of Fugue with Aurelia Quartet-
Challenge Records CC72148

*Recording of Sonata's by Scarlatti with Aurelia Quartet-
Challenge Classics B00008MLVO

- John Harle *Publication of J.S Bach Sonata no.4 in 'Baker St to Bach. Pub. Boosey and Hawkes
- Jean-Denis Michat *Recording of J.S Bach Flute Partita in A minor. Ind-JDM002
- Amstel Quartet *Recording of J.S Bach Cello Suites arranged for quartet. Ind-AAR001
- Henk Van Twillert *Recording of J.S Bach Cello Suites-Phantom Sound and Vision B0010SU4U2
- Copenhagen Quartet *Recording of Italian Baroque- Kleos Classics KL5142
-
- Eugene Rousseau *Recording - The Undowwithoutable Instrument - Marcello Oboe Concerto-RIAX records RICA1002
- *Recording of J.S Bach Flute Sonata (BMV 1035) on "Saxophone Colors". DELOS Records B0000006TZ
- Steven Mauk *"Recording of The Saxophone and Me: J.S. Bach"-Open Loop 029

Sigurd Rasher – (Referring to 1931) Even at that time I played already Bach on the saxophone, but the original literature for my instrument was rather slim. To play Bach on the saxophone was then, even more so than today, an audacious attempt-but then, my musical education had started in my boyhood with Mozart, Schubert, Beethoven, Bach, Handel, etc. - all these masters have composed small works.¹⁶

But why? Why has this attraction to Baroque music and particularly that of J.S Bach occurred in the saxophone community?

The music of Bach in particular remains popular among saxophonists. When asked in 2007 about his recording of the Sonata in E Major (BWV 1035), international performer, recording artist, and current professor at the University of Iowa, USA,

¹⁶ Swift, Frederic, *Woodwind World*, February, 1971 Sigurd Rascher: *A personal biography of a "saxophonist extraordinary"* 1971

Kenneth Tse responded that Bach's music "should not be boxed in," and that saxophonists "should be open to exploring and studying various types of music." A prolific arranger and transcriber, Tse explained how he chose works to adapt for saxophone by saying that "whenever I enjoy hearing a piece and think it would work well on any of the saxophones, I purchase it." These arrangements, he added, were prepared for both his own performances as well as for educational purposes¹⁷

Due to a somewhat small amount of repertoire compared to orchestral instruments for example, adding transcriptions into the repertoire, opens opportunities to provide a varied program.

By performing these pieces, saxophonists develop a new sense of musicality and rhetoric not found in works written for the saxophone since its invention.

Another big defence for performing baroque music is that it contains some of the greatest master works of all time. Of course not all of the music of the Baroque era is 'great' music, however within the repertoire that we have rediscovered or maintained, large quantities of high quality music exists. Whether performed on the saxophone or any instrument, this music itself is music that all composers since have taken inspiration from, so therefore it will be a successful performance if performed well.

It is important to realise also that Bach, and for that matter music of the baroque period was much less focused on the particular sonorities of a particular instrument. The music (generally speaking) has a large focus on harmonic language and is written in a much more vertical style than that of later genres of classical music written in a much more horizontal fashion. The pleasure of the music itself, comes

¹⁷Erdmann, Thomas "Kenneth Tse," *Saxophone Journal* 31/6 (July/August 2007): 30-32.
(http://etd.lib.fsu.edu/theses_1/available/etd-08212008-170238/unrestricted/EtheridgeKThesis.pdf)

from its complex harmonic and polyphonic nature more so than its use of an instruments tone colour and timbre.

'Bach may have written ideal music that transcends the particular sonorities of any given instrument. The marimba, guitar or saxophone all do the suites of Bach justice.'¹⁸

'From one man alone is it possible for us all to keep on deriving renewed inspiration from Johann Sebastian Bach.'¹⁹ Jacques Loussier.

4.

'Morality – Responsibility and reasons.'

'The Debate of Authenticity'

(Sarabande)

*'no performer enjoys being accused of the destruction of timeless art, and, such accusations have contributed to reluctance among saxophonists to perform transcribed music.'*²⁰

Transcriptions for saxophone have been used as a constant source for pedagogy, a readily available source for repertoire and have helped shape the instruments profile

¹⁸ Siblin E. *The Cello Suites* (Secker 2009) pg255

¹⁹ Schumann, Robert. Liner notes from Jacques Loussier 'Take Bach' pg4

²⁰ Nightingale James, *performing classical transcription on the saxophone: some problems to consider and a brief survey of recordings* Australian Clarinet and Saxophone Journal, 5/3 Sept 2002.

especially in the classical genre. However they have also been the source of much debate and have been described in many ways from disrespectful and destructive to enlightening. This debate has led to insecurity and criticism, not only amongst general musician society but also creating division within the saxophone community. The debate on the validity of transcribed music has been largely fueled by personal opinion rather than that of clear conclusions from educated and researched data. For this reason it is perhaps futile to draw any clear results as to the impact and concepts of this music, this however does mean that the issue cannot be ignored.

The most important attribute to a successful performance of baroque music whether it be on a period instrument or on the saxophone as an example is the confidence of which the performer invokes his or her own intentions. This confidence can only be achieved with thorough research and solid decision-making in terms of debates such as authenticity as well as a good study of the areas in treatises and historically accurate essays, even if this is not the approach in which one wishes to endeavor upon, as it is strongly advised to understand all aspects of the music before one decides to disregard or alter.

This is where the true debate of authenticity starts. It is true that this consideration must be looked at from a saxophone point of view, however, this discussion must not only cover that of performing baroque music on an instrument not created at the time the piece was composed, or performing on an instrument not intended by the composer, but also that of performing on a non-period instrument, and also that of performing the music in a non-authentic style.

Firstly the question must be asked what does the term authenticity mean?

This question is covered very well by Will Crutchfields chapter in 'Authenticity and Early Music. Will Crutchfield gives three alternative meanings of 'authenticity in music.'

1. William Fitzgerald supplied Oxford Dictionary with the right citation of Wyclifs 'goostli in art' (spirit). He states, '*That is called Authentic, which is sufficient unto itself, which commends, sustains, proves itself and hath credit and authority from itself.*'

This statement covers the idea that authentic performance is that of collaboration between composer and performer. It reopens the perennial debate about composers'

intentions versus performers' liberties. The authenticity of a text is to be assessed in terms of the sources of the text, the authenticity of a performance is to be understood in terms of the sources of the performance, and these lie within the person who is performing.

2. The performers of the early music movement embrace in large measure the 'intention of the composer idea of authenticity', augmenting it with the notion that the conventions the composer was accustomed to, even though it never occurred to him to specify them, ought to be present as well in authentic performance: timbre, articulation, ornamentation, tempo and dynamics. This gives rise to the museum model, the precise reconstruction of sounds as near as possible to those heard by the composer.

But we must also keep in view the third idea. One of the 'unthought-of things' the great composer assumed, wanted and needed was the conviction and passion of great performers. Or, in works other than heaven-storming, the grace, confidence and stylish freedom of cultivated amateurs. These cannot be reclaimed directly from the treatises nor extrapolated from critical editions.²¹

As Gustav Leonhardt for example wrote in the notes to his recording of the Brandenburg Concertos

*'If one strives only to be authentic, it will never be convincing. If one is convincing what is offered will leave an authentic impression.'*²²

Frans Bruggen, one of the first performers of baroque recorder in the 1950s and regarded as one of the first leading specialists in the 'Period performance movement' said 'Historical information could not account for more than 30-40 percent of my performances'.²³

It is interesting to note that Walter Van Hauwe regarded as one of the leading experts in early music alive today wrote the following in a release of works by Scarlatti arranged and recorded by the Aurelia Saxophone Quartet.

²¹ Kenyon, Nicholas :*Authenticity and Early Music* pg24-25

²² Leonhardt, Gustav :*Brandenburg Recordings*.

²³ Kenyon, Nicholas :*Authenticity and Early Music* pg5-6

*'You have to distinguish between two different aspects of an artists imagination: his spirit, to which belong his ideas, motivating factors, temperament and abstract thoughts, and his work, the result the tangible forms. If you go all out for the second aspect, the work soon terms like 'authentic performance practise' crop up as a matter of course and you realize you are obliged...to make an in-depth study in order to come as close as possible to the truth.... If on the other hand you start with composer's spirit, his emotional impulses, it is much easier to approach his world, and you can search for possible 'authentic' spiritual affinities.... Then the saxophone, like any other instrument, comes into its own.'*²⁴

These quotes show that even those who are most highly regarded as baroque specialists and performers of the 'period instrument movement' believe that, yes, it is important to be historically knowledgeable and informed in the correct style of performance, however this is not the only part of the performance and that it is important to find the 'spirit' of the music within the performance no matter what your tools maybe.

We must consider the majority of composers and especially J.S Bach wanted the conviction and passion of their performers to affect their music and bring the life or spirit to the performance, bringing the music off the page and bring personal life to the music. However, is it possible for performers of the twenty first century to bring to life the same conviction and spirit as that of the amateur musicians of the eighteenth century?

When looking at this debate consideration must be taken that now in the twentieth century we hear things differently. With the concept of modern technology, everyone has access to listen to the worlds leading musicians. This in turn has led to a much more critical audience. With a critical ear today's public is more concerned with 'the correct way to play'. Let us not forget that styles, tastes, performance and even pitch differed greatly from country to country, even from city to city during the Baroque era, and we can be almost sure that Bach's music would have varied greatly. However, in the twenty first century there is much more pressure to perform exactly as the composer intended. With this pressure it is hard to imagine that today's musicians would play with the same conviction and spirit as the amateur musicians of the time.

²⁴ Walter van Hauwe, liner notes *'the Aurelia Saxophone Quartet plays Domenico Scarlatti, vanguard classics 99177 1998/1999.*

But the true questions for authentic music performance are:

*Can the composer expect any influence over how his music is performed after he has written it, and is there any moral obligation on us to fulfill his original intentions, and if so how can these be discerned and what kind of evidence is relevant?

*Are we more likely to understand a composer's piece of music by restricting ourselves to the means he had available when he wrote it, or does such a restriction inhibit our full expression of the piece?

*What is the relation between a performer's and a scholar's work in this area? How can the scholar reconcile the need for an open verdict with the performers need to make a practical decision; for the performers, what happens at the moment when the cautious conclusions of musicological enquiry have to be turned into action.²⁵

These are questions that every musician who is endeavouring to perform music from the baroque era must ask themselves, whether the goal be an authentic reproduction of the original, a performance on a non-period instrument, a performance on a non-specified instrument or even that of a performance in a new genre or style such as popular music or jazz.

There is no direct answer to such questions, however they do pose an important lesson in the performance of this music. Each musician must, (to give a full spirited and knowledgeable performance) consider these questions and make their decisions to best suit not only themselves and their objectives but also the public. It is often very clear when listening to baroque performance that the performers have not considered their own ideas on topics such as composer's intention or authenticity.

When one considers the appropriateness of historical performance practice we have to ask, how important is historical and cultural influence on the listening ear.

David Leibman one of today's most renowned jazz saxophonists quotes regarding his composition 'In Bach's Studio'

²⁵ Kenyon, Nicholas :*Authenticity and Early Music* pg13

*'In religion there is Mecca for Muslims, the Wall for Jews, the Holy Sepulchre for Christians and so on. These are places in the world where the vibrations are extremely intense and usually commemorate some historical person or event or special significance to a select population. Whenever possible, it is incumbent upon individuals who believe in something to make a pilgrimage to such a site. For musicians of all styles, one such place is the city of Leipzig, Germany. Specifically, it is the Thomaskirche, the church where Bach spent so many years as the choir master, pouring forth work after work for weekly masses and celebrations. While on tour during the mid-1990s with my group, we performed in Leipzig. The morning after our performance, pianist Phil Markowitz and myself went to that church. Fortuitously, an organist was practicing Bach at that very hour. Sitting there for a while, absorbing the feeling of the very room where so much creativity and beauty took place, was one of the highlights of my travels over the years. This piece was inspired by the master, J.S. Bach.'*²⁶

This quote shows the importance of Bach on all musicians and how David Leibman feels it is a necessity to study his music.

Historical and cultural influence makes an enormous difference to the way in which we hear. For example, let's look at Bach's Chromatic Fantasy, this work now sounds like a piece of classical music, maybe not specifically Baroque music due to its chromaticism but definitely still a piece fitting in to the pre-romantic era. However at the time it sounded to the public like something from another world. If we take an example from the late twentieth century, when the Bee Gees song 'Jive Talkin' was released in 1975, it started a whole new genre of music that was incredibly new to the public (disco), however when we hear this music after thirty years we cannot help but feel that 'old-fashionedness' of it.

This is relevant to performance practice because, we cannot simply recreate the sound of the music from the baroque era because although, audibly, it may sound

²⁶ Leibman David *'In Bach's Studio'* (Warner 1995) Preface

identical, without context in culture and history the music will inevitably sound different.

The major problem facing the side of the 'purists' or those intent on performing in a truly authentic way is that facing the lack of an 'authentic' eighteenth century audience. Listeners these days have all sorts of music and ideas in their heads that did not exist in Bach's time. It is now impossible to escape the world of music, from TV commercials, to ice-cream trucks we are constantly bombarded by new and different styles of music, whether to our taste or not. 'Can listening to a piece of music on an iPod in an air-conditioned room, with a knowledge of rock, jazz, and salsa, ever really be the same as hearing it during the eighteenth century in the candlelit castle of one's Most Serene Highness?'²⁷

There are a lot of moments throughout the vast collection of baroque music that we can now recognize within other music or pieces, we can easily hear the exact influence this has had on other music and hear for example a powerful guitar riff in the *gigue* of the 3rd cello suite. Bach's audience two centuries before the electric guitar was invented, could not possibly have heard this connection and therefore not remotely hear this passage in the same way we do.

The big debate however is, why then should the audience prefer your version to the original? If the composer intended the piece for violin for instance in Bach's *Violin Partitas* than surely the music would hold more integrity and therefore be a better performance on Violin than on saxophone²⁸ 'What is new to the audience and how is it a more pleasurable performance aside from the spectacle?' Or, is the real question, does the performance have to be better, or just enjoyable and affective?

The Dutch saxophonist Arno Bornkamp describes his instrument as " the stringed instrument of the the wind family."²⁹ In his opinion the instruments flexible sound the possibilities of the vibrato and the range of tone colours make it outstandingly suitable to perform works originally written for strings.

²⁷ Sibling E. *The Cello Suites* (Secker 2009) pg 118

²⁸ Kivy Peter *Authenticities, Philosophical Reflections on Musical Performance.* New York 1995

²⁹ Bornkamp, Arno *Scarlatti with Aurelia* Linear notes for Aurélia CD

With this statement we can already see, the possibilities of the transcription of baroque music composed originally for stringed instruments.

‘The saxophone is one step closer than string instruments to the connection between instrument and the emotions trying to be portrayed by the performer. The connection is closer because the saxophone is a blowing instrument’³⁰

These comments, although not giving us a free license for transcription show us that the saxophone although not a baroque instrument may in fact have two of the most important aspect of a music instrument of that time. The connection with emotions and flexibility

What are the moral/ethical dilemmas if any and how do we overcome the ‘morality’ of performing music intended originally for another instrument?

‘Many pieces written during the baroque period and before were not instrument specific’³¹,

‘If people who play instruments wish to play the ‘Airs de mouvement’ in this book, they have only to transpose them into the key which best suits the compass of their instruments’³²

‘They suit not only the harpsichord, but also the violin, the flute, the oboe, the viol and the bassoon.’³³

‘These pieces indeed are suitable for two flutes or oboes as well as for two violins, two viols, and other instruments of equal pitch, it being understood that those who perform them adapt the to the range of theirs.’³⁴

When substituting the flute if one finds chords it is necessary to choose the note which makes the most beautiful melody and which is ordinarily the

³⁰ (Lesson with Prof. Henk Van Twillert, 11/10/2008 ESMAE)

³¹ *Michel L’Affillard, ‘principles tre-faciles’, Paris, 1694 ed. Of 1722 PREFACE from Donington Robert ‘The Interpretation of Early Music’*

³² *Francois Couperin, ‘Concerts Royaux’ Paris, 1722 PREFACE from Donington Robert ‘The Interpretation of Early Music’*

³³ *Francois Couperin ‘Triosiem livre de pieces’ PREFACE from Donington Robert ‘The Interpretation of Early Music’*

³⁴ *Jean-Philippe Rameau, ‘Pieces de clavecin en concerts’, PREFACE from Donington Robert ‘The Interpretation of Early Music’*

*highest. With regard to notes which pass beyond the compass at the bottom of the flute take the passage an octave up, but in a rapid passage of several notes it is sufficient to substitute for those which descend too low the neighbouring one in the same harmony or to those which one deems fit.'*³⁵

This is a series of evidence that shows composers not being concerned with instrumentation, showing that the music will work on other instruments.

'Up to and including the time of Bach and Handel we have evidence that much music was considered even by the composer as suitable in one for as in another, choral or instrumental and even sacred and secular.'³⁶

We could assume that the reason for this was a commercial one for increasing sales, (due to the fact that composers of the day wrote most of the music as a 'job' or way of making money. This has changed in recent fashion where it has become much more difficult to find a 'job' in composition. A large amount of music after the 18th century became music written for writings sake and not that of a necessity for work), however there was a genuine preference for leaving the choice open, for providing music in such a form that as many musicians as possible could use it and for trusting them to do so with intelligent discrimination.³⁷

This may give us the freedom to perform works that are non-instrument specific on instruments of our choosing, but what of works that have a designated instrumentation?

'Bach's instruments often feel beside the point, as if he composed ideal music, music that transcends instruments, music that was invented to reinvent itself. It's often assumed that a piece of music by Bach is so musically indestructible that it can be

³⁵ Donington Robert 'The Interpretation of Early Music' ED Faber and Faber 1989 Pg 503

³⁶ Evelyn Howard-Jones *Arrangements have been Made.* pg305

³⁷ Donington Robert 'The Interpretation of Early Music' ED Faber and Faber 1989 pg 503

played with excellent result on say, the kazoo, pennywhistle, banjo, marimba or saxophone – you name it.’³⁸

The music of Bach or for that matter a large majority of the music from the Baroque music is not concerned with timbre or colour of sound unlike that of the impressionist composers such as Debussy for example. This is the main defense used by the famous Bach pianist, Glenn Gould. The music of the baroque era is much more concerned with its use of counterpoint, fugal writing and the use of a horizontal melodic line more than that of the exploration of colour³⁹

‘If Bach had been concerned with specific tonal qualities of an instrument within his musical writing then I would not dare to perform them on the piano, however this is not what Bach was concerned with’⁴⁰

From the baroque period to the early days of romanticism, the musical concept of a piece often remained quite autonomous regarding its musical incarnation.

For composers, adapting the same piece of music for several instruments was both a pragmatic act (regarding the great production requirements of the time) and an artistic gesture in its own right.

Far from spoiling their work, it helped reveal the potentiality of their inspiration. The various shades of musical coloration proposed put into light the thousand new facets a single writing could display.

Thus from Bach to Schubert, transcription can be seen today as a means of enriching the classical music repertoire. In revealing how matter lasts even as form changes, it is a witness to the greatness of the geniuses in whose works essence always dominates the letter.⁴¹

We can see in the work of Beethoven’s string and wind septet (opus20), which he himself arranged for clarinet, cello and piano (opus 38). Along with the many arrangements done by the composer or accepted by the composer such as Schumann’s (Fantasy Pieces cello, clarinet, violin) Berio’s (Sequenza’s Oboe/soprano saxophone clarinet/alto saxophone) and Ligeti’s (5 bagatelles wind

³⁸ Siblin E. *The Cello Suites*. (Secker 2009) pg 210

³⁹ Gould, Glenn *Interview with B.Monsaingeon*

⁴⁰ Gould, Glenn *Interview with B.Monsaingeon*

⁴¹ Donington Robert *The Interpretation of Early Music* ED Faber and Faber 1989 pg 504

quintet/saxophone quartet). Are these works accepted? If the composer provides the transcription or at least endorses it, then we should have no problem in accepting it. However does this create a new work or simply another version of the existing piece? This is an argument of great debate, if we take the composer as the all and powerful creator of the work then 'we must consider Beethoven's Wind and string septet (opus 20.) in which was later adapted for clarinet, cello and piano with interestingly a new opus no. that being opus no. 38.'⁴² However clearly the work is the same work with simply an instrumental change. 'Beethoven's op-38 is an arrangement of op.20 and not a new work, so performances that exhibit personal authenticity are arrangements of works, not new works themselves and ordinary musical discourse reflects this conclusion.⁴³

Bach's attitude to composer's attention can best be seen in the way in which he would perform other composer's music.

*'To take a harpsichord concerto by J.S.BACH and arrange it for a four-part chorus, organ and orchestra would not.... be considered the proper way to realize the composers intentions or even to show decent respect for the score. Yet this is what Bach himself did to his own harpsichord concerto in D minor which was, incidentally in its original version a violin concerto of a somewhat simpler cast.'*⁴⁴

'When Bach performed Palestrina's music he added, at least on occasion, wind instruments, double bass and organ accompaniment.'

Bach constantly arranged and transcribed his own music. He didn't hesitate to rearrange a large-scale piece like the St Matthews Passion for Prince Leopold's funeral; it is unknown why he chose to do this. Was it because he felt almost as close a connection with the prince that had given him so much as to God, or was it due to a lack of time to compose a new work for the occasion? The motivation is unclear,

⁴² Donington Robert *'The Interpretation of Early Music'* ED Faber and Faber 1989 pg 503

⁴³ Kivy Peter *'Authenticities, Philosophical Reflections on Musical Performance.'* New York 1995

⁴⁴ Rosen, Charles from Peter walls, *history imagination and the performance of Music.* (woodbridge: The Boydell Press 2003) pg125

however this is not of importance to this debate. The importance is that this shows that Bach did not feel such a strong glory and authenticity to his music. He also transcribed many of his famous works for other instruments, sometime making it unclear to us, which in fact was the original. This is particularly prudent with the Cello suite no.5. Not having an original score of the cello suites already puts questions into the original instrumentation, however an original manuscript for this work exists for the lute. Was this work originally intended for the lute and then transcribed by Bach himself for the Cello? 'One contemporary violin-maker of the twenty first century Dmitry Badiarov, believes strongly that the cello suites were originally written for a violoncello piccolo due to the unusual use of a fifth string on the cello for the sixth suite.⁴⁵

If one considers this then how can one say that performing his music on non-scored music is immoral?

Bach's music has been transcribed, transposed and adapted since it was written and with more frequency and debate the more and more people get to know the music. Bach's sons were the first to begin this, performing works of their father with their own additions and improvisations. The trend did not stop in the baroque era but continued and grew as time went on. Mozart made a very famous transcription of many of the fugues from Bach's "Well Tempered Klavier" for string quartet, and this trend continued in the nineteenth century with Mendelssohn and Schumann. Mendelssohn and Schumann both added piano accompaniments to the violin solo works.⁴⁶

'Robert Schumann a major booster of Bach in the nineteenth century, was first to write a piano accompaniment to the cellos suites. He got the idea of adding piano to the cello suites from Mendelssohns similar treatment of Bachs solo works for violin.'⁴⁷

Schumann believed adding piano was providing 'harmonic braces', to freshen the music for his modern audience.

⁴⁵ Siblin E. *'The Cello Suites'* (Secker 2009) pg 251

⁴⁶ Siblin E. *'The Cello Suites'* (Secker 2009) pg 211

⁴⁷ Siblin E. *'The Cello Suites'* (Secker 2009) pg 214

The transcribing and transposing of Bach's music was always looked at as a benefit to the musician and public. Not until the fascination within authentic music performance did the debate begin on this practice.

How do we approach transcribing and the debates that go with it when the composer is no longer living and the instrument had not been invented at the time?

'Where lies the injury to another person which would make a moral issue of it? Or of playing Bach on the piano, as so many pianists do with integrity and artistry? Or of giving the young clarinetists who are so much commoner than violinists, baroque trio sonatas to enlarge their musical horizons?

A living composer may feel injured and frustrated if his explicit intentions are willfully disregarded. A baroque composer may not ever have had such explicit intentions, which run somewhat counter to the baroque attitude. Being dead he cannot suffer in his feelings. His music lying both legally and morally within the public domain, is ours to use as best we like and can.' ⁴⁸

As Jean Marie Londeix states.

'I feel that I can make certain adjustments to better facilitate adapting them (J.S Bach cello suites) to the saxophone without betraying my goal of being able to bring life the ineffable spirit of this music. But am I deceiving myself? And what would Bach think of my idea? The fact that his music is performed upon the saxophone???'⁴⁹

But surely in that case the question of morality is evoked, for to ignore the composer feeling injured or frustrated even if they are dead would be immoral. We should still consider what the composer would feel if they were alive. So how does one come to the decision of the dead composers feelings, it comes down to the question of morality and ethics.

⁴⁸ Donington Robert *The Interpretation of Early Music* (ED Faber and Faber 1989) pg 45.

⁴⁹ Umble, James :*Master of the modern Saxophone, From the diary of Jean Marie Londeix*, Monday August 24 1959.(US Runcorp publications 2000) 188-189

The question of moralities link to music transcriptions is best answered throughout the Interpretations of Early music book of Robert Donnington, that it is not immoral or unethical as long as the performance is done with integrity and artistry.

Morality is a debated question going back to Aristotle (384BC-322BC) with his '*Nicomachean Ethics*'

'I. Every art and every investigation, and likewise every practical pursuit or undertaking seems to aim at some good: hence it has been well said that the Good is that at which all things aim.,'⁵⁰

Aristotle puts the debate of morality into a neat package of the ultimate goal being Good. If we take this attitude and refer to transcriptions in music, then one can derive from Aristotles statement that as long as the end result that being the Good or Robert Doningtons the integrity and artistry concept is that performing transcriptions is in no way a moral debate.

However Peter Kivy in Authenticities 'The authority of Intention' brings out the argument that the end result should be that of the Composer's performing intentions. With the help from Bradley ethical studies pg 58 'Morality teaches us that, if we look on her only as good for something else, we never in that case have seen her (morality) at all. She says that she is an end to be desired for her own sake, and as a means to something beyond.'⁵¹

It sometimes seems as if performers feel the same way about realizing the composer's performing intentions,

The question of morality is a vast one and not typically relevant to the topic at hand, the question more apt for this discussion is the one of 'Is it being immoral to perform transcriptions?'

'One may ask why they should follow the autograph of the composer. And the answer may be, because the autograph expresses the composer's intention. But one

⁵⁰ Aristotle, '*Nicomachean Ethics*' (ed. H. Rackham) Editions and translations: Greek (ed. J. Bywater) | English (ed. H. Rackham)

⁵¹ Bradley, Francis '*ethical studies*' (1876) pg 58

may not then go on to ask why she should follow, realize the composers intention, any more than we can ask why someone should do the right thing.⁵²

Kivy, misses the point that Aristotle made in his argument. We can ask why someone should do the right thing as Aristotle said, the end goal of the good. Taking this even further and to include Doningtons argument, if the adaption or transcription arrives at a point of artistry and integrity then in turn it creates a 'Good' result or performance.

Also we must consider that the saxophone has been known as an immoral instrument and was even banned during the Nazi era for this exact reason 'But it has also been controversial, viewed as a symbol of decadence, immorality and lasciviousness: it was banned in Japan, saxophonists have been sent to Siberian lockdown by Communist officials, and a Pope even indicted it.'⁵³

This is not just a debate for saxophonist but comes down even to the question of period performance. This then is the basis for instrumental change. Baroque composers composed for what we now call period instruments, these instruments like all things in life have evolved and now are in most cases almost entirely new instruments.

When playing baroque music on saxophone one is obviously not striving for a historically accurate performance: just as one could argue that when Bachs 48 preludes and fugues are played on a grand piano their historical accuracy is questionable. What one strives for however is musical integrity that reveals itself in attention to style and detail.⁵⁴

A fine performance on a modern instrument may actually be more authentic than a weak performance on baroque instruments, for fine musicianship is also an aspect of authenticity. Style is the sum of which all aspects are the parts.⁵⁵

⁵² Kivy Peter '*Authenticities, Philosophical Reflections on Musical Performance.*' (New York 1995) pg 146

⁵³ Segell Michael. '*The devil's horn*'

⁵⁴ Leonard Christina, from James Nightingale '*performing classical transcriptions on the saxophone. Some problems to consider and a bried survey of recordings.* (Australian Clarinet and Saxophone Journal 5/3 2002). Pg7

⁵⁵ Donington Robert '*The Interpretation of Early Music*' (ED Faber and Faber1989) pg.166

After the initial rebirth of the Baroque era around in the late 19th and early 20th centuries, many began to feel that it was musically proper to perform the works of early masters as they were conceived (second half of 20th century). Period performance, that is, setting aside modern instruments and practices to perform on instruments similar to those used at the time of the works composition, grew ever more popular during the twentieth century. (John. Butt). There has always been some debate behind this practice.

Many have argued that the versatility offered by modern instruments can actually aid in the realisation of the earlier masters ideas. In the introduction to his edition of Bachs Well Tempered Clavier, Ferruccio Busoni argues ' Bach's thought and feelings reached proportions for whose expression the means other at the command were inadequate.'⁵⁶ This also can explain the fact that the modernising of certain of his works (by Liszt, Tausig and others) does not violate the Bach Style - indeed rather seems to bring it to full perfection. Similarly for Christina Leonard the versatility of the saxophone makes the realisation of eighteenth-century composers intentions possible. 'Talking to Baroque oboe players they always comment ' You are so lucky' because intonation is so much better on the saxophone, and you can achieve the clarity you would strive for on a baroque oboe. With the instruments facilities everything is easier so you can convey the intent of the music.

The story of the Cello Suites and the transcription/edition in which was first discovered is a good story on how a non period performance outside of stylistic accuracy can not just be unhelpful to the music, but can bring a new entity to it.

The manuscript found by Pablo Casals' in the 1890s in a small second hand music shop in Barcelona was not that of Bachs own hand or his wives Anna Magdalena, but rather an edition by one Friedrich Wilhelm Ludwig Grutzmacher, in which he had heavily edited Anna Magdelanas manuscript.

'Grutzmacher saw it as his mission to edit Great music as if he were operating on secret instructions from long-dead composers. He took liberties with Anna

⁵⁶ Busoni, Ferruccio '*Bach's Well-Tempered Clavier*'

Magdelenas tet and in some cases embellished Bach's music with chords ornaments and virtuosic flourishes thrown in for good measure.⁵⁷

Grutzmacher's approach, for all its excesses had a powerful impact on one cellist. A recent Ph.D dissertation submitted to Florida State University wonders: Might Casals' thirteen-year-old eyes have been influenced in their outlook by the expressive dynamics and other anachronistic editorial markings by Grutzmacher? 'Might history, speculates Bradley James Knobel, have turned out differently if the edition Casals found had been less of a gussied-up subjective version?'⁵⁸

We can see one mind amongst Grutzmacher's manuscript and the way in which Casals performed the cello suites. Both these musicians felt that the suites were expressive music capable of having a direct musical appeal to the listeners at the time. This was a large assumption to make as up until this time these works had only ever been known as technical exercises for the studio only. However Casals' confidence in this music clearly paid off, promoting him not only as a world class and famous cello, but bringing the cello to the forefront of classical instruments, inspiring many students to play this amazing instrument.

The Period performance movement really began in the 1960s when instrument makers began to experiment with making new instruments that replicated the style of the instruments used in the past.

Let's take the oboe for example.

'The Baroque oboes derived from the shawm, were generally made of a softer wood and with a wider bore and wider reed than modern oboes giving it a "creamier" and more clarinet-like timbre. The oboe had only two brass keys one the C-Key and other the Eb-Key. The instrument had a smaller range and lacked the projection of the modern oboe.'⁵⁹

⁵⁷ Siblin E. *The Cello Suites* (Secker 2009) pg 249

⁵⁸ Siblin E. *The Cello Suites* (Secker 2009) pg 249

⁵⁹ <http://www.musicschool.com/instrument/?name=Oboe>

The modern oboe therefore has different technical capabilities; timbre and resonance or projection, changing almost all the major characteristics of what defines a musical instrument.

Lang argues that if composers of earlier times made it clear that their works were not timbre specific, why should modern performers insist it is necessary to perform works on period instruments.⁶⁰

'The only fundamental issue is the issue of suitability, if a saxophonist finds a baroque sonata which makes an excellent musical effect on his instrument which was invented in the nineteenth century, there is nothing in the baroque attitude to music which prevents him.'⁶¹

Lets not of course forget about J.S Bach's Art of Fugue, the piece in which Bach was working on when he died. It has been performed on Organ, piano, string quartet and even saxophone quartet. Some writers have regarded it as music for the mind alone. But is music ever for the mind alone? Can mind and matter ever be divorced? The art of Fugue can be performed on any combination of instruments; it is only necessary to provide it with a sensitive reflection in sound of the thought and the pattern in the music. We are not confined to one sonority provided we keep our sonority appropriate.⁶²

In the Baroque period, the question of the aesthetic legitimacy of transcriptions were never raised, they were produced in large numbers without scruple. The same applies to the nineteenth century. It has become a problem only in modern times, it is we who demand unconditional fidelity to the original and make a fetish of the composers intention. In this aesthetic dispute, Busoni is an ideal ally for all those who support the principle of arrangements and transcriptions. The intangible quality of a musical idea can appear in various forms and 'exists intact both before and after

⁶⁰ Paul Harvey Lang. *Musicology and performance*, (New Haven, Yale University Press 1997) pg176

⁶¹ Donington Robert *'The Interpretation of Early Music'* (ED Faber and Faber1989)

⁶² Donington Robert *'The Interpretation of Early Music'* (ED Faber and Faber1989)

it is performed' (Busoni) is music therefore actually the intangible abstract quality behind the sounds?⁶³

'History is its own reward, and accurate research into past performing styles is a wonderful pursuit. But for performers its value lies only in the extent to which it can participate in the quest for aliveness'.⁶⁴

'I was the first to battle the purists of the German school who wanted an abstract, intellectual Bach. I shall not be afraid now that a few critics don't want music to be human anymore.' Pablo Casals.⁶⁵

5.

'Transcription or Adaption?' - Note for Note

Transcription

(Minuet I)

⁶³ Kenyon, Nicholas :*Authenticity and Early Music* pg25

⁶⁴ Kenyon, Nicholas :*Authenticity and Early Music* pg 26

⁶⁵ Sibling E. *The Cello Suites* (Secker 2009) pg 265

So what exactly is note for note transcription?

*Transcription has come to mean adapting a piece of music which was originally written for one instrument or group of instruments so that it may be performed on a different instrument or group of instruments.*⁶⁶

Note for note transcription is an appropriate term for taking an original score and playing the piece in a historically informed manner on a non intended or scored instrument. Alterations or manipulations will of course be necessary to perform the piece as accurately as possible whilst taking into account the limitations of the desired alternative instrument, however the goal should always be to make a musically appropriate and convincing result. Alterations are often made by; transposing into a suitable key, changing octaves to fit a limited range, breathing (for transcriptions of non-wind instruments), articulation, and adjusting certain techniques such as double-stopping, pizzicato, muting (keyboards) and tone colour changes (changes of strings etc.)

When we approach transcription it is very important to understand the alterations one needs to make within the score and the playing style to create the most appropriate and convincing performance possible. These alterations or 'manipulations' needed by the saxophonist to meet the intentions of baroque music are perhaps best displayed when considering the issues encountered when looking at specific works. By looking at J.S Bach's Oboe Sonata on Soprano Saxophone and J.S Bach's Chaconne from the 2nd Violin Partita on Alto Saxophone. These two works should cover the majority of manipulations required when performing transcriptions of this period in musical history.

The essential considerations that must be accessed are dynamics, articulation, phrasing, breathing, scoring, range and temperament/pitch.

To approach baroque oboe literature successfully, the saxophonist must have an apt knowledge of the challenges and attributes of the instrument. The soprano saxophone has been regarded by many as an instrument with similar tonal qualities

⁶⁶ Donington Robert *The Interpretation of Early Music* (ED Faber and Faber 1989)

of the oboe, in particular the baroque oboe, however one must realise it is capable of much greater flexibility with timbre, dynamics and pitch as well as more facility for intonation and rapid playing. However, in saying this one must be careful not to assume that the baroque oboe was not a versatile instrument in its own right.

According to oboists Burgess and Haynes 'something the hautboy (most common type of oboe in the first half of the eighteenth century) can do better than any other instrument is to make extreme and sudden change of dynamic, covering a range from barely audible to very loud.... These nuances were useful for the music of the period.⁶⁷

Indeed in 1695 oboist and composer Banister wrote that with a good reed the houtboy goes as easily and soft as the flute... and can be majestic and stately and not much inferior to the trumpet⁶⁸.

With this information one could easily state that the early oboes had similar capabilities in the field of dynamics than the soprano saxophone.

However in stating this we have to remind ourselves that these statements were made in the 17th century and therefore the 'hautboy' was being compared to the other instruments of the time. We can take for example that the original instruments had less dynamic variation than those now used today and since the end of the classical era and early romanticism, especially in regards to projection through the example of the string instruments at the time. Gut strings were used in baroque times through to the industrial age. The change to steel strings on the five stringed instruments of the orchestra was done for many reasons, the most obvious being that the steel strings were more consistent and reliable. They were also much easier to produce in large quantities, however the main artistic reason was that of projection and stability in pitch. The steel strings whilst giving a different timbre quality

⁶⁷ Geoffrey Burgess and Bruce Haynes. *The Oboe* (London, Yale University Press, 2004)

⁶⁸ Geoffrey Burgess and Bruce Haynes. *The Oboe* (London, Yale University Press, 2004)

(generally more bright) also allow for much more capabilities with dynamic fortes along with pianos.

This change coincides with the development of ebony clarinets and oboes, which give a similar effect, changing the instruments material from the softer in both material and dynamics of box and pear wood, seen also with the development of larger bored brass instruments with redesigned mouthpieces.

It can be asked 'What was the necessity of projection in the developed orchestral instruments of the romantic era?' the main reason for this was the ever growing audiences for orchestral works, all due to the change of classical music's cultural and demographic placement. Classical music was originally heard mostly by the extreme upper class, this is not to say that the general people didn't hear music, but more to say that the music we now look at as music of the time, was more likely the art music that was written (usually commissioned) by the extreme upper class. In the mid to late 1800s this changed and more and more people began to be able to appreciate this art music largely due to C.P.E Bach and W.A. Mozart's works for young and amateur musicians and the development of more affordable instruments. This occurred thanks to the period called 'The Enlightenment' when many industrial developments happened. Larger auditoriums and theatres were built to enable larger audiences. This led to the development of instruments with more projection.

The preconception that dynamic changes in the baroque period were limited however is not entirely correct, it is wise to remember that although the variation from loud to soft was much less, it is important to keep in mind that the use of dynamics was anything but diminished from the use of dynamics of our time. For example Quantz once marked 22 suggest dynamic manipulations in the first two bars of an Adagio.

This quote by Muffet in 1701 shows that composers had the same attention and desire for the variation of dynamics that modern composers do today.

"From the first note where they are so indicated, forte and piano should be played by everyone in such a way that when piano is played it is scarcely heard, and when forte is played it sounds so powerful that listeners remain amazed at so much

noise.”⁶⁹

Further proof of the use of dynamics even earlier than the baroque period comes from Gabrieli.

Gabrieli is noted for being one of the first composers to use *ti* and also one of the first to make music instrument specific. This was first achieved in His *Sonata Fort e Piano*.⁷⁰

When approaching the Bach's sonata for *ti*, harpsichord and optional bass continuo viola de gamba on soprano saxophone, one must first approach the choice of instrumentation in consideration of the dynamic abilities and expectations. Does one transcribe all the instruments so that the soprano saxophone can play with instruments more similar in dynamic capabilities and hence perform the work with modern cello and piano or does one try to maintain an originality of tone by remaining with the original scoring and using viola de gamba and harpsichord, this seems like a more realistic and sensible possibility but in doing this one must be very cautious of the dynamic tendencies of the soprano saxophone.

This consideration will give us the decision, what is more suitable or 'correct'? Should one go for a more well blended and common if you may, sound and hence choose to play with the cello and piano, or does one try for the most authentic possibility and play with gamba and harpsichord. But then one must ask would not the saxophones appearance alone render any authentic approach impossible. The answer is simply no. With the soprano saxophones flexibility and similar tone to the baroque *ti*, along with an educated and considered approach, one could achieve a more accurate and effective period performance than many baroque oboist may achieve. One must remember that 'authentic period performance' is a *ti*ing knowledge of style, approach and taste rather than that of replicating exact timbral qualities.

With that in mind, a saxophonist approaching Baroque performance, particularly when performing with period instruments, must of course take due care with the

⁶⁹ Locklear, William. *Historic Quotes* www.historicmusicquotes.com

⁷⁰ Smith, Jackson. *Gabrielli and his life*.

tion, focusing clearly on the balance of the ensemble, without effecting tone, intonation and musical ideas.

In saying this it is also important to remember that balance ideals have developed along with every style of music and our ideas and ideals for balance in today's music that of the romantic period will differ greatly to the ideals of balance in the 17th and 18th century where balance was much more equal with high and low pitches whereas today's is much more orientated in bass.

'Balance and Blend, The "Pyramid" Sound'. It is safe to say that most of us want our ensembles to have a rich, warm, resonant quality. One way to achieve this is to balance the group by asking for more sound from the lower voices and less upper voices.'⁷¹

The next main consideration to take when performing works of the baroque era is articulation.

What is articulation?

'Directions to a performer typically through symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay (or envelope) of a given note. These directions are often interpreted by the conductor for the ensemble. The conductor also provides direction where no articulation markings are provided by the composer.'⁷²

Therefore articulation or the 'attack' of the start of the note will differ from instrument to instrument. Wind instruments have a very similar approach to articulation, that being the contact of the tongue on either the roof of the mouth or reed.

When we compare the techniques of articulation for oboe and saxophone or even flute we can see a very similar approach. However that being said, the saxophone is

⁷¹ National Association for Music Education, *Spotlight on teaching band*. (MENC 2001)

⁷² Cole, Richard, *Virginia Tech music Dictionary* <http://www.music.vt.edu/musicdictionary/> 2009

more capable of large versatility of articulation, ranging between slap tongue seen



for example in the works of Lauba scored , to extremely legato articulation that can create the effect of slurring, whilst still maintaining contact by the tongue on the reed.

To show this versatility yet similarity with the flute for example we can compare the articulation study book of J.M Londeix with the baroque flute articulation textbook of Quantz first published in 1752.

To approach baroque articulation successfully a source such as Quantz's on playing the Flute is indispensable. Quantz has divided his approach to articulation into three syllables that depict the motion of the tongue to create the desired detachment. These are ti or di, tiri and didll. Quantz indicated that, with small changes, the same approach to articulation can be applied to the bassoon and to the oboe. So there is no reason why his methods cannot be applied to the saxophone.

'Since some notes must be tipped firmly and others gently, it is important to remember that ti is used for short, equal, lively and quick notes. Di on the contrary, must be used when the melody is slow, and even when it is gay, provided that it is still pleasing and sustained. In the adagio it is always used except in dotted notes which require ti.'⁷³

Unlike the flute, saxophone articulation depends largely on the tongue's contact with the reed. The pronunciation of ti and di syllable on the saxophone will not achieve clarity of definition as it would on the flute. However equivalents are easily found. As described by Quantz ti is the clear separation of a note, and this equates to the saxophonist's traditional detached tongue with regular, though not excessive reed contact.

Di on the other hand is much softer less detached tongue on the flute. This can be achieved on the saxophone with the tongue applying almost no pressure to the reed upon contact. To the saxophonist the di equivalent feels more as though the reed is

⁷³ Johann Joachim Quantz. *On Playing the Flute*, trans. Edward R. Reilly (London, Faber and Faber, 1966)

stroked rather than firmly stopped from vibrating, thus the detachment of notes becomes almost non-existent.⁷⁴

It can also be explained that the *Ti* articulation approach will cause the reed to make contact with the mouthpiece preventing air continuing through the instrument and also clearly stopping any vibration at all, this will give a much shorter and stronger clarity in the articulation whereas the *di* articulation approach is where the tongue makes a very gentle contact with the reed simply stopping the vibrations but not causing any contact of reed to the mouthpiece.

Often one will find that a more suitable syllable for a saxophonist would be *li* in place of the flutes *di*. This will create the stroking or licking attack.

Appropriate articulation approaches for different periods of music is something that is neglected a lot in students music and can be an easy indicator as to how well learned and prepared the performer may be. Leonard cites Baroque transcriptions as indispensable as a pedagogical source for articulation.

'Refined articulation has struck me as a particular problem for students in Baroque music. When they have to apply a particular articulation throughout a whole piece or the vast majority of the time, or two different articulation styles, this is a skill that has to be built-up to successfully convey the music.'⁷⁵

'What however is the function of articulation?'

The function and purpose of articulation is to allow for extra expression of the melodic line by helping to emphasise different notes and directions of the music. Articulation also holds an important role in clarifying rhythmic subdivisions and allowing for a clearer musical idea. Articulation gives the player an opportunity to modify and shape the music to create a personal style and approach.

In Bach's time it was not custom yet to notate the articulation very precisely. However in saying this it is believed that the Performers were expected to know the

⁷⁴ Personal Communication with Christina Leonard.

⁷⁵ Personal Communication with Christina Leonard.

typical approaches to the articulation and therefore where articulation is marked it was to show an articulation that would be against the normal articulation expected for a typical phrase. The following citation demonstrates clearly this, it comments on whether and how to add slurs;

The slur

From the 16th century slurs were used with growing frequency to specify legato, especially in the context of notes sung to a single syllable; slurs in instrumental music were slower to appear, and in 17th- and 18th-century music many passages of unslurred notes were undoubtedly intended to be performed with slurred bow strokes or in single unarticulated breaths⁷⁶

“Both depend on the cantilena of the piece and on the good taste and sound judgment of the performer, if the composer has forgotten to mark the slurs, or has himself not understood how to do so.”⁷⁷

‘It is important to realise when playing Bach’s music in general, that the natural ordering of the notes belonging to a melody takes precedence over the meter. That means that articulation is dictated by melody, and rhythm, and not so much by meter and symmetry.’⁷⁸

Playing ‘rhythmically’ means bringing out the melodic accents, and not just accents caused by whether the note is placed on a 1st beat or not. There are however some guidelines coming from the musical tradition

Intervals that disrupt the natural flow of the melody should be played separately, or as the start of a new slur.

⁷⁶Davis, S and Sadie, S. Entry *Interpretation*. *The New Grove Dictionary of Music and Musicians*. (London: Norton/Grove.)

⁷⁷ Mozart L. *A treatise on the Fundamental Principles of Violin Playing*.

⁷⁸ Twillert, H. V. *Bowing with Air*. (PHD Proposal for NY University 2009.)

A group of notes, which are ascending or descending gradually, should be played under one slur. The slur has to be stopped when a larger interval (a jump) occurs, especially one, which changes the direction of the notes.

Groups of notes, which have been constructed according to a certain principle, should be slurred. Meaning that the notes which don't belong to this group, or which separate themselves by means of a jump, should not be included in the slur.⁷⁹

However, when this occurs one must consider how to approach this on the saxophone.

To approach this it is important to look at the originally intended instrument. For a saxophonist's articulation decision will alter from completely slurred one if the instrument is a fellow in the woodwind family or using the *li* articulation mentioned earlier if the piece is originally intended for an instrument of the string family. This is due to the fact that a woodwind instrument has much more facility to create a smoother legato because of the use of air from the performer compared to that of the movement of the bow used to perform a string instrument. Remembering that these considerations are taken if one is approaching the exercise in a replication manner.

It is important to keep in mind though, that these 'rules' are only guidelines. The highly subjective nature of music, melody and rhythm makes it impossible to have absolute laws. These rules can only point us in the right direction.

The challenges we encounter when transcribing the works of wind instruments require much less attention than that of string instruments. We must consider and assess how we are going to approach the attack of notes when looking at works originally intended for violin or cello for example. The most important area to consider is that of bowing.

"The characteristic long, sustained, and singing sound produced by the violin, viola, violoncello, and double bass is due to the drawing of the bow against their strings.

⁷⁹ Twillert, H. V. *Bowing with Air*. (PHD Proposal for NY University 2009.) pg 8

This sustaining of musical sound with a bow is comparable to a singer using breath to sustain sounds and sing long, smooth, or legato melodies."⁸⁰

Firstly one must consider how to approach the 'bow' of a phrase for the saxophone.

It is so important for anyone transcribing a string work for a non string instrument to assess and analyse how a string player would bow the specific phrase. The changes of down bow and up bow will inherently affect the sound, energy, and overall musical approach to the phrase.

A nice example of this is the so-called "Down-Bow Rule". This rule for the alternation of bow strokes became established in France and Italy during the seventeenth century. The rule, which remained throughout the eighteenth century (with slight modifications), prescribed that stressed notes should be played with a down-bow and unstressed notes with an up-bow. Thus, the first note after a bar line was to be played with a down-bow, as were all the other accented beats of the bar, while upbeats and unstressed beats were to be taken with an up-bow. This rule also applied to eighteenth-century Germany.⁸¹

Clearly this rule cannot be so rigid in its application and should therefore only be used as a guide to those who are deciding which bowing to use. Many of the first composers and performers to realize that this rule was inherently strict and was to be used only as a guide were Italians in the classical period such as Tartini and Francesco Geminiani.

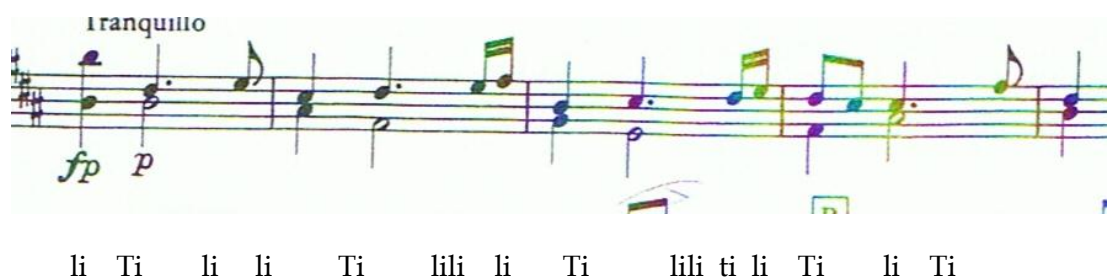
Once one has decided on the down and up bow ideas of the string player one can then adjust the phrasing and articulation required to demonstrate this on the non string instrument. If we revert to the articulation considerations phrased during the analysis of Quantz's work, we could therefore assume that a *ti* articulation may be applicable for those notes of a down bow where a softer articulation such as that of the *li* may be more appropriate for the up bows. This again cannot be as rigid as a rule and can be

⁸⁰ Cooper, H. *Basic Guide to How to Read Music*. (1985)

⁸¹ Mozart L. *A treatise on the Fundamental Principles of Violin Playing*. Pg. 74

used as only a guide and therefore one must analyze each phrase individually so as to create the desired mood and emotion in the phrase.

We can look at this specifically by looking at Bachs Chaconne from his Second Violin Partita



It is important to realise that copying the articulations directly from the violin part to the saxophone part will cause many problems and not provide the same effect; one has to adapt the articulation for the saxophone, because of the different natures of the two instruments

Of course the biggest difference is that of the bow. Henk Van Twillert believes that 'the direct counterpart in the saxophones case is the air, the breathing. The similarities between bowing and blowing are striking. Both are essential to make a good phrase and for articulation in general.'⁸²

For example, if a cello wants to create a very smooth legato it needs to play a little bit flautando (the bow more towards the fingerboard), with less pressure on the bow, and with greater bowing speed. We can see a direct conection here with the saxophone. To create a perfect legato on saxophone, the saxophonist must use a little less pressure on the saxophone reed when blowing and the speed of the air must be maintained at a fast rate. 'To create the flautando effect on the saxophone one would use a lot of air (much 'bowing') in combination with less pressure on the reed ('less pressure on the string').'⁸³

⁸² Twillert Henk Van. 'Bowing with air' Phd proposal for NYU.

⁸³ Twillert Henk Van. 'Bowing with air' Phd proposal for NYU.

During the Baroque era staccato referred to the separation of the notes. Other synonyms with staccato-included spiccato, piqué and pointé. As we know from the contemporary definition of this style of articulation by :

...staccato is almost identical in meaning to spiccato. In other words, all string instruments should execute such strokes dryly and distinctly without dragging the tempo, much in the manner that we in France refer to as piqué or pointé".⁸⁴

Where as in the case of a cello, or violin, the attack is made with the bow, in the case of a saxophone it is done by means of the tongue and or breath.

Although stated earlier, 'a woodwind instrument can play with a smother articulation than that of a stringed instrument' this is not ALWAYS the case. To play a single note on a stringed instrument one finger is pressed on the string connecting it to the fingerboard, there is no alteration in this fact. On a woodwind instrument, the note is dictated by how many keys are pressed down and therefore how many fingers are used.

To play a legato from C to D descending, a string instrument will move one finger and place it down. However to perform this interval on the saxophone requires the movement of five fingers. This will make the interval more difficult to play legato.

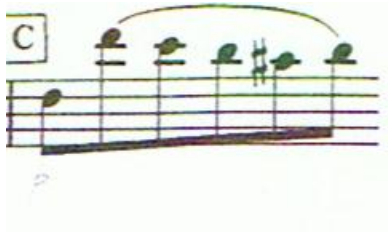
The legato will also be effected by which saxophone is used as it is much more difficult to achieve the legato with the baritone than the soprano due to the largeness of the instrument. The baritone saxophone has much larger tone holes (the holes in the saxophone where the keys cover to create different pitches). With larger tone holes more air escapes and this in turn makes the legato much more difficult, 'a popping sound is created.'⁸⁵

Often one can perform a legato but not 'slurred' phrase on the saxophone by simply slurring the passage. This will allow us to replicate the articulation of the violin as appropriately as possible.

We can see how Vardot has done exactly this when we compare his transcription with that of the original facsimile of Bach's score.

⁸⁴ Sébastien de Brossard (Brossard, 1703, p. 135)

⁸⁵ Class with Henk Van Twillert. (4/2/2010)



This simple example demonstrates the extreme importance of having to scrutinise all the articulation marks. To create a similar effect on the saxophone it appears that one sometimes has to do seemingly the opposite thing. Here the saxophone is changing from the side keys to the front keys, by adding the slur we can achieve this much more smoothly.

During the whole process of finding appropriate articulations it is of high importance to remember that we are not trying to exactly replicate the stringed instrument, as this will never be achieved. However it is important to remember that we are trying to achieve a stylistic performance, research into the chosen articulation for the piece will allow us to do just that and therefore it is important for the saxophonist to attempt to understand the most appropriate articulation to use. This means that to develop a valid interpretation of Bach's music on the saxophone, the articulation might be very different than one would initially expect.

This is a sample of the original score of Bach's Violin Partita Chaconne



Below is a saxophone version of this same partita.



Though the saxophone has the capacity to play more than one note at a time through the use of the contemporary technique of multiphonics, 'two or more pitches are sounded simultaneously on a single woodwind instrument.'⁸⁶ This effect is not ideal for playing the double-stopping that can be created by a string instrument. The intervals that can be obtained are limited and approximate in pitch. This is due to the fact that multiphonics are based on the harmonic series of the instrument and because of the non parabolic bore that is used in the construction of the instrument the natural harmonic series on the saxophone is not correctly in tune with equal temperament. Multiphonics have been used by some saxophonists, for example the Japanese saxophonist 'Shimizu' in his recordings of the Bach Cello Suites⁸⁷, however it must be admitted that this style is not desirable if one is aiming for a more authentic approach. It is very important when playing the musical phrase that contains the double-stops to bring out the melody whilst supporting the musical phrase with the harmony. Within the production of multiphonics it is often very difficult but usually impossible to project the more desired note and create the melodic line from within the harmony.

⁸⁶ Britânica encyclopedia

⁸⁷ Shimizu, Yasuaki, *Yasuaki Shimizu and saxophonettes, Cello Suites* (FSD3436)

'Harmony was Bach's specialty. At the summit of his harmony was polyphony, the braiding of two or more musical lines that create a greater whole while at the same time retaining their separateness.'⁸⁸

In stating this then, how does one accomplish this harmony with an instrument that can only successfully play one note at a time? We must 'imply harmony'. Bach a master of implying harmony, as we see in many of his works written for wind instruments or even implying a triad with a string instrument which can only play 2 notes at a time, has already shown us many ways to approach this dilemma. 'He removes as many notes as possible to strip the polyphony down to its bare essentials and let the listener fill in the blanks. He alternates different fragments of different lines from different registers and tricks the listener into thinking he or she is hearing more than one line at a time.'⁸⁹

However this is the solution for creating two lines of music simultaneously, known as polyphony. How do we solve the dilemma of playing a chord? Once again Bach has shown us solutions for this. 'The cello breaks the chord, or to use the musical term, arpeggiate. The broken chord, or arpeggio, is instead played in staggered form, note after note- another way that Bach implies harmony.'⁹⁰

In Vardot's scoring of the Chaconne for violin arranged for the saxophone, he has taken two approaches to the transcription of the double-stops. In the beginning of the work Vardot simply scores the double-stops the same as one can see on the violin



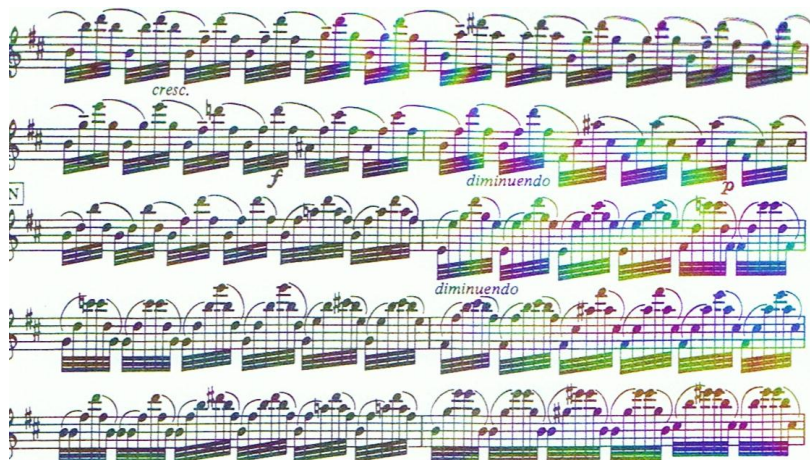
part, however during the

⁸⁸ Siblin: 'The Cello Suites' (Secker 2009) pg 55

⁸⁹ Siblin: 'The Cello Suites' (Secker 2009) pg 56

⁹⁰ ibid

middle passage where there is a long musical passage with constant double-stopping he simply arpeggiates them. (Figure L to Figure P)



When we look at other arrangements made by Vardot such as his arrangements of Paganini's caprices, we see in his preface, that he desires acciaccatura for the performance of double-stops on the saxophone⁹¹ when scored in the first example this case the saxophonist must then work to ensure that the slurs of the acciaccatura are as smooth and natural as possible (including those into altissimo) and that the variations 'sense of melody is not interrupted by the acciaccaturas'⁹²

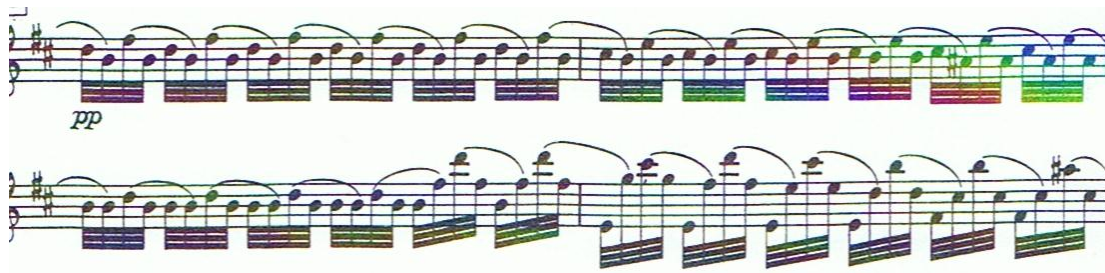
However in the second example Vardot has scored the following section of the chaconne in an arpeggiated fashion this has been done to show as clearly as possible the effect Bach originally intended.



⁹¹ Vardot: Paganini 'caprices for saxophone' PREFACE

⁹² Twillert, H. V. *Bowing with Air*. (PHD Proposal for NY University 2009.)

⁹³ Original Facimile of Chaconne- J.S.Bach



In many situations it is not plausible to perform the double stops that are written. One must consider what to do.

It is plausible to state that a majority of today's music listeners 'need to be able to hear a harmonic basis.'⁹⁴ This is due largely to the progression of music since the baroque era. With the evolution of music created during the classical and romantic periods with composers such as Mozart and Beethoven, the harmonic language became a much more clearer part of the music and has become a regular part of most pieces since. However during the baroque period works for solo instruments implied much of the harmonic language through the piece both by using melodic lines to outline the harmony and also in the string repertoire with the use of double stops.

This left more room for the melody to express affects but it lacked the pleasure given by polyphony. When Bach wrote for a single voice the harmonic background was already implied by the polyphonic nature of the melody.

The listener has to be able to appreciate and enjoy this. It takes more concentration and skill of the listener to understand these 'hidden' harmonies and different voices. A skill gradually lost by the audiences in the 18th century, who turned towards a more direct emotional expression.⁹⁵

It is very clear that one of the largest differences between a stringed instrument and that of a wind instrument is its inability to play two independent voices in complete synchronization. It is clear that a saxophonist can only play notes sequentially.

⁹⁴ Class with Henk Van Twillert. (4/2/2010)

⁹⁵ Class with Henk Van Twillert. (4/2/2010)

Linear polyphony which only has 2-dimensions; pitch and duration of notes, can often show a third dimension. That of the harmonic line. Nevertheless the 3rd dimension (harmony) can be suggested using the other two.

So if polyphony is projected (with skill of course) upon a plane, the artist (who has only one voice at its disposal) can do justice to the whole 3-dimensional construction!

This opens the possibility that in playing Bach's solo string music, one does not really need an instrument capable of playing several voices at the same time.

Range

The alto saxophone is a transposing instrument pitched in Eb. In Vardot's publication of the Chaconne, he transposes the saxophone part so that the pitch heard is at the same as in the original. The saxophones standard two and a half octave range is limited when compared to the four octave chromatic range of the violin. Due to this much of the piece has had to be considered and where musically possible the part has been adjusted by octaves to maintain the saxophones regular register.

However where this would lead to the disruption of the musical phrase or where the lowering of the octave would make part of the phrase end below the range Vardot retains the original written pitch of high material and calls for the use of the altissimo register.



The altissimo register is produced through harmonics facilitated by specific fingerings. The altissimo can add more than an octave to the saxophones range, however it grows increasingly harder to control as the pitch rises. As it is based on harmonics, the register is unstable in its production and intonation and has a

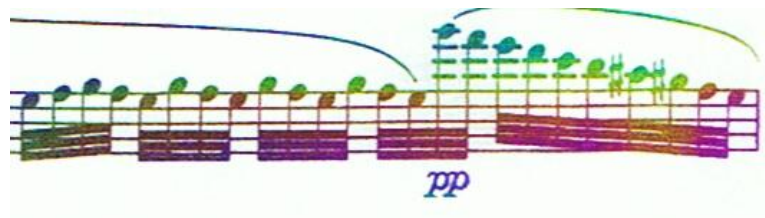
particularly piercing tone colour when not executed well. Fingerings for the register also vary greatly between individual instruments. Vardots use of the altissimo register helps to recreate for the saxophonist some of the difficulty of the Chaconne for the violinist.

However for the difficult section of polyphony writing that extends past the range of the saxophone (2 bars before O) Vardot lowers the octave for the saxophonist.



It is difficult to slur from the standard register into the altissimo, and more difficult to do so with good intonation and at rapid speed, especially to create an equal tone colour, fluidity and ease that this passage requires. However we can see here how Vardot has used the repeating ostinato well to assist in changing the range by simply dropping the pattern after the crucial bass note D#.

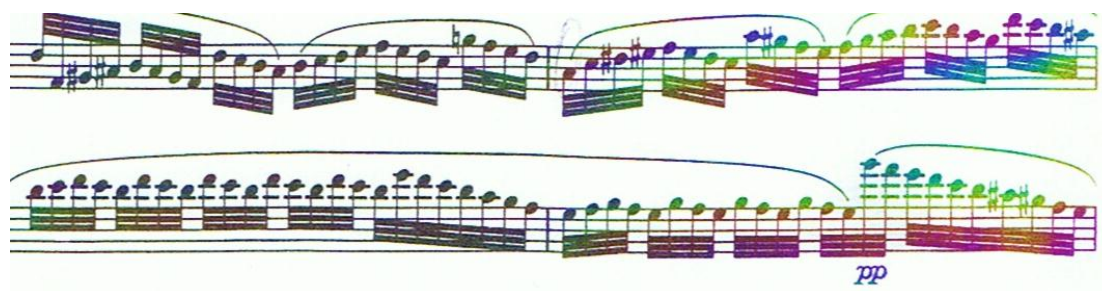
Referring once again to Vardot's other arrangement of Paganini's Caprices, we see in his preface. 'That certain altissimo passages will have to be played more freely to accommodate the problems with the altissimo register' this also therefore will help with passages such as the 4th bar of K



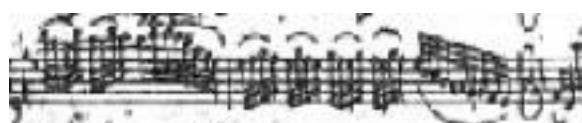
where it is extremely difficult to reach the altissimo G fingering from the E fingering with such little time. (more examples)

If Vardot had continued this octave manipulation through to the end of the phrase where the double stop occurs, the musical phrase would be interrupted.

This is an interesting transcription choice by Vardot. In this phrase he has lowered the beginning part of the phrase as it is in the very heights of the altissimo range and is a passage of very fast notes, however for the last run into the next section of the work Vardot has returned the octave to the original to help it lead into the double stopping part of the piece. This creates the problem stated ahead where the phrase has to be interrupted to facilitate the altissimo G.



Original version



‘While the notes in the transcription may stay the same as in the original piece, often they are changed to accommodate the new instrument. However, usually the note relationships remain the same, meaning that the basic melody line and also the chords are unaltered. Transcriptions generally attempt to render the piece as close to the original as possible, making changes only when necessary (to accommodate the different instrument).’⁹⁶

An example of where the note relationships have changed is in the 3rd Variation of the major section of the piece.



⁹⁶ Benson, Bruce Ellis *The improvisation of musical dialogue*

This section is written by Bach in an arpeggiated way and Vardot, again to avoid a very difficult passage in the altissimo register, has simply changed the direction of the arpeggiation. This achieves an accurate version of the harmonic progression allowing the saxophone an ability to play the core intention of J.S Bach.

One final consideration that must be considered when transcribing a piece of the baroque era for the saxophone is temperament and pitch.

The debate of temperament and pitch is a debate that is a thesis in itself and not immensely relevant to the transcription debate, however it is interesting to realize that

'A = 415 is an arbitrary pitch, a convention of our modern times'⁹⁷

This statement is very relevant to our discussion. The common believe is that pitch for baroque music was A = 415 and today's pitch is A = 440 or A = 442, however this was not the case. A = 415 is a modern day consensus to connect all early music with one pitch. In actual fact music of the baroque era had no set pitch, each city or town had its own pitch depending on the pitch of the local church organ. This allows a saxophone player no hesitation in playing baroque music at modern pitch. It is not an issue to do so and performers should not feel pressured in the 'pitch' debate.

There are big debates about this style of transcription. Theodre Adornos quote below referencing note for note transcriptions of Bach's music and how taking this music out of its historical place is:

Impoverished, reduced and stripped of the specific musical content which was the basis of his prestige.Bach through historic performance becomes...

*Neutralised cultural monument,a composer for organ festivals in well preserved baroque towns, into ideology.*⁹⁸

⁹⁷ Fellowship of Makers and Restorers of Historical instruments. (FOMRHI quarterly issue46, 1987) Pg177

⁹⁸Butt John, 'Authenticity'(www.grovemusic.com ed Lucy Macy)

These opinions allow room for adaptation.

'It is probably better at any rate in solo music to treat the piano pianistically, make the most of its own fine qualities rather than try to make it sound like a harpsichord, which it can never do.'⁹⁹

⁹⁹Donington Robert *The Interpretation of Early Music* (ED Faber and Faber 1989) Pg 502

6.

‘Transcription or adaptation?’ – adaptation

(Minuet II)

The transcriber an interpreter of the original text, which he bends to his aspirations whilst giving it another life, an existence in the etymological sense...independent of its creator. The works gain autonomy under a new custodian...the possibilities are indefinite. A transcription release the work from its original time and sets it in a new one.¹⁰⁰

As Florence Badol-Bertrand states above, a transcriber is an interpreter of the original text. Adaptation is playing baroque music in a different style using the skeleton as a guide and interpreting the work in a new genre. Controversy has surrounded the unorthodox attempts of musicians who have opted for the adaption of baroque music. For many purist baroque lovers, the composers of the baroque period, in particular J.S.Bach have taken on the role of quasi daieties. It is a dangerous trap that many enthusiasts in all styles of music can take. When one becomes a true fan of a particular genre or artist one can raise them to a god like status making it totally unexceptable for manipulations or adaptations to be made of their usic. We can see this not only in Bach enthusiasts but right through to Michael Jackson and Elvis Presley.

¹⁰⁰ Florence Badol-Bertrand, Liner notes to Quator Habanera: *Grieg, Glazunov and Dvorak* (Paris Alpha 041, 2002)

Jazz interpretation of baroque pieces has become the most common form of adaptation and has led to large controversy. 'As early as 1938, the USA Federal Communications Commission (FCC) heard a complaint about the 'swinging' of Bach on the radio. The letter was written by the president of the Bach Society of New Jersey:

*As you are doubtless aware, the country is being swept by a rage of playing classical and traditional songs over the radio in swing tempo. This is causing genuine distress to lovers of fine music. Recently, on two occasions, we heard a jazz orchestra giving a rendition of Bach's Toccata in D Minor. All the beautiful fugal effects were destroyed by the savage slurring of the saxophone and the jungled dischord of the clarinet. By no stretch of the imagination could such performances be tolerated except by people of no discrimination.'*¹⁰¹

Jazz interpretations of Bach's music have become a regular form of interpretation and adaptation since the beginning of jazz and are as varied as the approaches of authentic performance.

Artists such as Benny Goodman, Bobby McFerrin, Jacques Loussier, Kevin Hunt, Quintessense Saxophone Quartet, The Swingle Sisters and John Lewis from the Modern Jazz Quartet are just a few that have taken the challenge of bringing baroque music to a larger audience and playing in a style that they love.

It is not surprising to see that so many great jazz artists have been inspired by the music of Bach and have performed many of his works in their own unique and creative ways. When we look at the way in which music was written, performed and listened to in the eighteenth century it is not totally dissimilar to the approach of jazz music in the twentieth century. Until the middle of the twentieth century classical music appreciation was much more open and much less formalized. 'A shroud of stuffiness surrounds classical music concerts. Nobody feels they have the right to speak; throat-clearing is meant to be done between movements, when, incidentally we can't applaud and are forced to sit on our hands until the entire opus comes to a close.'¹⁰²

¹⁰¹ Siblin E. *The Cello Suites* (Secker 2009) pg 249

¹⁰² Siblin E. *The Cello Suites* (Secker 2009) pg 47

It is interesting to note that the concert hall was an uncommon place for music appreciation in the eighteenth century. Most music was performed in the church for religious ceremonies or in the castle of whom ever the patron may be, for a party or celebration in which dancing and party chatter would be a regular occurrence during the music. If it were secular music that had not been commissioned by an aristocrat or wealthy individual the music was most often performed in a café or coffee house. 'In Bach's time there was no hushed reverence. The audience would be at such venues as Zimmerman's coffee house, Leipzig, where he performed many of his works - drank, smoked, circulated, chatted and occasionally groaned that Bach was going off on one of his convoluted fugal tangents again, or burst into applause over one of his finger-sprinting solos.'¹⁰³

This is not unlike the jazz clubs of the 40's and 50's in New York, or the night clubs of Los Angeles in the 60's or the pubs in London in the 60's and 70's.

However it was not just where and how the music of the baroque era was performed that is similar to the music of jazz.

Jazz is the most popular adaptation for baroque music due to the amazing similarities between the styles.

With the concept of arrangement as seen by the Quintessence saxophone quintet the music has a whole new sound and concept now. The saxophone is primarily known around the world as a jazz instrument and the combination of the style of jazz with Bach and for that matter all baroque music brings a new and innovative approach to this music.

There are many similarities between the two styles that are baroque and jazz, and this fusion has become famous through the work of Jacques Loussier the pianist who was the first to fuse the two styles.

'Loussier is not interested in imposing his own ideas on Bach's compositions in any confrontational way, but rather in establishing connections between Bach's music and his own kind of Jazz.....'¹⁰⁴

¹⁰³ Siblin E. *The Cello Suites* (Secker 2009) pg 47

¹⁰⁴ *Take Bach* liner notes. *Johann Sebastian Bach* arranged by Jacques Loussier.

The original harmonies, rhythms and melodic lines of Bach's works form the background, while the passages that lend themselves to improvisation are singled out and reexplored from the perspective of the jazz musician.....the trio..... succeed time and again in shedding new light on the complexities of Bach's music, while at the same time building a bridge between Baroque music, in which improvisatory elements were an essential stylistic feature and jazz as one of today's forms of music.'¹⁰⁵

'Jazz versions of Bach are not a new idea. Johann Sebastian himself was a great improviser and his compositions seem to lend themselves to interpretation.'

Jazz music has always had a large amount of improvisation or on spot composing involved in it. This is evident throughout the history of jazz music. It is interesting to note the similarities between jazz and baroque music through this use of improvising. Baroque music as performed today is very rarely performed in an improvised way, however during the baroque era a lot of the music was improvised. For example the slow movements of baroque sonatas (usually the 2nd mvt.) was often improvised and if not entirely improvised than at least the embellishments/ornamentations so typical of baroque music were. Theme and Variation movements were often also improvised. 'Bach was clearly a great improviser, for when you play his lines you can feel that this is not so distant from jazz.'¹⁰⁶

Bach had clearly been a wonderful and confident improviser himself. In the beginning of his professional career, Bach sent a polite note to Marchand (the leading organist in Dresden at the time) inviting him to "a musical trial of skill", offering to improvise on the spot using whatever piece of music the Frenchman threw his way, and requesting that Marchand be prepared to do the same.'¹⁰⁷

We can also see huge connections between jazz and the music of the baroque era through rhythm.

¹⁰⁵ *Take Bach* liner notes. *Johann Sebastian Bach* arranged by Jacques Loussier.

¹⁰⁶ Meyer, Edgar *Bach Project* Michael Lawrence. Film

¹⁰⁷ Siblin E. *The Cello Suites* (Secker 2009) pg 26

'Why did the Swingle Singers, a jazz vocal group choose to record the music Bach? It would have been less surprising of course had they chosen the melodies of Cole Porter or Duke Ellington. But they had been attracted for a long time to the rhythmic swinging elements inherent in so much of Bach's music. They were excited by his youthfulness and his incredibly modern style of writing. It is indeed surprising that the marvellous syncopated passages of the D minor fugue should come from the pen of an 18th century musician. One is tempted to attribute to Stan Getz for instance the extraordinary solo found in the sinfonia.

In these interpretations of the Swingle Singers you will find humour, gaiety, tenderness and swing. But you will notice also that they express a great deal of taste care and respect. '¹⁰⁸

Glenn Gould stated, "When I first heard them I felt like lying on the floor and kicking my heels, that's how good I thought they were"¹⁰⁹

Seen most clearly in French baroque music rhythm is very closely related to swing used in most jazz music, . 'Baroque music is often rather interesting rhythmically. Especially in Baroque music with some French influence in it - such as in the so-called "suites" (also in those by non-French Baroque composers) --, there are very often remarkable and interesting rhythmical patterns incorporated into the structure of the music.'¹¹⁰

Ornamentation for example trills, mordents and breaking of chords otherwise known as appoggiaturas are used in the same way as scoops, bends and grace notes in the jazz genre making a connection between the two styles in embellishment. Improvisation and large-scale ornamentation for example; passaggi, embellishment of melodic line can be seen throughout baroque music in its constant use of development and variations.

¹⁰⁸ *JAZZ SEBASTIEN BACH*. Swingle sisters liner notes. (Phonogram Paris 1968)

¹⁰⁹ Zwein M. 'Giving Fugues to the man in the Street'. (International Tribune Herald april 1999)

¹¹⁰ Rubingh, Menno 'Rhythm in Baroque Music'

<http://www.rubinghscience.org/music/baroquerhythm1.html>

Instrumentation is one of the biggest similarities between these two musical styles. Not only in the instruments used but in the role they play.

The roles of instruments seen in the basso continuo of the baroque era and the rhythm section used in a jazz ensemble are equal. Both collection of instruments are used to show the harmonic progressions and rhythmical drive of the piece.

The basso continuo within the baroque ensemble consists of a bass instrument and a harpsichord. The harpsichord uses what is called figured bass which can be compared to an eighteenth century version of a chord chart. With numbers signifying which inversion of the chord should be played, whilst the bass instrument, either a viola de gamba, bassoon, cello, or double bass performs the bass structure allowing the harmony to be clear. This is the same roles in which the piano and bass guitar or double bass play within the jazz combo.

The core structure of jazz music's harmony comes from the what we look at now as modern day harmony, which is seen throughout music education and always starts with the music from the baroque period. It is interesting to note that the most basic part of harmonic language is the cadence, and since the baroque era this part of music making has hardly changed. If we look at the basic 12 bar blues chord progression which is one of the core harmonic progressions of jazz music we can see that this blues has originated in the works of Bach, Handel, Vivaldi etc.

The most common chord progression used for jazz improvisation the ii, V, I. When analysed the role and chosen chords of this progression are no different from that of a perfect cadence found at the end of almost every phrase in Baroque music.

There is a specific name for combining classical music with that of jazz 'Crossover'. Crossover understandably plays a huge role within the classical saxophone repertoire, with modern day classical composers using jazz inspired rhythms, harmonies, and improvisation within their Works intended for classical saxophonists. Crossover music is also composed for the saxophone by many great jazz musicians such as Phil Woods and Bob Mintzer, their pieces are generally very accepted and have become part of the standard repertoire for saxophone players

today. With baroque music also being a large influence we can see that adapting baroque works in a jazz style for a classical saxophonist is another way for a musician to perform music of the eighteenth century.

'Swinging Bach: Bobby McFerrin and Guests. DVD.

*Crossover. The very word strikes a range of emotions from disgust to greed to benign satisfaction to curiosity and back to horror on the part of the music buying public. Readers will recognize where they fit into this continuum. Those who look down their noses at music that takes from a variety of traditions and makes something else neglect centuries of musicians and composers doing the same thing. Today's so-called "crossover" music (which can trace its history back to any vernacular musician appropriating melodies by composers of art-with-a-capital-A music) is enjoyed by millions who simply enjoy music, and yet is reviled by those for whom classical, jazz, or a particular kind of ethnic music is their primary if not sole musical pleasure.'*¹¹¹

However adaption is not just seen in the form of jazz. Bach's music has been performed in all styles of music, from jazz to rock, pop, salsa, African style, blended with instruments from Asia, even adapted with works by other famous classical composers.

One memorable example of the adaption of Baroque music in the rock genre is 'Procol Harum's worldwide megahit of 1967 "A Whiter Shade of Pale" which made it to number one on the British charts, sold six million copies and was recently pegged at number fifty seven on Rolling Stones list of the greatest songs of all time.

¹¹¹ Farrington, Jim. Volume 63, Number 3, March 2007, pp. 681-682 (Review)

The song features a catchy or riff, which was in fact stolen from Bachs 'Air on a G String.'¹¹²

1968 saw the release of one of the most influential albums for Baroque adaption. The album 'Switched on Bach' by Wendy Carlos was an album of electronic adaptations of Bach's most famous works played on a Moog synthesizer

Carlos used Bach's music in a very new and unique way.

Carlos, mostly known as an electronic composer has made her fame with her performances and adaption's of classical music on the Moog synthesiser. Wendy Carlos, originally named Walter Carlos was a very close friend with the instrument maker Dr. Robert Moog. Moog's most famous invention was the Moog analog synthesiser created in the 1950s.

Carlos used this instrument to great affect in 1968 with 'The well tempered Clavier' by J.S.Bach. At the time of this album, named 'Switched on Bach', Bach's music had mostly been played within the art world, and mostly within its Classical music genre. Now with this album Wendy Carlos was bringing Bach into the twentieth century musical world. The album received great reviews and was popular not only amongst the classical world but also amongst the electronic composers circle, as it was the first recording of the very exciting analog synthesiser by Moog.

Up until the time of Carlos' arrangement, baroque music had been seen as a form of music solely used by classical musicians for performance and education. She arranged this music in the 1960s using a new instrument that could not perform live. The Moog synthesiser allowed for each line to be recorded individually bringing 'clarity to Bachs counterpoint' as stated by many critics. This approach was incredibly successful amongst the public and the album 'Switched on Bach' became the first platinum album in the classical genre. Using these new instruments she was able to bring an entirely new approach to Bach's music, which was openly accepted partly due to the way in which it was delivered to the public.

Selections from Wendy Carlos arrangement of 'The Well Tempered Clavier' along with excerpts of her arrangement of Beethovens 9th symphony were used as the soundtrack for one of the most iconic films in film history and one of the most

¹¹² Siblin E. 'The Cello Suites' (Secker 2009) pg 213

followed 'cult' films 'A Clockwork Orange'. With this fame brought forward by the film the music was instantly opened to the public and therefore accepted 'as it is usually the case that popularity is the best approach for acceptance.'

Carlos states in her interview with Frank J Oter,

'I have always felt, and this is not just trying to rationalise the projects that we did, seriously, that someone who was that intelligent and it takes great intellect to write the music Bach, and was clearly a very curious man, probably found this to be a gasp, why not? I cant imagine he would have been put off and especially if he were alive and shown him the right respect, I cant imagine he would have been as tight assed as some people have been who maybe felt threatened by my work.'¹¹³

Although Carlos' work with adaption of Bach was widely accepted and awarded, it was not to everyones taste.

"Switched on Bach' was shocking to the old fashioned fan base. "I played a few weeks ago and promptly went into deep culture shock" confessed Harold C Schonberg in the New Yrok Times. "After transfusions, cold compresses, hysteria and intravenous feeding, I played it again. The reaction less severe this time though there was a mild attack of the shakes and giggles.'¹¹⁴

Carlos work was of huge inspiration and is really the beginning of recorded electronic music along as inspiration to modern Baroque performers.

'More or Less Bach', a piece by the Dutch composer Chiel Mejering is clearly influenced by the work of Wendy Carlos. The work uses timbres very similar to the Moog synthesiser that was used by Carlos, however Mejering takes the arrangement one step further, by adding an instrument to the electronics and by incorporating modern sounds to the music. Chiel Mejering composed the work 'More or Less Bach' which uses the Prelude from the first cello suite as its source of inspiration with the saxophone part playing in the beginning the music of Bach and later augmenting this to fit with the electronics part.

¹¹³ Oter, Frank J. *Conversations with Wendy Carlos* (18/01/07)

¹¹⁴ Siblin E. 'The Cello Suites' (Secker 2009) pg 214

We see in the opening section the music of Bachs cello suite no.1 clearly performed by the cello (original instrumentation, later transcribed for saxophone for Henk Van Twillert)

Baritone Sax

synthesizer

$\text{♩} = 78$

ppp

3

Augmentation

18 brt.sx

f

20

The main development between Mejerling and Carlos, is that Carlos simply performed the work as written, unchanged, but on a new instrument and in a new setting.

It is difficult to label the work of Mejerling as a new composition with inspiration from Bach or if it is simply a new approach to an already existing piece of music. This decision is not just faced when looking at Mejerings work but also when we look at Gounods 'Ave Maria' which uses Bach's prelude and simply adds a melody.

It is an interesting line to draw, where an inspiration can start and where a transcription finishes. For example, the work by E. Bozza 'Aria' for Alto Saxophone, is clearly inspired by Bach's Pastorale in F 'Aria'

'It is in the style of J. S.Bach and is very similar to Bach's third-movement aria from the organ Pastorale in F, BWV 590. These two arias share the same mood, meter and accompanimental style.'¹¹⁵

¹¹⁵ Mauk, Steven, *Masterclass on Bozza Aria* (<http://faculty.ithaca.edu/mauk/publications/articles/>)

We can also look at Aldemaro Romero who used Bach's toccata and fugue in D minor as inspiration to compose his "Tocatta bachiana y gran pajarillo" which combines the fugue with music of Venezuela.

And let's not forget Villa Lobos - Bachiana no.5 where he uses the harmonies of Bach to create a beautiful inspired choro.

It can be a very difficult line to draw and a dangerous one to cross; however it is important to be able to clarify exactly what an adaptation is.

An adaptation must clearly show the harmonic and melodic language of the original work, yet show it within a new style or genre.

New approaches to Baroque music composed with electronics can be seen in both the mainstream art world and the popular scene.

When we look into more commercialised versions of electronica and baroque music it is very difficult to look past 'Bach to The Future'. Their use of electronic instruments allows them to play Bach's music in many different styles from bossa to funk. This music, clearly influenced by the approach of Wendy Carlos shows a more popularised approach to the music of the Baroque era.

The manuscripts provided by classical composers are often treated as infallible decrees; not to be questioned. But some of history's best composers were great improvisers, among them Mozart, Beethoven, Chopin and Bach.

Tedeschi is a very young prodigy of piano from Australia. He has famously recorded in both classical and jazz genres and has very interesting opinions regarding adaptation.

"If you play a passage of Bach with your right hand and swing it, it's sometimes

hard to ascertain if it's Bach or Charlie Parker," says Tedeschi.¹¹⁶

"Classical pianists until about 150 years ago were always improvising. I think it's a real shame it doesn't happen any more." Tedeschi¹¹⁷

There are many debates about adaption and many opinions differ to where the line should be drawn, or if it should be drawn at all. However one cannot deny the impact that adaption has had on the musical world and how it has transformed the music of Bach from being music purely for the classical world into music that is now heard on mobile phones, ipods, TV commercials and movies, to a public much larger than even Bach would have considered.

Jim McLeod states

'I know there are conservative people around who don't think that Bach should be rearranged in any form, what nonsense. Bach's music may be there written and perfect forever but he messed with improvisation and he used themes I'm sure that were from elsewhere. Think of it like this - Jerome Kern wrote a lovely catchy song 'I've told every star', based on a birdcall he heard. I know he didn't think that he had improved the birdcall. He had created something else from that inspiration.'¹¹⁸

¹¹⁶ Schwartzkoff, Louise, *Bach to improvising and all that jazz*. (Sydney Morning Herald 9/7/08)

¹¹⁷ *ibid*

¹¹⁸ Jim McLeod liner notes of *Kevin Hunt Plays JS Bach*. (ABC Jazz 1998.)

8.

Conclusion

(Gigue)

The approaches and attitudes to baroque music performance on the saxophone are extremely varied and volatile. It has been shown throughout this thesis that there are many different approaches to the music of the baroque period not only for the saxophone but for every instrument.

The debate of authenticity and morality is of great importance to all musicians, however one has to remember that this is a debate that has no real conclusion. The arguments from both parties are valid and carry with them evidence and research that can support both sides. However we must remember that the spirit of the performance is of great importance.

If.....you start with composer's spirit, his emotional impulses, it is much easier to approach his world, and you can search for possible 'authentic' spiritual affinities.... Then the saxophone, like any other instrument, comes into its own.¹¹⁹

As well as this we have to keep in mind that a performance that carries 'integrity and artistry'¹²⁰ although not being on a period instrument will undoubtedly fruit a more convincing and enjoyable performance than that of a bad performance on an instrument specified or 'intended' by the composer.

¹¹⁹ Walter van Hauwe, liner notes *'the Aurelia Saxophone Quartet plays Domenico Scarlatti,* (Vanguard Classics 99177 1998/1999.)

¹²⁰ Donington Robert *'The Interpretation of Early Music'* (ED Faber and Faber 1989) pg 45.

Transcriptions have been an integral part of the saxophones repertoire since its invention through education and performance. Without transcriptions it would be hard to believe that the classical saxophone would have its firm position in the musical world. The use of transcriptions has not only been an invaluable source of pedagogy and a staple in the repertoire but has promoted the saxophone and influenced composers, to which we owe our great standard repertoire that we see today.

It is also interesting to discover that the use of adaption, has not only brought new and interesting approaches to the music of the baroque period but has also expanded its audience. Wendy Carlos is one artist that must be given gratitude by all classical musicians. Who was to think that an adaption of 'the well-tempered clavier' for Moog analog synthesiser, would become the first platinum classical album and sell millions of copies not only to classical musicians but to the public.

It is hard to imagine that any musician, classical or popular, jazz or folk, could find the harm in spreading good music to a larger audience.

This debate of transcriptions and authenticity is of great importance and the issues involved with performing baroque music on a non specified instrument or in an alternative style must be treated with care. It is important for anyone who is endeavouring to perform this music, that they have at least considered and of course made their choices and decisions with care and research.

Mule's opinion, that performing transcriptions of great music is 'much better.....than playing second rate music written originally for the band¹²¹ is still evident amongst saxophonists. Similarly for Hemke, the transcription process allows him to play 'music that is intellectually interesting and enjoyable (that can) be very well served by the wonderful attributes of the saxophone.¹²²

Whether your choice is to play Bach's music in the genre of jazz, pop or funk, or to play on a period instrument with the exact style and approach that Bach intended when composing the work (to our best knowledge), it is of crucial importance to have considered the options, researched the historic information and to come to a

¹²¹ Rousseau, Eugene, *Marcel Mule, His Life and the Saxophone* (Wisconsin, USA, Etoile Music Inc. pg. 93

¹²² Email correspondence with Hemke July 2008

conclusion so that the performance shows the 'spirit' of creativity and individuality that any composer undoubtedly wants as well as showing integrity and artistry to yourself and the music.

'History is its own reward, and accurate research into past performing styles is a wonderful pursuit. But for performers its value lies only in the extent to which it can participate in the quest for aliveness'¹²³

Is it possible that Adolphe Sax was sitting in that sold out concert hall in Berlin in 1829, watching Mendelssohns performance of the St Matthews Passion? Thinking of an idea of an instrument that would not only blend but also shine out amongst the orchestra and vocal parts of this beautiful and powerful music. Unlikely, however a beautiful thought for any saxophonist daring enough to play this beautiful and inspiring music found within the baroque era.

The versatility of the saxophone is its greatest asset. As one of few instruments that can feel at home in almost every genre, it has been an interesting endeavour to try to find this versatility not only in the instrument that I love but also within the music I love.

Jonathan Byrnes.

¹²³ Kenyon, Nicholas :*Authenticity and Early Music* pg 26

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