EXTEMPORIZING REAWAKENED: SAXOPHONIST BRANFORD MARSALIS'S APPROACH TO THE CADENZA FOR *CONCERTINO DA CAMERA FOR ALTO SAXOPHONE AND ELEVEN INSTRUMENTS* BY JACQUES IBERT

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Whether provided by a composer, written out by a performer or completely improvised, the cadenza became a vehicle for performers' creativity, lyricism and technical prowess in the eighteenth and nineteenth centuries. The debate about whether to notate or improvise cadenzas, a question as old as the cadenza itself, continues today. Saxophonists have not been involved in this debate, since the instrument is a product of the mid-nineteenth century and was in its infancy just as the practice of improvising cadenzas was fading.

This study documents an unprecedented, recently-recorded, improvised cadenza in one of the most significant twentieth-century saxophone works: Jacques Ibert's *Concertino da Camera for Alto Saxophone and Eleven Instruments* (1935). Saxophonist Branford Marsalis's neo-cadenza for Ibert's composition presents an aggregate of the twenty-first-century performer improvising a cadenza to a twentieth-century work, in a tradition that was common centuries ago.

The document begins with an inquiry into improvised cadenzas, and proceeds to an examination of the performance history of the cadenza for the *Concertino da Camera*. Twenty professionally-recorded versions of the cadenza are presented in order to understand the performance history of the cadenza, and to place the Marsalis cadenza into context. This research culminates in a transcription and analysis of the cadenza as improvised and recorded by Marsalis. Remarks from a personal interview with Marsalis are also included.

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CHAPTER I

INTRODUCTION

Whether provided by a composer, written out by a performer or completely improvised, the cadenza became a vehicle for performers' creativity, lyricism and technical prowess in the eighteenth and nineteenth centuries. Works by Haydn, Mozart, Beethoven and many other composers contain cadenzas that were written or improvised by performers who often would showcase their own virtuosity to the detriment of the composition.

Many performers today strive to reproduce Classical and early Romantic era performance practice by recreating composers' written cadenzas, or by improvising them. Each approach has its committed advocates: Frederick Neumann, for example, maintains that the performance of written cadenzas should be the norm. Robert Levin, Robin Moore, and others, however, argue that performers should continue the tradition of extemporizing cadenzas.

Saxophonists have not been involved in this debate, since the instrument is a product of the mid-nineteenth century and was in its infancy just as the practice of improvising cadenzas was fading. Coincidentally, Nettl cites the year 1840 – the estimated year Adolphe Sax invented the saxophone – as the time when improvised cadenzas had reached the point of "near extinction."[1]

Due to the saxophone's relatively recent invention, the bulk of its repertoire was written in the 20th century. Improvised cadenzas were not the norm during this period on any instrument; consequently composers usually provided written cadenzas. Saxophonists rarely, if ever, improvise cadenzas for original saxophone works. Rather, they commonly perform written cadenzas with little or no variation, in keeping with the composer's intent.

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[1] Bruno Nettl, "Improvisation," *Grove Music Online,* http://www.grovemusic.com (accessed April 26, 2006).

There are many examples of extensive, written cadenzas that appear in important twentieth-century original works for saxophone, including the *Concerto* (1934) by Alexander Glazunov, the *Concerto* (1959) by Pierre-Max DuBois, Eugene Bozza's *Concertino* (1938) and Roger Boutry's *Divertimento* (1964). A notable nineteenth-century original work for saxophone that includes a written cadenza is Jules Demersseman's *Fantaisie sur un Theme Originale* (1862).

In addition to these original works for their instrument, saxophonists also perform transcriptions of compositions written prior to the saxophone's invention that contain substantial cadenzas that were once improvised. Transcriptions of W.A. Mozart's *Oboe Concerto* K314, for example, have been recorded on soprano saxophone by Eugene Rousseau and Steven Mauk, and Mozart's *Oboe Quartet* K370 has been recorded by the Empire Saxophone Quartet. Cadenzas exist in each of these works.

It is worthwhile to note that Jacques Ibert composed alternate cadenzas for at least three significant woodwind compositions: Carl Maria von Weber's *Clarinet Concerto No. 2*; Mozart's *Clarinet Concerto* K622; and two cadenzas for Mozart's *Bassoon Concerto* K191. All of the cadenzas were published by Alphonse Leduc. Ibert wrote the clarinet cadenzas for French clarinetist Ulysse Delecluse. While not an indication that Ibert would have favored extemporization of his own cadenzas, these alternate cadenzas reveal Ibert's interest in embracing the challenge of composing new cadenzas appropriate for use in compositions by major composers. Weston notes, "Suffice to say that Ibert's Weber is twice as long as (clarinetist Cyrille) Rose's and, like his Mozart, is very much in his own style, bearing little relation to the concerto it serves."[2]

[2] Weston, Pamela. "Cadenzas for the Clarinet Concertos and Concertino of Weber," *The Clarinet* Vol. 9, No. 3 (1982), 23.

To a lesser extent, Ibert also provided the opportunity for alternate cadenzas to the *Concertino da Camera* (1935) by including *ad lib* passages within the cadenza. The existence of the *ad lib* passages has resulted in saxophonists performing the cadenza in a variety of ways: It will be noted in Chapter III that some saxophonists utilize Ibert's *ad lib* passages, and some depart to an even greater extent from the printed page. In addition, a comparison of current and previous editions of *Concertino da Camera* reveals differences in the notation of the slap-tongue articulation, altissimo, and *ad lib* passages that require saxophonists to make further creative choices regarding the cadenza (these differences will be discussed in Chapter III). Ford calls the discrepancies between the printed parts "a lack of conviction on the part of Ibert as to the use of these special techniques."[3] Ibert's "lack of conviction," however, does not necessarily indicate that he would have agreed with dramatic alteration of his published cadenza.

In light of the extensive original saxophone repertoire containing written cadenzas, and the popularity of performing transcriptions, saxophonists should be encouraged to study examples of cadenzas in order to better acquaint themselves with their history and structure, to acquire knowledge necessary to successfully teach and perform cadenzas, and to understand performance practice from different eras.

The purpose of this study is to document an unprecedented, recently-recorded, improvised cadenza for Jacques Ibert's *Concertino da Camera,* which is one of the most significant twentieth-century works for saxophone. The document will begin with an inquiry into improvised cadenzas, and proceed to an examination of the performance history of the cadenza for Ibert's *Concertino da Camera.* Twenty professionally recorded versions of the Ibert cadenza will be presented in order to document the performance history of the cadenza. This

[3]Christopher John Ford, "Eleven Jazz-Influenced Works for Concert Saxophone," (DMA diss., University of Maryland College Park, 1991), 67.

research will culminate in a transcription and analysis of the Ibert cadenza as improvised and recorded by saxophonist Branford Marsalis (b. 1960).[4] Remarks from a personal interview with Marsalis will also be included.

This document is not intended to endorse or criticize an improvised approach to the Ibert cadenza. Rather, it is intended to observe, analyze and report upon one instance of an improvised cadenza in a work where improvisation is not part of the established performance tradition. Marsalis's approach represents an anomaly in an era when performing written cadenzas to original saxophone works is the accepted practice. His approach is influential, due in part to the large size of his listening audience: Marsalis has high visibility as a Sony Classical recording artist, as a jazz and commercial recording artist, as a member of a highly prominent musical family that has an extensive international following, and as a current and former faculty member at a number of institutions.

[4] Hereafter referred to as the "Marsalis cadenza."

CHAPTER II

THE IMPROVISED CADENZA

Historical Context

To understand Marsalis's improvised approach to the cadenza for the *Concertino da Camera*, it is helpful to understand the origins and evolution of cadenza performance. The cadenza evolved out of the vocal art of ornamenting cadences, a practice which saw its origins in the earliest medieval polyphony. But it was not until the Baroque that cadenza performance blossomed alongside the rise of opera and the use of cadenzas in arias. With the development of the concerto in the Classical period, and the rise of the *virtuoso* in the Romantic, instrumentalists joined vocalists in utilizing the cadenza to display their capabilities. The typical cadenza in the Classical period usually appeared near the end of a work or movement, either on the dominant or on the tonic six-four chord.

Some important treatises that refer to the cadenza include those by Johann Quantz (*Versuch einer Anweisung die Flöte traversiere zu spielen*, 1752), C.P.E. Bach (*Versuch über die wahre Art das Clavier zu spielen*, in two parts, 1753-1762), and Daniel Gottlob Türk *(Klavierschule*, 1789). In general, these sources are "cautionary rather than creative and conscious of the 'threat' to the music posed by any performer's attempt at improvisation," according to Issacs. He states, "there is general, or at least implied, agreement that this form of creativity can not be taught."[5]

Notwithstanding, all of these authors include at least some reference to improvising cadenzas, usually with other performance methods either suggested or mandated. Quantz dedicates a chapter of *Versuch* to cadenza performance, and appears to favor the improvised approach. He writes, "…it is impossible to write cadenzas as they must be played…" and he

[5] Nicholas Issacs, "The Keyboard Cadenza," (DMA diss., Stanford University, 1986), 14.

refers to the "…necessity of speedy invention…" [6] He acknowledges that alternate means of cadenza performance exist, however, and admits that even the finest performers may not be able to successfully extemporize on demand. This seems to suggest that, for Quantz, not all cadenzas need be improvised.

C.P.E. Bach warns composers to notate embellishments, including cadenzas (which he calls *fermate*), "instead of leaving their selection to the whims of tasteless performers.[7] "Regard (embellishments) as spices which may ruin the best dish or gewgaws which may deface the most perfect building," Bach asserts.[8] He also devotes a section of the treatise to keyboard accompaniment of cadenzas. Bach's preference for the inclusion of notated cadenzas in his works is illustrated in a collection of his cadenzas: The manuscript H264 contains seventy-five cadenzas for use in his concerti, and is a valuable source for musicians and scholars.

Finally, in *Klavierschule*, Türk speaks to the evolution of cadenzas, and proceeds to lay out ten rules for proper cadenza performance. His rules include recommendations for such performance aspects as proper cadenza length, utilizing material from the main body of the composition during the cadenza, modulating to other key areas, and choosing tempi. One remarkable recommendation, also found in Quantz, is that wind instrumentalists perform cadenzas on only one breath.[9]

Unlike Quantz, Türk recommends against improvising cadenzas, suggesting rather that the performer write them out ahead of time. According to Türk, some cadenzas can be learned by memory, and some can be written out beforehand but performed as if invented on spur of the

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[6] Johann Joachim Quantz, *Versuch einer Anweisung die Flote traversiere zu spielen* (1752), trans. and ed. by E. R. Reilly as *On Playing the Flute* (NY: Free Press, 1966), 185-186.

[7] Carl Phillipp Emanuel Bach, *Versuch uber die wahre Art das Claiver zu spielen* (1753/1762), trans. with comm. by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (NY: W. W. Norton, 1949) 79.

[8] Bach, *Versuch*, 81.

[9] Daniel Gottlob Türk, *Klavierschule* (1789), trans. with comm. by Raymond Haggh as *School of Clavier Playing* (Lincoln: University of Nebraska Press, 1982), 299.

moment. Writing in the twentieth century about improvisation in Classical era works, Levin shares that sentiment. "Ideally, the cadenza balances harmonic direction with moments of uncertainty, as the soloist negotiates a route to the perfect cadence that should sound extemporized, whether improvised or prepared."[10]

The improvisation of cadenzas waned during the nineteenth century due to several factors. For one, more and more composers were notating cadenzas in order to prevent poor attempts at improvisation, and to prevent performers' unending technical displays.[11] Cadenzas for virtuosos and for composers' personal use were often left as sketches that would be elaborated upon in performance, but those composed for amateurs tended to include written embellishments.[12] Moore explains that the increasing notated transmission of music in the 19th century, rather than aural transmission, made art music more accessible to the middle class.[13] In addition, middle class performers were becoming more able to afford access to written music. Once music of the elite came into the hands of the middle class, common assumptions about "correct" performance were often left by the wayside, including proper cadenza improvisation.

Gould and Keaton suggest that the difficulty of inserting improvisation into Romantic era works with increasingly complex musical structures and harmonies also led to the decline. In addition, they assert that performers of the past may have had less trouble improvising because they were performing contemporary music, rather than improvising to music written centuries prior, as we do today. [14]

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[10] Robert D. Levin, "Instrumental Ornamentation, Improvisation and Cadenzas," in *Performance Practice: Music After 1600*, ed. Howard M. Brown and Stanley Sadie (NY: W. W. Norton & Co., 1989), 284.

[11] Colin Lawson and Robin Stowell, *The Historical Performance of Music: An Introduction.* (NY: Cambridge University Press, 1999), 78.

[12] Levin, "Instrumental Ornamentation, Improvisation and Cadenzas," 270.

[13] Robin Moore, "The Decline of Improvisation in Western Art Music: An Interpretation of Change," *International Review of the Aesthetics and Sociology of Music* Vol. 23, No. 1 (June, 1992), 71.

[14] Carol S. Gould and Kenneth Keaton, "The Essential Role of Improvisation in Musical Performance," *The Journal of Aesthetics and Art Criticism* Vol. 58, No. 2 (Spring, 2000), 144.

Current Interest in Improvised Cadenzas

Compared to the height of cadenza improvisation in the second half of the eighteenth century, today very few performers improvise cadenzas, and composers rarely write works that include the option of an improvised cadenza. Rosenfeld writes that "the tendency to neglect the impromptu, the spontaneous, the unpremeditated, which has diminished the practice of improvisation, seems to have affected composition as well."[15]

In spite of this, many authors point to the value of improvisation within classical music, and express hope that improvisation will gain at least some of the popularity it enjoyed in the Classical and early Romantic periods. Nettl, for instance, acknowledges the possibility of a resurgence of improvisation in current classical performance. He states that Levin's improvised cadenzas during the 1980s, along with other forms of classical improvisation, "might suggest an acceptance, by the musical culture, of improvisation as a reawakened historical phenomenon."[16]

In this spirit, Lasocki and Mather have written a unique guide to encourage woodwind players to create their own Classical style cadenzas. *The Classical Woodwind Cadenza: A Workbook* is useful for saxophonists and other woodwind instrumentalists who are performing Classical works that include cadenzas. The authors stress analysis of existing cadenzas for features of form, harmony, melodic figurations and rhythmic characteristics.

Marsalis supported an identical approach in a personal interview with the saxophonist. "That particular philosophy is very similar to jazz played at its best. You absorb a large vocabulary of information, and then you pick and choose from elements of that vocabulary depending on circumstance," Marsalis stated. "The idea of true improvisation has nothing to do with learning a subset of scales or patterns that correspond to chord changes. The idea is to have

[15]Paul Rosenfeld, "A Plea for Improvisation," *Modern Music* Vol. 19 No. 1 (November, 1941), 13-14.
[16]Nettl, "Improvisation."

a solo that occurs in the moment, based on understanding and identifying a language – as opposed to having a solo that is preordained and canned."[17]

Similar to the treatises discussed earlier, Lasocki and Mather cautiously encourage skilled musicians to attempt to improvise cadenzas with no preparation beforehand. But they also put forth writing out the cadenza, or planning it out ahead of time, as viable options.

Krapf also points to the benefits of learning to improvise within classical settings. "(The student's) understanding of stylistic and compositional features will deepen; he might gain intensified personal involvement, enabling him to penetrate the textural surface of a given piece of music; and his creative approach to interpretive choices is bound to be broadened," Krapf states.[18]

Interestingly, one of Jacques Ibert's early experiences as a student included improvising for silent movies for many hours at a time.[19] The variety of subject matter in the numerous films he accompanied required Ibert to develop a large palette of musical styles, which had a lasting impact on his future career as a composer.

Jazz and Classical

In light of Marsalis's background in jazz and classical saxophone performance and taking into account the saxophone's use in both arenas, it is relevant to examine the relationship between the two genres. When asked if it is necessary for musicians to study jazz in order to improvise classical cadenzas, Marsalis stated, "No, I don't think that they have to, any more than Mozart had to." Comparing improvisation in the two genres, he remarked, "There is a larger

[17]Branford Marsalis, interview by author, June 5, 2006.

[18]Gerhard Krapf, *Bach: Improvised Ornamentation and Keyboard Cadenzas – An Approach to Creative Performance* (Dayton, OH: Sacred Music Press, 1983), 10.

[19] William Stuart Graves, "An Historical Investigation of and Performance Guide for Jacques Ibert's *Concertino da Camera*," (DMA diss., University of Texas at Austin, 1998), 6.

body of language that you have to understand in order to have any kind of interpretation. I think it's one of those things, if you're going to do it, you have to have a huge vocabulary. Because then you have things to draw on, subconsciously." [20]

Lasocki and Mather, for example, include references to jazz improvisation in their *Workbook.* They suggest that acquaintance with style, and listening to as much improvisation as possible, are pedagogical approaches that should be shared by students of jazz and classical music.[21] Gould and Keaton also draw parallels between jazz and classical improvisation. They state, "The actual performance of early works might relate to the score rather as a great jazz performance might relate to the melody and chords indicated in a fake book."[22]

Ford's description of the *Concertino da Camera* in *Eleven Jazz-Influenced Works for Concert Saxophone* centers on elements of jazz that may have influenced Ibert's composition, other than improvisation. Ford suggests that the presence of jazz instrumentation, syncopation, unique timbres, flutter tonguing and the diminished scale (in the cadenza and elsewhere) illustrate the impact of 1930s jazz on Ibert's composition.[23] Marsalis also noted the prominent use of the diminished scale in jazz, and stated that he used the diminished scale as a basis for portions of his improvised cadenza. The use of the diminished scale in the Marsalis cadenza will be discussed below.

Graves, on the other hand, credits jazz with contributing only rhythmic patterns to the *Concertino da Camera*. He asserts in *An Historical Investigation of and Performance Guide for Jacques Ibert's Concertino da Camera* that the other elements cited by Ford as influenced by jazz are "most likely absorbed from (Ibert's) contemporaries, particularly Stravinsky. There are

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[20] Marsalis, personal interview.

[21] David Lasocki and Betty Bang Mather, *The Classical Woodwind Cadenza: A Workbook* (New York: McGinnis & Marx, 1978), 15.

[22] Gould and Keaton, "The Essential Role of Improvisation in Musical Performance," 143.

[23] Ford, "Eleven Jazz-Influenced Works for Concert Saxophone," 59.

no passages in the *Concertino* that should be interpreted or performed with any jazz inflections."[24] Neither Ford nor Graves suggest improvising the cadenza.

There is a significant tradition of performing cadenzas in jazz. Cadenzas are most commonly found near the conclusion of jazz ballads, but are also integrated into the performance tradition of numerous jazz standards. Similar to their classical counterparts, jazz cadenzas might include: improvisation upon pre-existing harmony found within the composition; the use of thematic or motivic material from the composition; improvisation based upon scalar or arpeggiated patterns; or new materials not related to the body of the composition.

Countless major jazz artists have included cadenzas in their recorded output. Saxophonist John Coltrane, for example, included cadenzas at the conclusion of his recordings of *I Want to Talk About You* (1963) and *Every Time we Say Goodbye* (1960). Coleman Hawkins's cadenza to his celebrated 1940 rendition of *Body and Soul* is echoed in later recordings by saxophonists Dexter Gordon (1978), Chris Potter (1995), and many others. The importance of the cadenza to the jazz tradition is acknowledged in Walsh's *A Comparative Study of Twenty Jazz Cadenzas*, which analyzes and compares jazz cadenzas by numerous musicians.

"In jazz, we put a premium on personal expression," Marsalis stated. "There's a premium on expression in classical music as well. But at first, there is a rigorous pedagogy that you have to go through. Through that, you get to the personal expression."[25]

[24] William Graves, "Jacques Ibert's Musical Styles and the *Concertino da Camera*," The Saxophone Symposium Vol. 24 (1999), 63.

[25] Marsalis, personal interview.

CHAPTER III

THE CADENZA FOR JACQUES IBERT'S *CONCERTINO DA CAMERA*

The *Concertino da Camera* by Jacques Ibert (1890-1962) is considered by numerous sources to be a cornerstone of the saxophone repertoire. The work was written for legendary German-born saxophonist Sigurd Rascher (1907-2001), who premiered the first movement on May 2, 1935, and the full work on December 11, 1935. According to Rascher, Ibert spoke of the work as his "favorite child."[26]

Eminent French saxophonist Marcel Mule (1901-2001), professor of saxophone at the Paris Conservatory from 1942-1968, also gave early performances of the work as early as January 14, 1936. Mule described the *Concertino da Camera* as "a landmark for saxophone and orchestra."[27] Among numerous other performer-teachers, Jean-Marie Londeix (b. 1932) lists the work as essential class repertoire.[28]

Analysis of the Cadenza

While the *Concertino da Camera* is published in two movements (I: *Allegro con moto*; II: *Larghetto, Animato molto*), the segmented nature of the second movement creates the effect of three major divisions to the work. Movement I, *Allegro con moto,* is written in ABA form; the *Larghetto* of mvt. II contains two themes; and the final *Animato molto* of mvt. II is written in sonata form. Substantial analyses of the entire work have been completed by Graves, Liley and

[26] James Riggs, "An Analysis of Jacques Ibert's Concertino da Camera for Alto Saxophone and Eleven Instruments," (Master's Thesis, North Texas State University, 1972), 55.

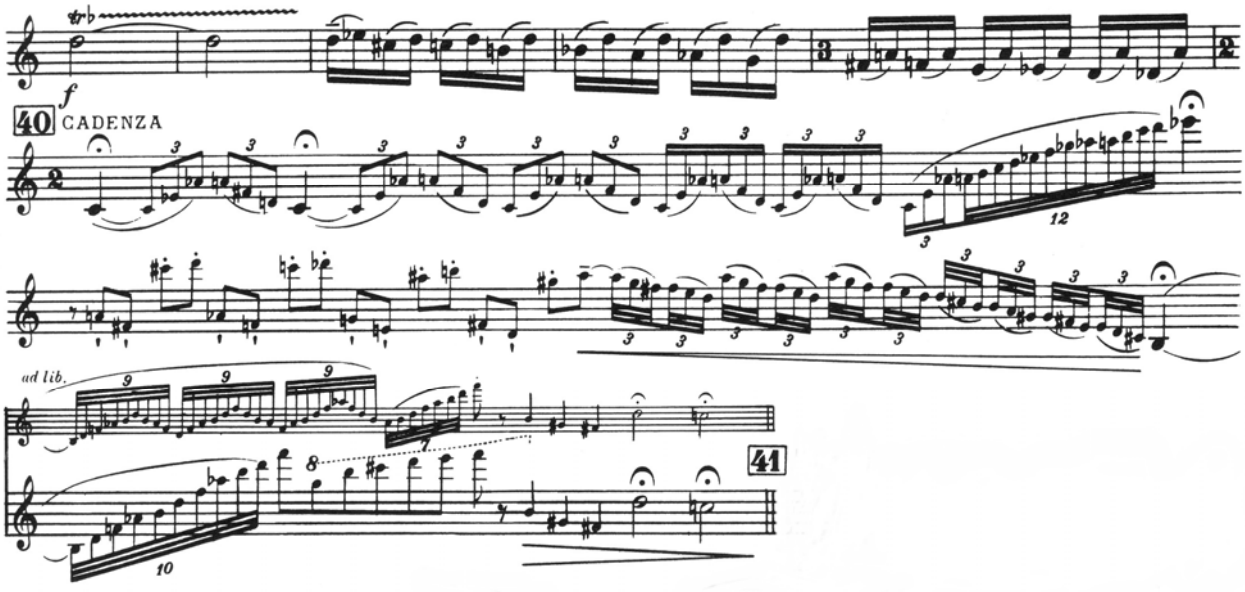
[27] Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Shell Lake, WI: Etoile Music, Inc., 1982), 108.

[28] James Umble, *Jean Marie Londeix: Master of the Modern Saxophone* (Cherry Hill, NJ: Roncorp Publications, 2000), 118.

Riggs. This study will present examples for E-flat alto saxophone written a major sixth higher than sounding pitch.

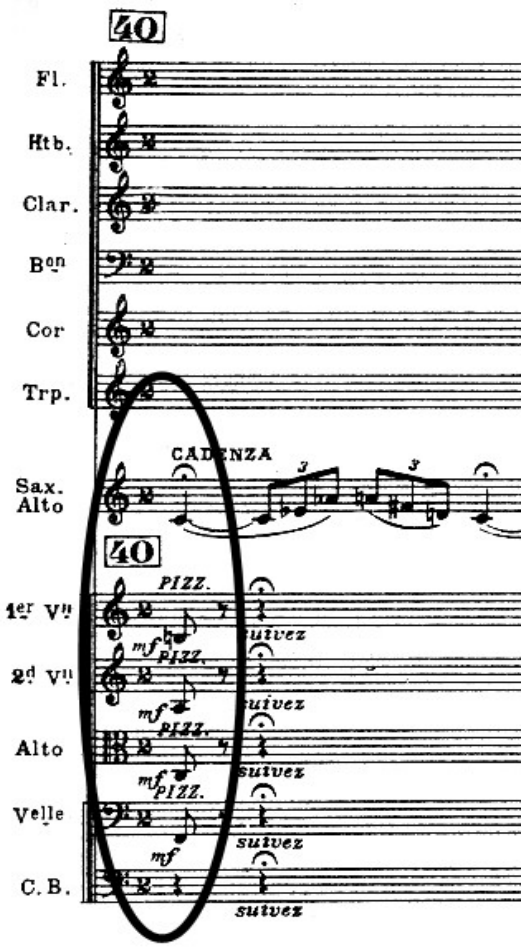
The conclusion of the development section in the *Animato molto* of mvt. II includes a written cadenza which appears at [40], just prior to the recapitulation at [41] (Example 1).

Example 1: Ibert, *Concertino da Camera*, Mvt. II, cadenza in saxophone part.
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



This location in the form creates an advantageous position for a cadenza, but the harmony established by the orchestra at the opening of the cadenza does not function as a tonic 6-4 or dominant harmony to the prevailing tonic key of A major found at the recapitulation. At [40], the harmony performed by the saxophone and strings is an F7 with an added B natural (Example 2).

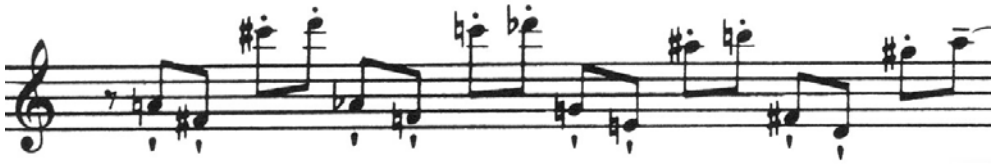
Example 2: Ibert, *Concertino da Camera*, Mvt. II, [40], harmony at opening of cadenza in orchestra score. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



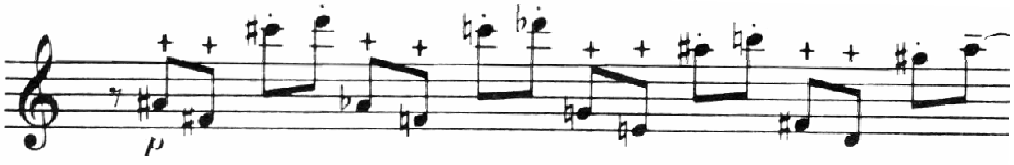
When compared to the previous edition of the *Concertino da Camera* published by Alphonse Leduc, the current edition contains revisions to the piano and saxophone parts, including revisions to the cadenza. It is important to compare four differences between the current edition and the previous edition of the cadenza, since the recordings of the cadenza discussed later reflect aspects of each edition.

First, in the current edition, the lower eighth-notes after the third fermata appear with staccatissimo articulation. In addition, the initial eighth-note is printed as A-natural. The previous edition featured slap-tongue notation, and A# as the initial eighth-note (Example 3).

Example 3: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, comparison of articulation and initial eighth-note.
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



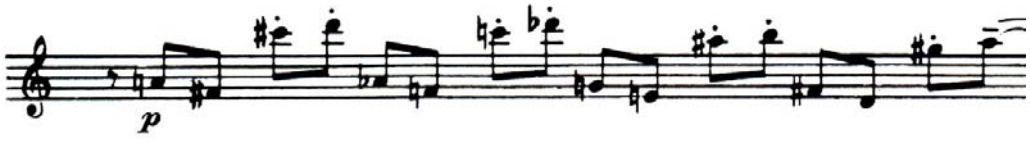
Current edition



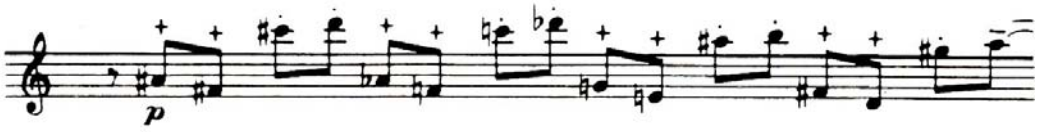
Previous edition

Second, the current edition of the piano part does not contain the staccatissimo articulation found in the current edition of the saxophone part. Rather, the lower eighth-notes feature no articulation whatsoever. The initial eighth-note has been changed to A-natural. The previous edition of the piano part featured slap-tongue notation, and A# as the initial eighth-note (Example 4).

Example 4: Ibert, *Concertino da Camera*, Mvt. II, cadenza, piano part, comparison of articulation and initial eighth-note.
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



Current edition

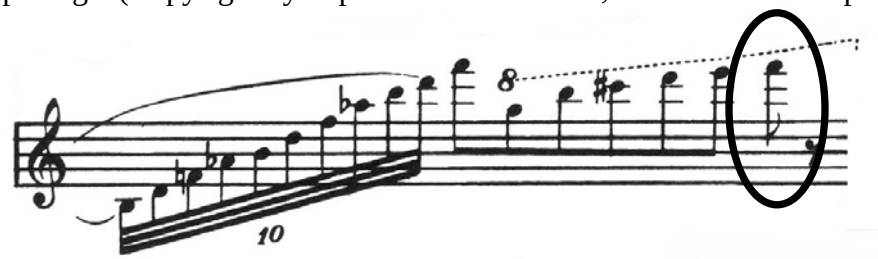


Previous edition

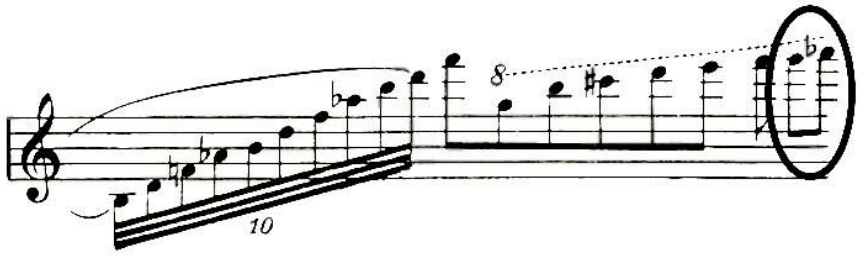
The presence of slap-tongue in the previous edition of the *Concertino da Camera* was likely the influence of Rascher, who was skilled at that style of articulation. Ford justifies Ibert's use of saxophone slap-tongue and flutter-tonguing in the flute, trumpet and French horn parts of *Concertino da Camera* as "timbral effects common to jazz."[29] Londeix, on the other hand, teaches saxophonists to play the slap-tongue indications as "dry" and "less dry" staccato notes. "The use of slap tongue is incongruous and is without precedent in this score or in Ibert's music in general. Ibert did not notate a slap tongue in any of his other works," Londeix maintains. [30]

Third, the altissimo passage in the saxophone cadenza has been shortened by two notes. Whereas the previous edition ascended to altissimo G and A-flat, the current edition ascends to high F (Example 5).

Example 5: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, comparison of altissimo passage. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



Current edition

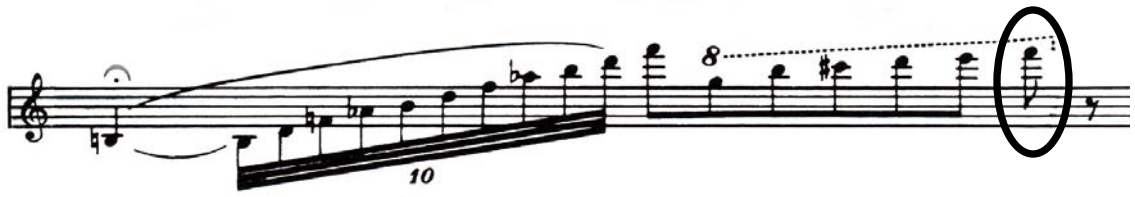


Previous edition

[29]Ford, "Eleven Jazz-Influenced Works for Concert Saxophone," 65.
[30]Umble, *Jean Marie Londeix: Master of the Modern Saxophone*, 245.

Finally, the altissimo G and A-flat have also been removed from the piano part in the current edition (Example 6).

Example 6: Ibert, *Concertino da Camera*, Mvt. II, cadenza, piano part, comparison of altissimo passage. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)

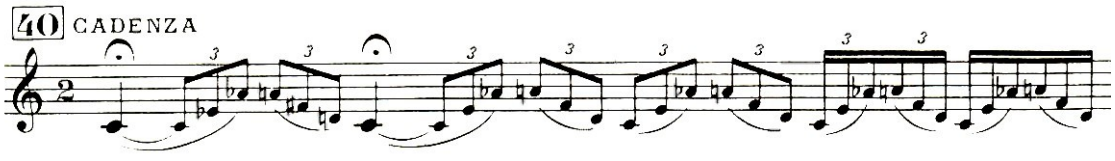


Current edition

Previous edition

The cadenza features two sonorities employed elsewhere in the work: Emphasis on the tritone and emphasis on the diminished scale. Riggs points to Ibert's "consistent utilization of the tritone as a harmonic and melodic device" throughout the work.[31] After the first fermata of the cadenza, the triplets alternate between the two tritone-related triads of A-flat and D major (Example 7).

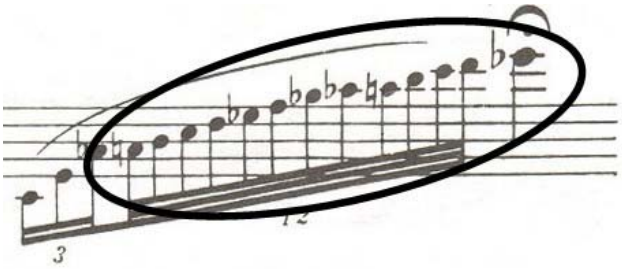
Example 7: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, alternating tritone-related triads of Ab and D major.
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



[31] Riggs, "An Analysis of Jacques Ibert's *Concertino da Camera* for Alto Saxophone and Eleven Instruments," 46.

The following ascent to high E-flat for the third fermata of the cadenza employs the A whole-half diminished scale (Example 8).

Example 8: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, ascending diminished scale. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



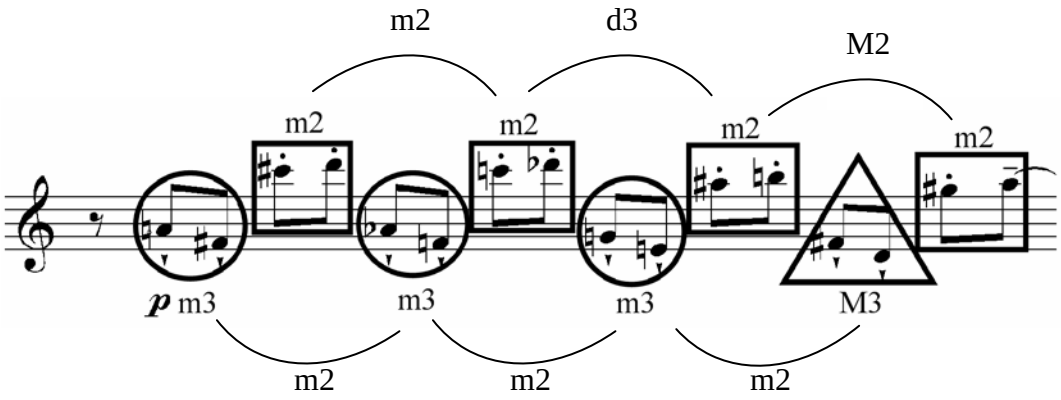
Graves cites the diminished scale as one non-tonal element commonly found in Ibert's compositions.[32] As discussed below, the diminished scale is also utilized near the end of the published cadenza, and is employed extensively in the Marsalis cadenza.

The eighth-notes that follow the third fermata of Ibert's cadenza include the staccatissimo eighth-notes discussed earlier, written as three low-register minor 3rd dyads and one major 3rd dyad that descend by half-steps. These lower notes alternate with high-register minor 2nd dyads that also descend, but in an irregular pattern (m2, d3, M2). The goal of the entire eighth-note passage is the G#-A interval, which Liley describes as significant, since it reverses the A-G# interval that opens the second movement (Example 9). [33]

[32]Graves, "An Historical Investigation of and Performance Guide for Jacques Ibert's *Concertino da Camera*," 23.

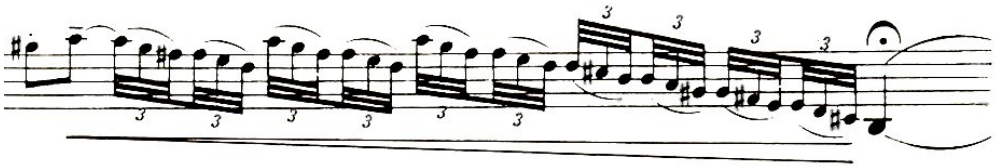
[33]Thomas Liley, "A Teacher's Guide to the Interpretation of Selected Music for Saxophone," (DMA diss., Indiana University, 1988), 122.

Example 9: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, dyad relationships in eighth-note passage.
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



The final A-natural of Example 9 elides into the beginning of a six-note repeated sequence and descending cascade based on the A major scale. The descending A major cascade culminates on the 4th fermata (Example 10).

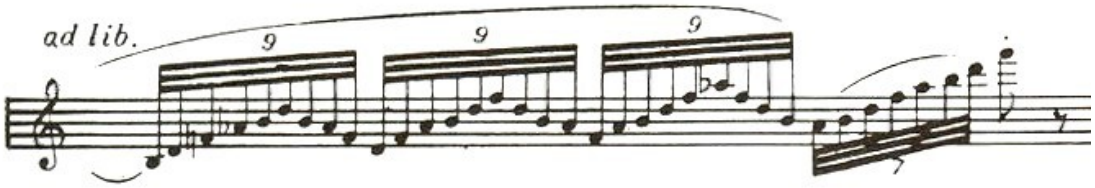
Example 10: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, descending A major cascade. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



After the fourth fermata, saxophonists are given the option to perform either of two passages that reveal the influence of Mule and Rascher on the cadenza. One option includes a series of fully-diminished seventh arpeggios that lead to high F. Graves attributes this "new" passage as a possible influence of Marcel Mule.[34] The majority of the saxophonists examined for this study performed either an exact rendition of the *ad lib* passage as found in the saxophone part, or a slightly varied version (Example 11).

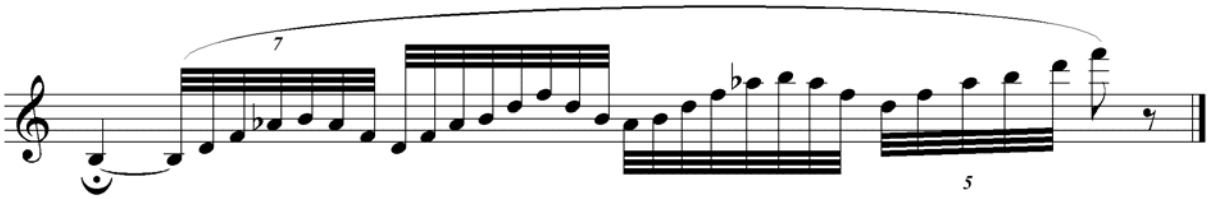
[34]Graves, "An Historical Investigation of and Performance Guide for Jacques Ibert's *Concertino da Camera*," 77.

Example 11: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, arpeggiated ad lib passage. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



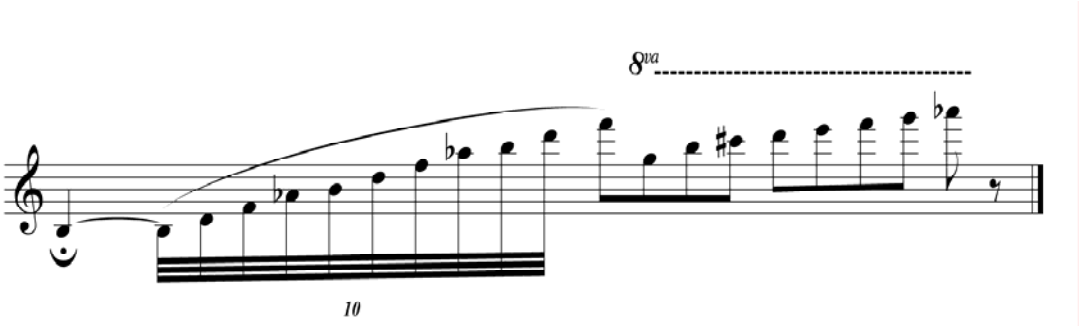
Interestingly, while the arpeggiated *ad lib* passage is associated with Mule, the French saxophonist recorded a slightly different version of the passage (Example 12).

Example 12: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Marcel Mule.



The second option, attributed to Rascher, contains a fully-diminished arpeggio that progresses upward to an altissimo segment of the diminished scale. Rascher's recording of the cadenza reflects the previous edition of the *Concertino da Camera*, which ascends to altissimo A-flat (Example 13).

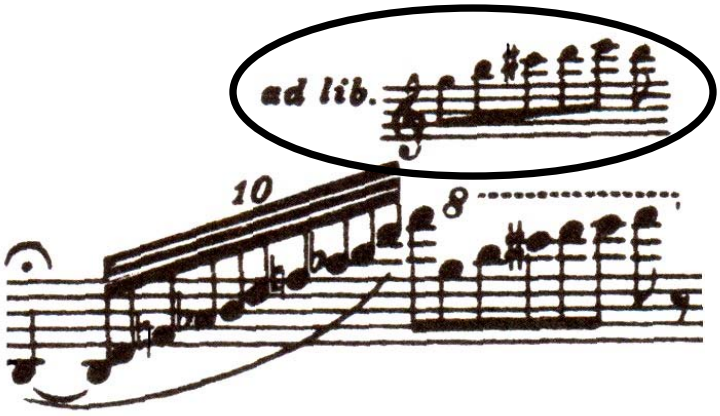
Example 13: Excerpt of Cadenza to Ibert's *Concertino da Camera* as performed by Sigurd Rascher.



Rascher is acknowledged as a pioneer in the performance of notes in the extreme high register of the saxophone. Ironically, Londeix refers to the Rascher-influenced altissimo as a "second ending to the cadenza," even though the Mule-influenced diminished arpeggio is marked *ad lib,* and appears in smaller print.[35]

A comparison of the saxophone and piano parts with the orchestra score reveals an *ad lib* passage in the orchestra score that does not match the arpeggiated *ad lib* passage from the saxophone part shown earlier in Example 11. The *ad lib* passage in the orchestra score rhythmically matches the notes found directly below, but is not marked as altissimo, and concludes on D rather than F. Rascher asserted that the indication of the non-altissimo passage in the orchestra score as *ad lib* indicates that Ibert preferred that saxophonists play the cadenza into the altissimo range (Example 14).[36]

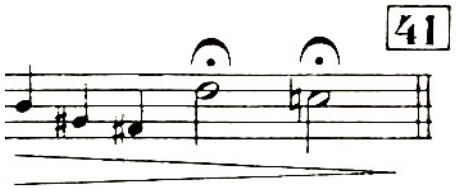
Example 14: Ibert, *Concertino da Camera*, Mvt. II, cadenza, ad lib passage, orchestra score. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



The final five notes represent the slowest passage of the cadenza, and serve as a transition into the recapitulation (Example 15).

[35]Umble, *Jean Marie Londeix: Master of the Modern Saxophone*, 246.
[36]Sigurd Rascher, "Letters to the Editor," *The Saxophone Symposium* Vol. 9 (Spring, 1984), 21.

Example 15: Ibert, *Concertino da Camera*, Mvt. II, cadenza, saxophone part, final notes. (Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



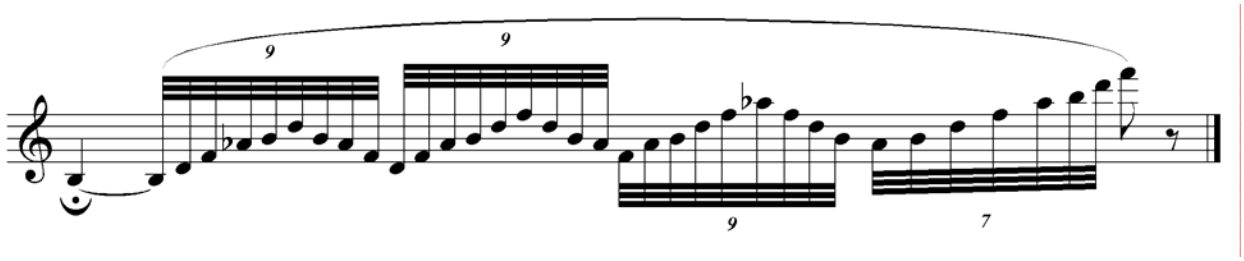
Summary of Findings from Recorded Versions of the Cadenza

To place the Marsalis cadenza into context, and to identify current and past performance practice, twenty professional recordings of the *Concertino da Camera* were compared. The recordings include performances of saxophone with orchestra, and saxophone with piano. The Marsalis cadenza will be discussed in Chapter IV.

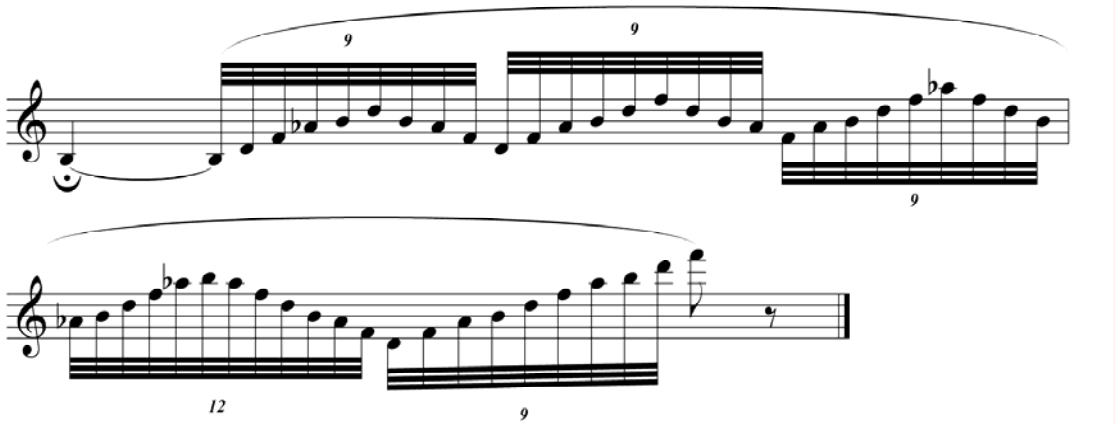
Examples 12-13 and Examples 16-24 represent the recorded cadenzas from the low B fermata. Each saxophonist performs the current edition of the cadenza up to the low B, with three exceptions. First, four saxophonists (Bornkamp, Kelly, Louie and Rascher) perform the eighth-notes after the third fermata with slap-tongue, while the remainder do not use slap tongue. Second, five saxophonists (Abato, Louie, Marsalis, Read and Whitcombe) perform the initial eighth-note after the third fermata as A# rather than utilizing A-natural. Third, Rascher removes one set of the tritone-related triads of A-flat and D major just after the second fermata.

After the low B fermata, there are diverging approaches to the cadenza. Examples 16-19 illustrate performances by eleven saxophonists that include variations on the diminished arpeggio, but do not ascend into the altissimo register.

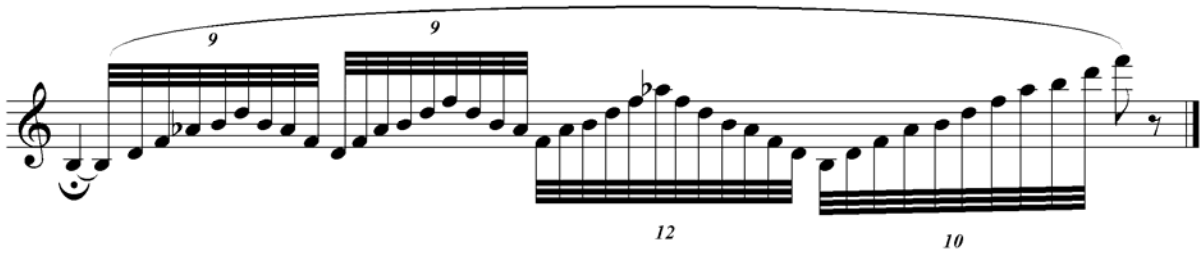
Example 16: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Vincent Abato, Sohre Rahbari, Arno Bornkamp, Gary Louie, Greg Banaszak, Hugo Read and Michael Whitcombe.



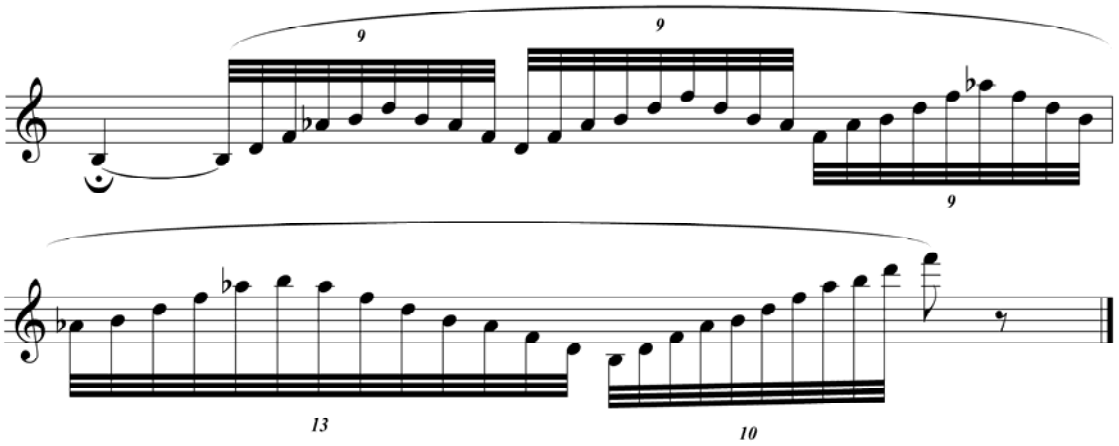
Example 17: Excerpt of Cadenza to Ibert's *Concertino da Camera* as performed by Eugene Rousseau (both recordings listed in Table 1) and Harvey Pittel.



Example 18: Excerpt of Cadenza to Ibert's *Concertino da Camera* as performed by Lynn Klock.

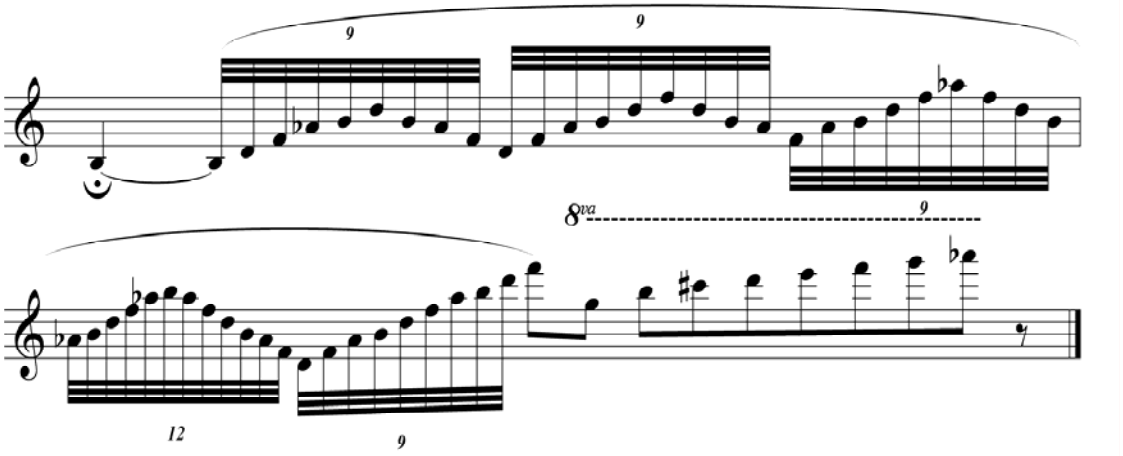


Example 19: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Jean-Yves Fourmeau.



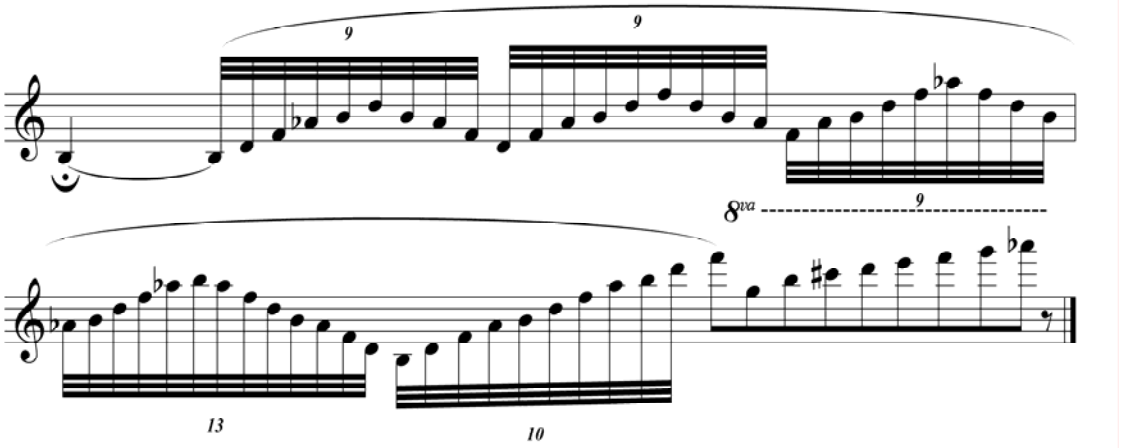
The remaining recordings display diverse approaches to the altissimo register, in addition to variations on the diminished arpeggio. Seven of the recordings include altissimo (including the Marsalis cadenza), while thirteen do not. Marzi concludes his cadenza with the Rascher-influenced altissimo passage found in the previous edition of the work (Example 20).

Example 20: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Mario Marzi.



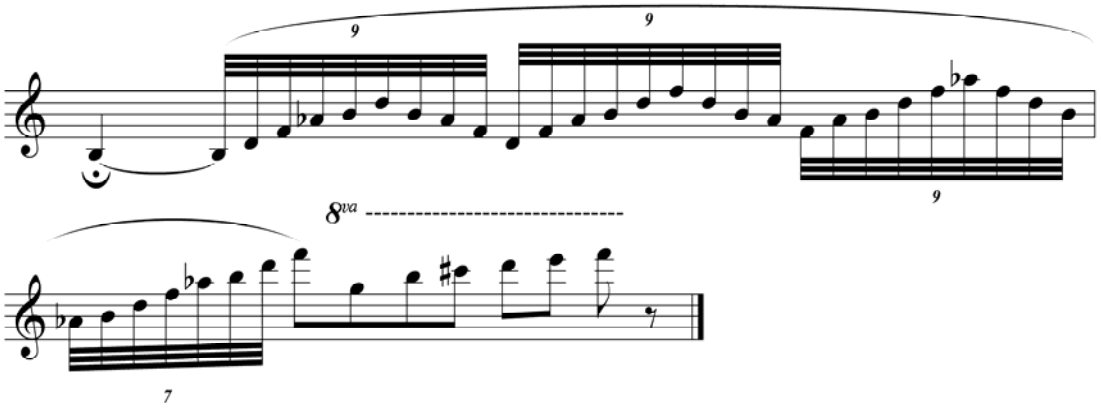
Black performs a slightly different diminished passage, but concludes with the same Rascher-influenced altissimo (Example 21).

Example 21: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Robert Black.



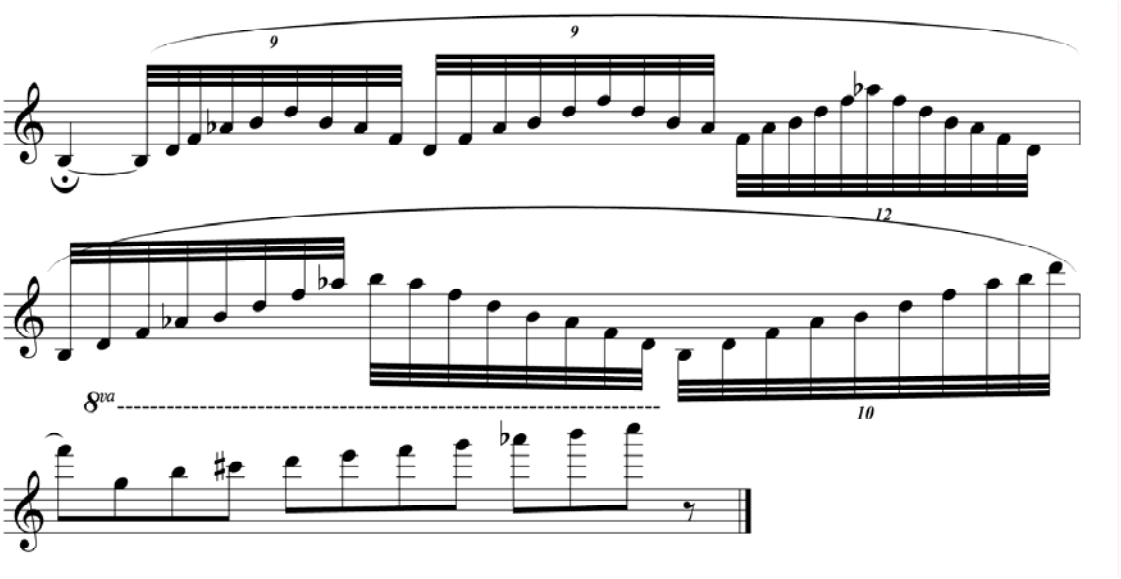
Kerekezos ascends to high F as notated in the most recent edition (Example 22).

Example 22: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by Theodoros Kerkezos.



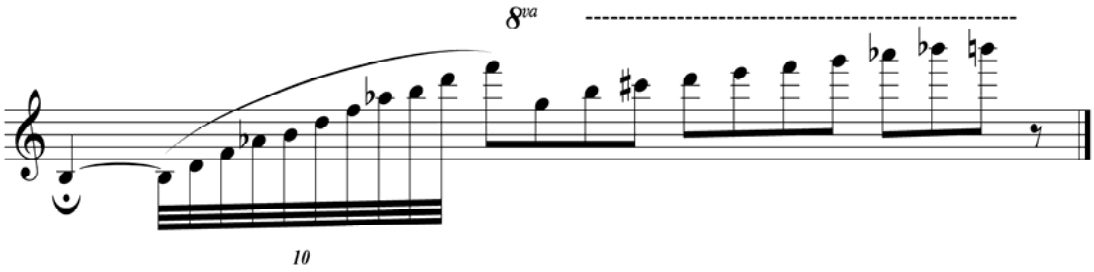
Harle performs the highest, but departs from the diminished scale, concluding on altissimo B and C (Example 23).

Example 23: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by John Harle.



Kelly continues up the diminished scale to altissimo B-natural (Example 24).

Example 24: Excerpt of cadenza to Ibert's *Concertino da Camera* as performed by John-Edward Kelly.



With the exception of Marsalis, each saxophonist closes with the final five published notes found at the conclusion of the cadenza.

A summary of the recordings is provided in Table 1. Sixty-three years of performance history are chronologically represented. The earliest recording, made in 1939 by Marcel Mule, was made just four years after Ibert composed the *Concertino da Camera*. The most recent

recording was made by Greek saxophonist Theodoros Kerkezos in 2002. The average length of the cadenzas (excluding the Marsalis cadenza) is fifty-four seconds. It is interesting to note the recent wave of recordings: A number of saxophonists have professionally recorded the *Concertino da Camera* since the 1990s.

Table 1: Chronological List of Professional Recordings Assessed for This Study

Saxophonist	Recording	Year	Label and Catalogue Number	Cadenza Length[37]
Marcel Mule	*Le Saxophone Francais*	1939	EMI Music France 5723602	0:50
Sigurd Rascher	*Concertos Live*	1958	Legendary Saxophonists Collection CD23	0:47
Vincent Abato	*Concertino da Camera*	1964	Nonesuch Records H 1030	0:50
Eugene Rousseau	*Eugene Rousseau Plays Saxophone*	1968	Coronet 1292	0:51
Eugene Rousseau	*Saxophone Concertos*	1972	Deutsche Grammophon 453 991-2	1:03
Robert Black	*Concert Repertoire for Saxophone*	1976	Brewster Records BR 1216	0:58
Lynn Klock	*Standard Repertoire*	1988	Open Loop Records 01-006	0:57
Sohre Rahbari	*Music for Saxophone and Orchestra*	1989	Naxos 8.554784	0:57
John Harle	*Saxophone Concertos*	1991	EMI Classics Red Line 72109	0:58
John-Edward Kelly	*Saxophone Concertos*	1991	Arte Nova 74321 27786 2	0:58
Arno Bornkamp	*The Classical Saxophone*	1994	Brilliant Classics 6476	0:51
Hugo Read	*Jazzberries*	1994	Ars Musici AM 1100-2	0:54
Michael Whitcombe	*Divertissement (with the San Diego Chamber Orchestra)*	1994	Koch International Classics 3-7094-2 H1	1:00
Gary Louie	*Oeuvres Variées*	1996	Newport Classic 85598	1:00
Harvey Pittel	*Moving Along With Harvey Pittel*	1997	Crystal Records CD 655	0:52
Greg Banaszak	*Saxiophone Concertos*	1999	Centaur Records CRC 2400	0:54
Jean-Yves Fourmeau	*Saxophone*	2000	Corelia CC801852	0:56
Mario Marzi	*Scaramouche*	2000	Agora Musica	0:51
Branford Marsalis	*Creation*	2001	Sony Classical SK 89251	2:32
Theodoros Kerkezos	*Music for Saxophone and Orchestra*	2002	Naxos 8.557063	0:47

[37] "Cadenza length" measures elapsed time from the D-Eb trill (m. 197) to the downbeat of marking [41].

To summarize the findings of this comparison, the average recorded cadenza is fifty-four seconds long, does not include slap-tongue or altissimo, utilizes A-natural as the first slap-tongued note, and uses the upper, ad lib passage, with possible variation of the diminished seventh arpeggio. None of the recordings include improvisation.

CHAPTER IV

THE MARSALIS CADENZA

Saxophonist Branford Marsalis is a Grammy Award-winning jazz artist who has recorded and performed a significant amount of classical repertoire with major orchestras. As a result, he is a highly visible saxophonist in classical and jazz styles whose recordings and live performances receive frequent critiques and reach many listeners. For many, Marsalis represents an introduction to the world of classical saxophone.

Compared to the numerous recordings of the *Concertino da Camera* discussed in Chapter III, Marsalis's performance (as performed on the Sony Classical release *Creation*, SK 89251, recorded in 2001 with the Orpheus Chamber Orchestra) represents something new: A well-known saxophonist recording a lengthy, improvised cadenza to a monument of the saxophone repertoire. An unmarked version of the Marsalis cadenza is located in the appendix.

Several characteristics of Marsalis's improvisation create an underlying level of organization to his cadenza. These include: 1) the use of the beginning and end of Ibert's printed cadenza; 2) the use of F diminished and E diminished sonorities in alternation throughout the cadenza with very little interruption; 3) passages based on static tones[38]; 4) recurring note groupings; 5) a recurring three-note phrase ending; and 6) arch-form pacing of technique. Some of these elements, including the use of diminished sonorities and static tones, tie the improvised Marsalis cadenza to the work as a whole.

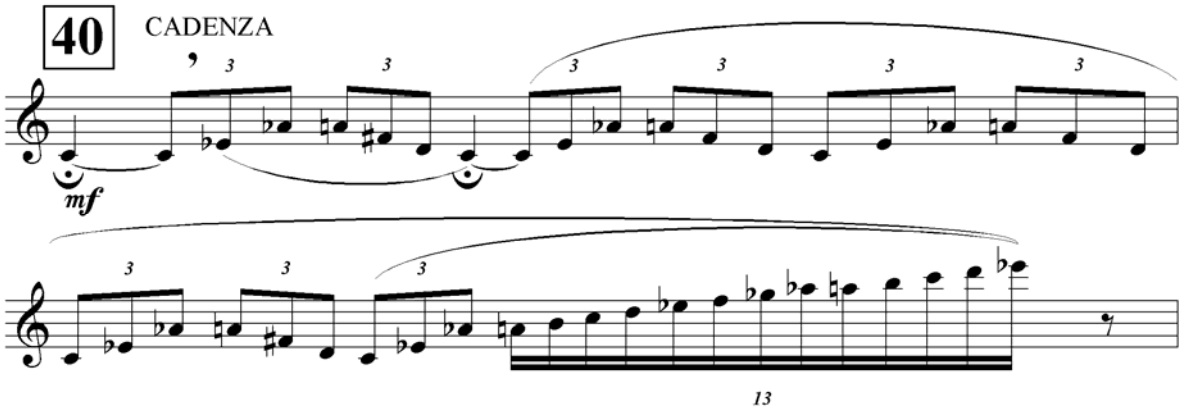
The first distinct difference between the Marsalis cadenza and those discussed in Chapter III is its length. His two minute, thirty-two second cadenza more than doubles the longest of those cadenzas, and accounts for forty percent of the length of the *Animato molto*. Another

[38]Passages employing *static tones* feature a stationary (static) tone that alternates with a moving line providing counterpoint.

quality making the Marsalis cadenza unique is the quantity and velocity of the technical passages.

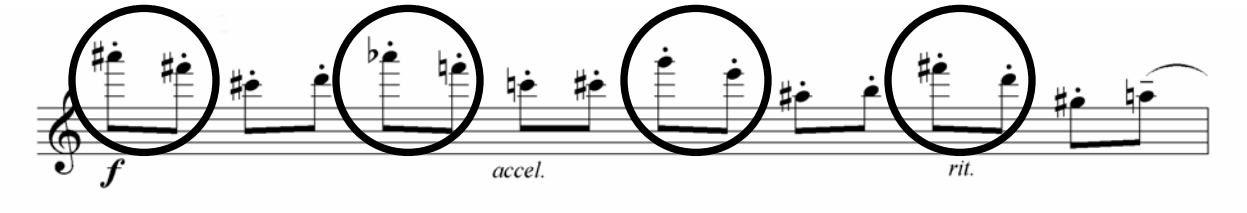
Marsalis begins his cadenza in much the same way as the saxophonists discussed in Chapter III. He utilizes Ibert's written cadenza in Phrases One and Two, but with four adjustments. First, rather than performing four sets of the Ab and D major tritone-related triplets that appear after the second fermata, Marsalis performs only three in Phrase One. Second, Marsalis utilizes a very brief high Eb to conclude Phrase One, rather than holding the note with its indicated fermata as it appears in the saxophone part (Example 25).

Example 25: Adjustments in Phrase One of the Marsalis cadenza to Ibert's *Concertino da Camera*.



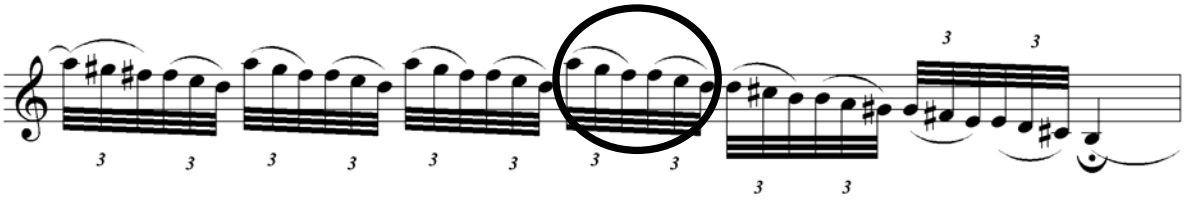
Third, the eighth-notes after the third fermata are performed two octaves higher than the original, with standard staccato articulation. These include the only altissimo notes Marsalis performs in the cadenza. It should also be noted that, other than for phrase beginnings, the staccato eighth-notes of Phrase Two represent the only articulated notes in the entire cadenza. Marsalis begins with the A#, which is printed two octaves lower in the previous edition of the cadenza (Example 26).

Example 26: High register adjustments in Phrase Two of the Marsalis cadenza to Ibert's *Concertino da Camera.*



Finally, midway through Phrase Two, Marsalis performs one additional set of the cascading thirty-second-note triplets, when compared to the printed saxophone part (Example 27).

Example 27: Additional set of triplets in Phrase Two of the Marsalis cadenza to Ibert's *Concertino da Camera.*



The major departure from the printed cadenza, and from common performance practice as observed in Chapter III, occurs at Phrase Three. Here begins his improvisation, and an alternation between the sonorities of F diminished and E diminished that continues to the end of the cadenza. This alternation is summarized in Table 2, and also indicated in Example 28 with labeled brackets. As observed in Table 2, the only departures from F and E diminished in the Marsalis cadenza include brief motion to C# major and C major in Phrase Nine, and the use of the A harmonic major scale in Phrases Eleven and Sixteen.

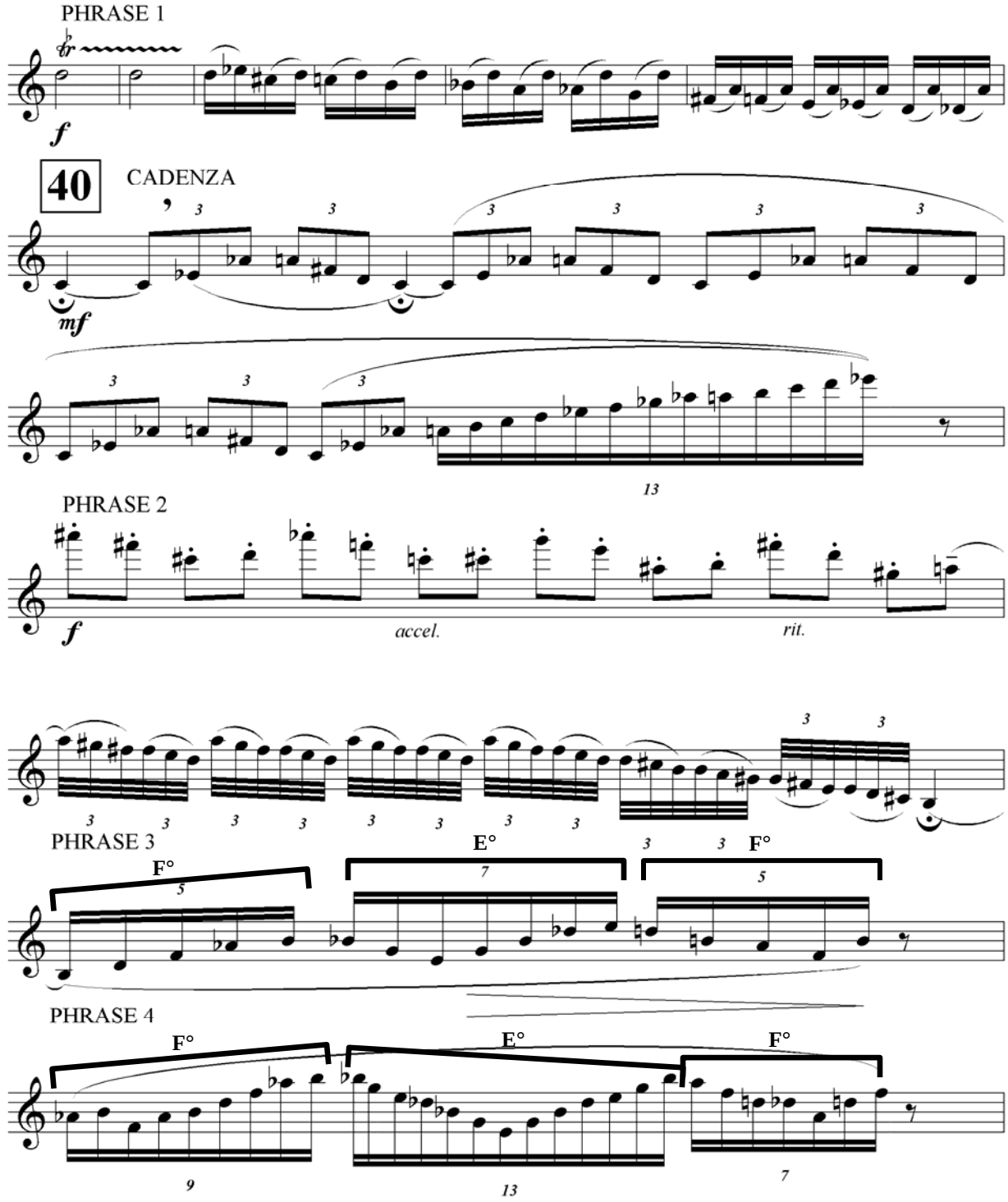
Table 2: Sonorities Employed in the Marsalis Cadenza

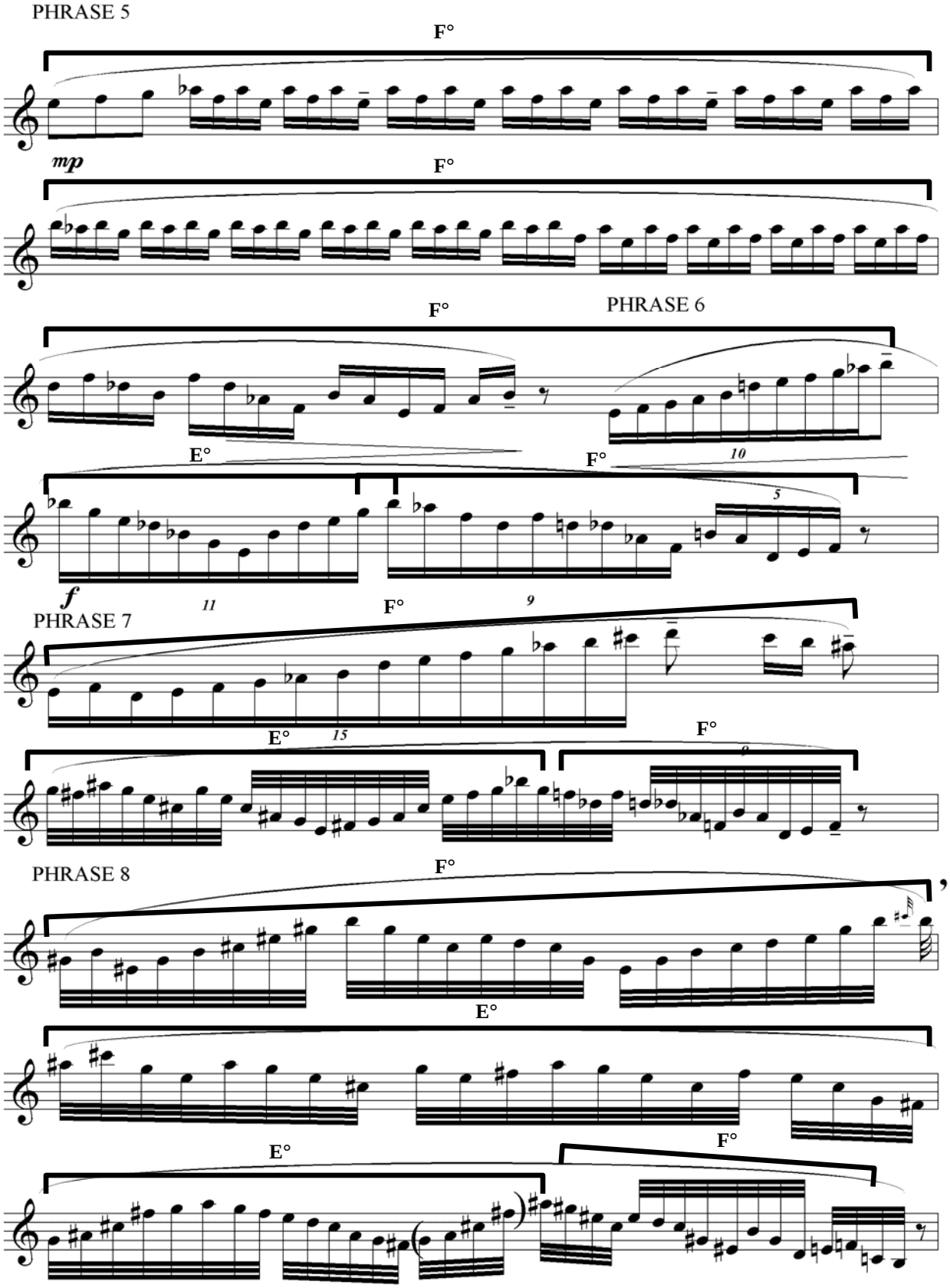
Phrase	Sonorities Employed
3	F°, E°, F°
4	F°, E°, F°
5	F°
6	F°, E°, F°
7	F°, E°*, F°
8	F°**, E°*, F°**
9	F°**, E°, C# major, C major, F°**
10	F°**
11	E°*, F°**, A harmonic major
12	F°
13	F°
14	F°, E°, F°, E°, F°
15	E°, F°
16	A harmonic major
17	Return of A-flat/D tritone pair

*in form of F#7(b9); **in form of C#7(b9)

Example 28: The Marsalis cadenza to Ibert's *Concertino da Camera.*

Accidentals in effect for entire line

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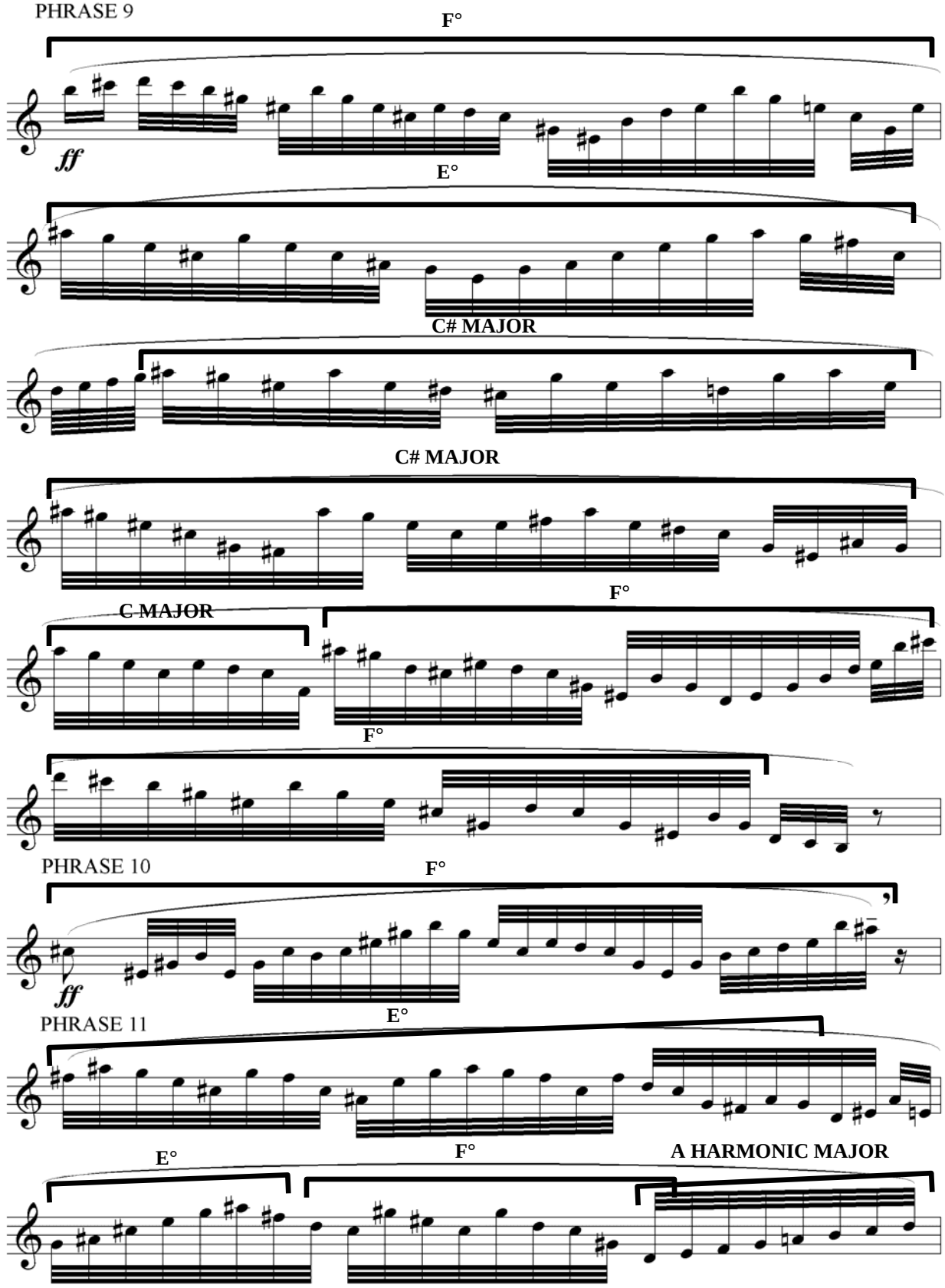
PHRASE 9
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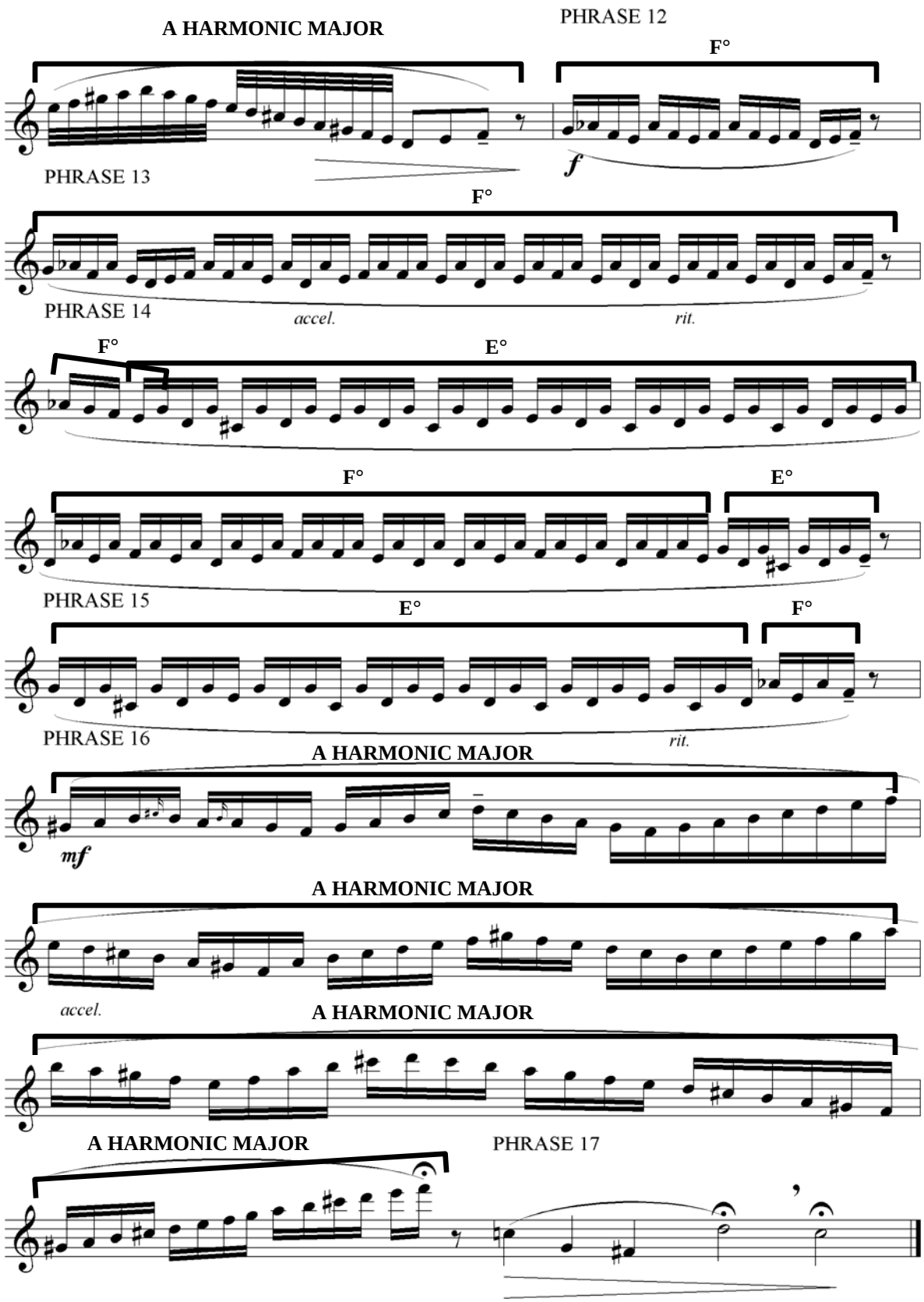
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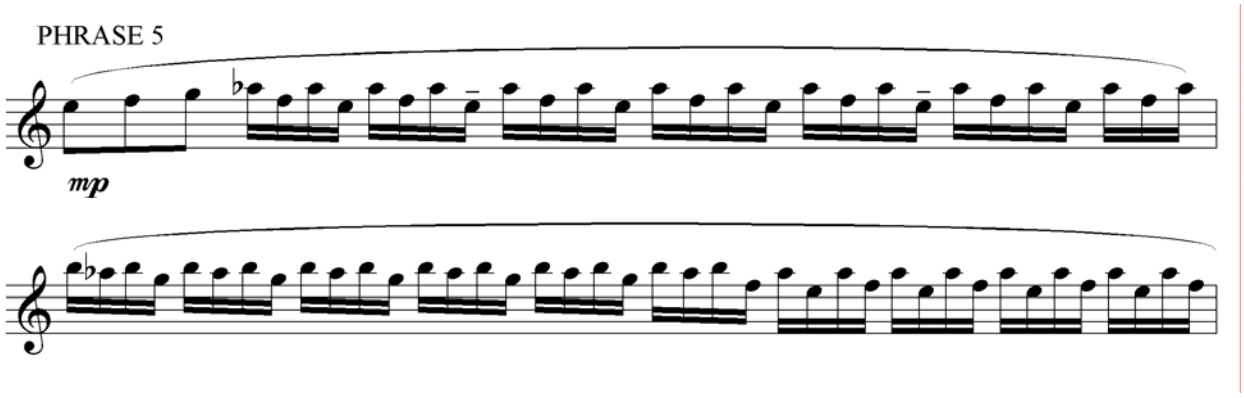
F°
E°
PHRASE 15
E°
F°
PHRASE 16
rit.
A HARMONIC MAJOR
mf
A HARMONIC MAJOR
accel.
A HARMONIC MAJOR
A HARMONIC MAJOR
PHRASE 17

Marsalis cited manipulation of diminished sonorities, discussed in Chapter III as an important component of Ibert's style, as a device he employed when improvising the cadenza. "I just started doing this thing where – it's an old technical device – I play the scale and then go down a half step and then resolve up a step," Marsalis stated. "The idea is, how do you make a symmetrical diminished scale interesting? What I'm doing is just generating ideas based on those notes, but not playing those notes in sequence."[39]

The existence of static tone passages at each end of the cadenza acts as a unifying device. Phrase Five features an elaboration upon the static tone A-flat, which alternates with the notes F and E. The phrase continues with B as the static tone, and finally returns to A-flat as the static tone before the close of the phrase (Example 29).

Example 29: Static tone passage in Phrase 5 of the Marsalis cadenza to Ibert's *Concertino da Camera.*

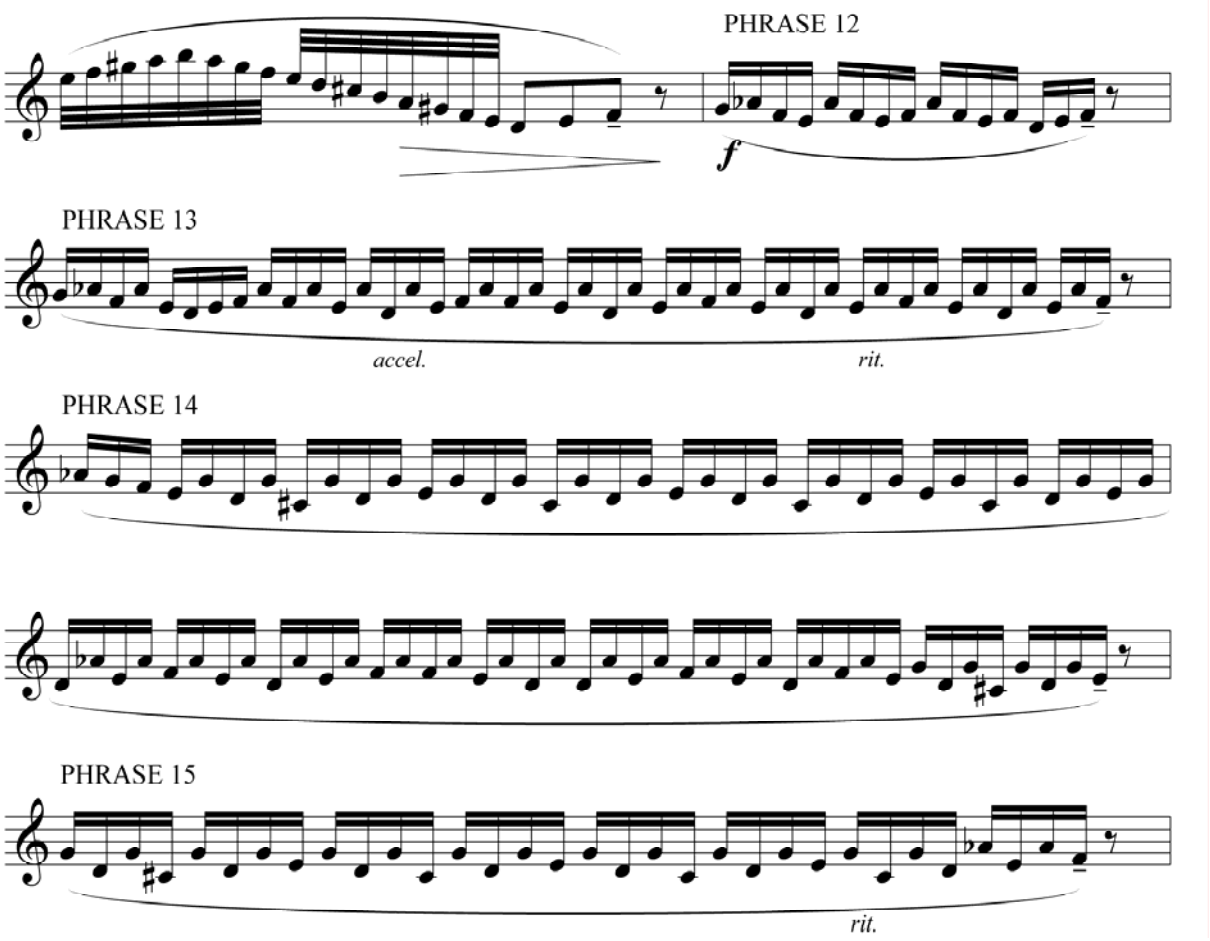


The static tone elaboration is recalled near the conclusion of the cadenza in Phrases Twelve through Fifteen, thus unifying the cadenza. Phrase Twelve reintroduces the static tone passage first heard in Phrase Five, this time an octave lower and with the addition of the note D into the moving line. Phrases Twelve through Fifteen all employ static tone passages using the

[39] Marsalis, personal interview.

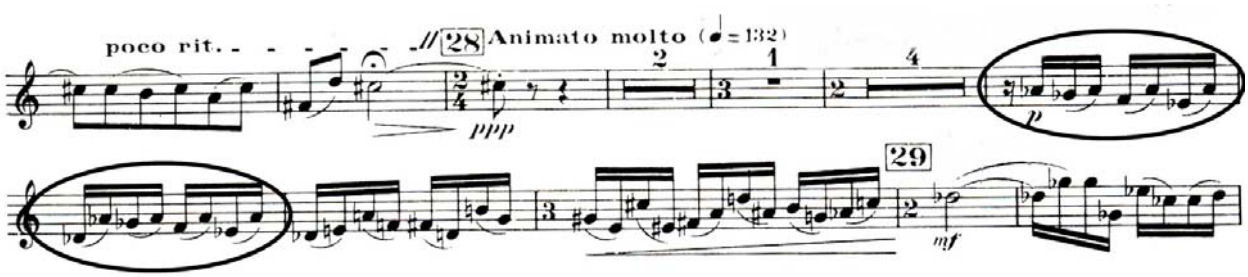
notes A-flat or G as the static tone, similar to the alternation between A-flat and B in Phrase Five (Example 30).

Example 30: Static tone passages in Phrases 12-15 of the Marsalis cadenza to Ibert's *Concertino da Camera.*



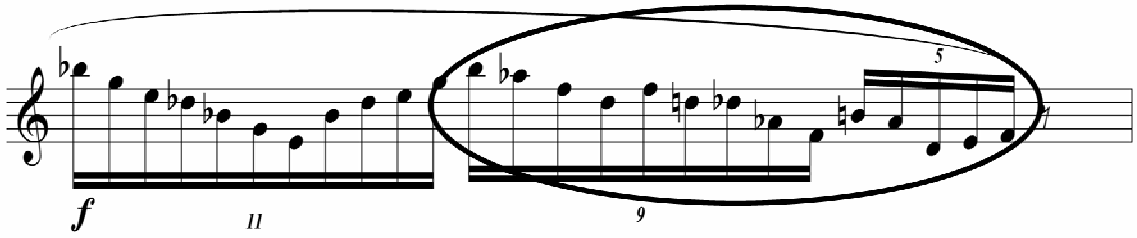
The static tone passages within the Marsalis cadenza also create a reference to the main body of the second movement. Similar static tone passages exist just after [27] of the *Larghetto,* and also in the theme prior to [29] (Example 31).

Example 31: Ibert, *Concertino da Camera*, Mvt. II, mm. 53-68, static tone passage in main theme for Mvt. II, saxophone part,
(Copyright by Alphonse Leduc et Cie, 1935. Used with permission.)



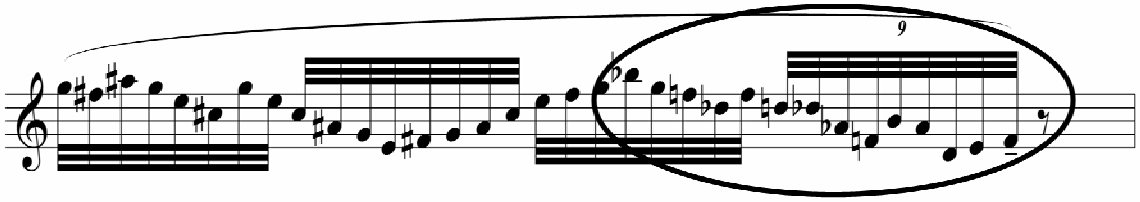
Another unifying device is the recurrence of note groupings, or patterns. The closing grouping of notes that concludes Phrase Six returns later in the Marsalis cadenza (Example 32).

Example 32: Pattern from Phrase 6 of the Marsalis cadenza to Ibert's *Concertino da Camera.*

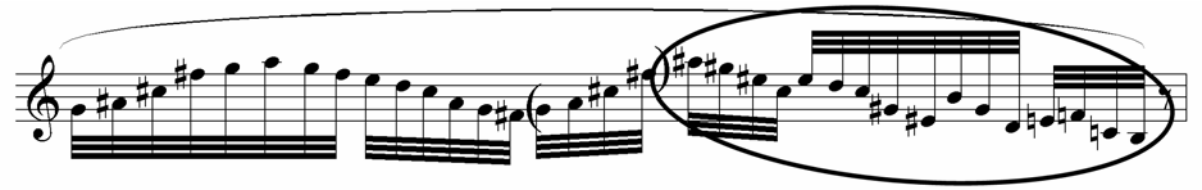


Phrases Seven, Eight and Ten all repeat the same or very similar groupings. All of these ideas fall within the F whole-half diminished scale (Example 33).

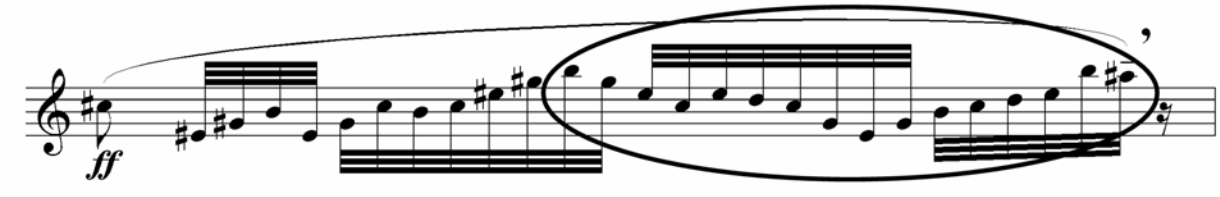
Example 33: Recurring pattern from Phrase 6 found in Phrases 7, 8 and 10 of the Marsalis cadenza to Ibert's *Concertino da Camera.*



Phrase 7



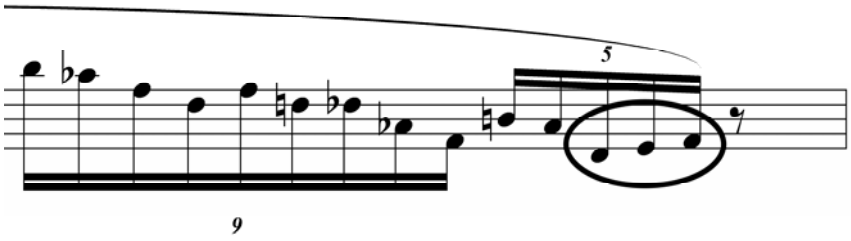
Phrase 8



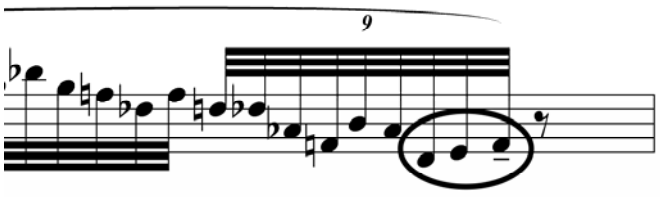
Phrase 10

Marsalis also employs a three-note phrase ending that creates a sense of cohesiveness throughout the cadenza. The D-E-F conclusion of Phrase Six is duplicated at the close of Phrases Seven, Eleven, and Twelve, inverted at the conclusion of Phrase Nine (D-C-B), and raised two octaves to complete Phrase Sixteen (Example 34).

Example 34: Common phrase endings in Phrases 6, 7, 9, 11, 12 and 16 of the Marsalis cadenza to Ibert's *Concertino da Camera*.

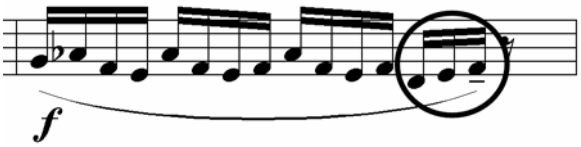


Conclusion of Phrase 6

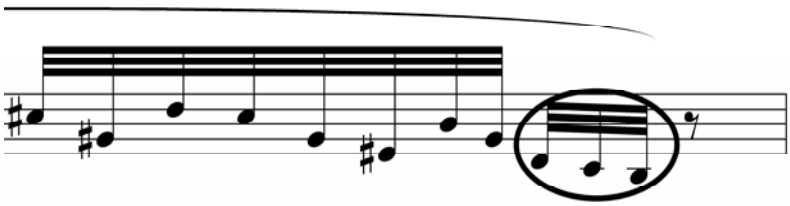


Conclusion of Phrase 7

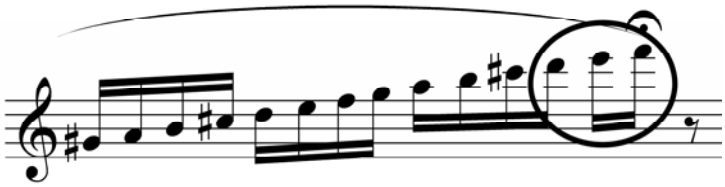
Conclusion of Phrase 11



Conclusion of Phrase 12



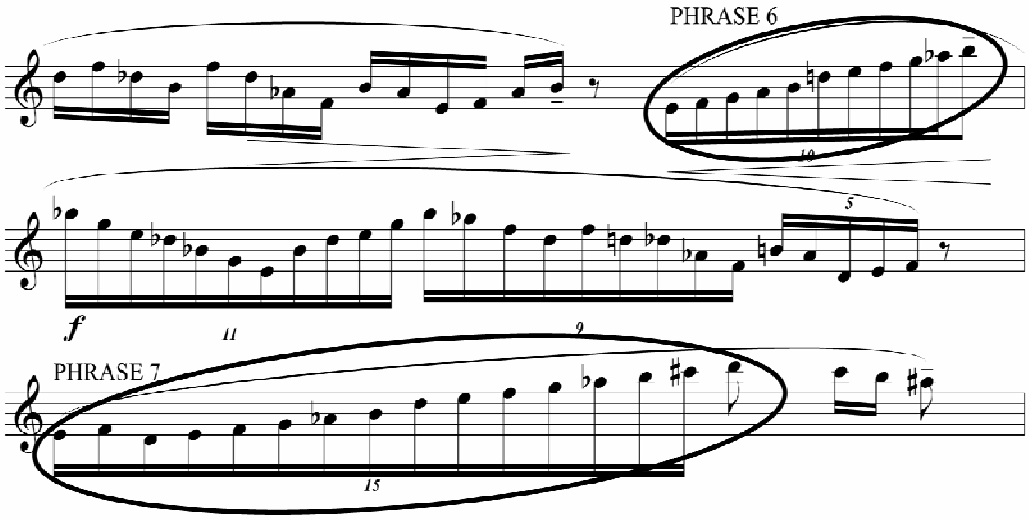
Conclusion of Phrase 9



Conclusion of Phrase 16

Another similarity occurs between the beginnings of Phrases Six and Seven. Both phrases ascend from low E and each, while not complete statements of the F whole-half diminished scale, are the closest full statements of the scale heard in the cadenza (Example 35).

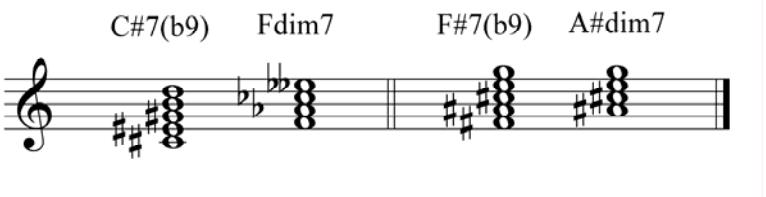
Example 35: Similar diminished passages in Phrases 6 and 7 of the Marsalis cadenza to Ibert's *Concertino da Camera.*



There is an overall arch form to the pace of technique displayed in the cadenza. The cadenza begins with unhurried, deliberate passages in Phrases One through Six, moves to very rapid technique in Phrases Seven through Eleven, and decelerates in a return to slower technique in Phrases Twelve through Seventeen.

In Phrases Seven through Eleven, Marsalis employs C#7(b9) and F#7(b9) to represent F and E diminished, respectively. The chords are closely related: Removal of the root (C#) from the C#7(b9) chord essentially leaves an enharmonically-spelled Fdim7, and removal of the F# from F#7(b9) leaves an A#dim7 (Edim7 in second inversion) (Example 36).

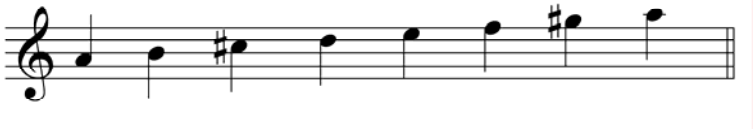
Example 36: Chord comparison.



Marsalis performs arpeggiated versions of the C#7(b9) and F#7(b9) in Phrases Seven through Eleven. Thus the overall sound of F and E diminished remains intact throughout those phrases.

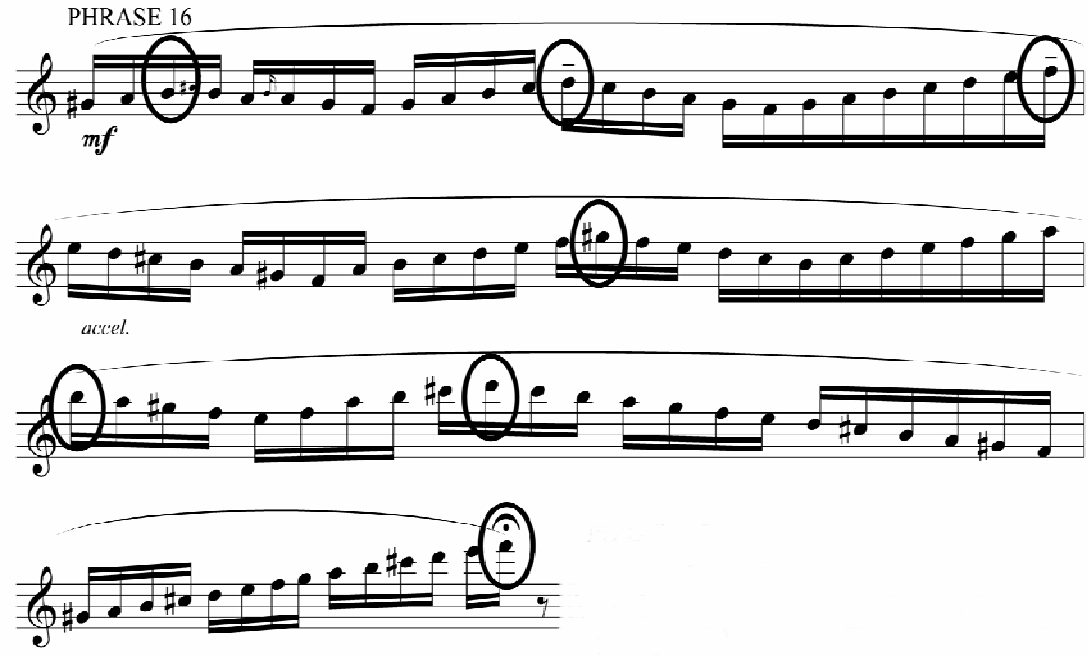
Phrase Eleven includes the second interruption of the alternation between F and E diminished. This phrase contains the first instance of A harmonic major, in scalar form. Phrase Sixteen is also based on this scale (Example 37).

Example 37: The A harmonic major scale.



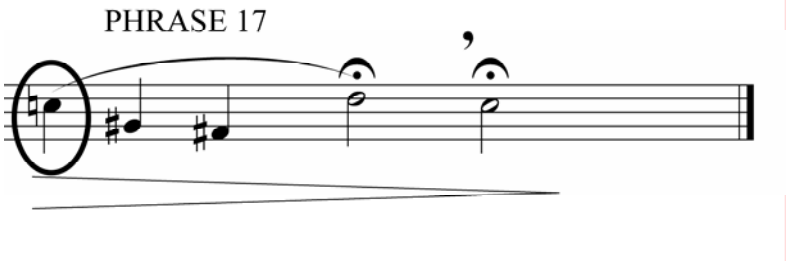
Phrase Sixteen represents a return to the A harmonic major scale, but here the scale is used more extensively, in flowing scalar waves that peak on notes of an ascending Fdim7 arpeggio (Example 38).

Example 38: The A harmonic major scale, peaking on circled notes of Fdim7 arpeggio in the Marsalis cadenza to Ibert's *Concertino da Camera.*



Just as he began the cadenza, Marsalis concludes with the printed cadenza, but with a final adjustment. Phrase Seventeen includes a C as the first quarter note, as opposed to the B that is printed in the saxophone part (Example 39).

Example 39: Phrase 17 of the Marsalis cadenza to Ibert's *Concertino da Camera.*



This change creates a revisitation of Ab major (the C and G#, enharmonically A-flat) and D major (the F# and D), which were the tritone-related keys first heard as triplets at [40].

In summary, when compared to the examples in Chapter III, the Marsalis cadenza is highly technical and much longer, but held together by a number of features, some of which are found elsewhere in the work. In particular, the alternation between F and E diminished, passages based on static tones, and the final phrase based on the tritone pair of A-flat/D are all sonorities found earlier in the composition.

CHAPTER V

CONCLUSION

This manuscript has provided historical perspective on the subject of improvised cadenza performance, a performance history for the cadenza to Jacques Ibert's *Concertino da Camera*, and an analysis of Marsalis's rare improvised cadenza. As summarized in Chapter IV, the Marsalis cadenza is unique: No other saxophone recording reviewed for this study includes an improvised cadenza. His neo-cadenza for Jacques Ibert's *Concertino da Camera* presents an aggregate of the twenty-first-century performer improvising a cadenza to a twentieth-century work, in a tradition that was common centuries ago.

It is difficult to determine which phrases of the Marsalis cadenza were predetermined or spontaneous. It is apparent from the personal interview that the use of diminished sonorities in his cadenza, along with the use of the opening and conclusion of Ibert's cadenza, were predetermined. At the same time, Marsalis indicated that there were moments when he would "grab at the notes randomly, and just leave it to chance."[40]

The question of whether the Marsalis cadenza represents an example of technical mastery or excessive display is left to the listener to determine. Moore, for example, might agree with Marsalis's approach. As a supporter of improvisation in Western art music, he writes, "The attempt to carry forward artwork unchanging into the future, to ascribe unfailingly to our best imprecise notions of how art music was originally performed, seems a futile and unproductive endeavor." [41] Not surprisingly, Marsalis stated, "It's my cadenza. I think you ultimately have to put your stamp on the entire piece."[42]

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[40] Marsalis, personal interview.
[41] Moore, "The Decline of Improvisation in Western Art Music: An Interpretation of Change," 78-79.
[42] Marsalis, personal interview.

Conversely, just as C.P.E. Bach hoped to protect the wishes and original work of the composer, Neumann notes that when an original cadenza is included in a composition it should be considered "sacrosanct." "Every written work, by the mere fact of being written, was thought out with more judiciousness than any living act of improvisation."[43]

What is certain is that the debate about whether to notate or improvise cadenzas, a question as old as the cadenza itself, continues today. Regardless of the debate, it is hoped that, by documenting one influential saxophonist's departure from accepted practice, this study will contribute unique information that will be useful when saxophonists perform, evaluate, and teach cadenzas. Pedagogically, cadenza improvisation might be utilized to create a bridge between jazz and classical study. For example, if applied saxophone teachers were to include discussion of improvised cadenzas in their instruction, the topic might ignite an interest in classical study for jazz saxophone students new to the realm of classical saxophone.

Speaking of his improvised cadenza, and pursuit of classical saxophone in general, Marsalis remarked, "I definitely am not using it as a way to bring attention or glory to myself. You won't find any interviews about me talking about revolutionizing classical saxophone, or anything trite like that. It has been a marvelous opportunity for me to improve as a saxophonist."[44] With the large number of crossover saxophonists performing both jazz and classical styles, the instrument's development alongside the history of jazz, and its relatively young age, the saxophone is poised to become a participant if a resurgence in classical improvisation is indeed at hand.

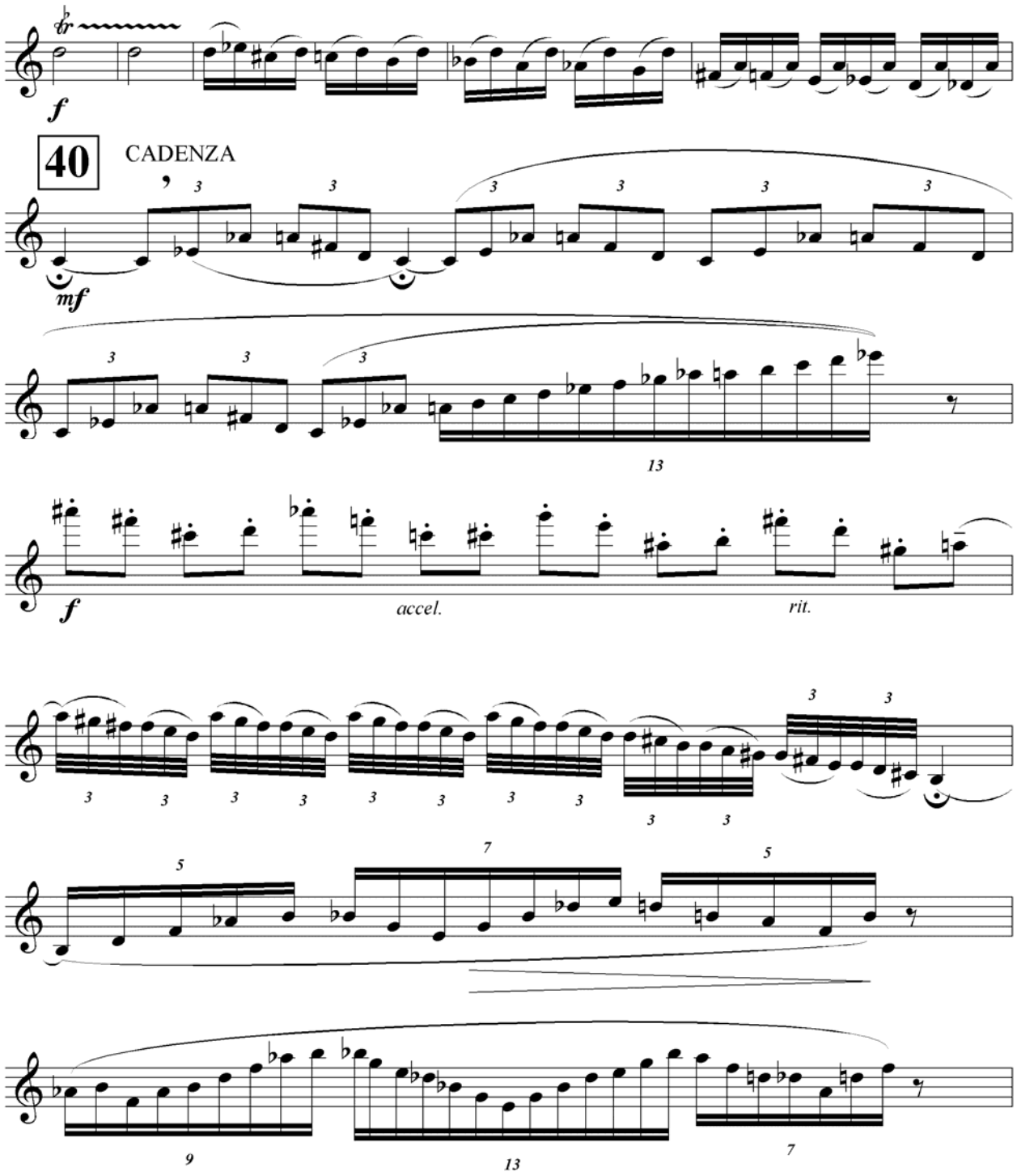
[43]Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton, NJ: Princeton University Press, 1986), 259.

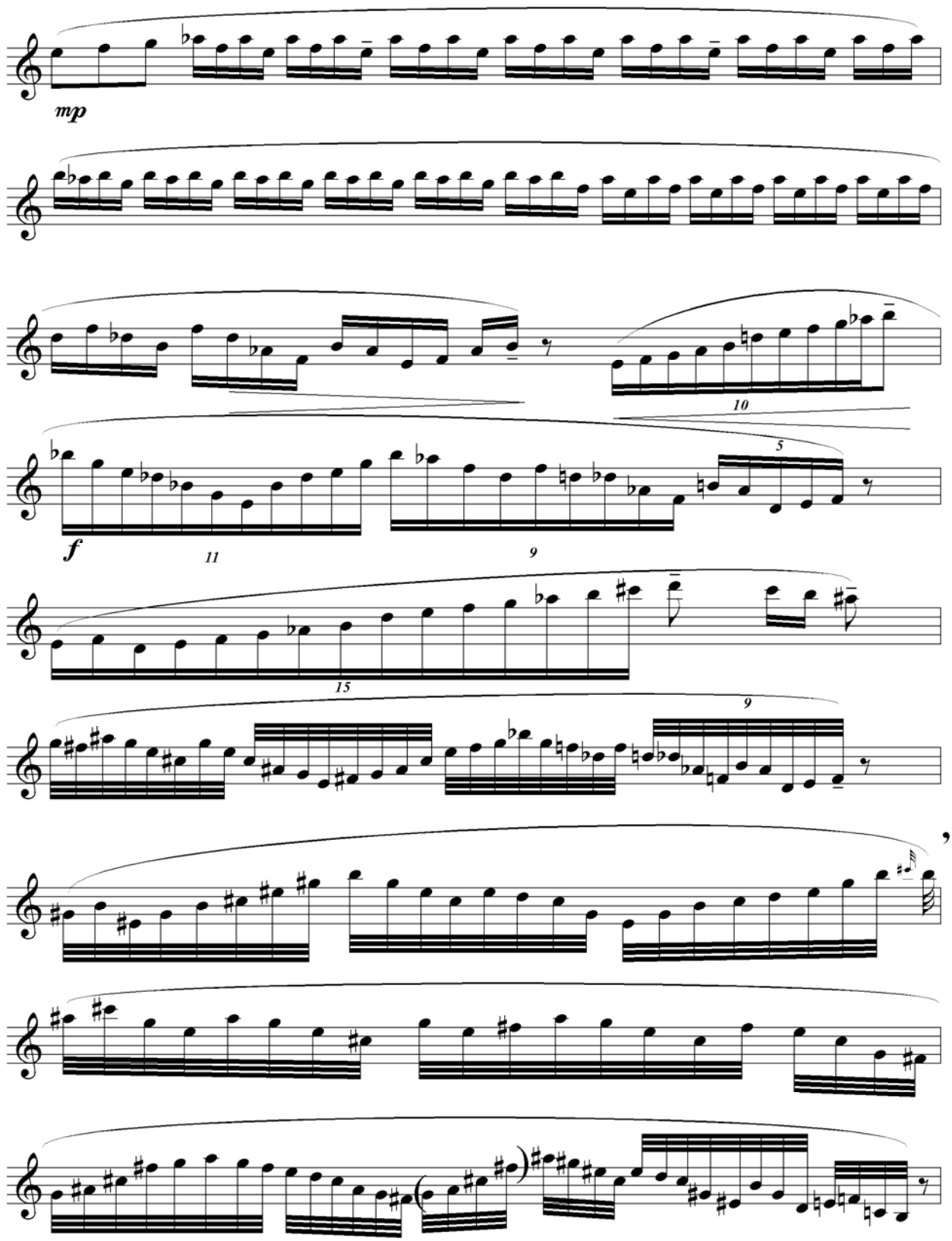
[44] Marsalis, personal interview.

APPENDIX

UNMARKED VERSION OF THE MARSALIS CADENZA

All Accidentals Apply to Entire Line

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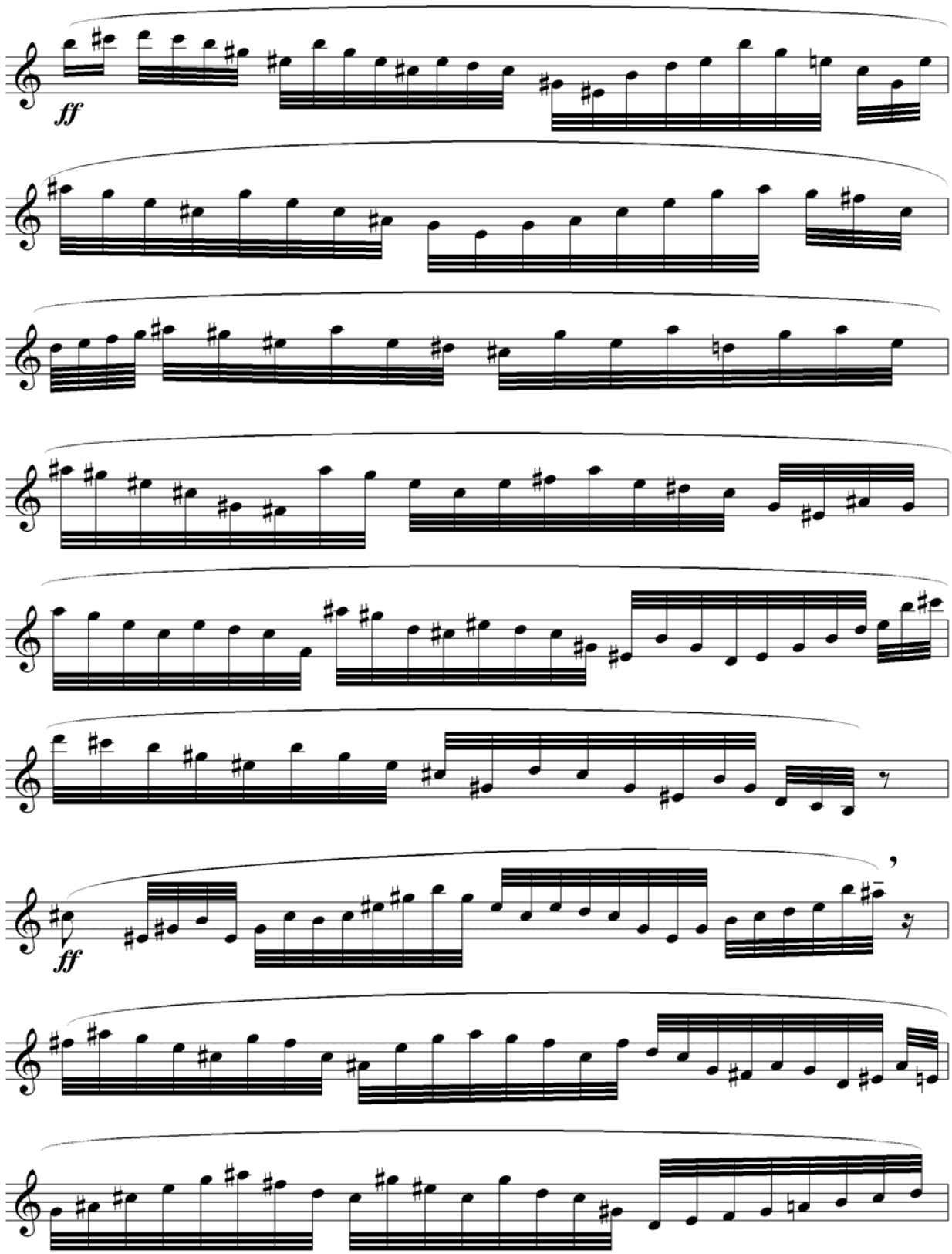
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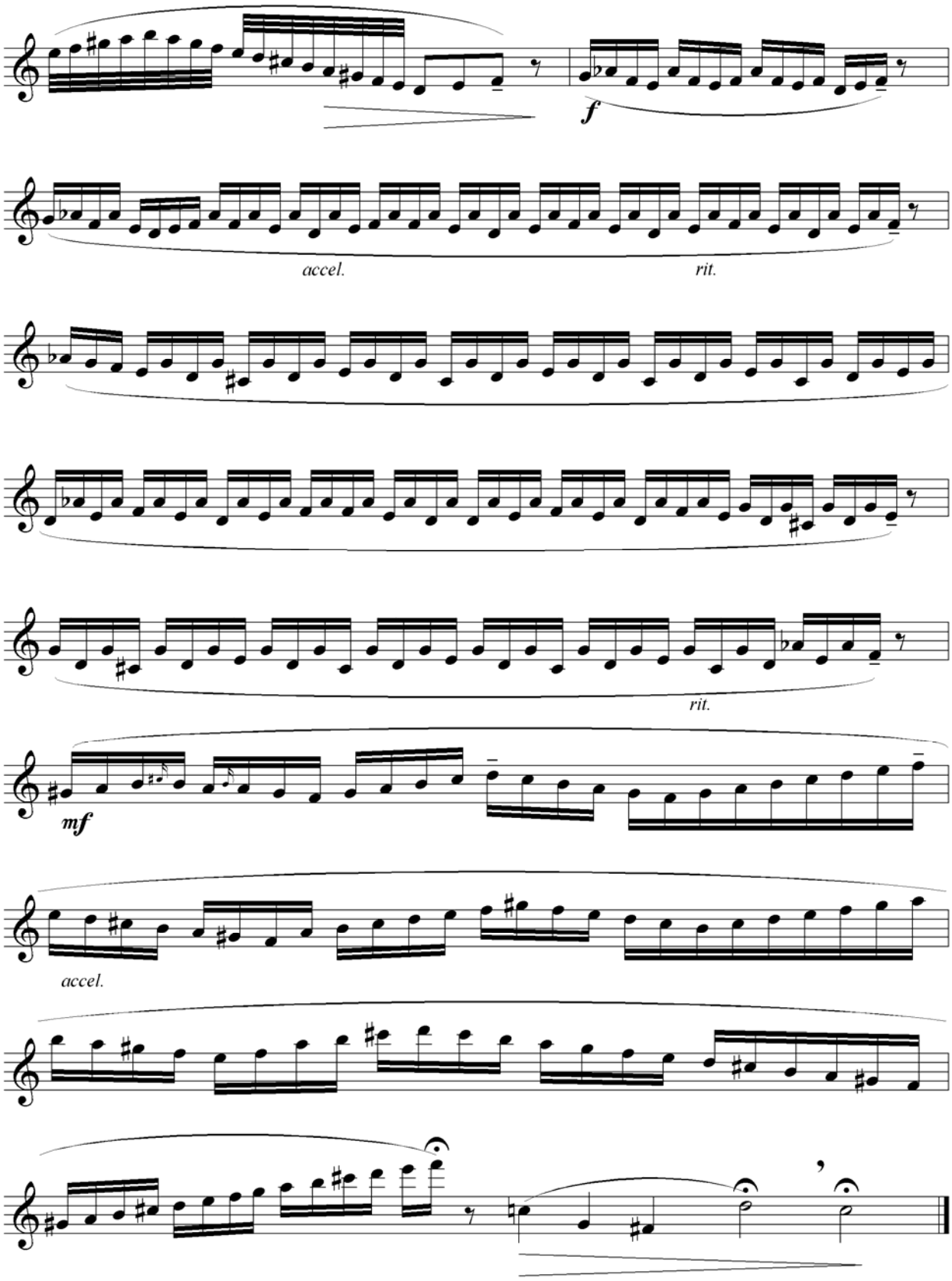
f
accel.
rit.
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mf
accel.

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