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**A Performance Project with an Historical and Analytical
Perspective on the Concerto for Alto Saxophone and Orchestra,
Op. 31 by Peter Jona Korn**

Brian Sanford Ransom
University of Southern Mississippi

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The University of Southern Mississippi

A PERFORMANCE PROJECT WITH AN HISTORICAL AND ANALYTICAL
PERSPECTIVE ON THE CONCERTO FOR ALTO SAXOPHONE AND
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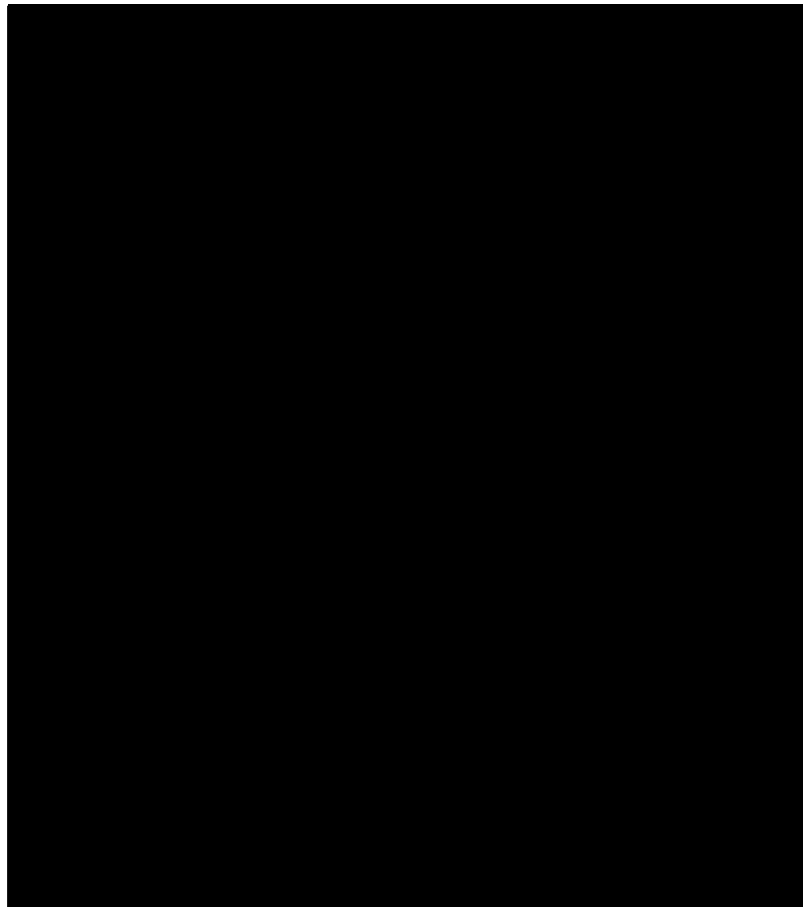
by

Brian Sanford Ransom

A Dissertation

Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:



December 2009

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Abstract of a Dissertation
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ABSTRACT

A PERFORMANCE PROJECT WITH AN HISTORICAL AND ANALYTICAL PERSPECTIVE ON THE CONCERTO FOR ALTO SAXOPHONE AND ORCHESTRA, OP. 31 BY PETER JONA KORN

by Brian Sanford Ransom

December 2009

Peter Jona Korn (1922-1998) is not a name immediately recognized in American music circles, yet during the 1940s and '50s he led a successful career as an American composer. His *Saxophone Concerto* – composed in 1956 for the virtuoso Sigurd Raschèr, and revised by Korn in 1982 – is an important contribution to the saxophone repertoire.

Many composers, including Glazounov, Ibert, and Larsson, wrote concertos for Sigurd Raschèr. These works, once considered highly virtuosic, are now studied and performed by college level saxophonists. The original version of Korn's *Concerto*, among the most technically demanding works, has remained in obscurity for over forty years. Nevertheless, the work is not only playable, but also compositionally sound and aesthetically pleasing.

The *Concerto* received few performances and was never widely promoted, due to both the extremely demanding solo part as well as political factors pertaining to the composer. The intent of this dissertation is to reveal the work's substantive value to the field of serious saxophone performance and pedagogy.

Methodology includes the study of existing texts, personal interviews with Barbara Korn (widow of the composer), and computer music transcriptions. A wealth of information is available in a variety of documents in English and German by and about

the composer. With the permission of Barbara Korn, I obtained the orchestra scores to the original *Concerto* and the 1982 revision, a score reduction of the original (rendered by Laurence Wyman), and the piano reduction of the 1982 version done by the composer. After analyzing and comparing these documents, this author transcribed the original *Concerto* into Finale computer program and made a piano reduction using Korn's reduction of the 1982 revision as a template.

Conclusions include the possibility of extra-musical content and its effect on the future of the *Concerto*. The oddly anticlimactic ending Korn wrote for the soloist raises questions about the *Concerto*'s acceptance by the saxophone community and the concertgoing public. It is this author's hope that an analysis and discussion of the programmatic elements in the ending will encourage such acceptance.

ACKNOWLEDGMENTS

I would like to thank those individuals without whose assistance this project would not have been possible. Dr. Lawrence Gwozdz taught me the skills I needed to understand and perform the *Concerto*. Barbara Korn made available full orchestra scores for the original and 1982 revision, found and helped locate other crucial information, and clarified facts about her late husband's life and aspirations. She has also provided much support and inspiration for this project. Carina Raschèr has been accommodating and generous in providing the collection of letters and other documents that her late father saved that has added to the depth and scope of this project. I also want to thank Laurence Wyman (friend and colleague of Sigurd Raschèr), Wildy Zumwalt (Associate Professor of Saxophone at the State University of New York at Fredonia, who is overseeing the Raschèr collection), Nancy Price and Mae Gaska (respectively daughter and wife of Zigmont Gaska), John Sampen and Steve Mauk (both involved with events surrounding the performance of the 1982 revision), and Sonja Luther (my German translator). I owe much gratitude to Sun Hee Beak for her unfaltering cooperation and musicianship in helping demonstrate this work using a reduction of the full score, a document that contained far too many notes for a single pianist.

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CHAPTER I
BIOGRAPHY OF PETER JONA KORN

Peter Jona Korn is not a familiar name in American music circles today, yet at one time he was considered a promising young American composer. German by birth and Jewish by heritage, he gained American citizenship and went to great lengths to preserve it. Although he was a fairly prolific composer, no single composition gained him widespread fame. His *Saxophone Concerto*, composed in 1956, is a reflection of his unique American experience.

Peter Jona Korn was born in 1922 in Berlin, Germany, the son of Georg Korn (1885-1940), an employee in a textile firm, and his wife Lisa (1899-1950). Peter Jona Korn lived almost 76 years, passing away in Munich just weeks before his birthday in 1998.

When Hitler came to power in 1933, the students at the Fichte-Gymnasium, Peter Korn's school in Berlin-Wilmersdorf, celebrated. Korn, already having strong opinions at the age of 11, "went across the street and began to make a speech against the new regime, for which the other boys beat him up."¹ When his mother discovered what had happened, she moved him to London, where he attended the new Beltane School and studied the piano with Edmond Rubbra.²

Even at that age, Korn was showing great talent for music. He had composed

¹ Barbara Korn, telephone interview, 10 March 2005.

² Paraphrased from website: Teachers and educators forced out of Germany after 1933 on political grounds founded more than 20 boarding schools oriented towards the German progressive educational reform tradition of *Landerziehungsheime*, or "countryside educational homes." Hildegard Feidel-Mertz, Integration and Formation of Identity: Exile Schools in Great Britain. *Shofar: An Interdisciplinary Journal of Jewish Studies*; Fall 2004, Vol. 23 Issue 1, p. 71-84.
<<http://web.ebscohost.com.lynx.lib.usm.edu/ehost/detail?vid=3&hid=9&sid=da57da80-cb8f-4719-9ff1-5c8778056fb5%40sessionmgr9>> Internet; accessed 5 June 2007.

highly dissonant music, had done a harpsichord performance that was broadcast on radio, and had sung in a Paris opera production.³

In 1936, at the age of 14, he was awarded a highly coveted scholarship to the Palestine Conservatory, where he studied composition with his most influential teacher, Stefan Wolpe. Having been influenced by Schoenberg and Webern, as well as by Jewish folk music and Arabic classical music, Wolpe sought to apply serial principles to tonal harmony in order to combine dodecaphonic and tonal composition. While under Wolpe's tutelage, Korn also studied the works of Bartók, Stravinsky, and Mahler.⁴

In 1941 Korn came to the United States under the sponsorship of his aunt, Hanna, and uncle, Otto Fenichel, an important psychoanalyst in Los Angeles. Korn had intended to continue studies with Wolpe on the East Coast where Wolpe now lived but was forced to remain with his family in California.⁵

He studied with Schoenberg at UCLA, but later complained about Schoenberg's strict and methodical approach.⁶ Korn never completed his degree, but continued to compose, and in 1944 obtained American citizenship. Later he studied with Ernst Toch, Hanns Eisler, and Miklos Rosza, all successful composers of music for movies and films. Of the three, Toch would have the most influence on Korn's compositional career.

³ Barbara Korn, *Peter Jona Korn: a short biography*, unpublished (2005).

⁴ See Appendix A for *Recollections of Stefan Wolpe by former students and friends*, http://grace.evergreen.edu/~arunc/texts/music/wolpe/wolpe/Peter_Jona_Korn.html, accessed 1 December 2007.

⁵ Restrictive immigration laws and financial factors may have made such relocation prohibitive. Barbara Korn, telephone interview, 10 March 2005.

⁶ Korn wrote, "After I studied with Schoenberg, I probably wrote [Wolpe] some letters tearing Schoenberg apart." *Recollections of Stefan Wolpe by former students and friends*, http://grace.evergreen.edu/~arunc/texts/music/wolpe/wolpe/Peter_Jona_Korn.html, accessed 1 Dec. 2007.

During the 1940s and '50s Korn's "American dream" began to materialize. In 1946 he founded the New Orchestra of Los Angeles, an ensemble of musicians dedicated to performing unheard works by aspiring young composers. It was during this time that Korn met his future wife Barbara, an active pianist in the Los Angeles area. In subsequent years she would be of great professional assistance to him, playing the piano parts of his works, premiering his piano music, and creating piano reductions of some of his orchestral scores.

In 1954 the Louisville Orchestra commissioned Korn's *Variations on a Tune from the Beggar's Opera*, Op. 26. Korn also won first prize in the Joseph Eger Horn Competition in 1952, and the Frank Huntington Beebe award in 1957. Boosey and Hawkes agreed to publish some of his works and, in 1955, a small orchestral work, *In Media Res*, Op. 21, was performed in the Hollywood Bowl. His *Third Symphony*, Op. 30, was composed in early 1956 and premiered the following year by the Los Angeles Philharmonic, with Eduard van Beinum conducting. In the spring of 1956, immediately following the completion of the *Third Symphony*, Korn began work on the *Saxophone Concerto*, Op. 31.

Despite many successes, Korn became frustrated with his career in America and yearned to return to Germany. As in his youth, he was viewed as the outsider, rebelling against social and political forces, unable to gain widespread acceptance for his compositional views. During the next year, Korn began a long struggle to maintain an active career on both sides of the Atlantic. Lukas Foss, then professor of composition and conducting at UCLA, had offered Korn a conducting opportunity in Germany for a year.⁷

⁷ Barbara Korn, personal interview, 16 March 2005.

Korn accepted the offer, made by the Frank Huntington Beebe Foundation of Boston, and moved his family in March of 1957. The award gave Korn a \$3000 stipend for a one-year residence in Europe for the purpose of establishing contacts as a conductor.⁸

In 1960 Korn returned to the United States due to laws concerning naturalized citizens and remained there long enough to satisfy his citizenship requirement. He then returned to Germany and in 1967, became the Director of the Richard Strauss Conservatory in Munich. Although this job would leave him less time to compose, Korn flourished in this position until his retirement in 1987. During this time, he composed a number of orchestral, chamber, keyboard, and choral works.

In later years Korn also served as chair of the Association of Munich Musicians (1974–78), vice-president of the German Composers' Association and co-founder of the Richard Strauss Society. He was awarded the City of Munich Prize for Music in 1968 and the Distinguished Service Cross of Bavaria in 1984. Korn resided in Germany for the remainder of his life, yet never renounced his status as an American citizen.

⁸ Barbara Korn, personal email, 17 July 2009.

CHAPTER II

HISTORY OF THE KORN SAXOPHONE CONCERTO

Korn composed the *Concerto for Alto Saxophone and Orchestra*, Op. 31 in 1956 for Sigurd Raschèr. Raschèr premiered the concerto on January 6, 1957 in Elkhart, Indiana with the Elkhart Symphony, Zigmont Gaska conducting. Later the same year Raschèr performed the work again with the Oklahoma City Symphony, Guy Fraser Harrison conducting. Then, on April 1, 1958, Raschèr performed the European premiere in Hamburg with the Norddeutscher-Rundfunk (North German Radio Orchestra) with Korn as the conductor.¹ The only other known performance by Raschèr took place at a youth concert in Brisbane Australia with the Queensland Symphony, Rudolf Pekarek conducting, on October 26, 1959.

Raschèr was known for approaching composers with the idea of composing for him, with the promise of performances. For an aspiring composer such as Peter Jona Korn, this would have been an opportunity for public exposure. Raschèr inspired many composers by demonstrating his technical expertise, lyrical style, four-octave range, and special effects such as flutter-tongue and slap-tongue. Korn used these elements to draw parameters within which he would compose, “a serious symphonic concerto in the best tradition for an instrument whose capabilities and possibilities are as yet unknown to the greater part of the music public.”²

The events surrounding the origin of the *Saxophone Concerto* are chronicled in a number of sources, including personal correspondence, newspaper articles, and

¹ Anthony Wright, *Stretto Magazine*, No. 3, June 1958, Mills Music, London; Hamburger Rundfunkorchester Musikdatenbank Internet printout, 28 Feb. 2008.

² *Program Notes*, Elkhart Symphony Orchestra Concert, 6 Jan. 1957. See Appendix A.

interviews with acquaintances of Korn and Raschèr. These sources detail how they met, the obstacles they faced in planning the premiere and other performances, and their developing friendship. These sources also help to clarify connections to other composers, conductors, orchestras, and premieres.

How much Korn and Raschèr communicated is not known. Although they likely spoke by telephone and in person, their main mode of communication seems to have been by personal letter. Raschèr kept the correspondence that he received from Korn and copies of many letters that he wrote to Korn at his house in Shushan, NY. The entire collection covers a timespan of almost three years, April 1956 through January 1959, and includes 22 letters and a postcard from Korn to Raschèr and 13 letters from Raschèr to Korn, and one postcard from Korn dated May 1, 1967. While Raschèr had the foresight to make copies of his letters before mailing them, the Korn family was not able to keep such memorabilia due to frequent relocation in the years following the composition of the *Concerto*.³

The letters contain details of their initial acquaintance, what Korn learned about Raschèr's abilities, the form and substance of the *Concerto*, plans for the premiere and subsequent performances, and possibilities for recording the work, with references to contemporary composers and conductors.

The first letter, dated April 15, 1956, is addressed to Mr. Raschèr. Korn began the letter by thanking Raschèr for the recording of the Henry Brant *Concerto* that he had sent. This album revealed Raschèr's virtuosic abilities including his four-octave range, slap tongue, and phenomenal technique. Like many composers who wrote for Raschèr, Korn

³ Barbara Korn, personal interview, 15 March 2005.

was inspired to include these elements in his *Saxophone Concerto*.

The April 15 letter includes mention of their first meeting in Pasadena. Barbara Korn confirms that this occurred at a performance of the Pasadena Symphony in March of 1956 at the Pasadena Civic Auditorium.⁴ The conductor, Richard Lert, was a mutual friend who had come to the United States from Europe because of the political instability there.⁵

According to Barbara Korn, her husband worked on the *Concerto* feverishly and obsessively.⁶ In his first letter to Raschèr, Korn wrote the following:

I had planned to wait for awhile before tackling the projected saxophone concerto, because I had worked very hard on my third symphony (which I finished the week following our meeting in Pasadena) and thought I should take a breather. But somehow I found myself working on it quite inadvertently, and I am now beginning to hit a good stride with it. I am planning to do the whole work before summer, but I don't want to rush anything, so I can't be certain about this right now.⁷

The last page of the first movement of the existing orchestra score shows the date May 24, indicating that it took only five weeks for Korn to compose it. Korn completed the *Concerto* on August 7, 1956.

Early in the compositional process Korn and Raschèr discussed the length and scope of the work, as well as details concerning orchestration. In a letter to Raschèr dated May 6, less than a month after the first, Korn referred to a letter in which Raschèr had apparently requested sketches of the first movement as soon as possible, since Korn's

⁴ Barbara Korn personal email, 11 Dec. 2007.

⁵ Lert was appointed director of the Pasadena Symphony in 1936 and served in that post for 36 years. <http://www.sgvmedia.com/Pasadenasym.com/history.html>, accessed 11 Dec. 2007.

⁶ Barbara Korn personal interview, 15 March 2005.

⁷ Korn letter to Raschèr, 15 April 1956.

original plan was to sketch the whole concerto first and orchestrate it later. He went on to write:

The first movement is close to 10 minutes long, and is written so that it could be performed as a separate piece. I am planning to limit the 2 other movements not to exceed a combined 10 to 12 minutes, so that the whole work won't run much over 20 minutes. The two other movements will be played uninterrupted.⁸

This paragraph demonstrates that Korn conceived the *Concerto* as a three-movement work, even though the final score shows only movements I, *Allegro con spirito*, and II, *Andante sostenuto – Cadenza - Allegretto*.⁹

Korn wrote in the same letter:

I am using (as it stands now) a not too large orchestra, including woodwinds in pairs, four horns, timpani and strings. I don't need trumpets, and I think I will be able to manage without trombones and tuba; I always try to do with as little as possible, for artistic as well as economical reasons.¹⁰

Already Korn and Raschèr were seeking opportunities for a premiere. In the same letter of May 6, Korn mentioned a visit with George Barati, the conductor of the Honolulu Symphony, who informed him of Raschèr's performance in Honolulu the following March and inquired about any plans or commitments for the premiere. Their hopes of a premiere of the concerto in Hawaii did not come to fruition, but Korn and Raschèr also considered other possibilities. One prospect was a recording with the members of the Symphony of the Air managed by Spencer Moore of Zephyr Records in Hollywood, California. Moore's name was also mentioned in connection with the

⁸ Korn letter to Raschèr, 6 May 1956.

⁹ The informal division of the second movement into two parts, each referred to as movements, is not unprecedented. For example, the second movement of Jacques Ibert's *Concertino da Camera*, another work dedicated to Raschèr, is often referred to as a second and third movement, consisting of a substantial slow section followed by a faster finale. In order to simplify some examples, this author will refer to the *Andante sostenuto* as Movement II and the *Allegretto* as Movement III.

¹⁰ Korn letter to Raschèr, 6 May 1956.

production of the educational film that Raschèr eventually made for the Buescher Band Instrument Company in February 1957 in Oklahoma City, where Raschèr recorded the *Korn Concerto* for radio broadcast.¹¹ Mr. Moore had no involvement with the film.¹²

Other prospects for a premiere included Richard Lert and the Pasadena Symphony, and Korn's own ensemble, which was "just a reading group at present."¹³ In a letter dated August 21, Korn wrote that Maurice Abravanel in Santa Barbara was very interested in premiering the concerto on February 20, "provided that [Raschèr] happened to be in the vicinity." None of these plans were realized.

Then in a letter dated October 16, Raschèr wrote "Here it is: January 6th, Elkhart Indiana Symphony Orchestra, first performance of *Korn Concerto*. Conductor: Zigmont Gaska, himself a very able violinist." Raschèr supplemented his announcement by praising Gaska and reassuring Korn that it would be a successful premiere.

Prior to receiving this letter Korn had already sent a note dated October 17, detailing his attempts to coordinate Raschèr's schedule with the educational film for Buescher using a "Mr. Hall" of the University of Southern California Cinema Department and the premiere of the *Saxophone Concerto* with Richard Lert and the Pasadena Symphony.

The next day he received Raschèr's letter from October 16. He responded quickly:

¹¹ Korn letter to Raschèr, 21 June 1956. See Appendix A for newspaper articles pertaining to this event.

¹² Raschèr gained support from James Neilson, director of the Oklahoma City University band and Buescher Band Instrument Co. Ned Hockman of Oklahoma University directed the production, Wayne Rock and Jeff Griffin were the cameramen and Gene Welch was the sound technician. *The Oklahoman*, Nov. 21, 1956 and Jan 16, 1957.

¹³ Korn letter to Raschèr, 16 Aug. 1956.

I am happy to read about the Elkhart premiere; I think a well-prepared performance in more modest surroundings is much to be preferred to a slipshod affair with one of the majors, particularly since we don't seem to have a chance to do a reading prior to that to catch the inevitable mistakes in parts and score, etc.

Korn went on to write enthusiastically:

It would give me great pleasure, if we would have opportunities to do the Concerto here and there in Europe. As soon as we know each other's schedule we could see how we could arrange this; in the time that I shall be there, roughly between April '57 and October '58 (perhaps later) I am planning to travel anywhere anytime for a conducting engagement, regardless of the expenses involved.¹⁴

In the October 26 letter Raschèr mentioned another possible performance of the *Concerto*, with the Oklahoma City Symphony. He also wrote that he would be on the West Coast on his way to Hawaii for a March 29 performance and offered to arrive a week early for a possible session with Lert.

Korn's answer on October 30 expressed excitement about the possibility of another performance and suggested that Raschèr send out press releases to *Musical America*, *Musical Courier*, and the *New York Times* for publicity. Later in the same letter Korn described conflicts that were threatening to derail any hopes of getting together: sailing for Germany on March 23, he needed to leave for New York no later than March 5 or 6. Finally Korn indicated that he would have the orchestra parts soon and that he would send a reserve set of parts and score to the Fleischer Library in Philadelphia.¹⁵

Raschèr's next letter, dated November 5, described the possible solution of a session in California in mid-February, although it would require an extra trip. Korn's

¹⁴ Korn letter to Raschèr, 18 Oct. 1956.

¹⁵ The score, without parts, remains in the Fleischer Collection of the Philadelphia Free Library, and another in the UCLA Library. The two scores are identical in every way and contain no additional markings that might indicate their having been used for performance.

response of November 14 detailed a complicated set of possibilities, including another return trip for himself from New York in mid-March at extra expense. By the end of the letter it is apparent that schedules were becoming serious obstacles and that Korn's hopes of conducting the *Concerto* for the recording were becoming dim.

In his November 23 letter, Raschèr wrote the following:

I just returned from Oklahoma. . . I will be in that city in January in order to make an educational film. On occasion of my stay I want to play the concerto on a broadcast. It will not be a public concert. These concerts are given by the Oklahoma Symphony Orchestra for their pension fund and I will not receive a fee. You see, I am interested to get another performance so as to get better acquainted with the work, before playing it on the record. And I think it is great publicity for you, to be on that national hookup. . . Recording date: March 15 or immediately before. . .

Documents show that the recording actually took place on January 20, 1957, and broadcast on February 10. Raschèr closed his letter with the line "Let's hope the powderkeg will not explode . . ." ¹⁶

Aside from the difficulty of obtaining and scheduling a premiere, Raschèr and Korn discussed the difficulty of the solo itself. In his July 13 letter Raschèr wrote:

I have started working on the concerto a few hours every day, and do not yet find it much easier. But I have learned great patience with former new works, so we'll just see how it will sound in a few weeks...

...9 measures from #10: identical for 10 measures with 9 measures from #23 ... These two spots, up to #11, resp. the coda, will take considerable practising [sic]. The F# just before #11 is nasty, and so is the last measure of the very end. ¹⁷

Raschèr's comments concerned two especially difficult passages in Movement I, measures 203-214 and 486-498. The first of these, beginning 9 measures after rehearsal

¹⁶ Raschèr letter to Korn, 23 Nov. 1956.

¹⁷ Raschèr letter to Korn, 13 July 1956.

number 10 in the original score,¹⁸ is shown in Example 1. The second section to which Raschèr referred, beginning 9 measures after rehearsal number 23 in the original score, is shown in Example 2. The two passages are nearly identical and serve parallel formal functions, the first coming at the end of the exposition and the second at the climax of the first movement.

Example 1. Mvt. I, mm. 203-214.

Example 2. Mvt. I, mm. 486-498.

¹⁸ Since measure numbers are indicated in the modern reproduction of the score, rehearsal numbers have been omitted.

In the same letter, Raschèr wrote “ ‘Quasi Pizz’ can’t be carried into the extended register, therefore I’ll have to use straight tone before #19.” The passage, beginning in measure 392 of the first movement, in which Korn indicated pizzicato effect (a.k.a. slap tongue) is shown in Example 3.



Example 3. Mvt. I, mm. 392-401. Korn used the symbol “v” to indicate pizzicato effect.

The acoustical barrier that limits the use of slap tongue to the saxophone’s natural range meant that the pizzicato effect could be applied to the first 23 tones in the passage, but not to the G or G-sharp in measures 397 and 398.¹⁹ The effect is not indicated in the score, but does appear on the solo part.

Korn responded to Raschèr in his letter of July 20, in which he wrote:

The F# just before 11 - - - if this one note is particularly troublesome, it could be changed to C# a fourth below.

The last measure before the end: this can be broadened out in tempo as much as you like; if it should be a problem even at a broad tempo, we can change it, if necessary. We can decide that later. I know that you will suggest changes only when the status quo presents real problems. And eventually I will have to devise assorted ossia anyway, for some distant future when ordinary mortals may wish to tackle the concerto.

Incidentally, these two passages (before 11 and before the end) are in lieu of cadenzas and are designed to go to the limit of technical possibilities. If I overstepped the bounds, a million pardons. I rather hope they will be playable, though.²⁰

Raschèr’s report of August 23 reads:

¹⁹ In the recording Raschèr made in Hamburg in April, 1958, he modified the passage, using slap tongue on only four tones, the repeated E in measure 394 and the repeated A-flat in measure 395.

²⁰ Korn letter to Raschèr, 20 July 1956.

Every day with more practising, the concerto becomes more familiar, and here and there I catch myself, going through a few measures without looking at the music. Some of the difficult passages are passable, some of the very difficult ones come slowly, and the worst ones seem to be possible. There is hope, even with me.²¹

Two letters in the present collection, November 27 and December 23 are both to Raschèr from Korn, while an intervening letter to Korn from Raschèr is missing. Korn's letter of December 23 (answering the missing letter from Raschèr) reveals Raschèr's misgivings about the piece. It is possible, from Korn's response, to guess the nature of Raschèr's query:

I thank you warmly for your last epistle of the 18th.; as to the various complexities of technical nature in the concerto, it goes without saying that anything that you feel needs to be changed, such as putting it down one octave, has my blessing. Any of those passages that will, in your opinion, remain perilous even with many performances under your belt, I will of course change permanently. (in the score)²²

Without the missing letter of December 18, it is difficult to know whether Raschèr was complaining, seeking support, or simply clarifying the nature of the challenges of the concerto. While Korn may have thought he was requesting changes in the solo part, Raschèr had a history of opposing such revisions.²³

Raschèr's next letter, dated December 27, only eleven days before the premiere in Elkhart, indicated that he was still having trouble playing parts of the concerto. He wrote:

²¹ Raschèr letter to Korn, 23 Aug. 1956.

²² Korn letter to Raschèr, 23 Dec. 1956.

²³ For example, the Ingolf Dahl Concerto composed for Raschèr in 1949 was revised several times. Raschèr continued to perform the original version despite pleas from the composer to learn subsequent versions, reasoning that he did not want to memorize the work all over again and that he preferred the original on purely musical grounds. Paul Cohen, *The Original 1949 Saxophone Concerto of Ingolf Dahl: A Historical and Comparative Analysis*. (Teaneck, New Jersey: To The Fore, 1985) 31-32.

Am still chewing away at a few spots. Can't play yet end of 1st mvt up in the stratosphere well enough to risk it...all other spots will get a test as they stand, except the trills in the last mvt. Can't get them well enough yet – there is hope.²⁴

He also mentioned the proposed trip to Los Angeles and asked about getting a contract with Spencer Moore “not that I’m worried about anything, but just to have it proper.” Korn’s last letter before the premiere, dated January 1, indicates Spencer Moore’s willingness to draw up the contract with Raschèr. Korn wrote “nothing new about the Feb. 14 situation,” referring to their plans to spend a day at Raschèr’s house in Shushan, New York. He closed by writing “all the best wishes for Sunday night’s concert! Please extend also my greetings and warm thanks to all the people in Elkhart...” It is clear that Korn did not attend the premiere.

On January 6th, 1957 the Elkhart Symphony had two concerts, an afternoon performance entitled “Young People’s Concert” and another that evening for the general public. Both concerts featured Raschèr and a group of eight saxophonists. The afternoon concert was comprised of virtually the same music for that evening, so a separate program was not printed. Example 4 shows the program for that evening.²⁵

Gypsy Baron Overture	Strauss
Coppelia, Ballet Music.....	Delibes
Concerto for Alto Saxophone and Orchestra, Op. 31	Peter Jona Korn

INTERMISSION

Symphony No. 2, “London”	Haydn
Prelude and Fugue in G Minor.....	Bach – Loboda
Bolero.....	Ravel

Example 4. The program of January 6, 1957, Elkhart Symphony, Zigmont Gaska conductor.

²⁴ Raschèr letter to Korn, 27 Dec. 1956.

²⁵ See Appendix A for a photocopy of the program and newspaper articles pertaining to the event.

The Gaska family kept a reel-to-reel tape recording of the afternoon concert. If that recording accurately represents the events of that afternoon, we gain a clear understanding of that performance. In the recording Raschèr spoke before each piece, as instruction for the young audience. The first two works on the evening program were not performed that afternoon. Instead the concert began with the introduction of Raschèr, who spoke pedagogically about the saxophone and the Korn *Concerto*. He then performed the second and third movements of the concerto, omitting the first movement. This was followed by a performance of *Arietta for Saxophone and Strings* by Waldemar Welander, and then the pieces by Handel, Bach-Loboda, and Ravel listed in Example 4.

No recording of the evening concert has surfaced, but we know that Raschèr performed the entire *Concerto* because *The Elkhart Truth* contained a review of the performance. The reviewer (unknown, but with the initials V.G.) was generally complimentary, indicating that Raschèr received three “enthusiastic ovations” and played one encore. In describing the performance, the reviewer wrote the following:

The *Concerto*, with its complex tonal structures, was definitely a modern and original composition. In general, like many works in modern art, it had the passionless beauty of a great machine. However, there were passages, especially in the second movement, that were thought-provoking, even plaintive.

From this synopsis we can at least surmise that V.G.’s expression “great machine” likely refers to the continuously rhythmic quality of the first movement. The reviewer complimented the orchestra for its “excellent performance of a difficult composition” and wrote that Raschèr deserved his title as “Paganini of the Saxophone.” The article also mentions and reviews the other works that were on the program, and makes reference to the Young People’s Concert earlier that afternoon.²⁶

²⁶ *Elkhart Truth*, January 1957. See Appendix A for the full review.

In Oklahoma City, the local newspaper, *The Oklahoman*, began running articles in January, 1957 about the upcoming performance of the Korn *Concerto*. Those articles were tied together with Raschèr's plans for making the educational movie for the Buescher Company, and *The Oklahoman* had carried articles beginning in November of the previous year detailing the film and related events. While the historical importance of this film is significant, Raschèr's performance of the Korn *Saxophone Concerto* during his visit has been virtually forgotten.

In the months preceding Raschèr's visit to Oklahoma City, *The Oklahoman* ran at least eleven articles covering one or more aspects of his visit, some concerning the film, others the *Concerto*, and some containing information about both events. A chronological list with short descriptions of some of those articles, including references to the *Concerto* and the Buescher film, is shown in Example 5.

Nov. 21, 1956: Picture with Neilson, article about planning the film.

Nov. 25, 1956: Raschèr and Neilson "plotting the movie."

Jan. 11, 1957: Announcement of film with Neilson and Mutual Broadcast concert.

Jan. 14, 1957: Announcement of film, with a list of participants.

Jan. 16, 1957: Swedish heritage, mother's background, describes film.

Jan. 17, 1957: Announcement of *Concerto* and film.

Jan. 19, 1957: Picture with Karen (Carina) and E. G. Ty Dahlgren, mentions *Concerto*.

Feb. 9, 1957: Mention of *Concerto* performance, described as "world premiere."²⁷

Example 5. Articles in *The Oklahoman* announcing Raschèr's visit to Oklahoma City the week of January 20, 1957.²⁸

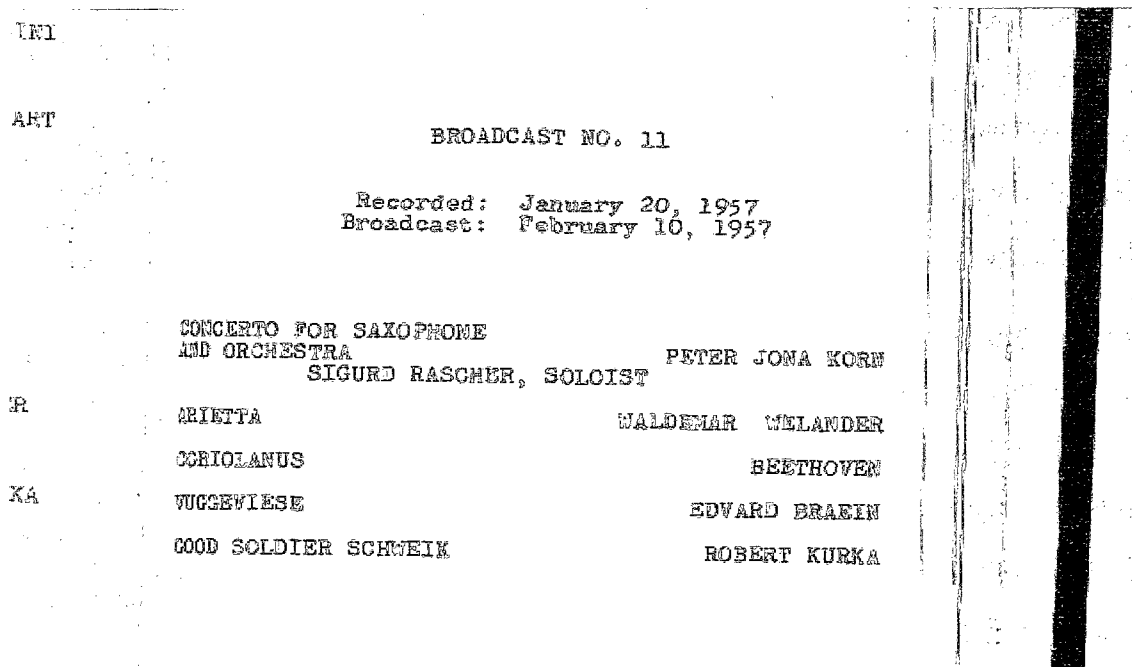
Most of the articles referred to Raschèr as a Swedish saxophonist, even though he was born in Germany, had lived in Sweden in the 1930s and had long since taken

²⁷ The Korn website, www.peterjonakorn.com, also lists the Oklahoma performance as the world premiere. Barbara Korn, webmaster of the site, is aware of the error.

²⁸ See Appendix A for photocopies of the Jan. 17, Jan. 19, and Feb. 9 articles.

American citizenship.²⁹ The many references to his Swedish heritage can be attributed to members of the Scandinavian Club “rallying around to give him a hand”³⁰ in Oklahoma City. The article of November 21, 1956 is subtitled “Swedish-Born Artist to Show Method in Film.” Interestingly, the second page of the article reads, “‘It’s the American way’ [Raschèr] said, boasting a little of his American citizenship.”³¹

Since the purpose of the session was for radio broadcast, the program for the Oklahoma City performance was only listed in an orchestra record book, shown in Example 6.



Example 6. Photograph of the page from the Oklahoma City Symphony records.

From internet email, Michelle Winters, Director of Marketing, Oklahoma City Philharmonic Orchestra, 8 March 2005.

²⁹ Raschèr’s life in Sweden during the 1930s included collaborations with composers of some of the saxophone’s best known works, and the start of his lifelong marriage to Ann-Marie Wigen. Raschèr embraced his German, Swedish, and American heritages.

³⁰ *The Oklahoman*, 17 Jan. 1957, p. 13.

³¹ *The Oklahoman*, 21 Nov. 1956, p. 6-7.

Although the question of a possible audio recording has been asked of the family of G.F.Harrison, Joel Levine (current director of the Oklahoma City Philharmonic), Dr. Jerry Neil Smith (clarinetist with the OCS in 1957 who studied with Raschèr), Air America, and the CBC Radio Archives, no recording of the broadcast has surfaced.

In March of 1957 Korn left for Germany, hoping to expand his career as a composer and conductor. The months following the Oklahoma City broadcast are somewhat of a mystery, as there are no documents connecting Korn with Raschèr until the next letter in Raschèr's collection, dated December 26, 1957. The letter, written by Korn to Raschèr, made clear that communication had not ceased, because Korn indicated the receipt of a letter from Raschèr.

In the letter Korn mentioned their meeting in Los Angeles, writing "seems like ages ago that we sat on Second Helena Drive,³² sipping cocktails and cussing Zephyr records." Apparently the recording project (involving the Korn *Concerto* as well as the Ibert *Concertino* and the Welander *Arietta*) had been cancelled. It is not clear whether or not Raschèr had another engagement in Los Angeles or if he only stopped there to make the recording on the way to his engagement in Hawaii.³³

In the December 26 letter Korn also wrote, "the Concerto is a valuable piece of property for a publisher to have, and have decided not to let any publisher have it, unless it ties in with some other commitments regarding other works, or opens the door to a new publisher."³⁴ Then in his very next letter, dated January 22, 1958 he wrote that Mills

³² A reference to Korn's own address. In the first letter he included his return address, which was 12302 Second Helena Dr., Los Angeles 49, CA.

³³ See Appendix A for the Los Angeles *Sunday Examiner* article discussing Raschèr's collaboration with Korn on the *Concerto*.

³⁴ Korn letter to Raschèr, 6 Dec. 1957.

Music in London was now the publisher of the *Concerto*. The reason for this sudden decision is not known, although it is evident that Mills Music in London was a part of the powerful publishing firm that later became Belwin-Mills, and later CPP/Belwin. The Mills copyright does not appear on any extant score, only on the manuscript of the original saxophone solo. The copyright on the bottom of page 1 of the solo is shown in Example 7:



Example 7. Photocopy of the Mills copyright, bottom of page 1 of the solo.³⁵

In the January 22 letter Korn also wrote “Lert was sort of unhappy that he did not have the premiere of the concerto, feeling somewhat that it all started under his nose.” He suggested that Raschèr might like to ask Lert if he would like to do it in Pasadena in the next season. Raschèr never performed the *Concerto* in Pasadena.

In that same letter of January 22, Korn wrote that April 1 would be the only available date for the session in Hamburg. Raschèr’s response on February 3 showed enthusiasm and agreement; he did play the *Concerto* in Hamburg on April 1, 1958, and Korn was the conductor. Orchestra records indicate that the performance was not for the public, but rather for the purpose of making an audio recording.³⁶

³⁵ Mills Music Ltd. of London was then located at 20 Denmark Street in so-called Tin Pan Alley near Soho. CPP/Belwin-Mills is now listed at 15800 N.W. 48th Avenue, Miami, FL 33014.

³⁶ Internet printout of Hamburg Orchestra records, <http://ndr-go.ivz.cn.ard.de/cgi-bin/yjcgi.cgi>, accessible only by Hamburg Orchestra.

Raschèr's letter dated February 3, 1958 also mentioned the possibility of playing the *Concerto* with Izler Solomon in Indianapolis during the next season. Raschèr did not play Korn's concerto in Indianapolis. Letters dated February 11, March 5, October 10, and December 8, 1958 are filled with suggestions concerning various conductors, and other peripheral events, but their only success was the session in Hamburg on April 1, 1958.

The penultimate letter in the collection, dated January 2, 1959 from Raschèr to Korn, expresses plans for a performance of the *Concerto* in Brisbane, Australia on October 26. According to Antoni Bonetti, archivist with the Brisbane Symphony, Raschèr performed the *Concerto* on a youth concert with the Queensland Symphony Orchestra conducted by Rudolf Pekarek.³⁷ Gordon Williams, archivist for Symphony Australia, uncovered a tentative itinerary sent to Raschèr by the ABC (Australian Broadcasting Commission).³⁸ The Brisbane newspaper, the *Courier Mail*, carried a highly critical newspaper review of the event confirming that the performance did occur.³⁹ However, since it was a youth concert, the ABC did not print a program or make an audio recording.

The next documented communication between Korn and Raschèr is a postcard dated May 1, 1967 in which Korn informed Raschèr of his appointment as Director of the Richard Strauss Conservatory in Munich. Research suggests that Raschèr may have never performed the *Concerto* again, as no further evidence has been recovered.

³⁷ Antoni Bonetti, personal email, 15 March 2008.

³⁸ Gordon Williams, personal email, 15 July 2009. See Appendix A for a photocopy of Raschèr's tentative itinerary.

³⁹ State Library of Queensland, personal email, 21 July 2009. See Appendix A for a photocopy of the review.

In 1981-82 Korn completed a major revision of the *Concerto*, which was performed in 1982 at the World Saxophone Congress in Nurnberg with saxophonist John Sampen⁴⁰ and the Nurnberg Symphony Orchestra, Klauspeter Seibel, conducting.⁴¹ Dates written on the cover of the revision show that Korn completed it in Dorfgastein, Austria between December 23, 1981 and January 5, 1982, a period of only about two weeks.

John Sampen remembers receiving a call in April of 1982 from Steven Mauk, then President the North American Saxophone Alliance, asking Sampen to perform the work because the originally intended performer had relinquished the opportunity.⁴² Mauk offered Sampen the chance to perform the *Concerto*, because he knew Sampen would already be in attendance. In an email message Mauk wrote:

Another NASA member had proposed performing a concerto by an American composer, which our US committee sent along to the Germans. The Nurnberg organizers got back to me stating that the “conductor didn't like the piece and wondered if the performer would play the Korn instead.” Naturally, the American performer was very upset and refused the chance to play the Korn.⁴³

Even though the concert was scheduled for July 8, giving Sampen only about two months to learn the work, he agreed to play the *Concerto*.⁴⁴

Sampen recalls that Korn was in attendance for rehearsals and that they discussed tempos and possibly some aspects of the revision. Sampen wrote that, having never seen

⁴⁰ John Sampen (b. 1949) is Professor at Bowling Green State University and past president of the North American Saxophone Alliance, http://www.naxos.com/artistinfo/John_Sampen/61800.htm. [accessed 22 May 2009].

⁴¹ Klauspeter Seibel is currently Principal Guest Conductor of the Louisiana Philharmonic, <http://www.lpomusic.com/?q=Orchestra/Musician/KlauspeterSeibel> [accessed 22 May 2009].

⁴² John Sampen, personal email, 30 Jan. 2005.

⁴³ Steven Mauk, personal email, 2 March 2005.

⁴⁴ John Sampen, personal email, 30 Jan. 2005.

the work prior to 1982, he did not know much about it, especially the nature of the revisions, and he believed the changes were mostly in the orchestration.

Both Sampen and Mauk expressed dismay that the 1982 performance was listed in the program as a “world premiere” and regretted the turmoil caused by that error.

Sampen recalls that Raschèr was furious over the incident and wrote in an email to Mauk:

After my performance in 1982, I remember there was considerable anger and anguish from Sigurd Raschèr and friends who thought that I was trying to take credit for a premiere which Sigurd had done in the 1950s. Of course I had no part in this situation and I know you and NASA were equally innocent. As I understand it, Peter Korn had made some orchestration changes and then decided to call this a ‘world premiere.’⁴⁵

Sampen wrote that he had “no involvement with revisions or changes” and proposed that the erroneous listing likely resulted because “the Congress organizers wanted to list as many premieres as possible in the program.”⁴⁶

The 7th World Saxophone Congress presented a total of six orchestra concerts and two band concerts, along with many performances and lectures. The entire review of Sampen’s performance in the *Saxophone Symposium* reads as follows:

After the intermission John Sampen did the premiere performance of Peter Jona Korn’s *Konzert für Altsaxophon und Orchester*, opus 31. This fine concerto received an excellent performance by one of America’s top saxophone soloists.⁴⁷

It is not clear whether Sigurd Raschèr was in attendance at the Congress, but he did not perform there. The Raschèr Saxophone Quartet, which then included his daughter Carina, Bruce Weinberger, Linda Bangs and newest member John Edward Kelly, did

⁴⁵ Steven Mauk, personal email, 2 March 2005.

⁴⁶ John Sampen, personal email to Steven Mauk, 30 Jan. 2005.

⁴⁷ Harry Gee, “The 7th WSC – more highlights,” *The Saxophone Symposium*, Vol. VII, No. 4 (Fall, 1982) 8.

perform. It is not known whether any members of the Raschèr Quartet attended Sampen's performance of the Korn *Concerto* on the second night of the conference. It appears that the saxophone community has not shown any further interest in the revision, and that no other performances with orchestra have been given.

Korn used the saxophone in other compositions, including the *Passacaglia and Fugue* for eight saxophones, Op. 17a (1952, originally for eight horns), *Berolina Suite*, Op. 34 (1959, a small orchestral work that includes a baritone saxophone), a large wind band work entitled *Salute to the Lone Wolves*, Op. 69 (1980), a smaller wind band work, *Dorfgasteiner March* (1981, no opus designation), "...*Ruft uns die Stimme*," Op. 81 (1985, for trombone or tenor saxophone and organ) and his Symphony No. 4, "*Ahasver*," Op. 91 (1989-90, large orchestra with saxophone section).

CHAPTER III
KORN'S AESTHETIC APPROACH TO MUSIC AND ITS
APPLICATION TO THE SAXOPHONE CONCERTO

Korn was a proponent of traditional compositional methods, but pursued a unique and personal style through a synthesis of sources. His music was partly shaped by the turmoil of his youth and his eternal longing for home. These elements are reflected in his *Saxophone Concerto*, a classically conceived composition that, in many ways, reflects Korn's life.

Peter Jona Korn was, by his own admission, a controversial figure in compositional circles. He fought twentieth century trends that continue to be popular in the larger part of the classical music community – the avant-garde, serialists, and other experimental schools of composition. Among his many writings, his book *Musikalische Umweltverschmutzung* (Musical Environmental Pollution, 1975) is probably his most important and influential treatise. In the book Korn describes his unique compositional style and his ideas for the direction of new music, often at odds with the opinions of experimental composers in the United States and Europe. He considered himself an innovator and believed that music should strike out in new directions, but he also supported tonality. In the book, he wrote:

Tonality is not only a source of satisfaction for the listener, but also an important factor for communication, because tonal constructions – in their simplest form triads – are points of orientation, ... It is not crucial whether the connection to tonality is dictated by nature or simply the result of hundreds of years of development in listening habits: on one hand the overtone sequence – and therefore the resulting triad – is a fact of nature, and on the other hand listening habits do not develop as arbitrarily as twentieth century composers create new systems – allegedly equal to tonality – out of thin air.¹

¹ Peter Jona Korn, *Musical Environmental Pollution* (Weisbaden: Breitkopf & Härtel, 1975) 25.

In an article entitled *Musik als Kontra-Punkt zur Zeit* (Music as Counterpoint to Time), subtitled *Betrachtungen eines traditionalistischen Einzelkämpfers* (observations of a traditionalistic lone crusader), Korn described the overly complex methods used by modern composers through a story in which a snail confuses a millipede by convincing it to analyze its own steps. Korn asserted that composers are trapped into composing for modern audiences, believing their music must somehow be “provocative,” that it is no challenge to write ugly music, and that the language of music should mirror that of spoken language, a natural arrangement that cannot be replaced on a whim.²

By 1956 Korn had composed many works with traditional titles such as “symphony,” “overture,” “sonata,” and “string quartet.” His debt to the classical traditions of composition had been instilled in him by his teacher at the University of Southern California, Ernst Toch (1887-1964). A proponent of the avant-garde for many years, Toch returned to his traditional roots late in his career, writing seven Romantic symphonies from 1950-64.³ Korn learned much from his mentor, including a universal outlook on composition with tonality at its core. The *Saxophone Concerto*, while highly chromatic, is tonal. His use of contrasting themes, tertian harmony, and classical forms reveals Korn’s allegiance to tradition.

During his life Korn wrote many articles containing explanations of his perspectives on musical aesthetics. Although most of his writings are in German, one American textbook contains a chapter written by him in English. The chapter, entitled

² Norbert Düchtel, Heindl Christian, Horst Leuchtman, Franzpeter Messmer, Helga Maria Palm-Beulich, Günther Weiß, *Komponisten in Bayern*, Band 21: “Peter Jona Korn,” Hans Schneider, ed. (Tutzing: H. Schneider 1989) 55-60.

³ Anja Oechsler, “Toch, Ernst” in *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/28037> [accessed 7 March 2008].

“The Symphony in America,” is part of a two volume series entitled *The Symphony*, and contains commentary on the direction of American symphonists since World War II.

While the text is essentially scholarly, Korn expressed his views, discussing melodic and harmonic treatments by modern symphonists, and established a platform for his opinions on composition in general. He cited faults of atonal/twelve-tone composers, especially criticizing Arnold Schoenberg for glorifying the work of Charles Ives, who Korn condemned as “by no stretch of imagination...a great composer...in fact, not even a very good one.”⁴

In the chapter Korn praised American symphonists Roy Harris (1898-1979), Aaron Copland (1900-1990), Walter Piston (1894-1976), William Schuman (1910-1992), Henry Cowell (1897-1965), Ernst Bacon (1898-1990), George Antheil (1900-1959), Samuel Barber (1910-1981), Howard Hanson (1896-1981), and Paul Creston (1906-1985). While Korn admitted that some of these composers had stretched tonality, he considered their commitment to tonality an important common factor.

Korn also discussed composers of atonal symphonic music, namely Wallingford Riegger (1885-1961) and Roger Sessions (1896-1985). He cited Sessions’ *Second Symphony* as “among the best atonal symphonies written in America...” pointing out Schoenberg’s “obvious” influence. However Korn again criticized Schoenberg, writing that Sessions “avoids Schoenberg’s unfortunate habit of cross-breeding a multitude of constantly changing rhythmical patterns which...result[s] in a sort of rhythmical mush.”⁵ By contrast, Korn’s use of rhythm was extremely precise, as demonstrated in his

⁴ Peter Jona Korn, “The Symphony in America,” in *The Symphony*, Vol. 2, Robert Simpson, ed. (Baltimore: Penguin Books 1976) 246.

⁵ *Ibid*, 261.

Saxophone Concerto; string tremolos in the slow movement, pictured in Example 8, are measured in precise thirty-second note subdivisions.

Example 8. Mvt. II, mm. 11-18, string tremolos.

While Korn believed in traditional forms, harmonies, and compositional procedures, his themes were often collected from a wide variety of sources. Toch had taught him to create a unique sound using this approach. Korn described Toch's compositional technique in the following paragraph:

Toch's idiom has, at all times, been highly chromatic; but he has discovered the secret of achieving a perfect equilibrium between chromatic and diatonic material, without transmitting a feeling of stylistic schizophrenia. ...[T]here is no change of style, of character, or even of mood as Toch progresses from the chromatic quality of one section to the diatonic structure of the next. [He] unites widely divergent techniques into a coherent musical language that is unmistakably his own.⁶

Korn summarized the chapter with a passage that may seem as much an autobiographical statement as a description of Toch:

Ernst Toch's late style is a synthesis of various earlier periods in his development, which, however, all grew from a deep understanding of musical culture in Western civilization. This kind of synthesis occurs every so often in the history of music. Such a fusion must, of necessity, transcend national boundaries; the symphonies of Ernst Toch, Austrian-

⁶ "The Symphony in America," 265-6. In the paragraph, Korn illustrated his point using two dissimilar passages in Toch's *Symphony No. 2*, Op. 73 (1951).

born world citizen of American nationality, serve as a reminder that the significant music of an era is not national, but cosmopolitan in nature.⁷

To offer a contrasting case, Korn discussed Charles Ives, often considered an innovator years ahead of other experimental composers. He cited Schoenberg's praise of Ives' accomplishments, but then proceeded to argue that Schoenberg was mistaken, because "the preoccupation with new devices has become all important to a point where the quality of the music itself is no longer a criterion for its evaluation." Korn went on to argue that "a composer must be judged on the merit of his works, never on his attitudes or intentions. To have done something 'first' means very little; to have done it 'best', a great deal." Korn declared that Ives "mix[ed] many techniques, and he master[ed] none," citing musical examples that, in his opinion, showed Ives never developed a musical language of his own. Korn wrote that "every composer since Bach has been in some measure an eclectic," but that a good composer is able to "forge divergent stylistic elements into a [musical] language."⁸

In the program notes for the 1978 premiere of his opera, *Heidi in Frankfurt*, Korn made the following statement:

I am firmly convinced that after a protracted period of stylistic experimentation an epoch of stylistic synthesis must follow. ...I use every musical possibility that I need, from strict tonality (which for me has always been the definitive beginning and end of all musical experience) to free atonality and dodecaphony. ...With this I openly declare myself to be eclectic.⁹

Like most of his output, the *Saxophone Concerto* was strongly affected by Korn's

⁷ "The Symphony in America" 266-7.

⁸ Ibid., 245-7.

⁹ Program notes for *Heidi in Frankfurt* (1978).

surroundings and life experiences. He did not compose music in such a way as to intentionally portray images, stories, or feelings. Rather, he allowed everyday occurrences to influence his work. The *Saxophone Concerto* is a reflection of Korn's life in the United States: the places he went, the music he heard, including everything from film music to jazz, and children's songs that he heard from his daughter, Heidi, 4 years old at the time of the *Concerto's* composition.

However, it was not only because he synthesized various elements that Korn considered himself an American composer and the *Concerto* an American work. In "The Symphony in America" Korn argued that there was more to nationalism than simply using music native to a particular land. Using Roy Harris as an example, Korn wrote:

Harris's language is perhaps more characteristically American than that of any other composer; it is American music as Brahms is German, Debussy is French or Vaughan Williams is English, not because of an occasional use of folk material, but because of an inherent national flavour that defies definition."¹⁰

Because he used events and sounds from his daily life as the building blocks of his art, the very fact that Korn had lived and worked in America for years meant that his music sounded American. Korn had a wry sense of humor as well, and sometimes the music to which he was exposed often appeared in his compositions, sometimes overtly and sometimes cleverly hidden.

For example, jazz, an historically American product, appears in the *Concerto*. Barbara Korn recalls that they spent late evenings listening to jazz and that it represented an aspect of Americana to her husband.¹¹ While many composers have

¹⁰ "The Symphony in America," 249.

¹¹ Barbara Korn personal interview, 15 March 2005.

viewed the saxophone as a jazzy sounding instrument, having earned that reputation in the early part of the twentieth century, Korn considered the saxophone to be simply a part of the American landscape.¹² He did not imbue the solo with specific jazzy effects that associated the saxophone with jazz music, such as pitch bend, subtone, or improvisation over standard chord sequences. Instead, while interjecting rhythms, chords, and melodies that he associated with jazz music, he treated the saxophone as a classical instrument with unique capabilities.

One resulting manifestation of jazz in the *Concerto* is through the appearance of a characteristic syncopated rhythm in the opening measures and used throughout Movement I (Example 9).

Allegro con spirito (♩ = 112)

Piano Reduction

f marc.

f

6

Example 9. Mvt. I, mm. 1-10, jazz-like syncopation in melody.

Another example is a passage appearing in the solo beginning in measure 101 that uniquely evokes jazz standards of the day, shown in Example 10.

¹² Barbara Korn personal interview, 16 March 2005.

101

Sax.

p

mp

Example 10. Mvt. I, mm. 101-104, jazz-like syncopation in solo.

In what may seem a self-contradiction, Korn is quoted as making the following statement in the program notes for the premiere in Elkhart:

I have endeavored to treat the solo instrument with the same respect and consideration I would treat any of the established ‘solo instruments,’ — violin, piano, cello or others, — and renounced any temptation to supply it with funny effects, jazzy passages and the like.

Korn did not use jazzy elements to be comical or cliché, but simply as building blocks. The same approach applies to his use of other miscellaneous sources, as with the children’s song *Three Blind Mice*, which appears in measures 148-158 (Example 11).

148

Sax.

fl. 1, 2

cl. 1

154

Sax.

fl. 1, 2

ob. 1, 2

hn. 3

bsn.

mp

cresc.

cresc.

Example 11. Mvt. I, mm. 148-158. Korn’s use of the children’s song *Three Blind Mice*, enclosed in boxes.

As shown in Example 11, Korn disguised the song as an accompanying part played by the flutes and oboes, and drew attention to the solo saxophone with a technically challenging passage involving extended arpeggios in the altissimo register.

Korn's intention to create a serious work was not diminished by the influence of jazz or children's songs as these effects do not appear as clichés, nor are they obvious to the listener; the jazz does not sound "jazzy" and the quotation of *Three Blind Mice* is masked by other parts. Furthermore, while reviews of performances were mixed, there is no mention of the reviewers having noticed anything jazzy or cliché.

Korn was a self-admitted wanderer, the eternal Jew without a country. In *The Symphony*, Korn lauded Ernst Toch, dedicating the last five pages of the chapter to him. While Toch had influenced him in developing a personal contemporary musical vocabulary seated in the Classical-Romantic tradition, Korn also identified with Toch as a wanderer, forever displaced from his home.

Korn wrote that three of Toch's four symphonies, Nos. 1, 2, and 4, are dedicated to specific persons, but that the *Third Symphony* had no dedication. Korn surmised that Toch's message was contained in the motto that preceded the *Third Symphony*. It was a passage by Goethe that read "Indeed I am a wanderer, a pilgrim on the earth – but what else are you?"¹³ The "wanderer" was a concept that Korn carried with him throughout his life; his own last symphony was entitled *Ahasver*, a name that symbolizes the concept of the wandering Jew.¹⁴

Korn did not wander aimlessly or passively. Beginning with his exile from

¹³ "The Symphony in America," 264.

¹⁴ According to medieval legend, Ahasver was the Jew who mocked Jesus on his way to the cross, and was therefore condemned to wander until Judgement Day.

Germany as a youth, he had spent his life fighting for what he believed and searching for a true home. In the dedication to his ambitious *Salute to the Lone Wolves*, Korn's Symphony for Large Concert Band (composed in 1980), Korn wrote:

Lone wolves are skeptics. They search for their own way, deeply mistrusting those who claim to have found the only possible "right one." They reject the current fashion, often pointing in the direction of what will be fashionable tomorrow. Lone wolves – my brothers – I salute you!¹⁵

Korn considered Toch, like himself, an American composer, after settling in the United States in 1935 and taking citizenship in 1940. Korn described Toch as an "integral part of the American musical scene."¹⁶ Korn asserted that Toch's *Third Symphony* was at least "quasi-biographical" and portrayed feelings shared among those of Jewish heritage "in the course of wars and persecutions in our time."¹⁷ According to Barbara Korn, her husband's symphony *Ahasver* was also somewhat autobiographical.¹⁸

The *Saxophone Concerto* was influenced by Korn's turbulent life as observed in the final passages. Within the last measures, the first item that draws attention is the direction *Poco nostalgico*, found in the 1982 revision and apparently an expression of Korn's original intent. Here theme 1 from the first movement returns in augmentation creating a definite impression of a nostalgic farewell. The composition of these measures coincides with the period in which Korn was preparing to leave his American home. In the following section marked *Poco commodo*, the saxophone has a brief waltz-like duet

¹⁵ *Salute to the Lone Wolves*, title page of score.

¹⁶ "The Symphony in America," 263.

¹⁷ *Ibid*, 264.

¹⁸ Barbara Korn personal interview, 15 March 2005.

in counterpoint with the oboe, then continues its solo line, diminishing to silence. The last phrase in the *Concerto* has the bouncy theme once again, but without the saxophone.

Considering Korn's aesthetic, allowing for emotional reactions to daily events in his life as inspiration, it is possible to conclude that the ending to the *Saxophone Concerto* likely represents his farewell to America. However, while it is easy to draw parallels between these passages and the possible existence of extra-musical content, it was his traditional approach to the work that Korn emphasized in the following years.

CHAPTER IV

FORMAL ANALYSIS OF THE 1956 CONCERTO

In the composition of the *Saxophone Concerto* Korn used recognizable forms based in tonality, while drawing on numerous sources for thematic material. He suggested that Movement I, *Allegro con spirito*, could be performed as a separate piece, or *Konzertstück*, and divided the work into two main parts labeled I and II. The second part is comprised of the *Andante sostenuto-Cadenza*, and *Allegretto*, which Korn described as two uninterrupted movements,¹ but for the purpose of this paper will be called Movements II and III. Despite this delineation, the *Concerto* is unified by the use of motivic and thematic material common to Movements I and III.

Movement I

Movement I is basically in sonata form modified to feature the soloist. It has a traditional exposition, development, and recapitulation, as well as transitions, a retransition, and a coda. Key relationships follow the classic pattern of establishment, departure, and return, and the recapitulation contains a restatement of thematic material in the tonic, C. Although the musical language is highly chromatic, the use of C as the tonal center is made clear in pivotal locations throughout the movement: the cadence after the introductory eight measures, at the beginning of theme 1, both solo and ripieno statements, at the climax just prior to the coda, the final high note of the solo, and the very last note of the movement. A traditional formal analysis of Movement I is shown in Example 12.

¹ Korn letter to Raschèr, 6 May 1956.

Section:	EXPOSITION			Trans.			DEV.			Retrans.	Fugato	
Theme:	1	1	2	3	3	K	3	K	(2)			
Measure:	12	55	68	84	117	159	167	175	183	214	317	345
Key:	C	C	Abm	C#m	F#m	E	Bbm	C	Db	Eb	Abm	
Comment:	Solo Ripieno			Solo	Rip.	pedal	Rip.	pedal		pedal		
	voice			voice								

Section:	RECAP.			Trans.			Coda		
Theme:	1	2	3		K	3	K	(3)	
Measure:	381	401	409	442	450	458	466	498	
Key:	C	Ab	C#m		B	Fm	G	C	
Comment:	Solo	Major	Rip.		pedal	Rip.	pedal		

Example 12. Mvt. I, formal analysis.

Each time C is defined as the tonal center in Movement I, the third of the chord is omitted; this results in modally ambiguous cadences. After a short introduction, the contrapuntal melody and bass lines converge in a cadence in measure 10 that resolves on C (Example 13).

The image shows a musical score for Example 13. It consists of two systems. The first system is a Piano Reduction, with the tempo marking 'Allegro con spirito (♩ = 112)' and the dynamic marking 'f marc.'. The second system is for Saxophone, starting at measure 7, with the dynamic marking 'mp legg.' and the instruction '(sempre stacc.)'. A circled area in the piano part of the second system highlights a cadence on C, with a 'p' dynamic marking and a 'sfz' marking below it.

Example 13. Mvt. I, mm. 1-12, first cadence on C.

A similar convergence on C occurs at the end of the solo statement of theme 1.

Example 14 illustrates the sonority that includes the root, C, and the fifth, G, but no third.

Example 14. Mvt. I, mm. 53-54.

The climax in the first movement occurs at the end of a cadenza-like figure, at which point the solo line ascends to a concert C, shown in Example 15. Together with the pedal-point timpani roll on G, this creates an authentic cadence on C.

Example 15. Mvt. I, climax.

The final chord of Movement I in the orchestra is also a tutti C. Although Korn did not use traditional cadences, it is clear that C is the tonal center of Movement I.

Theme 1, shown in Example 16, first appears in measure 12. It may be described as staccato and triadic, with a “bouncy” rhythm, the eighth-notes separated by eighth-rests.

Example 16. Mvt. I, mm. 12-22, theme 1.

In measure 24 theme 1 appears in inversion, as shown in Example 17. This is an early indication of variation technique with which Korn permeated the *Concerto*.

Example 17. Mvt. I, mm. 24-31, theme 1 in inversion.

Theme 2 first appears in measure 68. In traditional contrast to the bouncy, disjunct framework of theme 1, theme 2 is lyrical and conjunct. Rather than modulating to the dominant key, Korn used the flatted submediant, A-flat minor, to increase tension. Theme 2, shown in Example 18, is coupled with a modulatory sequence.

Example 18. Mvt. I, theme 2, shown in rectangles.

A third theme appears in the solo line in measure 117. Theme 3, beginning in D-flat minor, the minor Neapolitan key, is similar to theme 1 in that it is disjunct and rhythmic. However, while theme 1 may be described as bouncy, theme 3 has a driving rhythm in perpetual motion. Theme 3 is shown in Example 19 in the solo in counterpoint to theme 1 in the bassoon.

The image shows a musical score for two instruments: Saxophone (Sax.) and Bassoon (Bsn.). The Saxophone part is in the upper staff, and the Bassoon part is in the lower staff. The key signature is D-flat minor (three flats). The Saxophone part starts at measure 117, which is enclosed in a rectangular box. The Bassoon part is marked with a mezzo-piano (*mp*) dynamic. The music is written in a 2/4 time signature.

Example 19. Mvt. I, theme 3, shown in the box.

Like much of Korn's music, Movement I contains an abundance of contrapuntal writing. For example, the development, mm. 214-332 contains a juxtaposition of theme 1 (bottom staff) and fragments of theme 2 (top staff) in stretto in measures 226-233, shown in Example 20.

The image shows a musical score for piano, divided into two systems. The first system covers measures 226 to 233. The upper staff (treble clef) contains fragments of Theme 2 in stretto, with a *non stacc.* marking. The lower staff (bass clef) contains Theme 1, with a *mf* marking. The second system continues from measure 230, showing further development of Theme 1 in the lower staff and Theme 2 fragments in the upper staff, with a *cresc.* marking. The key signature is D-flat minor.

Example 20. Mvt. I, mm. 226-233. Theme 1 is shown in the lower staff, while fragments of theme 2 appear in stretto in the upper staff.

Another example of contrapuntal writing is a passage beginning in measure 317 containing a pedal E-flat and marking the final measures of the development section. Here a variation of theme 3 enters in the accompaniment, while theme 2 is found in the solo voice. An augmented form of theme 1 is also present in violins 1 and 2 in octaves.

317
Sax
Pochett. sostenuto
vln. 1
cl. 2
vln. 2
hn. 1-3
vc.
stacc. *f*
dim.
cb., bsn, hn. 4

Example 21. Mvt. I, mm. 317-322.

The passage in Example 21 is so thickly scored that some parts are necessarily omitted from the example: in the orchestra score, theme 2 in the solo is doubled by flute 2 and oboe 1 and also an octave below in the viola, while theme 3 in the cello is doubled an octave higher by clarinet 1 and two octaves higher by flute 1. There is also a timpani roll on E-flat beginning in the second measure of the excerpt.

In measures 345-379 Korn composed a simple 2-voice fugato that serves as a retransition leading into the recapitulation.

345
bsn. 1
poco tranquillo
p
vc. pizz.
mp
351
poco cresc.
mp

Example 22. Mvt. I, mm. 345-356, fugato.

Only 34 measures in length, the variation on theme 1 passes through several instruments, each carrying a bit of the solo line. The first 14 measures, 345-356, features a duet involving solo bassoon and cellos, shown in Example 22. The cello line begins with an augmentation of theme 1 and continues through measure 370, where it shifts to the violas and then the violins.

In measure 358 the bassoon solo continues in horn 3. Then in measures 369-381, Example 23, the melody is carried in turn by oboe 1, clarinet 1, and flute 1.

The musical score for Example 23, measures 369-381, is presented in two systems. The first system (measures 369-374) features a duet between clarinet 1 (cl.1) and cello (vc.). The second system (measures 375-381) shows the melody being carried by oboe 1 (ob.1), clarinet 1 (cl.1), and flute 1 (fl.1). The score includes dynamic markings such as *p*, *pp*, and *arco*, and performance instructions like "Pochett. string. al..." and "A Tempo".

Example 23. Mvt. I, mm. 369-381, end of the fugato and retransition.

Altogether, this section, measures 345-379, gives the impression of a little fugue, although it actually consists of no more than two voices until the final four measures before the recapitulation begins.

The recapitulation, measures 381-497, is traditional in many ways. The exposition is restated, almost in its entirety, but contains subtle alterations so that the key returns to the tonic by way of the subdominant, F, then the dominant, G. In measure 381, theme 1 returns in the tonic, but is played only by the saxophone without the ripieno response.

Traditionally, the recapitulation reiterates the second thematic area in the tonic key. This one takes a different route, with theme 2 beginning in A-flat major (A-flat minor in the exposition). When theme 3 returns in measure 442, it is in D-flat (C-sharp) minor, the same as in the exposition, but another statement of theme 3, measure 458, brings the key to the subdominant, F minor. While the pedal point at the end of the exposition is C, here the pedal point is the dominant, G, which resolves to the final C going into the coda.

Measures 498 through the end of Movement I, shown in Example 24, is a short coda based primarily on theme 3 and 1.

The musical score for Example 24 consists of two systems. The first system begins at measure 498, marked with a Saxophone (Sax.) part and a Piano (Piano) accompaniment. The tempo is indicated as 'A Tempo, poco presto'. The second system begins at measure 502 and concludes with a coda marked '[Non Allarg. !!]'. The score is written in a key with one flat and a 4/4 time signature.

Example 24. Mvt. I, mm. 498-506, coda.

Harmonic and Thematic Processes

Korn left the question as to whether Movement 1 is in C Major or C minor open. Traditional major/minor tonality is never established because the third is not heard at cadence points, only open fifths or octaves. Korn also used other means to avoid modal clarification, such as bitonal sonorities and alternating major and minor modes.

Chords with ambiguous function are used instead of traditional harmonic progressions. The opening measures (Example 25) contain the tones E and G in the

melody, and F-flat, A-flat, B-flat, D-flat, G-flat, and E-flat in the accompaniment.

Piano Reduc.

f marc.

f

Example 25. Mvt. I, opening measures.

The melodic tones, E and G, fit nicely into the tonal center, C. The other tones, all flatted, are related to each other, but not to the tonal center. The tremolo figure in the first full measure is comprised of two chords: a first inversion D-flat minor chord and an E-flat minor chord with A-flat in the bass. Comparing the melodic tones to the harmonic tones, the opening seems to be bitonal. It appears that Korn's intention was to create a conflict between the melodic tones and the harmonic tones that would require resolution through the course of the work.

In another instance of ambiguous functionality, Example 26 shows the repeating C minor seventh chord in measures 10-16 (incomplete: B-flat, C, E-flat). This phrase does not contain a chord sequence or a traditional resolution.

Sax.

pp

Example 26. Mvt. I, mm. 10-16, repeating Cm7 sonority in box.

Beginning in measure 16, the uppermost orchestra voice, violin 1, moves in counterpoint to the saxophone with a motive from theme 1 while the other voices, violin

2 and viola, remain virtually static. Any chords that occur in this passage are produced by the horizontal motion (Example 27).

Example 27. Mvt. I, mm. 16-22.

Perhaps the most significant melodic and harmonic device in Movement I is the abundant use of alternating major and minor thirds. In his chapter “The Symphony in America” Korn complimented American symphonist Roy Harris on his *Third Symphony*, premiered in 1940 by the Boston Symphony. Korn described Harris’s style as containing “thematic statements that are precise and therefore easily retained.” He then described “one of Harris’s favorite devices, a technique of alternating major and minor thirds.”² Although it is not known whether Korn was directly influenced by Harris during the formative stages of the *Concerto*, he did use alternating major and minor thirds abundantly.³

Using alternating major and minor thirds, Korn constructed the first and third themes of Movement 1 and most of the arpeggios. The very first melodic interval in the *Concerto* is a minor third, descending G–E, and –discounting the woodwind tremolos –

² “The Symphony in America,” 250.

³ Curiously, in the *Saxophone Concerto*, the minor third almost always precedes the major third. It is not clear whether there is any significance to this pattern.

the second interval is a major third (Example 28).⁴

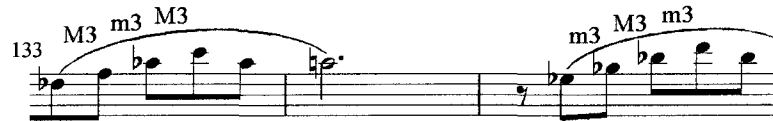
Example 28. Mvt. I, opening melody.

Beginning in measure 12 with the entrance of the solo voice, theme 1 also starts with a minor third followed by a major third (Example 29).

Example 29. Mvt. I, mm. 12-15, theme 1.

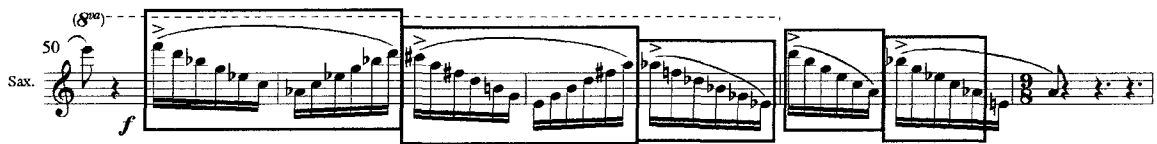
Theme 3, measure 117, begins with alternating minor and major thirds and most of the subsequent intervals are also minor or major thirds (Example 30). Chord analysis reveals a concert D-flat (or C-sharp) minor ninth chord (Dbm9) in measures 117-118. A pitch inventory of measures 119 and 120 also indicates extended chords (concert Dmaj7-9 and BbMaj7-9) built of alternating major and minor thirds.

Measures 117-158, the first section dedicated to theme 3, contains three areas based on arpeggiated extended chords (of at least four members) consisting of alternating major and minor thirds: measures 117-120 (Example 30), 133-135 (Example 31), and 148-158 (see solo part in Example 11, page 34).



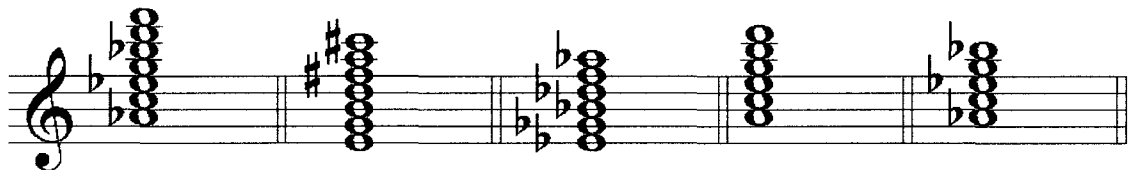
Example 31. Mvt. I, mm. 133-135.

Beginning in measure 50 this minor, major third pattern forms the basis of a short cadenza (Example 32).



Example 32. Mvt. I, mm. 50-54.

Example 32 shows how, beginning with the high F in measure 50, each group of sixteenth-notes consists entirely of alternating minor and major thirds. A pitch inventory of each arpeggiated chord structure enclosed by rectangles in Example 32 (discounting the final two cadential tones) shows extended chords built entirely of alternating major and minor thirds, as illustrated in Example 33.



Example 33. Mvt. I, pitch inventory of mm. 50-54.

While the chords in Example 33 could be analyzed as (concert) CbM7-13, Gm13, Gbm11, Cm11, and CbM7-9, they are simply a series of alternating major and minor

thirds that produce harmonic sonorities as a byproduct. Perhaps both explanations are valid considering Korn's affinity for combining traditional and original ideas.

The minor, major third pattern does not appear in Movement II, but returns later in the third movement, connecting it to Movement I. Measures 66-70 of Movement III contain arpeggiated chords of this type in several voices including oboe 1, the clarinets, bassoons, and the solo saxophone, shown in Example 34.

Example 34. Mvt. III, mm. 66-70.

Movement II

Movement II, marked *Andante sostenuto*, does not seem to fit into any classical formal mold. It begins with a twelve-measure introduction, followed by the main theme in the solo, a development of the introduction, and finally the cadenza. The formal structure is shown in Example 35.

Section:	Introduction	Main Theme	Development	Cadenza
Measure:	1	11	44	65
Key:	Cb			
Comment:			uses intro.	uses intro. and main theme

Example 35. Mvt. II, formal analysis.

The main theme, measures 11-43, is played alone, in duet, in diminution, and also appears in the cadenza. The saxophone enters in measure 11 with the main theme, shown in Example 36.



Example 36. Mvt. II, mm. 11-18, main theme in saxophone.

The main theme is essentially a descending A-flat (concert C-flat) major scale with decorative tones interjected. A straight line can be drawn through the descending A-flat major scale, as shown in Example 37.

Example 37. Mvt. II, analysis of main theme.

Example 38 shows the same descending scale, although somewhat altered, as it appears in the cadenza.

Example 38. Mvt. II, cadenza.

The main theme permeates Movement II; it is used in a duet, measures 22-37, involving the solo saxophone and violin 1, then in measure 38 in the solo voice in diminution, followed by entrances in oboe 1, horn 1, and violin 1 in diminution through measure 42.

The development, measures 44-63, contains rhythmic and melodic material drawn from the introduction to Movement II. The introductory melodic line in measures 1-10 is shown in Example 39.

Example 39 shows a single staff for Violin 2 (Vln. 2) in 4/4 time. The music begins with a melodic line starting on a whole note G2, followed by eighth notes. The dynamics are marked *mp espr.* at the beginning and *p* later in the passage. The key signature has two flats.

Example 39. Mvt. II, mm. 1-10.

In developing the motivic material from the introduction, rhythmic motives appear first in diminution, while the intervallic content is altered. A variation on measures 5-8 of the introduction appears in measures 44-48, as shown in Example 40.

Example 40 shows a multi-staff score for measures 44-48. The Saxophone (Sax.) part has a solo line with dynamics *sfz*, *f*, *mf*, and *f*. The Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.) parts play a rhythmic accompaniment with *pizz.* and *ff* dynamics. The Violoncello (Vc.) and Contrabass (Cb.) parts play a bass line with *ffmp* and *f* dynamics. The key signature has two flats.

Example 40. Mvt. II, mm. 44-48.

The solo passage in measures 44-48, shown in Example 40, and a similar passage that follows in measures 49-55 have a quasi improvisatory quality; the orchestral accompaniment in these measures consists of unmeasured string tremolos providing the soloist with the freedom to perform more expressively.

Measures 58-62 contain strettos using fragments of the introduction, shown in Example 41 in piano reduction.

Sax. 58

58

L.H. *sempre stacc.*

(mf)

61

f

cresc.

Example 41. Mvt. II, mm. 58-62.

The Saxophone Cadenza

The saxophone cadenza, serving as a bridge to Movement III, makes use of Movement II's introduction and main theme. The first part of the cadenza is drawn from two motives in the introduction, labeled in Example 42 as M1 and M2.

Vla. 4/4

mp espr.

M1 M2

Example 42. Mvt. II, motivic material in introduction.

Motives M1 and M2, shown in Example 42, can be described as short ascending scale fragments each encompassing a minor third, M1 a minor second followed by a major second and M2 a major second followed by a minor second. In the first part of the cadenza, M1 is repeated three times followed by seven iterations of M2, as shown in Example 43.

Example 43. Mvt. II, saxophone cadenza, first section.

In terms of melodic contour, Movement II is very different from Movement I. While Movement I makes extensive use of triadic motion in the melody, Movement II is comprised mostly of a combination of stepwise motion and perfect fourths and fifths. While this pattern can be seen throughout the movement (see Examples 36-43), the most pronounced example occurs in the concluding section of the saxophone cadenza, shown in Example 44. Here the line becomes almost exclusively a series of alternating perfect fourths and half steps.

Example 44. Mvt. II, saxophone cadenza, final section.

Movement III

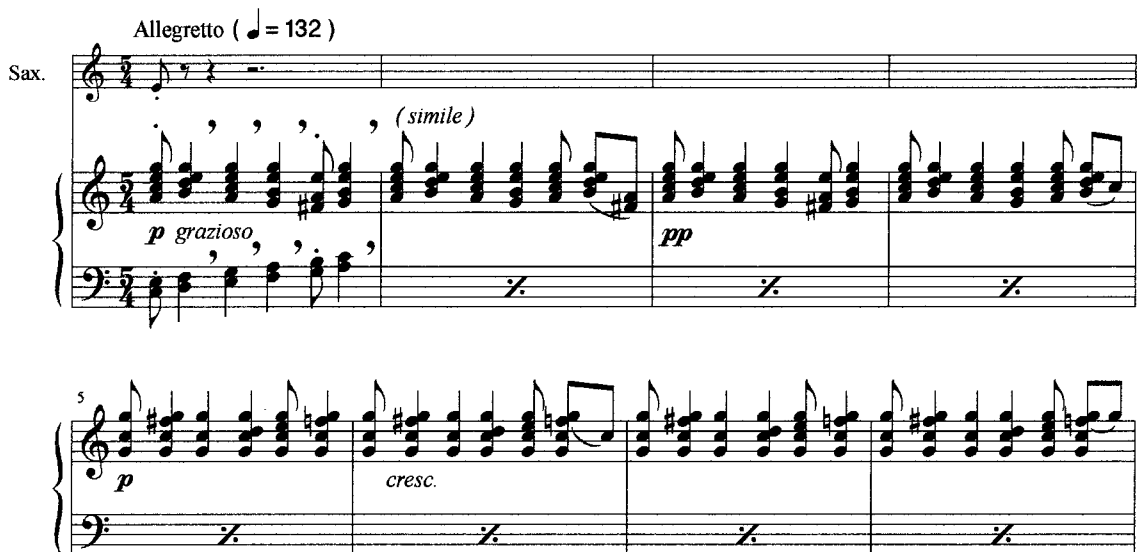
Movement III is a rondo with development, in the pattern introduction-ABACABA-coda. The three themes, A, B, and C, all apparent variations of one another, are interspersed with fugal passages in addition to material from Movement I used in transitions and in the coda. A more detailed formal analysis is shown in Example 45.

Section:	Intro	A	B	A	C	C	A	A	A	B	B	B	A	Coda
Measure:	1	9	18	25	35	45	59	62	72	77	98	116	126	138
Key:	C	-	Db	Ab	→		F	G				C	C	
Voice:	Rip.	Rip.	Solo	Solo	Rip.	Solo	Rip.	Rip.	Rip.	Rip.	Solo	Solo	Rip.	
Comment:						Modulatory	Transition	Fugato/Dev.						

Example 45. Mvt. III, formal analysis.

The introduction, consisting of a syncopated rhythm set in 5/4, reappears in themes A and B with variations in melody and rhythm, and again in the coda. Example 46 shows the first eight measures of the introduction in piano reduction:

Allegretto (♩ = 132)

Sax. 

Example 46. Mvt. III, mm. 1-8.

Theme A is only two measures in length and, like the introduction, is set in 5/4.

Example 47 shows theme A in the saxophone entrance at measure 25.

Sax. 

Example 47. Mvt. III, mm. 25-26, theme A.

Fragments of theme A are used several times in Movement III, employing metric values $3/4$, $4/4$, and $5/4$, often with rhythmic variations. Theme A never experiences any real continuity, but either dwindles away (as in statements in mm. 9, 25, and 126) or serves as a ritornello in transitional sections (as in mm. 59 and 62).

The two-measure cell of theme B is shown in the saxophone solo in Example 48. The first entrance of theme B in measure 18 is followed by a series of two-measure variations on the introduction and theme A. Like theme A, theme B does not ever develop into a true melody, although it does serve as the basis for a fugato, or development section, in measures 77-125.



Example 48. Mvt. III, mm. 18-19, theme B.

Themes A and B contain basically the same intervals and may be viewed as variations of one another. However, their rhythmic structures are very different and therefore create the contrast necessary for the impression of two separate themes. As in the second movement, Korn used variation technique to create a sense of continuity using contrasting elements in a traditional formal setting.

Unlike themes A and B, which appear repeatedly, theme C only appears in measures 35-52. Theme C is the only theme in Movement III of substantial length. While the introduction and themes A and B are only two measures in length, followed by variations, theme C is ten measures long in the ripieno statement (mm. 35-44) followed by eight measures in the solo statement (mm. 45-52). Example 49 shows the solo statement of theme C.

Sax. *mp* *schierzando* *mf*

Example 49. Mvt. III, mm. 45-52, theme C.

The coda is divided into three sections, the first a juxtaposition of the main themes from Movements III and I. The coda begins in measure 138 with a repeat of the introduction to Movement III. In the next measure, 139, the solo voice enters with theme 1 of Movement I in augmentation (Example 50).

Sax. 138 *pp* *A Tempo* *p* Movement I, theme 1

Sax. 142 Movement I, theme 1 cont. *poco cresc.* *Poco Rit.* *(mf)*

Piano *pp* *poco cresc.* *(mp)*

Example 50. Mvt. III, mm. 138-145, coda.

The second part of the coda contains another variation on the main theme of Movement I. In measure 146 theme 1 of the first movement is seen in the oboe 1 part while the solo saxophone harmonizes in a loose inversion. Then in measure 150 the solo saxophone has another slightly varied statement of theme 1 of Movement I, this time ornamented with appoggiaturas. These two variations are in a waltz-like triple meter with

dotted rhythms and the tempo is much slower than the majority of the third movement.

This section of the coda is shown in Example 51:

Poco Commodo (♩ = 84)

146

Ob. *p dolce*

Sax. *pp*

Vln. II *pp*

Vla. *pizz.*

Vc. *pizz.*

Rit. ----- ♯

Example 51. Mvt. III, mm. 146-153, coda.

The third part of the coda is a restatement of theme 1 of the first movement. This eleven-measure final statement is almost identical to the first statement of the solo in the first movement, measures 12-22. This time the violins have the theme, which begins a full step lower than the first solo statement in Movement I, yet manages to end on C. The final part of the coda is shown in Example 52.

Allegro con spirito (♩ = 112)

154

p

poco a poco cresc.

String. al fine

159

cresc.

ff

Example 52. Mvt. III, mm. 154-end, coda.

CHAPTER V

A COMPARISON OF THE 1982 REVISION TO THE ORIGINAL 1956 CONCERTO:
THREE SIGNIFICANT ASPECTS

By the mid-1980s Korn had revised many of his own works, including his *First Symphony*, Op. 3 (1941 – 1946, rev. 1977), *Second Symphony*, Op. 13 (1950, rev. 1983), *Third Symphony*, Op. 30 (1956, rev. 1969), *I Love You Truly*, Op. 5 (1947, rev. 1976), *Romantic Overture*, Op. 1 (1943, rev. 1983) and *Tom Paine Overture*, Op. 9 (1949-50, rev. 1985), among others. The CD liner notes for Korn's *Third Symphony* shed light on his attitude toward one of his compositions from that time:

The *Third Symphony* Opus 30 was written in 1956 in only ten weeks, during a stay at the Huntington Hartford Foundation, an artists' colony near Los Angeles. The 1957 premiere by the Los Angeles Philharmonic Orchestra under Eduard van Beinum left Korn as unsatisfied as did the 1965 Berlin production under Korn's own direction. A fundamental revision was completed in 1969.¹

The *Third Symphony* was originally completed just weeks before Korn began work on the *Saxophone Concerto*,² a work that also required only about thirteen weeks to complete. His reasons for dissatisfaction with his *Third Symphony* could apply to some extent to the *Concerto*. A closer look at the results of the revision process may explain his decision.

Christian Heindl wrote that the 1982 revision of the *Saxophone Concerto* basically represented a shortening of the work,³ but Korn's revisions were more extensive, as three major kinds of changes can be heard. First, Korn made sweeping

¹ Christian Heindl, Program Notes, *Peter Jona Korn*. Thüringen Philharmonie Suhl dir. Olaf Koch. Thorofon CTH 2153, 1992.

² Korn letter to Raschèr, 15 April 1956.

³ Christian Heindl, *Komponisten in Bayern*, 86.

changes to the solo part, and in the process made it considerably less difficult to learn and perform. Second, he shortened the work by eliminating a recapitulation, resulting in a one-movement work in three sections. Third, he changed the orchestral accompaniment, adding instruments and rearranging their lines.

Perhaps the most obvious change that Korn made to the *Saxophone Concerto* concerned the solo part, which was extremely demanding in the original because of the abundance of altissimo tones. Korn had made it clear as early as July 1956 that he would create another version of the solo part that would be less difficult to master. Even then he had doubts about the work's potential acceptance among saxophonists in part due to comments made by Raschèr in his letters. In the years following its premiere he may have become disheartened by the lack of performances that the concerto was receiving and decided that making the solo easier might lead to greater distribution.

Composers had written demanding works for Raschèr throughout his professional career, most requiring agility in fast passages, and many making use of effects such as slap tonguing and flutter tonguing. One of Raschèr's most outstanding abilities was his range, four octaves from B-flat₃ to B-flat₇, a feature that he widely promoted. In Raschèr's text, *Top-Tones for the Saxophone*, he wrote of Jacques Ibert's *Concertino da Camera* (1935), "It was only because of the composer's friendship with me and the resulting special knowledge of the saxophone that he dared ask for a range of almost four octaves."⁴ When Raschèr began to practice the Korn *Concerto* he must have been concerned with the altissimo requirements, far greater than he had ever faced. Indeed, Korn's *Concerto* contains more tones in the altissimo register than any other work

⁴ *Top-Tones for Saxophone*, Third Edition, New York: Carl Fischer (1977) 19.

composed for Raschèr, including concerti composed by Jacques Ibert (1935), Ingolf Dahl (1949, rev. 1953), Henry Brant (1941), and John David Lamb (1970). These works are all considered difficult partly because of their high-range demands. Of the approximately 2609 total number of tones in Korn's *Saxophone Concerto*, 316 are above F6, compared with the Ibert with 36, Dahl with 62,⁵ Brant with 74, and Lamb⁶ with 83. Of course the sheer number of high tones is not the only challenge in these works, but it is a concern for any saxophonist who considers learning them. Furthermore, it was a reduction in the use of the altissimo range that constituted the most important and fundamental change Korn made to his *Concerto*.

Korn's first attempt to simplify the solo was just a matter of lowering tones and passages by one or two octaves so that the notes would not go above F6. This "Special Edition (Normal Range)," created shortly after the original composition, contained all the tones of the original, except in places where passages that remained unchanged were connected to passages that had been lowered, in which cases Korn used different tones as needed. The orchestra parts were unaffected by the changes to the solo; it was only a "simplified version" for the soloist.⁷

The 1982 revision contains more extensive changes to the solo. Most of the changes did not greatly affect rhythmic content, but melodies were altered so that it was no longer necessary to play above F6. The title page of the revision contains the

⁵ This count was made from the published version, 1969, using all the ossia's with the higher tessitura options. Although Dahl removed several minutes of music, the actual number of altissimo tones was not considerably diminished from the original 1949 version to the most recent revision.

⁶ The Lamb concerto bears the title *Cloud Cuckoo Land*.

⁷ According to an announcement in *Stretto* magazine, there was also a version for clarinet, although that has not been confirmed. Anthony Wright, ed., *Stretto*, Journal of Mills Music Ltd., June 1958.

statement “*Die Alternative Version des Soloparts (“Saxofon Ossia”) ist auf den Klassischen Tonumfang des Altsaxofons Beschränkt.*”⁸ Some passages remain equal in length to the original ones, while others are shortened or lengthened. Movement I contains the most sweeping modifications, including rewritten passages and some *ossias* provided to give the soloist a lower tessitura option. Movements II and III remain almost unchanged except for many *ossias*. Some sections marked “8va” in the original were changed to read “optional 8va” in the revision.

Measures 11-53 of the revision contain the greatest number of alterations to the solo. The first passage in the original 1956 solo begins on measure 12 and is 11 measures in length; the 1982 revised solo begins a measure earlier, in measure 11, and is also 11 measures in length.⁹ The first seven measures of the revised solo is identical to the original, but in the eighth measure, where the original solo enters the altissimo register, the revised solo remains in the “normal range” (Example 53).

Example 53. Comparison of original solo, mm. 12-22 to revised solo, mm. 11-21.

⁸ Translated: The alternative solo version (“saxophone *ossia*”) is within the classic limits of alto saxophone range.

⁹ The difference in measure numbers is structurally insignificant, the result of one less measure of repetition in the introductory section. The measure that is omitted is shown in Examples 65a and 65b, page 71 of this paper.

Other changes shown in Example 54 include different tones, articulations, dynamic markings, and the cadential interval, D-sharp–A in the original (a diminished fifth), E–A in the revision (a perfect fourth), as well as the direction *Quasi scherzando*, not indicated in the original but likely added as a clarification of style.

The second entrance of the solo voice, shown in Example 54, contains a greater degree of alteration. While the rhythm is almost identical, all the tones after the initial six were changed, again avoiding the ascent into the altissimo register.¹⁰

The image shows two staves of music. The top staff is labeled '1956 Solo' and starts at measure 24. It features a melodic line with various intervals and dynamics, including *mp sempre stacc.* and *mf*. A dashed line indicates an *8va* (octave) shift. The bottom staff is labeled '1982 Solo' and starts at measure 22. It features a similar melodic line with dynamics *mp*, *poco cresc.*, and *mf*. A dashed line indicates an *8va* shift. The two staves are aligned to show measure-by-measure comparison.

Example 54. Comparison of second entrance of original solo, mm. 24-31 to the revised solo, mm. 22-30.

Measures 31 through 36 (Example 55) are entirely different; while the original solo contains mostly rests, the revised solo is more involved in counterpoint to the orchestra. Marked “Ad Lib.: 8va,” this is the first instance in the revision in which the performer is given an opportunity to play tones above high F, although it is “optional.”

The image shows two staves of music. The top staff is labeled '1956 Solo' and starts at measure 31. It features mostly rests with some melodic fragments. A dashed line indicates an *8va* shift. The bottom staff is labeled '1982 Solo' and starts at measure 31. It features a more active melodic line with dynamics *mf* and *poco dim*. A dashed line indicates an *Ad Lib.: 8va* shift. The two staves are aligned to show measure-by-measure comparison.

Example 55. Comparison of mm. 31-36.

Beginning in measure 38, a measure-by-measure comparison applies to equivalent measure numbers in both versions. This is due to slight changes in meter and

¹⁰ The revised phrase contains one extra measure.

rhythm in the intervening measures. However, while the material from measure 38 forward is rhythmically and structurally parallel, changes in pitch continue. For example, measures 38-47 (Example 56) contain practically the same material in the revision as in the original, except that the tones in the revision remain below altissimo range.

Example 56 shows a comparison of measures 38-47. The top two staves represent the 1956 and 1982 versions starting at measure 38. The 1956 version uses dynamics *p sub.* and *cresc.*, while the 1982 version uses *p* and *cresc. molto*. The bottom two staves represent the 1956 and 1982 versions starting at measure 42. The 1956 version includes a *8va* marking and dynamics *mf* and *f*. The 1982 version also includes dynamics *mf* and *f*.

Example 56. Comparison of mm. 38-47.

The mini-cadenza beginning in measure 48 in both versions ends on the downbeat of measure 54, shown in Example 57. In the original, measure 53 has a time signature of 6/8, while in the revised solo, it is 9/8. Notice that the intervallic construction of measures 50-53, entirely minor and major thirds in the original, is less structured in the revision.

Example 57 shows a comparison of measures 48-54. The top two staves represent the 1956 and 1982 versions starting at measure 48. The 1956 version uses dynamics *p* and *f*. The 1982 version uses *mf*, *cresc.*, *ff*, and *f*. The bottom two staves represent the 1956 and 1982 versions starting at measure 51. The 1956 version includes a *8va* marking and dynamics *mf* and *f*. The 1982 version also includes dynamics *mf* and *f*.

Example 57. Comparison of mm. 48-54, the first mini-cadenza.

Most of the remainder of Movement I contains the same kinds of changes to the solo: the lowering of octaves and some altered intervals. Many *ossias* are provided so that the range remains below *altissimo*, while giving the soloist the option to play the original high tones. However, the closing section between measures 183 and 214 in the original underwent major alteration, becoming shortened by sixteen measures. Examples 58a and 58b show a comparison of measures 183-214 of the original solo to its counterpart in the revision, measures 183-198. The revised section omits the entire virtuosic passage from measure 195 through 214 of the original, one of the most challenging sections of the *Concerto*.

183

190

195

199

203

207

211

Example 58a. Original solo, closing section mm. 183-214.

Example 58b. Revised solo, closing section mm. 183-198. The top line is a transcription of the revised solo, while the bottom line shows the ossia option.

It is not clear why Korn made this section so much shorter in the revision, but the result is certainly a less challenging passage, whether the ossia is taken or not. In the original *Concerto* this closing section returns in the recapitulation (see Examples 1 and 2 on page 12), but since the revision contains no recapitulation, the section does not reappear.

The original *Concerto*, conceived in three movements with the second and third connected by a cadenza, was transformed into a one-movement work in three sections. Due to the absence of the entire recapitulation of Movement I, including part of the retransition, the revision is somewhat shorter than the original, some 160 measures (mm. 345-506) of Movement I. This shortening, approximately seven minutes of performance time, represents another decrease in difficulty for the soloist. The formal structure of Movement I of the original *Concerto* is shown in Example 59 with a marker indicating

the point at which Korn removed the retransition (fugato) and recapitulation.

										1982 cut		
Section:	EXPO.			Trans.						DEV.	Retrans.	Fugato
Theme:	1	1	2	3	3	K	3	K	(2)			
Measure:	12	55	68	84	117	159	167	175	183	214	317	345
Key:	C	C	Abm	C#m	F#m	E	Bbm	C	Db	Eb	Abm	
Comment:	Solo	Ripieno		Solo	Rip.	pedal	Rip.	pedal		pedal		
Section:	RECAP.			Trans.						Coda		
Theme:	1	2		3		K	3	K	(3)			
Measure:	381	401		409	442		450	458	466	498		
Key:	C	Ab		C#m		B	Fm	G	C			
Comment:	Solo	Major		Rip.		pedal	Rip.	pedal				

Example 59. Formal structure of the original *Concerto*, Mvt. I, indicating the point at which the remainder is cut from the 1982 revision.

Besides the omission of the recapitulation, other sections of Movement I were affected by less significant changes involving rhythmic and melodic content. The most noticeable of these are theme 1, measures 12-55, which became measures 11-55 in the revision, and the second closing section (K), measures 183-214, which became measures 183-198 in the revision. The final structure of Movement I of the revision is shown in

Example 60:

Section:	EXPO.			Trans.						DEV.		Retrans.	Segue
Theme:	1	1	2	3	3	K	3	K	(2)				
Measure:	11	55	68	84	117	159	167	175	183	198	301	328	
Key:	C	C	Cb	C#m	F#m	E	Bbm	C	Db	Eb			
Comment:	Solo	Rip.		Solo	Rip.	pedal	Rip.	pedal		pedal			

Example 60: 1982 revision, Mvt. I, formal structure. The rectangles indicate areas within the remaining structure that contain the most sweeping changes.

A comparison of Examples 59 and 60 shows that the measure numbers in measures 55 through 183 line up exactly. That is because the music in measures 55-183 is virtually identical, measure-by-measure, except for melodic changes to the solo and

minor details concerning orchestration. Measures 11 through 55 contain many changes in melody, meter, and rhythm that do not affect the formal structure. The second closing section, K beginning in measure 183 in both versions, is shortened by 16 measures in the revision because of the measures omitted from the solo (see Examples 58a and 58b).

At the point where the retransition in the 1956 *Concerto* is cut, Korn wrote the direction “*Segue*” on the score, to create a seamless flow into what had been Movement II. From this point through the end of the work the structure is identical until the final section of the coda. While the original final coda contains a restatement of theme 1 of Movement I, the revision was completely rewritten and uses material drawn from the introduction to Movement III. The revised coda is shown in Example 61 in reduction.

156 A Tempo
 p cresc. ff

Example 61. 1982 revision, Mvt. III, coda.

Besides the changes that Korn made to the solo and the form, he also made several types of changes in orchestration, including a larger orchestra and the rearrangement of many parts. The fundamental content was not radically altered.

As with many composers, it took years for Korn to improve his orchestration technique. Between 1976 and 1983 Korn reworked the instrumentation and arrangement of several of his own works, including symphonies, overtures, and the *Saxophone Concerto*, among others. In the original score of the *Saxophone Concerto*, the orchestra was small, while the orchestra required for the 1982 revision more closely matched his

other orchestral works from that period. Example 62 shows a comparison of instrumentation in the original *Concerto* and the 1982 revision.

1956 Saxophone Concerto		1982 Revision	
flutes 1,2	timpani	flutes 1,2	timpani
oboes 1,2	violin 1,2	oboes (eng. hn.) 1,2	percussion
Bb clarinets 1,2	viola	Bb clarinets 1,2	violin 1,2
bassoons 1,2	'cello	bassoons 1,2	viola
horns in F 1,2,3,4	bass	horns in F 1,2,3,4	'cello
		trumpets in C 1,2	bass
		trombones 1,2,3	

Example 62. Comparison of instrumentation in 1956 and 1982 versions of the *Concerto*.

As Korn gained experience, his works generally utilized larger ensembles. One reason for this probably lies in the fact that as a young composer, Korn was limited by the instrumentation that was available, and in the 1940s and '50s he had minimal access to large groups. In an early letter to Raschèr he had mentioned that he tried to write for “as little as possible, for artistic as well as economical reasons.”¹¹ In later years his position at the Richard Strauss Conservatory and his membership on the GEMA¹² supervisory board gave him access to larger groups as well as greater prestige within the musical community. Indeed, his fourth and final symphony, *Ahasver* (1989-90), was scored for the largest orchestra of any of his works, and includes, along with the normal complement, a saxophone section, six horns, two harps, and a celesta.

Korn's concerti also experienced general growth in instrumentation as compared to earlier works. However, the only concerto he revised was the *Saxophone Concerto*.

¹¹ Korn letter to Raschèr, 6 May 1956.

¹² Germany's musical performance rights agency, *Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte*, <http://www.fundinguniverse.com/company-histories/GEMA-Gesellschaft-fuurnl;r-musikalische-Auffuurnl;hrungs-und-mechanische-Vervielfaurnl;tigungsrechte-Company-History.html>, accessed 2 June 2009.

1956 *Saxophone Concerto*, mm. 1-3

1982 revision, mm.1-3

Allegro con spirito (♩ = 112) Allegro con spirito (♩ = ca. 112)

g^{ua} *g^{ua}*

1. 2. Flute 1.2.Fl.

1. 2. Oboe 1.2.Ob.

1. 2. Clar. in Bb 1.2.Kl. (B)

1. 2. Bassoon 1.2.Fag.

1. 2. Horn in F 1. 3. Horn (F)

3. 4. Horn in F 2. 4. Horn (F)

1. 2. Trp. (C) 1.2.Trp. (C)

1. 2. Pos. 1.2. Pos.

3. Pos. 3. Pos.

Timpani Timp.

ALTO SAX. SOLO Schlz. (Ritzschlegel) *f*

I. Vn. ALTSAXOFON

II. Vn. I

Viola II

Cello VA.

Bass VC.

f *f*

Example 63. Comparison of voicing in the opening measures of the original *Concerto* and the 1982 revision. Staff names in this example are displayed using Korn's original abbreviations.

Korn changed the arrangement of many parts within the *Concerto* to include additional instruments, to alter doublings and tessituras, and to change tonal implications, timbral effects, etc. The differences in orchestration are too numerous to detail here completely, but consist mainly of altered chord voicings and timbres. While almost every measure contains some change, a few examples will serve to represent the types of changes made.

Example 63 shows a side-by-side comparison of the opening measures of the two versions, containing many rearranged parts. In the example, all the woodwind instruments (with the exception of flute 1) were moved to a higher tessitura, and the bassoon was raised by more than an octave. First and second parts in the woodwinds were also separated by fifths and fourths, instead of octaves, sixths, and thirds.

Example 63 also shows that violin 1 and the viola were lowered an octave and the bass was omitted entirely. Like the woodwinds, the cellos were pitched higher and divided, while the harmony became thirds and sixths. The F horns, sounding a single eighth-note chord in the original, became part of the tremolo figure, and were also given higher pitches. The addition of the cymbal (*Becken*) was an audible departure from the original, as were the trumpets and trombones, although they do not appear in the first few measures.

The restructuring of the opening chord also has harmonic implications; the revision contains basically the same tones as the original, but uses a different inversion. In the original, the lowest tones in the first full measure are F-flat and A-flat, with the tones B-flat and D-flat in the upper voices and E and G in the melody line. This seemingly arbitrary group of tones can be analyzed as a B-flat half-diminished seventh

chord in second inversion. In the revision, Korn uses the same tones, but re-stacks them so that the lowest tone is B-flat, placing the chord in root position.

The revision also contains passages in which only the timbre is changed, resulting from added instrumental parts duplicating tones already present. Beginning in measure 10 of the revision, trombones are added to a passage originally given to only the upper strings (Example 64).

The image shows a page of a musical score for Example 64, measures 9-12. The score is arranged in a standard orchestral format. At the top, there are staves for Violins I and II, Violas, Violas Contraltos, Violoncellos, and Double Basses. Below these are staves for Trombones (1st and 2nd positions), Trumpets (1st and 2nd), Timpani, Snare Drum, and Saxophone. A large rectangle is drawn around the Trombone parts in measures 10, 11, and 12, indicating that these parts are added in the revision. The Trombone parts in this rectangle show notes that are identical to those played by the strings in the same measures. Dynamics such as *mf*, *f*, *pp*, and *mp legg. (Quasi scherzando)* are indicated throughout the score.

Example 64. 1982 revision, Mvt. I, mm. 9-12. Trombones, shown in the rectangle, double the strings.

The tones given to the trombones in Example 64 duplicate those already played by the strings, simply adding thickness and volume to the texture. In measure 21, the

beginning of the second phrase, the trombones are replaced by horns, again sounding the same tones as the strings, and again subtly altering the timbre.

Some of Korn's alterations are even subtler. In the fifth measure of theme 1 (measure 16 in the original, 15 in the revision) the harmony changes on beat two; the harmonic movement is slight, involving only one tone of the chord. In the original the E-flat leads to E, so that the chord becomes C7 (spelled B-flat, C, E) momentarily. In the revision the E-flat leads to D, leaving the chord ambiguous (B-flat, C, D). This comparison is illustrated in Examples 65a and 65b.

Example 65a: 1956 *Concerto*, Mvt. I, mm. 10-16. In the fifth measure of theme 1, the E-flat leads to E-natural (circled).

Example 65b: 1982 revision, Mvt. I, mm. 10-15, In the fifth measure of theme 1, the E-flat leads to D-natural (circled).

The reason for the change of this single tone is not clear, but it does precede a reduction in chromatic complexity in the following measures. Examples 66a and 66b show a comparison of passages in measures 16-22 of the original work and 15-21 of the

revision. The accompanimental voices in the original passage move in a highly chromatic manner, while the harmonic motion in the revised passage is more stable.

16
Sax. 8^{va}
sfz p

Example 66a. 1956 Concerto, Mvt. I, mm. 16-22.

15
Sax. f
mf f p

Example 66b. 1982 revision, Mvt. I, mm. 15-21.

The first main section of the revision (corresponding to Movement I of the original) contains numerous other changes to the orchestration, similar in nature and scope to the changes thus far described. Korn's revisions are more sweeping in the beginning, gradually decreasing throughout the work. By the midpoint of the concerto the extent of reorchestration is diminished, the 1982 version remaining very similar to the original. Still, almost every measure contains some minor change in voicing, rhythm, or tessitura. For example, in the opening measures of the revised *Andante sostenuto*, Korn gave the melody, originally in the violas, to the violins.

Measures 23-26 of the *Andante sostenuto* section contain several examples of

changes to minor details: 1) Korn added a whole-note B-flat (concert A-flat) tied across four measures to clarinet 2, doubling the horns already sustaining that same tone as well as a C-flat. 2) He indicated the last tone in measure 23, clarinet 1 as F-flat, instead of E-natural. 3) A single tone, pizzicato B-flat in violin 2, was added in measure 26. 4) A *crescendo* was added in the viola part. Such subtle changes permeate the revision, and show a high degree of attention to detail by the composer.

Another noticeable change involves the tempo of Movement I: both the original and the revised scores are marked dotted quarter-note equals 112, but the piano reduction of the revision shows a tempo of dotted quarter-note equals 100. This indicates that, sometime between August, 1956 and May, 1983, Korn changed his mind about the tempo and then changed it back again. The tempo of 100 also appears in a photocopy of the original score that Korn used to make the first revision of the solo, the “simplified version,” which he completed around 1957; the “112” in “(♩ = 112)” is crossed out and replaced with “100.” Clearly a tempo of 112 in 6/8 time is quite fast, especially in passages containing many eighth-notes, and even more difficult in altissimo passages. Once the altissimo was omitted, a quicker pace could be more easily justified.

CHAPTER VI

SUMMARY AND CONCLUSIONS

While the original 1956 *Saxophone Concerto* is separated into two main sections, a ten-minute long first movement and a ten-minute long second movement, which is in itself two movements, the work is unified by the return of themes and motives.

Embedded in traditional forms and harmonies, the melodies and countermelodies are drawn from an eclectic mix of sources connected to the composer's own life and experiences. While it is possible to analyze the *Concerto* from a purely theoretical perspective, Korn's aesthetics must be taken into consideration. It is conceivable that, while Korn composed methodically, the *Concerto* was also influenced by powerful emotions he expressed at that particular time in his life, frustrated with life in America, yet apprehensive about returning to Europe.

Movement I, *Allegro con spirito*, is exciting and focused, formally balanced, brilliant, and challenging – all that a concerto first movement should be. The introspective and somber *Andante sostenuto* of Movement II is the perfect second movement for a concerto. The third movement, or *Allegretto*, however, with its odd themes that lead nowhere and the melancholy ending of the solo, raises questions about extramusical content that Korn may not have willingly acknowledged.

It is credible to deduce from the evidence gathered here that daily occurrences in Korn's life affected more than just surface thematic content, and that extra-musical influences reached further into the realm of meaningful and personal storytelling. For example, Korn's *Toccata for Orchestra*, Op. 42a, 1966, contains quotations of the famous Civil War tune "Dixie," which he used "consciously or unconsciously [in] a

further acknowledgment of his ties to a land that gave him shelter in exile, and to which ... he felt deep emotional ties.”¹ Korn’s self-admitted autobiographical eclecticism feeds directly into his method of composing, a formula that combines skill and craftsmanship with elements that were meaningful to him.

It would not be realistic to claim that every element in the *Concerto* had some extra-musical association, nor to look for hidden meanings in themes, key centers, harmonies, tempos, or time signatures; an overtly programmatic approach was not part of Korn’s aesthetic. It is curious however, to find oddities in an otherwise perfectly serious work of music, such as the phrase that obviously resembles “Three Blind Mice,” and the rhythmic profile that evokes contemporary jazz.

Perhaps the oddest thing about the *Concerto* is found in the final measures of the solo; traditionally solo concerti dedicated to Raschèr end with excitement. A comparison of the ending of Korn’s *Saxophone Concerto* with others composed for Raschèr reveals this pattern. Barbara Korn fittingly commented that the worst thing a composer can do to a performer is to give a concerto a quiet ending.² Only Korn, or perhaps Raschèr, could give a definitive answer as to the reason for this melancholy and anticlimactic ending to an otherwise lively and energetic work.

It is the opinion of this author that the primary reason Korn revised the *Concerto* was his belief that the solo was too difficult for anyone other than Sigurd Raschèr to perform. However, it has recently been shown that, after many months of intense study and practice, it is feasible to perform the original solo including every tone in its original

¹ Christian Heindl, Program Notes, *Peter Jona Korn*, Thüringen Philharmonie Suhl dir. Olaf Koch, Thorofon CTH 2153, 1992.

² Barbara Korn personal interview, 15 March 2005.

tessitura.³ Furthermore, the work in its original form is not only programmable under certain circumstances, but also pleasing to modern audiences. The required saxophone techniques are not beyond those being taught in universities today, although the ability to execute fast-paced arpeggios and chromatic runs in the upper altissimo remains rare. Korn's original *Saxophone Concerto* can be played once the skills are acquired.

Therefore this historically unique work, among the most challenging ever composed for Sigurd Raschèr, a leading figure in saxophone history, should be studied and performed in schools of music that honestly seek knowledge of the saxophone and its influence. Hence the original solo with full score, parts, and a piano reduction will soon be available to the saxophone community for study and performance.⁴

³ The only technique that has proven to be truly insurmountable has been slap-tonguing in the altissimo register, measures 397-398 of Movement I.

⁴ Barbara Korn has promised to publish the score, parts, and reduction made by this author using the Finale music transcription program.

APPENDIX A
CONCERT PROGRAMS, NEWSPAPER CLIPPINGS,
AND ILLUSTRATIVE PHOTOGRAPHS

Illus. 1. The Program of January 6, 1957

THE
ELKHART SYMPHONY
ORCHESTRA

ZIGMONT GASKA
CONDUCTOR

presents

SIGURD RASCHER
SAXOPHONIST

ASSISTING SAXOPHONE ARTISTS

Doris Anderson, Soprano
Marilynn Edmonds, Alto
Gloria Samuelson, Alto
Janet Wirth, Tenor
Donald Wilcox, Tenor
Robert Detwiler, Baritone
Robert Brown, Baritone
John Davies, Bass

SECOND CONCERT OF THE NINTH SEASON

Sunday, January 6th, 1957

Young People's — 3:00 P.M.

Marian Johnson, Program Hostess

General — 7:30 P.M.

ELKHART HIGH SCHOOL AUDITORIUM
ELKHART, INDIANA

The Program of January 6, 1957, cont.

GYPSY BARON OVERTURE..... Strauss

"The Gypsy Baron" is a comic opera in three acts. The story concerns a boy, Sandov, who is taken from his ancestral home. When he returns in later years, he finds the castle is run down and that it has been taken over by Gypsies. The music is rich in Gypsy melodies, songs, waltzes, and other dance music.

Johann Strauss was forbidden by his father to study music, so he took his first violin lessons secretly. When the father abandoned the family, the son could study music freely. In 1844 he made his debut as a composer and a cafe-house Kapellmeister. His career was one of endless successes, and he became the idol of Vienna.

COPPELIA, Ballet Music Delibes

Prelude—Mazurka

Scene—Waltz of the Doll and Czardas

The story of this ballet is based on Hoffmann's tale, "The Sandman." It is one of the first ballets in which a doll comes to life.

Briefly the story is this: Franz, the hero, falls in love with a beautiful girl seated in the window of Coppélius's house. He thinks she is the daughter of Coppélius, when actually she is a mechanical doll. Franz tells Coppélius of his love for the beautiful girl, and Coppélius, by using magic, brings the doll to life.

However, after becoming human, the doll gets out of control. When Franz realizes that Coppelia is only a doll, he returns to his earlier sweetheart, Swanilda. They are reconciled and married.

CONCERTO FOR ALTO SAXOPHONE and ORCHESTRA, Op. 31
Peter Jona Korn

Allegro con spirito

Andante sostenuto

Allegretto

SIGURD RASCHER, Saxophonist

Meeting in a concert of the Pasadena Symphony Orchestra last March, where Sigurd Rascher was the soloist, Peter Jona Korn, the American composer, was approached by Mr. Rascher with the idea of writing a Concerto for Saxophone and Orchestra. The composer wrote the first movement while completing his fellowship at the Huntington Hartford Foundation and completed it during the summer.

In the words of the composer, "I have endeavored to treat the solo instrument with the same respect and consideration I would treat any of the established 'solo instruments,'—violin, piano, cello or others,—and renounced any temptation to supply it with funny effects, jazzy passages and the like. My intention has been to write a serious symphonic concerto in the best tradition for an instrument whose capabilities and possibilities are as yet unknown to the greater part of the music public."

The Program of January 6, 1957, cont.

It was at the suggestion of Sigurd Rascher, the world famous saxophone virtuoso, who had previously worked with Mr. Gaska, that Peter Korn accorded the Elkhart Symphony Orchestra the honor and distinction of performing the world premiere of his Concerto today.

— INTERMISSION —

Remarks by MR. RASCHER

SYMPHONY NO. 2, — "LONDON" Haydn

IV. Allegro spiritoso

- a. As the symphony was composed
- b. Inclusion of saxophones in string sections

The last of Haydn's symphonies introduces in its fourth movement a spirited and jolly tune called "Red Hot Buns" which was popular in London in the 1790's. Haydn works it around in a very delightful manner.

This was the vehicle chosen by Zigmont Gaska, Conductor of the Elkhart Symphony Orchestra, with which to experiment with his idea of using saxophones in a symphony orchestra to help articulate each of the string sections; an experiment in which Sigurd Rascher enthusiastically joined.

The first experimental performance of this was given before the delegates of the American Symphony Orchestra League Convention in Elkhart in June, 1953 and was described, in part, in the September issue of "MUSIC JOURNAL" of that year. Today, the Elkhart Symphony Orchestra under Mr. Gaska, presents the completed performance with the full family of saxophones in the five string sections.

As Mr. Gaska has said, "Admittedly, Haydn's music is of the classical school and serious musicians may raise an eyebrow at the thought of saxophone participation, but this is used as an illustration of the saxophone's flexibility and to suggest one of the ways it may be used by future composers in creating new compositions with this potential in mind."

PRELUDE and FUGUE in G Minor Bach - Loboda

Saxophone Octet

Doris Anderson Gloria Samuelson Donald Wilcox Robert Brown
Marilynn Edmonds Janet Wirth Robert Detwiler John Davis

The well-known "Prelude and Fugue in G Minor" by Bach, originally for organ, was transcribed for Saxophone Octet by Captain Samuel R. Laboda, Assistant Leader of the United States Army Band, Fort Myer, Virginia.

The Program of January 6, 1957, cont.

**BOLERO Ravel

In 1927, Ravel was commissioned by Ida Rubenstein, the noted dancer, to write for a dance pantomime with a Spanish setting. This work was produced at the Paris Opera on November 22, 1928, with Mme. Rubenstein as the dancer, performing the bolero on a table top in a Spanish inn.

The action of the dance is a relentlessly worked up crescendo with spectators watching the dancer steadily and beating out the rhythm by clapping their hands and pounding their heels. Toward the end as the key changes suddenly from C major to E major, their tension breaks, knives are drawn and a tavern brawl follows.

The music was first performed as a concert number in November the following year when the New York Philharmonic Orchestra played it at Carnegie Hall with Toscanini as conductor.

The music is a long and gradual crescendo built on a single theme and counter theme repeated from the beginning to the end without variation except in the instrumentation and in the mounting volume.

SIGURD RASCHER

World's leading exponent of the saxophone, Sigurd Rascher has been soloist with the major symphony orchestras of the United States, Canada, Europe and Australia.

Youngsters and adults alike are fascinated by his amazing display of technique, but he is above all an artist, aiming at carrying out the composer's wish. He is so highly esteemed that 24 composers have each written a work for him. In his hands the saxophone becomes a thing of beauty, as agile as a coloratura soprano, as powerful as a bass horn.

Almost single-handed he has succeeded in moving his instrument from the night clubs to the symphony halls of the world.

Mr. Rascher joins in the performance of the "Bolero" today, using his own E \flat Sopranino Saxophone; a rare instrument and one of the very few in existence today.

PETER JONA KORN

Now 34 years old, Mr. Korn founded the New Orchestra of Los Angeles which has built an enviable reputation for its presentation of seldom-heard works and new manuscripts.

He came to the United States in 1941 and became a U.S. citizen in 1944 making his residence in Los Angeles. Mr. Korn's orchestral works and chamber music are being performed with increasing frequency throughout the United States.

He is the recipient of Louisville Orchestra Commission (1955), Huntington Hartford Foundation (1956), and Frank Huntington Beebe Fund Award (1956).

* World Premiere

**First performance in United States, according to record, with instrumentation as composed by Ravel.

Illus. 2. Advertisement in *The Elkhart Truth*, January 3, 1957.

Sunday, January 6th, 3:00 P.M. **FREE** E.H.S. Auditorium

Young People's Concert

ELKHART SYMPHONY ORCHESTRA

ZIGMONT GASKA, Conductor



SPONSORED BY
WILT'S SUPER MARKETS

For all young people of Elkhart and neighboring cities and communities up to and including High School Students.

PRESENTING
SIGURD RASCHER

The "Paganini of the saxophone." He has been soloist with the major symphony orchestras of Europe, Australia and Canada, as well as many community orchestras, and in the United States with the New York Philharmonic, the Boston, Philadelphia and National Symphony Orchestras.

His range on the saxophone covers four octaves instead of the usual two and one-half. He will be remembered as guest soloist at the Elkhart Symphony "Pops" concert in 1953.

Same Concert As Adult Concert Only Shortened

Adults Will Be Present To Supervise

PLAN NOW TO ATTEND - IT'S FREE

Illus. 3. Article in *The Elkhart Truth*, January 3, 1957.

PAGE SIX

THE ELKHART TRUTH, THURSDAY, JANUARY 3, 1957.

Figures In Premiere By Elkhart Orchestra



PETER KORN

Believing that the saxophone has a place in modern symphonic compositions, Peter Jona Korn has written a "Concerto for Saxophone and Orchestra." The world premiere of this composition will be featured by the Elkhart Symphony orchestra Sunday during its concert beginning at 7:30 p. m. in the Elkhart High school auditorium.

Korn is one of the nation's most promising young composers. After serving as assistant conductor of the University of Southern California Symphony orchestra and the Los Angeles Grand Opera Co., he organized the New Orchestra of Los Angeles in 1948. The New orchestra has built an enviable reputation for its presentations of little known works.



SIGURD RASCHER

Sigurd Rascher, Shushan, N. Y., will be guest soloist for the premiere. As saxophone virtuoso, he has been soloist with many of the major symphony orchestras of the United States, Canada, Europe and Australia. His range on the instrument covers four octaves instead of the usual 2½.

Rascher will also be soloist when the orchestra performs Ravel's "Bolero." He will play a rare Eb Soprano saxophone, one of the few still in existence. Ravel originally wrote his composition for this instrument, and as far as it is known, it will be the first time the "Bolero" has been played in the United States as first composed.



ZIGMONT GASKA

Zigmont Gaska, the orchestra's conductor, agrees with Korn and Rascher that the saxophone, with its unique tone, can add body and strength to symphonies. Other conductors, college and university professors, and music editors and critics from throughout the Midwest will attend the premiere Sunday.

The concert, most unusual in the orchestra's history, will feature the inclusion of saxophones in string sections in Haydn's "Symphony No. 2." This addition was worked out by Gaska and Rascher in June, 1953, before several hundred delegates at the American Symphony Orchestra League convention.

A saxophone octet will be featured in Bach-Loboda's "Prelude and Fugue in G Minor."

Illus. 4. Review in *The Elkhart Truth*, January, 1957.

Saxophone Work's Premiere Highlight Of Symphony Year

A world premiere and unusual arrangements featuring saxophones made the Elkhart Symphony orchestra's concert Sunday night one of the musical highlights of the season. About 700 persons were present at the concert in the Elkhart High school auditorium.

The premiere was Peter J. Korn's "Concerto for Alto Saxophone and Orchestra, Op. 31." Sigurd Rascher, famed saxophone virtuoso, was soloist. Preceding the presentation, Zigmont Gaska, conductor, pointed out that only time can determine the value of a work and many of the great classics in music were ill received by critics when first played.

The orchestra is to be complimented for its excellent performance of a difficult composition. Rascher demonstrated why he deserved his title as "Paganini of the Saxophone," and he was recalled to the stage three times for enthusiastic ovations. He played one encore.

Modern In Form

The "Concerto," with its complex tonal structures, was definitely a modern and original composition. In general, like many works in modern art, it had the passionless beauty of a great machine. However, there were passages, especially in the second movement, that were thought-provoking, even plaintive.

Preceding the premiere, the orchestra played the gay

"Gypsy Baron" overture by Strauss, and the prelude and one scene from "Coppelia," the ballet music by Delibes. Under Gaska's direction, both numbers were played with fine precision.

Following the intermission, Haydn's "Symphony No. 2 (London)" was performed with eight saxophones added to the string sections. Gaska had his musicians play briefly without the saxophones, then with the additional instruments to illustrate how saxophones "helped to articulate the string sections."

Conducts Number

With Rascher conducting, a saxophone octet led the orchestra in playing Bach's "Prelude and Fugue in G Minor," a composition of unusual beauty as arranged by Capt. S. R. Laboda of the U.S. Army band. This was followed by Mendelssohn's "War March of the Priests."

The concert was concluded by Ravel's stimulating "Bolero," using the instrumentation as originally composed. Rascher joined the other musicians and played his own Eb soprano saxophone, one of the few still in existence.

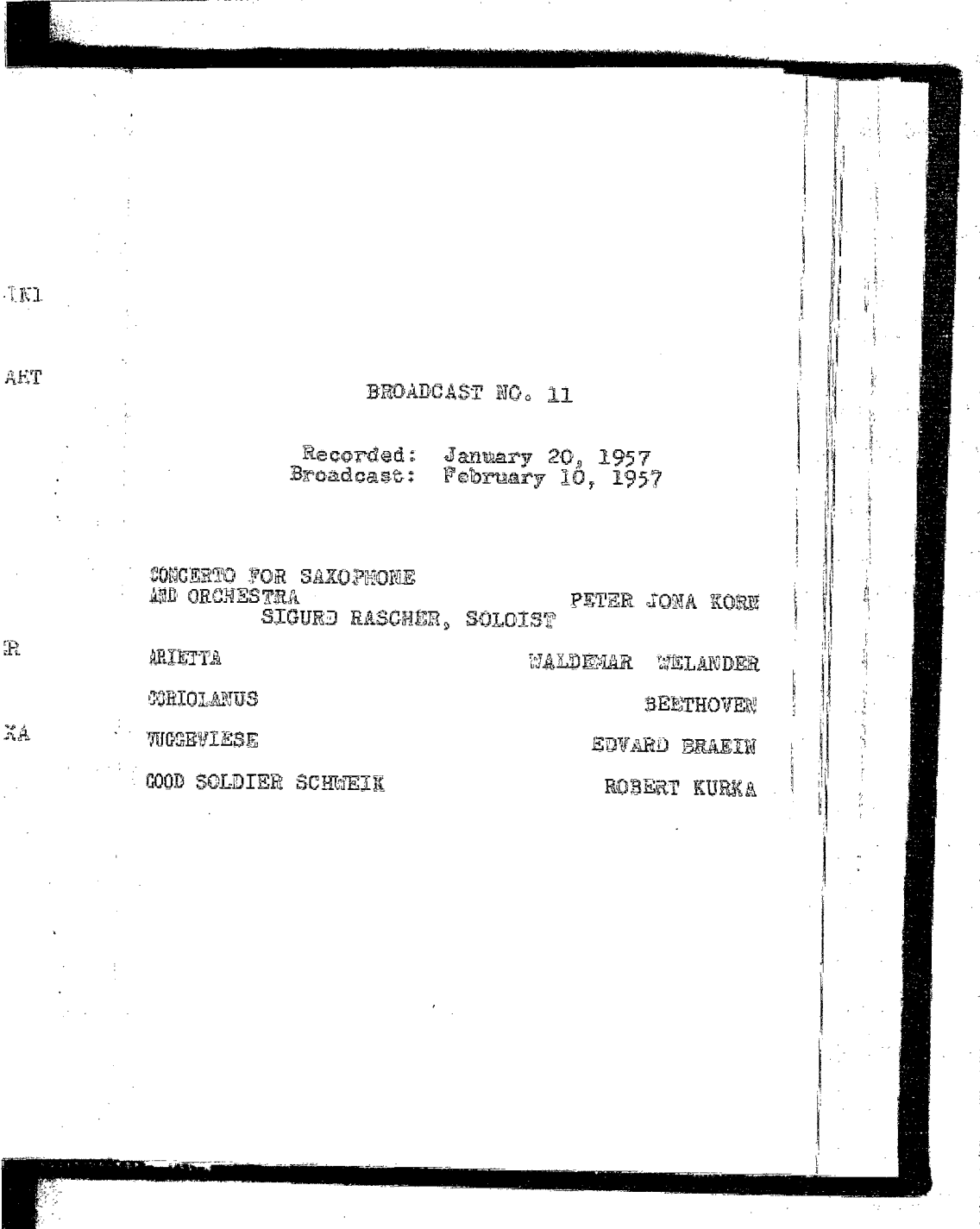
The "Bolero" brought an evening of unusually fine music making to a stirring climax.

Marian Johnson, principal cellist with the orchestra, was hostess during the afternoon young peoples concert. Several hundred students were present.

The orchestra's next concert will be on March 3, with Kathryn Blum, lyric soprano, as guest soloist.

V.G.

Illus. 5. Photograph of a Page from the *Oklahoma City Symphony Records*.



From internet email, Michelle Winters, Director of Marketing, Oklahoma City Philharmonic Orchestra, March 8, 2005.

Illus. 6. Article in *The Oklahoman* Newspaper, January 17, 1957.

Visiting Musician To Have Support

The Scandinavian club is rallying around a visiting Swede this week, and will be present to give him a hand when he solos for the Oklahoma City Symphony in its Mutual broadcast concert Sunday at 7:30 p.m. This will take place in Oklahoma City University auditorium under the baton of Guy Fraser Harrison, and the public is invited.

The out-of-town notable is Sigurd Rascher, saxophonist per excellence, who is in the city to help in making an educational film for OCU music school, in co-operation with OCU band director James Neilson.

Rascher will be playing a concerto for sax and orchestra, dedicated to him by Peter Jona Korn, and an Arletta by Swedish composer Welander.

Visiting Scandinavians will also hear a Norwegian work, called "Vuggevisc," by Edvard Fillef Bræin, and a piece of 1920 jazz, "The Good Soldier Schweik," by Robert Kurka.

Illus. 7. Article in *The Oklahoman* Newspaper, January 19, 1957.



-Staff Photo
A flag waving and a get-together are hatching here. Danish E. G. Ty Qahlgren, center, tells visiting Swedish saxophonist Sigurd Rascher, and daughter Karen Rascher, II, that the Scandinavian club will be at OCU Auditorium Sunday at 7:30 p.m. to hear the Mutual broadcast concert of the Oklahoma City Symphony under Guy Fraser Harrison. Rascher will be soloist in two numbers. A free concert, the public is invited.

Illus. 8. Article in *The Oklahoman* Newspaper, February 9, 1957.

City Symphony Stages Third World Premiere on Sunday

Another world premiere, the third this year, is the featured work conductor Guy Fraser Harrison has scheduled for Sunday's Mutual broadcast concert of the Oklahoma City Symphony Orchestra.

It is the third symphony of Andre Singer, since 1946 a professor of music at Sarah Lawrence college, New York.

Born in Yugoslavia, Singer studied in Vienna and was graduated from the Academy of Music there.

His third Symphony was written in the summer of 1954 and revised in 1955. It is in one movement, though the traditional struc-

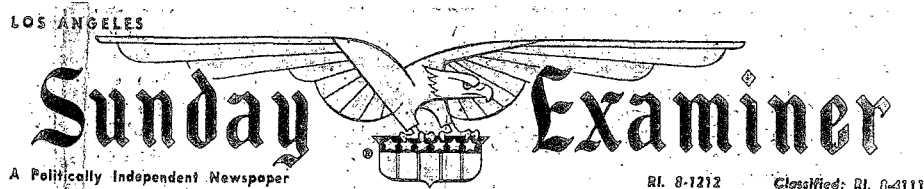
ture of fast-slow-fast is clearly discernible.

Last week's Concerto for Clarinet by Elie Siegmeister with Earl Thomas as soloist and last month's Concerto for saxophone and orchestra by Peter Jon Korn a splayed by Sigurd Rascher were also world premieres.

Also on the program are Norwegian Fartien Valen's "Sonetto di Michelangelo" and Beethoven's First Symphony.

The concert will be played in Oklahoma City University auditorium open to the public, from 7:30 to 8:30 p.m.

Illus. 9. Article in the *Los Angeles Sunday Examiner*, March 24, 1957.



HELPING to restore the dignity saxophones lost during present century are Sigurd Rascher, left, and Peter Jona Korn of Los Angeles, who has just composed a new concerto for the saxophone which Rascher will record in the east in the near future.

Patterson Greene

Saxophone's a Lady!

The band leader said, "You're fired."

This was not what play reviewers call fresh and novel dialogue, as any experienced bandman will cheerfully tell you.

But it rankled deep in the soul of Sigurd Rascher:

Rascher was not an experienced bandman. He had never played in a dance band before (and he has never played in one since).

He was, however, a graduate in clarinet of the Stuttgart Conservatory. He had taken up the saxophone condescendingly, to earn a few extra marks and pfennigs. And now, he was fired because, forsooth, the band leader said he "couldn't read."

"In a way it was true," Rascher told me. "Working on sonatas and chamber music, I had always had plenty of time. There had been no occasion for rapid sight reading."

He settled down, therefore, to amend

the fault—and as an eventual result, he became the world's greatest concert saxophonist.

He played everything on the saxophone, from Bach to Bartok. He made the discovery that the saxophone is not, as is commonly supposed, an instrument with a two and a half octave range. The alto saxophone compasses four and a half octaves, from the D Flat in the middle of the bass clef to the third A Flat above the treble.

"No instrument," declared Rascher, "can produce a more delicate pianissimo, yet it can compete in volume with the trumpets."

He was astonished to find what was written about the saxophone when Adolph Sachs invented it back in the 1850's. There was reference to "the pontifical dignity" of its lower tones. Berlioz found it "eminently suited to sacred music." Bizet

Turn to Page 13, Cols. 1-2

Article in the *Los Angeles Sunday Examiner*, March 24, 1957, cont.

'Sax' on Good Behavior

From Page 11

wrote a part for it in his incidental music to Daudet's "L'Arlesienne."

Then, early in the present century, the dance bands discovered the saxophone, and abruptly it became a raucous, bawdy, maudlin lady of the night. Its respectability was firmly lost.

"I have played as soloist with the major orchestras of Europe, with the Boston Symphony, with the New York Philharmonic. But everywhere I go, I have to start from the beginning to persuade people that the saxophone is not a night club instrument."

In Paris, Jacques Ibert and Glazounoff wrote concertos for Rascher. Another has been written by Los Angeles composer Peter Jona Korn, and Rascher is here now to confer with Korn about the recording of the work for Zephyr.

The late Serge Koussevitzky invited Rascher to play the Debussy Rhapsody for saxophone with the Boston Symphony. The work was written in 1907 or 1908 on commission from a Mrs. Hall of Boston, who had been advised to play the saxophone as a means of counteracting asthma.

Being a woman of wealth and culture, she wanted good music for the instrument, and got it from Debussy. But she played it only in private. The Boston public heard it for the first time from Rascher.

Many other distinguished composers have written saxophone works for Rascher, but publishers brush them aside. There are mil-

lions of saxophonists, but few of them are interested in concert literature.

A native of Sweden and a musical product of Germany, Rascher has long made his home in America. He lives on a 250 acre farm in upstate New York.

He regrets that concert tours keep him away for so much of the time from his wife, his son and his three daughters. He has taught music in two of the district schools near his farm, and his up-country pupils have gone to New York City and won top ratings in competitions.

Rascher gave up a summer position at the University of Michigan because it kept him away from home too much.

"The schools," he declares, "teach too many facts about music, and not enough music. I asked a group of college graduate students—all music teachers—to hum some tunes from Bach and Mozart and Handel. Forty students couldn't remember a dozen tunes."

Rascher has no concert engagements here. He doesn't regret the fact, but I do. I'd like to hear the saxophone on its good behavior.

Illus. 10. Tentative itinerary for Rascher's 1959 Australia tour.

Included in Letter to New York dated 30/16/59

FOR INCLUSION IN LETTER TO NEW YORK REPRESENTATIVE

NO RASCHER

Thank you for the latest advice from Sigurd Rascher in your letter No. 61 of 15th June. We have noted his suggestions regarding the orchestral concerts. Those largely agree with those we had already planned and which we thought were already acceptable to Mr. Rascher. In order to be sure of this, the concerto situation now stands:

SYDNEY - Suburban Orchestral September 10	KOCH
ADELAIDE - Youth September 16	IBERT
HOBART - Subscription September 23	KOCH
LAUNCESTON - Subscription September 24	KOCH
HOBART - Youth September 28	GLAZOUNOV & WELANDER (This pair is a little short. Could we have, perhaps, the MARTIN BALLADE (11 mins.) or JEPHTHAH instead of WELANDER, thus making 17 or 22 mins.)
MELBOURNE - Free Orchestral October 11	MARTIN BALLADE & IBERT
BRISBANE - Youth October 26	KORN (This may be a trifle on the short side. Could Welander be added to make 21 mins. of playing?)
BRISBANE - Subscriptions - October 30, 31	BRANT & JEPTEAH
PERTH - Subscriptions November 13, 14	DEBUSSY & LARSSON
PERTH - Youth November 17	KOCH & JEPTEAH
FREMANTLE - Free Orchestral November 22	LARSSON & WELANDER
SYDNEY - Free Orchestral November 29	IBERT
SYDNEY - Youth December 1, 2, 3	DEBUSSY & LARSSON

Recitals

We would be glad to have Mr. Rascher's agreement to Margaret Schofield as his accompanist. Also, will he please indicate in the attached copies of his programmes:

- (a) If the groupings of the solos are to his liking
- (b) The place in the first half where piano solos will be interpolated to lengthen the programme for country recitals. (You have no doubt explained to Mr. Rascher that our provincial recitals start at 8 p.m., and therefore necessitate a longer programme than that used in the cities - and that this lengthening is taken care of by a group of solos from the accompanist).

Illus. 11. Review in the *Courier Mail*, October 27, 1959.

By Dr. W. Lovelock

THE chief attraction at last night's A.B.C. Youth Concert was the appearance of the saxophonist Sigurd Rascher.

Unfortunately, it looks as if school examinations are looming all too close, since the attendance was poor.

There is no doubt of Mr. Rascher's mastery of his instrument, and his control of an almost inaudible pianissimo is phenomenal. His cantabile has real beauty and his dexterity must be almost unequalled.

Whether his much-advertised four-octave range is really worth the effort—we heard rather more than 3½ octaves if my ear served me right—is a matter of opinion.

It is undoubtedly technically satisfying to be able to soar into the stratosphere, but this can be done only at the cost of producing tone which offends the ear and which can be justified only in rare and exceptional cases.

Easy listening

The best that can be said for the concerto by Korn is that it is designed to exploit the possibilities of the saxophone to the limit since it contains the barest minimum of music.

The orchestra, under the guidance of Rudolf Pekarek, coped with an overloaded and often ungrateful score to the best of their ability.

Mr. Rascher's second item, an Arietta by Welander, was easy listening, but quite undistinguished as music. It pleased the audience who rewarded, very speedily, with two encores.

Insensitive

Marcel Poot's "Joyous Overture" began the concert in a cheerful style, though its purely musical content is practically nil. It was followed by a perfunctory performance of Debussy's "Petite Suite."

Tchaikovsky's Fourth Symphony, which formed the second half of the programme, received a rendering which was often insensitive, ragged in places, and which but rarely came to life.

Balance was none too good, crescendos were often too steeply graded, and one noticed that the horns were back again at their old habit of trying to shout down everybody else in anything below a forte.

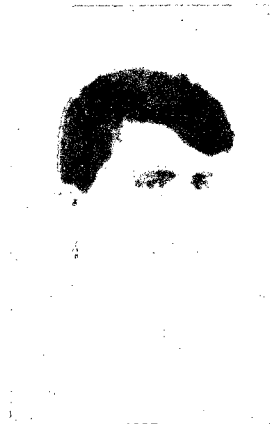
Illus. 12. The Cover of Korn's Book, *Musical Environmental Pollution*.



Illus. 13. Photographs From the Korn Family Collection.



1933



1937



Korn with Stefan Wolpe
Jerusalem, 1937



Korn with mother Lisa and sister Lili
Los Angeles, 1948



1955



Korn and wife Barbara, 1956



1957



1966



Korn and Bertold Hummel, 1976

Illus. 14. Internet Article: Recollections of Stefan Wolpe by former students and friends
http://grace.evergreen.edu/~arunc/texts/music/wolpe/wolpe/Peter_Jona_Korn.html

Peter Jona Korn

I came to Palestine in September of 1936. There were altogether twenty young German-Jewish music students who were given certificates. I was the youngest one. They wanted to start at sixteen, but I was fourteen at the time, and I got one of them. The jury consisted mostly of William Steinberg as the main juror who more or less decided which of the many applying young musicians would be given a certificate to the new Conservatory in Jerusalem. Which was a terribly difficult thing to get, because you couldn't emigrate unless you were in one of the trades needed in kibbutz, or unless you went on a capitalist certificate, which required £1,000, an unheard-of sum, and nobody could afford it. So these student certificates were prized possessions. Herbert Brün was among the first group that went a few weeks before. I was in the second group together with Yohanaan Boehm and Haim Alexander. I was there for five days, long enough to see Stefan and show him what I had composed, which he thought was pretty awful, but he still thought I was very talented, both of which was true. And then a few days later I wanted to visit with relatives in Tel Aviv, drove down with Emil Hauser, and he drove us into a ditch, having been sideswiped by an Arab car. My right arm was smashed. Wolpe went in another car a few weeks later and also was driven into the ditch. And the scar on his nose happened then. When I came back from the hospital from Tel Aviv, it was just about that time Wolpe had the accident. So we probably did not start to work until early in '37. [...]

I went through harmony with him quite thoroughly, very unacademically. He went step by step by first doing things quickly. Triads, then seventh chords, then adding diatonic modulation, then adding chromatic modulation. Somewhere in between adding suspensions and so forth. He sort of didn't mix things, and for everything sooner or later I would do a little mini-composition, where I would say use modulation. This included no counterpoint at all, because I said, "Now I want to do counterpoint. How does one do it?" And he said, "Well, I'll show you what counterpoint is like." And then he sat down and played the following, because I will never forget that that was the first example. He said, "Counterpoint is something like this. You have [*plays a line*], now comes the counterpoint [*plays a second line with the first*]. He simply sat down and gave me that specific example. There was really no strict counterpoint, it was really just *zweistimmiger Satz* and *dreistimmiger Satz*, as a result of which I wrote a *Duo for Violin and Cello*, which Parnas and Hofnäckler played on the radio, and on this final concert. [...]

He did not say terribly much in the beginning about Schoenberg, because we did not know any Schoenberg. After I studied with Schoenberg, I probably wrote him some letters tearing Schoenberg apart. His admiration for Schoenberg and Webern and other twelve-tone composers was quite obvious, but I don't remember that he said too much about actual works of Schoenberg. He talked very little about twelve-tone technique. Nobody studied twelve-tone technique with him, which of course Schoenberg didn't teach either. Much more Bartók was played. Bartók was a *live* concept to us, of all the modern composers the one we had most actual contact with. Even Hauser and his quartet

played the first Bartók, which I found terribly exciting, even though they didn't play it quite for what it was worth. So of contemporary music composers the ones that were most alive in our contact, I would say, were Bartók and Stravinsky. He spoke about Stravinsky and Bartók as if they were close to him personally. He didn't speak that way about Schoenberg, strangely enough. But it may just not have come up that much. One didn't get to hear [the music]. There were no records. At least in the case of Stravinsky and Bartók there were already some records about.

The composer that I feel he spoke most about was Mahler. Once he said that he had gone to bed reading the Seventh of Mahler and was all excited. Mahler we did get a chance to hear. Every year the Philharmonic would play another Mahler symphony. The first one that we got to know was the First under Steinberg. They didn't do the Second for obvious reasons. Then they did either the Third or the Fourth, and I'm not sure who conducted it. Then they played the Fifth under Michael Tauber creditably enough. And of course *Das Lied von der Erde* and the Second Symphony we knew from recordings. They were among the first records to come out. So we had more of a contact with Mahler, we were very much programmed towards Mahler, he initiated a great curiosity as far as Mahler was concerned. Irma played a lot of Debussy. I had the feeling that Debussy more than Ravel was terribly important to him. My spontaneous reaction is that Debussy is among those he admired particularly. [...]

The name Hauer came up once. I said, "*Wer ist Hauer?*" [Who is Hauer?] and he said, "*Hauer ist ein Meister den ich sehr verehere*" [Hauer is a master who I revere very much]. No other composer. He probably explained to me about twelve-tone rows and that Hauer found that at the same time, and this is when the remark came. He did not speak about Webern. I have a feeling that this study with Webern was very casual, maybe one of those things where he met a couple or three times.

Peter Jona Korn (1922-1998), composer and conductor, was born in Berlin and attended the Berlin Hochschule für Musik (1932-33). He studied with Wolpe in Jerusalem and moved to the U.S.A. in 1941. He was active as a teacher in both the US and Germany, and was director of the Munich Hochschule für Musik. Interview: AC, Munich, 7 May 1985.

APPENDIX B

TRANSCRIPTION OF THE 1956 ORCHESTRA SCORE

To Sigurd Raschèr

Concerto for Alto Saxophone and Orchestra

I

Peter Jona Korn, Op. 31
1956

Allegro con spirito (♩ = 112)

The musical score is arranged in systems. The first system includes woodwinds: 1. 2. Flute, 1. 2. Oboe, 1. 2. Clar. in Bb, and 1. 2. Bassoon. The second system includes Horns in F (1. 2. and 3. 4.) and the ALTO SAX SOLO part. The third system includes strings: Vln. 1, Vln. 2, Vla., Vc., and Cb. The score is marked with a tempo of 'Allegro con spirito' and a metronome marking of quarter note = 112. Dynamics include *f* (forte), *mf* (mezzo-forte), and *marc.* (marcato). Performance instructions include *grac.* (gracioso) and *(sempre simile marcato)*. The Alto Saxophone part is marked 'SOLO' and is currently silent. The woodwinds play a rhythmic pattern of eighth notes, while the strings play a marcato accompaniment.

7 ^{8^{va}}

Fl.
Ob.
Cl.
Bn.
1. 2.
Hn.
3. 4.
Tim.
Sax.
^{8^{va}}
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fp
f
mp legg.
p (*sempre stacc.*)
p (*sempre stacc.*)
p (*sempre stacc.*)
sfz

13 *sempre stacc.* ^{8^{va}}

Sax.
Vln. 1
Vln. 2
Vla.

poco cresc.
poco cresc.
poco cresc.
poco cresc.

21

Hn. 1. 2. 3. *p*

Sax. *mp* (*sempre stacc.*)

Vln. 1 *sfz p*

Vln. 2 *sfz p*

Vla. *sfz p*

Vc. *pizz arco*

Cb. *pizz p*



29

Fl. 1. *mf* 8va

Hn. 1. 2. *p*

Hn. 3. 4. 8va

Sax. 8va

Vln. 1

Vln. 2

Vla.

Vc.

36

Fl.

Ob.

Bn.

1. 2.

Hn.

3. 4.

Sax.

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

cresc.

poco cresc.

p sub.

cresc.

poco cresc.

p sub.

pizz.

p sub.

p

cresc.

poco cresc.

p sub.

42

Ob.

Cl.

Bn.

1. 2.

Hn.

3. 4.

Sax.

Vla.

Vc.

Cb.

f

f

mf

f

f

f

arco f

46 6

Ob.

Cl.

Bn.

1. 2
Hn.

3. 4

Sax.

Vc.

Cb.

p

8va

||

50

Cl.

Bn.

1. 2
Hn.

3. 4

Sax.

Vln. I

Vla.

Vc.

Cb.

f

8va

f

a2

f

mf

pizz.

f

div.

pizz.

f

54 7

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bn. *mf*

1. 2. *mf*

Hn. 3. 4. *sfz*

Sax.

Vln. 1 *arco*

Vln. 2 *f*

Vla.

Vc.

Cb.

61

Fl.

Ob.

Cl.

Bn.

1. 2. *f*

Hn. 3. 4. *f*

Vln. 1

Vln. 2

Vla. *f (pizz.)* *arco f*

Vc. *f pizz.* *arco f*

Cb. *f (pizz.)*

68

Fl. 1. *mp*

Ob. 1. *mp*

Cl. 1. *mp*

Bn. 1. *mp*

1. 2. Hn. *mp*

3. 4. *mp*

Vln. 1 *p* *f* *p* *mf* *cresc.* *f p*

Vln. 2 *div.* *mp* *p* *div.* *mp* *p*

Vla. *mf* *cresc.* *f p* *div.* *mp* *p*

Vc. *div.* *mp* *p* *f*

75

Fl. 1. *mp*

Cl. 1. *mp*

Bn. 1. *mp*

Sax. *p (non cresc.)*

Vln. 1

Vln. 2

Vla. *div.* *pp*

Vc. *pp*

82

Fl. *poco cresc.*

Sax. *poco cresc.* *mp*

Vln. 1

Vln. 2 *con sord. div.* *pp*

Vla. *poco cresc.* *p*

Vc. *poco cresc.* *p*

Double bar line

Detailed description: This block contains the musical score for measures 82 through 87. The Flute part begins with a melodic line marked *poco cresc.* The Saxophone part has a similar melodic line, also marked *poco cresc.*, with a dynamic change to *mp* in measure 85. The Violin 1 and Violin 2 parts are mostly silent, with Violin 2 playing a sustained chord marked *con sord. div.* and *pp* starting in measure 85. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, marked *poco cresc.* and *p*.

88

Fl.

Ob. *1. b* *p*

Cl. *1.* *p*

Bn. *p*

Sax. *(Sax)*

Vln. 1

Vln. 2

Vla.

Vc. *pizz.*

Detailed description: This block contains the musical score for measures 88 through 93. The Flute, Oboe, Clarinet, and Bassoon parts are mostly silent, with Oboe and Clarinet playing short phrases in measure 91 marked *1. b* and *1.* respectively, and dynamics *p*. The Saxophone part continues its melodic line, marked *(Sax)*. The Violin 1 and Violin 2 parts are silent. The Viola and Violoncello parts continue their accompaniment, with the Violoncello part marked *pizz.* in measure 93.

95

Fl.
Ob.
Cl.
Bn.
Hn.
Sax.
Vln. I
Vla.
Vc.

mf espr.
mp
pp
pp
arco
p legg.

3. 4.
p

102

Bn.
1. 2.
Hn.
3. 4.
Sax.
Vln. I
Vln. 2
Vla.
Vc.
Cb.

mp
mp
mp
p
senza sord.
pizz. mf
arco
mp
arco
pizz. mf
arco
pizz. mf
pizz. mp

109

Ob. *p* *cresc.*

Cl. *a2* *p* *8^{va}* *cresc.* *poco f*

Bn. *cresc.* *poco f*

Hn. *mp* *poco f*

Vln. 1 *cresc.* *poco f*

Vln. 2 *mp* *cresc.* *poco f*

Vla. *mp* *div.* *cresc.* *poco f*

Vc. *cresc.* *poco f*

Cb. *cresc.* *poco f*

Double bar line

117

Fl. *mp*

Cl. *mp*

Bn. *1.*

Sax. *mf* *sempre stacc.* *8^{va}*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

12

123

Fl.

Bn. *p*

Sax. *mp*

8^{va}

129

Ob. *p*

Cl. *p*

Bn. *p*

Sax. *p*

135

Ob. *poco f*

Cl. *poco f*

Bn. *cresc.* *poco f*

Hn. *mf* *mf* 2.

Sax. *cresc.* *f*

8^{va}

142

Fl. *mp* (1.)

Cl. *mp*

Bn. *p (stacc.)* *mp*

Sax. *mp* *mf*

8^{va}

148

Fl. *poco marc.*

Cl.

Sax. *(8va)*



154

Fl. *cresc.*

Ob. *mp* *cresc.*

Cl. *poco marc.* *cresc.* *f*

Bn. *mp* *cresc.* *f*

Hn. *p* *cresc.* *mf*

Sax. *(8va)* *cresc.* *f*

Vin. I *f con fuoco*

Vla. *f con fuoco*

Vc. *f marc.*

Cb. *arco* *f marc.*

14

161

Fl. *f marc.*

Ob.

Cl. *f marc.*

Vln. 1

Vln. 2

Vla. *f* *pizz.*

Vc. *f*

Cb.

sva

Detailed description: This system contains measures 161 through 166. The Flute and Clarinet parts are marked *f marc.* and play sustained chords. The Violin and Viola parts feature a rhythmic pattern of eighth notes, with the Viola marked *f* and *pizz.* (pizzicato). The Violoncello and Contrabass parts play a steady eighth-note accompaniment, with the Cb. marked *f*. A *sva* (sustained) marking is present above the Violin 1 staff in measure 166.



167

Fl.

Ob.

Cl. *p*

Bn. *p*

Hn. *p*

Sax. *mp* *(dolce)*

Vln. 1

Vln. 2

Vla.

Vc. *fp* *pp*

Cb. *pizz. p*

Detailed description: This system contains measures 167 through 172. The Flute, Oboe, and Violin parts are mostly silent. The Clarinet, Bassoon, and Horn parts play sustained chords, with the Clarinet and Horn marked *p*. The Saxophone part has a melodic line marked *mp* and *(dolce)*. The Violoncello and Contrabass parts play sustained chords, with the Cb. marked *pizz. p* (pizzicato piano) in measure 172.

185 16

Fl. 1. *mp*

Ob. *mp*

Cl. (2.) *mp*

Hn. *p*

Tim. *p*

Sax. *p*

Vla. *p*

Vc. *p*

193

Fl. *a2* *mf sfz*

Ob. *mf sfz*

Cl. *cresc.* *mf sfz*

Bn. *a2* *mf*

Hn. 1. 2. *sfz = mp*

Hn. 3. 4. *poco cresc.*

Tim. *poco cresc.*

Sax. *poco cresc.* *mf*

Vln. 1. *pizz.* *div.* *f*

Vln. 2. *pizz.* *div.* *f*

Vla. *cresc.* *div.* *f*

Vc. *mf*

Cb. *mf*

199

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Bn.

1. 2. *sfz* *mp*

3. 4. *sfz* *mp*

Sax. *cresc.* 8^{va}

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



203

Bn.

(colla parte)

Tim. *sfz p* (8^{va})

Sax. *a piacere* *poco smorz.*

Vla.

Vc.

Cb.

206 18

Tim.

Sax. *gma* *mf*

209

Tim.

Sax. *mp* *cresc.*

212

Fl. *f*

Ob. *f*

Cl. *f*

Bn. *f*

1. 2. *mf*

3. 4. *mf*

Tim.

Sax. *gma*

Vln. 1 *arco ff*

Vln. 2 *arco ff*

Vla. *f*

Vc. *f*

Cb. *pizz. f*

19

215

Fl. *a2* *ff* *f* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bn. *ff* *f* *ff*

1. 2. Hn. *f* *ff*

3. 4.

Vln. 1 *b $\bar{2}$* *b $\bar{2}$* *b $\bar{2}$*

Vln. 2 *b $\bar{2}$* *b $\bar{2}$* *b $\bar{2}$*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *f* *ff*

221

Fl. *f* *mf dim.* *1.*

Ob. *f dim.* *f*

Cl. *f dim.* *mf dim.*

Bn. *f* *mf dim.* *mf*

1. 2. Hn. *mf dim.* *3. mp dim.*

3. 4.

Vln. 1 *ff dim.* *mf non stacc.*

Vln. 2 *ff dim.* *f dim.* *mf non stacc.*

Vla. *f dim.* *mf dim.*

Vc. *f dim.* *mf dim.* *mf legg.*

251

Ob. *p*

Sax. *p* *mp* *mp*

Vla. *p* *pizz.*

Vc. *p*

259

Fl. *p*

Cl. *p*

Sax. *p* *mp* *p* *mp*

Vla. *arco* *div.*

Vc. *p*

1.

266

Fl. *mp*

Sax. *(scherzando)* *p*

Vln. 1 *pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *sfz p* *p*

Vc. *p*

273

Sax. *p* *mf* *mp*

Vln. 1 *arco* *div.*

Vln. 2 *mp*

Vla. *mp*

Vc. *poco cresc.* *mp*

2.

279

23

Sax. *arco*

Vln. 1 *mp* *poco cresc.* *mf*

Vln. 2 *poco cresc.* *mf*

Vla. *mf*

287

Sax. *p* *poco* (*p*) *molto*

Vln. 1 *mp* *p* *molto*

Vln. 2 *mp* *p* *molto*

Vla. *mp* *p* *molto*

Vc. *p* *molto*

295

Fl. *mf*

Cl. *mf*

Sax. *f* (*apassionato*) *poco f*

Vln. 1 *sfz mf* *dim.*

Vln. 2 *sfz mf* *dim.*

Vla. *sfz mf* *dim.*

Vc. *sfz mf* *dim.*

301

Fl. *a2*
Cl. *mf*
Sax. *mf* *mp*
Vln. 1 *p*
Vln. 2 *p*
Vla. *p*
Vc. *p*

dim.

mf

mp

p

a2

mf

p

p

p

p

307

Fl. *mp* *cresc.* *poco a poco*
Cl. *mp* *cresc.* *poco a poco*
Bn. *mp* *cresc.* *poco a poco*
Hn. *mp* *cresc.* *poco a poco*
Sax. *poco a poco cresc.* (*mf*) *sempre cresc.*
Vln. 1 *poco a poco cresc.* *sempre cresc.*
Vln. 2 *poco a poco cresc.* *sempre cresc.*
Vla. *poco a poco cresc.* *sempre cresc.*
Vc. *div.* *sempre cresc.*

mp

cresc.

poco a poco

mp

cresc.

poco a poco

mp

cresc.

poco a poco

poco a poco cresc.

(*mf*)

sempre cresc.

poco a poco cresc.

sempre cresc.

poco a poco cresc.

sempre cresc.

div.

sempre cresc.

*Pochett.
allarg.*

*Pochett. sostenuto
stacc.*

314

Fl.

Ob.

Cl.

Bn.

1. 2.

Hn. 3.

4.

Tim.

Sax.

Vla. 1.

Vln. 2.

Vla.

Vc.

Cb.

f

ff

f stacc.

f

f

mf

f

sfz mf

ff

poco f

poco f

ff

arco f stacc.

f

321

Fl.

Ob.

Cl.

Bn.

1. 2.

Hn. 3.

4.

Tim.

Sax.

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.

dim.

mf

mp

327

Fl. *sempre dim.*

Ob. *mp dim.* *p* *pp*

Cl. *sempre dim.* *p*

Bn. *p*

Hn. (3, 4.) *dim.*

Tim.

Sax. (*sempre dim.*) (*morendo*)

Vln. 1 *sempre dim.*

Vln. 2 *sempre dim.*

Vla.

Vc. *sempre dim.* *p* (s.v.) *p* *pp*

Cb. *sempre dim.*



334 [poco a poco calando]

Cl.

Tim. *p*

Vla.

Vc.

Cb.

28

[Poco tranquillo]

342

Cl. *p*

Bn. *p*

Tim. *dim.*

Vla. *pizz.*

Vc. *mp*

Measures 342-349. Clarinet and Bassoon play sustained notes. Bassoon has a dynamic marking of *p*. Timpani has a *dim.* marking. Viola has a *pizz.* marking. Violoncello has a *mp* marking.

350

Bn. *poco cresc.*

Vc.

Measures 350-355. Bassoon and Violoncello play a melodic line. Bassoon has a *poco cresc.* marking.

356

Ob. *mf*

Cl. *mp*

Bn. *mp*

Hn. *p*

Vc.

Measures 356-362. Oboe, Clarinet, Bassoon, Horn, and Violoncello play. Oboe has a *mf* marking. Clarinet and Bassoon have *mp* markings. Horn has a *p* marking.

363

Cl.

Vc.

Measures 363-369. Clarinet and Violoncello play.

370

Fl. *p*

Ob. *p*

Cl. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.*

Vc. *p*

Measures 370-376. Flute, Oboe, Clarinet, Violin 1, Violin 2, Viola, and Violoncello play. Flute, Oboe, Clarinet, Violin 1, Violin 2, and Violoncello have *p* markings. Viola has a *pizz.* marking.

Pochett. string. al-----

A Tempo

376

Fl.

Ob.

1. 2.
Hn.

3. 4.

Sax.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

con sord.

p

senza sord.

pp

p

pizz.

p

pizz.

p

(pizz.)

p

arco div.

pp

pizz.

p

383

Sax.

Vln. 1

Vln. 2

Vla.

8va

(non cresc.)

p

pp

390

Fl.

Cl.

Sax.

Vln. 1

Vln. 2

Vla.

p

(p)

397

Fl.

Ob.

Cl.

Bn.

Sax.

Vln. 2

Vla.

Vc.

p

arco

(p)

(p)

(p)

(p)

403

Ob.

Cl.

Bn.

HN.

Sax.

Vln. 1

Vln. 2

Vla.

Vc.

p

(p)

(p)

(pizz)

(p)

409

Sax. *arco div.*

Vln. 1

Vln. 2

Vla.

Vc.

415

Fl.

Ob.

Cl.

Bn.

Sax.

Vln. 1

Vln. 2

Vla.

Vc.

421

Fl.

Ob.

Cl. *cresc.*

Bn. *cresc.*

Hn. *cresc.* 3. *p*

Sax. *mf espr.* *p*

Vln. 1 *arco pp*

Vln. 2 *arco pp*

Vla. *p legg.*

Vc. *p legg.*

Detailed description: This block contains the musical score for measures 421 through 426. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Saxophone, Violin 1, Violin 2, Viola, and Violoncello. The score includes various dynamics such as *cresc.*, *mf espr.*, *pp*, and *p*. Performance instructions like *arco* and *legg.* are also present. A double bar line with a repeat sign is located below measure 426.

427

Ob.

Cl. *mp*

Bn. *mp*

Hn. 1. *mp*

Sax.

Vln. 1 *pizz. mf*

Vln. 2 *pizz. mf*

Vla. *arco mp*

Vc. *pizz.*

Cb. *(pizz.)*

Detailed description: This block contains the musical score for measures 427 through 432. The instruments listed are Oboe, Clarinet, Bassoon, Horn, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes dynamics such as *mp*, *mf*, and *pizz.*. Performance instructions like *arco* and *(pizz.)* are also present.

433

Ob. *vs.*

Cl. *vs.* *poco f* *8^{va}* 1.

Bn. *p* *poco f*

Hn. 2. *p* *cresc.* 1. *mf*

Sax. *(mp)* *cresc.* *poco f*

Vln. 1 *arco* *mp* *cresc.* *poco f*

Vln. 2 *arco* *mp* *cresc.* *poco f*

Vla. *p* *cresc.* *poco f*

Vc. *pizz.* *mp* *cresc.* *pizz.* *arco div.* *poco f*

Cb. *mf* *poco f*

439

Cl. *(8^{va})*

Bn. (1. 2.)

Hn. 1. 1.

Sax.

Vln. 1 *f*

Vln. 2

Vla. *f*

Vc. *f*

Cb. *f* *arco*

445

Fl. *f marc.*

Ob. *f marc.*

Cl. *f marc.*

HN. (3. 4.) *p*

Sax. *mp*

Vln. I

Vla. *p*

Vc. *fp*

Cb.



451

Bn. *p*

Hn. 1. 2. *con sordino: p*

Hn. 3. 4. *p*

Sax. *p*

Vla. *p*

Vc. *pizz*

Cb. *p*

457

Musical score for measures 457-462. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1.2 and 3.4), Saxophone (Sax.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature changes to B-flat major at the end of the page. Dynamics include *f marc.* for the woodwinds and *f* for the strings. The bassoon part has a first ending marked (1.) and a fourth ending marked (4.) with a sharp sign. The strings play a rhythmic pattern with *f* and *f arco* markings.

Musical score for measures 463-468. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn.), Saxophone (Sax.), Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *pp 2.* for the bassoon, *p* for the horns, *mp* for the saxophone, and *piu f* for the violins. The viola part has a *sul tasto* marking. The bassoon part has a first ending marked 4. The strings continue with a rhythmic pattern.

469

Cl. 1. *mp*

Bn. 1. *mp*

Hn. 1. 2. *p*

Hn. 3. 4. (4.)

Tim. *p*

Sax. *p*

Vla. *sul tasto*

Cb. *pizz.*

p

475 (1)

Cl. *a2 mf*

Bn. (1.) *cresc.* *a2 mf*

Hn. 1. 2. *sfz* *mp*

Hn. 3. 4. (4.) *cresc.*

Tim. *poco cresc.*

Sax. *poco cresc.* *mf*

Vln. 1 *pizz.* *mf pizz.*

Vln. 2 *mf pizz.*

Vla. *cresc.* *mf pizz.*

Vc. *mf pizz.*

Cb. *cresc.* *mf pizz.*

37

480

Cl.

Bn.

Hn. 1. 2. *sfz* *mp*

Hn. 3. 4. *sfz* *mp*

Sax.

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.

Detailed description: This musical score block covers measures 480 to 482. It features a woodwind section with Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1. 2. and 3. 4.), and Saxophone (Sax.). The strings include Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and saxophone play rhythmic patterns with accents. The horns play sustained chords with dynamic markings of *sfz* (sforzando) and *mp* (mezzo-piano). The strings provide harmonic support with sustained notes.

483

Cl.

Bn.

Hn. 1. 2. *sfz* *mp*

Hn. 3. 4. *sfz* *mp*

Sax. *grz*

Vln. 1.

Vln. 2.

Vla.

Vc.

Cb.

Detailed description: This musical score block covers measures 483 to 485. The instrumentation remains the same as in the previous block. The woodwinds and saxophone continue their rhythmic patterns. The horns maintain their sustained chords with *sfz* and *mp* markings. The saxophone part includes a *grz* (grace) marking. The strings continue to provide harmonic support with sustained notes.

486

Cl.

Bn.

(colla parte)

Tim.

Sax. *sfz p*
(8^{va})
f a piacere *poco smorz.*

Vln. I

Vc.

Cb.

489

Tim.

Sax. (8^{va})
mf

492

Tim.

Sax. *mp* *cresc.*

495

Tim. *poco cresc.*

Sax. (8^{va}) (allarg.)
cresc. molto *f marc.*

498 A Tempo, poco presto

39

Musical score for measures 498-502. The score includes parts for Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1.2 and 3.4), Timpani (Tim.), Saxophone (Sax.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat and a 4/4 time signature. Dynamics include *f* and *a2*. The Saxophone part has a *arco* marking. A double bar line is present at the end of measure 502.

503

[Non allarg. !!]

Musical score for measures 503-507. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn. 1.2 and 3.4), Timpani (Tim.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat and a 4/4 time signature. Dynamics include *f* and *a2*. The Flute part has a *arco* marking.

II.

Andante Sostenuto (♩ = 60)

Vln. 2 *p* *div.*

Vla. *mp espr.*

Vc. *p*

Cb. *p*

8

Fl. *p*

Sax. *p dolce*

Vln. 2 *p*

Vla. *p*

Vc. *dim.*

Cb. *p*

15

Fl. *pp*

Cl. *pp* *mp*

Bn. *pp*

Sax. *pp*

Vln. 2 *(sempre legato)*

Vla. *(leg.)*

Vc. *p*

Cb. *pizz. p*

21

[poco rall.] [A Tempo]

Cl. (2.) *dim.*

Bn.

Hn. 3. 4. *pp* *poco*

Sax. *pp*

Vln. 1 *p*

Vln. 2

Vla.

Vc.

Cb.



27

Bn. 1. *p*

Hn. (3. 4.)

Sax.

27

Vln. 1

Vla. *pizz.*

Vc.

33

Cl. *cresc.* *mp* *mf* *cresc.*

Ba. (1.) *mp* *cresc.* *a2* *mf*

Hn. *poco cresc.* *mf* *cresc.*

Sax. *cresc.* *mf*

Vln. 1. *cresc.* *mf* *cresc.*

Vla. *mf*

Vc. *arco* *cresc.*

Cb. *(pizz.)* *arco* *cresc.*

38

Ob. 1. *f* *fp*

Cl. *mp*

Ba. *mp* *a2* *mp* *fp*

1. 2. (1.) *f* *mp* *fp*

3. 4. *mp* *fp*

Sax. *mf* *f*

Vln. 1. *fp*

Vln. 2. *mp* *pizz.* *f*

Vla. *mp* *pizz.* *mf*

Vc. *pizz.* *mp* *f*

Cb. *pizz.* *mf*

42 43

Fl. *a2*

Ob. *f* *ff*

Cl. *mp* *fp* *f* *ff*

Bn. *mp* *fp* *f* *ff*

Hn. *mp* *fp* *mf* *f*

Sax. *f* *ffz* *pizz.* *f*

Vln. 1 *fp* *f marc.* *ff*

Vln. 2 *f* *arco* *ff*

Vla. *mf* *arco* *marc.* *pizz.* *ff*

Vc. *f* *arco* *ffmp*

Cb. *mf* *f* *marc.* *ffmp*

46

Fl. *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bn. *f* *ff*

Hn. *mf* *f*

Sax. *mf* *f* *ffz*

Vln. 1 *arco* *f marc.* *pizz.*

Vln. 2 *arco* *f marc.* *pizz.*

Vla. *arco* *f marc.* *div.* *ffmp*

Vc. *f* *div.* *ffmp*

Cb. *f* *Il cello* *pizz.* *ff*

50

Cl. (8va)
Bn.
Sax. *f* *mf* *8va*
Vla.
Vc. (1.)

Detailed description: This system contains measures 50, 51, and 52. The Clarinet (Cl.) part is marked with a first ending bracket and a dynamic of *f*. The Bassoon (Bn.) part has a dynamic of *mf*. The Saxophone (Sax.) part features a melodic line with a dynamic of *f* that transitions to *mf*, and includes a *8va* marking. The Viola (Vla.) and Violin (Vc.) parts provide harmonic support with chords and a first ending bracket.



53

Fl. *mf*
Ob. *mf*
Cl.
Bn. (p)
Hn. *mp*
Sax.
Vln. 2 *arco div.* *mp*
Vla. (s) *a2*
Vc. (1.) *a2*
Cb. *pizz.* *mp*

Detailed description: This system contains measures 53, 54, and 55. The Flute (Fl.) part has a dynamic of *mf*. The Oboe (Ob.) part has a dynamic of *mf*. The Bassoon (Bn.) part has a dynamic of *p*. The Horn (Hn.) part has a dynamic of *mp*. The Saxophone (Sax.) part has a dynamic of *mp*. The Violin 2 (Vln. 2) part is marked *arco div.* and *mp*. The Viola (Vla.) part has a dynamic of *a2*. The Violin (Vc.) part has a dynamic of *a2*. The Cello (Cb.) part has a dynamic of *pizz.* and *mp*.

57

Fl. *mf*

Ob. *mp*

Cl. *poco f*

Bn. *mf*

Hn.

Sax. *piu f*

Vln. 2 *mp*

Vla. *pizz.* *mp*

Vc. *mf*

Cb. *mf*

Detailed description: This page of a musical score covers measures 57 to 60. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn.), Saxophone (Sax.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 57 begins with the Flute playing a melodic line marked *mf*. The Oboe and Clarinet enter in measure 58 with their respective parts, with the Clarinet marked *poco f*. The Bassoon and Saxophone provide harmonic support, with the Saxophone marked *piu f*. The string section, including Violin 2, Viola, Violoncello, and Contrabass, provides a rhythmic and harmonic foundation, with the Viola marked *pizz.* and *mp*. The overall texture is dense and dynamic, with various articulations and phrasing throughout the measures.

CADENZA

(tempo moderato)

47

Sax. *(a piacere) mf* *8^{va}* *(Accel. - - - - - Rit.)* *(Tempo, Sempre Rubato)*

Orchestra TACET - - -

Sax. *8^{va}* *f*

Andante (Tempo Giusto)

Sax. *p*

Sax. *poco a poco cresc.* *(accel.)* *8^{va}* *(Piu Moderato)* *mf*

Sax. *allarg.* *Poco Sostenuto* *f*

Sax. *6* *6* *6* *14* *15* *sfz* *p (attaca)*

Allegretto (♩ = 132)

Sax. *p grazioso* *(simile)* *pp* *p*

Vln. 1 *p grazioso* *(simile)* *pp* *p*

Vln. 2 *p grazioso* *(simile)* *pp* *p*

Vla. *p grazioso* *(simile)* *pp* *p*

Vc. *p grazioso* *(simile)* *pp* *p*

6 48

poco f *poco dim.*

Vln. 1 *cresc.* *(non div.)*

Vln. 2 *cresc.* *mf*

Vla. *mf* *poco dim.*

Vc. *cresc.* *mf* *poco dim.*

Cb. *mf* *poco dim.*

11

Vln. 1 *(non div.)* *poco dim.*

Vln. 2 *mf*

Vla. *(div.) mp* *poco dim.* *p* *dim.* *pp*

Vc. *mp* *poco dim.* *mp* *dim.* *p* *piu p* *pp*

Cb. *mp* *poco dim.* *mp* *dim.* *p* *piu p* *pp*

17

Cl. *a2* *sfz* *p*

Bn. *sfz* *p*

Hr. *3. 4.* *sfz* *p*

Sax. *mp* *p* *grazioso* *smile*

Vln. 1 *sfz* *p*

Vln. 2 *sfz* *p*

Vla. *(div.) sfz* *p*

Vc. *div.* *sfz* *p*

Cb. *sfz* *p*

23

Sax. *pp* *mf* *dim.*

Vln. 1 *pp* *mp*

Vln. 2 *pp* *div.*

Vla. *mp* *mp* *div.*

Vc. *mp* *mp* *p*

Cb. *pizz. p*

28

Sax. *mp* *dim.* *p*

Via. *pp*

Vc. *p* *p grazioso* *dim.*

Cb. *arco*

34

(scherzando)

Cl. *mp*

Bn. *p* 1.

Hn. 1. 2. *p*

Sax. *poco*

Via.

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*

39

Cl.
Bn.
Hn.
Vc.
Cb.

p
cresc.



44

[Poco Rall. - A Tempo]

Cl.
Bn.
Sax.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf
schierzando
mp
mf
pizz.
p
p
p
mf
p

49 51

Ob. 1. *p*

Cl. *mp* *p* (*p*)

Bn. *p*

Hn. 2. (*pp*)

Sax. *p sub.*

Vln. 1 *arco*

Vln. 2 *arco* *pp*

Vla. *arco* *pp*

Vc. *arco* *pp*

Cb. *pp*

Detailed description: This block contains the musical score for measures 49 to 51. The instrumentation includes Oboe, Clarinet, Bassoon, Horn, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *mp*, *p*, *pp*, and *p sub.*. There are first and second endings marked with '1.' and '2. (pp)'. The woodwinds and strings play melodic lines, while the horns play sustained notes. A double bar line is present at the end of measure 51.

55

Fl. 1. *f*

Ob. *p*

Cl. *f* *p*

Bn. *f* *p*

Sax. *p*

Vln. 1 *arco* *f*

Vln. 2 *f*

Vla. *arco* *f*

Vc. *f* *mp*

Cb. *f*

Detailed description: This block contains the musical score for measures 55 to 57. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Saxophone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *p*, and *mp*. The woodwinds and strings play melodic lines, while the horns play sustained notes. The score ends with a double bar line at the end of measure 57.

60 52

Fl. 1. *p*

Ob.

Cl. *p*

Bn. *p*

Hn. 3. *p*

Sax. *p*

Vla. *pp*

Vc. *pp*

64

Fl. 1. *f*

Ob. *f*

Cl. *f*

Bn. *f*

Hn. 3. *sfz* *mp*

Sax. *f*

Vln. 1. *p* *cresc. molto* *f*

Vln. 2. *p* *cresc. molto* *f*

Vla. *p* *cresc. molto* *f*

Vc. *p* *cresc. molto* *f*

Cb. *mp* *cresc.* *f*

This musical score page, numbered 53, contains measures 68 through 71. The instruments are arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Saxophone (Sax.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 3/4 time and features complex rhythmic patterns with many sixteenth notes. Dynamic markings include *f* (forte) and *sfz* (sforzando). The score includes various musical notations such as slurs, accents, and articulation marks.

Musical score for orchestra, measures 71-74. The score is in 3/4 time and features a variety of instruments including Flutes (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horns (Hn.), Timpani (Timp.), Saxophone (Sax.), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 71-74 are marked with a forte (*ff*) dynamic. The Flute and Bassoon parts feature rapid sixteenth-note passages with sixteenth rests. The Oboe and Clarinet parts play sustained notes. The Horns play chords, and the Timpani plays a rhythmic pattern of eighth notes with triplets and a 9-measure rest. The Saxophone part has a melodic line with a 9-measure rest. The Violin and Viola parts play sustained notes, while the Violoncello and Contrabass parts play sustained notes.

74

Fl.

Ob.

Cl.

Bn.

Hn.

Timp.

74

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sfz

mf

mp

p

(1.)

3 3 3 3 6

Detailed description: This block contains the musical score for measures 74 through 78. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Timpani (Timp.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the timpani plays a triplet pattern. Dynamic markings include *sfz* (fortissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). A first ending bracket is present in the Bassoon part. The score is in 2/4 time and features a key signature of one sharp (F#).

79

Cl.

Bn.

79

Vln. 1

Vc.

p

(1.)

p

Detailed description: This block contains the musical score for measures 79 and 80. It features parts for Clarinet (Cl.), Bassoon (Bn.), Violin 1 (Vln. 1), and Violoncello (Vc.). The Clarinet and Bassoon play a melodic line starting with a piano (*p*) dynamic. The Violin 1 and Violoncello play a rhythmic accompaniment. A first ending bracket is present in the Bassoon part. The score is in 2/4 time and features a key signature of one sharp (F#).

56

85

Fl. *p* *poco marc.*

Ob.

Cl.

Bn. (1.) 1. 2. *p*

Hn. 1. 2. 3. *p*

85

Vln. 1 (*p*) *poco marc.*

Vln. 2

Vla. (*p*) *poco marc.*

Vc.



91

Bn. *mf* *p*

Hn. *mf* *p*

Sax. *p* *non leg.*
sempre legg.

91

Vln. 2

Vc. *pizz.* *p* *pp*

96

Sax. *sfz p*

Vln. 2 *sfz p*

Vla. *pizz. arco sfz p*

Vc. *sfz p*



100 (8^{va})

Sax.

Vln. 2

Vla. *arco p*

Vc. *arco p*

Cb. *arco p*



104

Sax. *cresc. (sempre cresc.)*

Vln. 1 *p cresc.*

Vln. 2 *p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

109

Fl. *poco f*

Ob. *poco f*

Cl. 1. *poco f* (*simile*)

Bn. 1. *poco f* (*simile*)

Hn. 3. *mf*

Sax. *poco f* *div*

109

Vln. 1 (*simile*)

Vln. 2 *poco f* *div*

Vla. *poco f*

Vc. *poco f*

Cb. *poco f*

This musical score page, numbered 59, contains measures 114 through 117. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 114, marked with a first ending bracket (1.) and a crescendo (cresc.) marking. The instruments and their parts are as follows:

- Flute (Fl.):** Two staves. The upper staff has a first ending bracket (1.) and a crescendo (cresc.) marking. The lower staff is silent.
- Oboe (Ob.):** One staff with a crescendo (cresc.) marking.
- Clarinet (Cl.):** Two staves. The upper staff has a first ending bracket (1.) and a crescendo (cresc.) marking. The lower staff is silent.
- Bassoon (Bn.):** Two staves. The upper staff has a crescendo (cresc.) marking. The lower staff has a fortissimo (f) and marcato (marc.) marking.
- Horn (Hn.):** Four staves. The upper two staves have a fortissimo (f) and marcato (marc.) marking. The lower two staves have a crescendo (cresc.) marking.
- Timpani (Timp.):** One staff with a rhythmic pattern.
- Saxophone (Sax.):** One staff with a fortissimo (f) marking and a first ending bracket (1.).
- Violin 1 (Vln. 1):** One staff with a fortissimo (f) and marcato (marc.) marking.
- Violin 2 (Vln. 2):** One staff with a crescendo (cresc.) marking.
- Viola (Vla.):** One staff with a fortissimo (f) and marcato (marc.) marking.
- Violoncello (Vc.):** One staff with a fortissimo (f) and marcato (marc.) marking.
- Contrabass (Cb.):** One staff with a fortissimo (f) and marcato (marc.) marking.

The score concludes at measure 117. The dynamics range from crescendo to fortissimo (f) marcato (marc.).

119

Fl.

Ob.

Cl.

Bn.

Hr.

Timp.

Sax.

119

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains measures 119 through 122. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass), and a Saxophone. The second system includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The saxophone part in measure 119 includes a dynamic marking of (p^{ma}) . The woodwinds and strings play intricate melodic and harmonic lines, while the saxophone has a more melodic role.

124

Fl.

Ob.

Cl.

Bn.

Hn.

Timp.

Sax.

124

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

sfz p

ff

f

div.

p

f

3 3 3 6 3 3 6 3

128

Fl. *f* *dim.* *p* *p cresc.* [*Quasi* $\frac{6}{8}$]

Ob. *f* *dim.* *p* *p cresc.*

Cl. *f* *dim.* *p* *p cresc.* (*simile*)

Bn. *f* *dim.* *p* *p cresc.*

1. 2. Hn. *pp*

3. 4. *pp*

Tim. *mf* *dim.* 6 6 3 *mp* *pp*

128

Vln. 1 *pp* *pp*

Vln. 2 *f* *dim.* *p* *mp*

Vla. *f* *dim.* *p* (*simile*)

Vc. *f* *dim.* *pp* *cresc.* (*simile*)

Cb. *f* *dim.* *p* (*simile*)

134 (>) (>) (>) (>) Poco Rit. A Tempo

Fl. *mf* *dim.* (>) (>) (>) (>)

Ob. *pp* (>) (>)

Cl. *mf* *dim.* *p* (>) (>)

Bn. *mf* *mp* *p* *pp* (>) (>)

Hn. 3.4

Sax. *p*

134 (*simile*) *div.*

Vln. 1 *mp* (*simile*) *pp* *pp* *div.*

Vln. 2 *mf* *p* *pp* *div.*

Vla. *mf* *p* *pp*

Vc. *mf* *p* *pp*

140

Sax. 140

Vln. 1 140

Vln. 2

Vla.

Vc.

64

Poco Rit. Poco Commodo (♩ = 84)

1.

144

Ob. *p dolce*

Sax. *poco cresc. (mf) pp*

Vln. 1

Vln. 2 *pp*

Vla. *pizz.*

Vc. *p*

149

Rit. - - - - - 9

Ob.

Sax. *mp (poco rubato)*

Vln. 2

Vla.

Vc.

Allegro con Spirito (♩ = 112)

String. al Fine - - - - -

154

Cl. *p stacc. poco a poco cresc.*

Bn. *p stacc. poco a poco cresc.*

Vln. 1 *p stacc. legg. poco a poco cresc.*

Vln. 2

160

Fl. *f* *cresc.* *ff* *a2*

Ob. *f* *cresc.* *ff* *a2*

Cl. *ff*

Bn. *ff*

Hn. *f* *a2*

Timp. *f*

160

Vin. 1 *8^{va}* *ff*

Vin. 2 *ff*

Vla. *pizz.* *mp* *cresc.* *arco* *ff*

Vc. *(div.)* *mf* *cresc.* *ff*

Cb. *mf* *cresc.* *ff*

Detailed description: This page of a musical score covers measures 160 to 163. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), and Timpani (Timp.). The bottom system includes Violin 1 (Vin. 1), Violin 2 (Vin. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time with a key signature of one flat. Measure 160 features a first ending (1.) with a sharp sign and a dynamic of *f*. Measure 161 shows a crescendo leading to a fortissimo (*ff*) dynamic. Measure 162 includes a second ending (a2) with a dynamic of *f*. Measure 163 concludes with a fortissimo (*ff*) dynamic. The Viola part starts with a *pizz.* (pizzicato) marking at *mp* and transitions to *arco* (arco) in measure 162. The Violoncello part is marked *(div.)* (divisi) and *mf* in measure 160. The Violin 1 part has an *8^{va}* (octave up) marking in measure 160.

APPENDIX C

PIANO REDUCTION OF THE 1956 CONCERTO

Concerto for Alto Saxophone and Orchestra

Peter Jona Korn, Op. 31

1956

Piano Reduction by Brian Ransom

I

Allegro con spirito (♩ = 112)

Sax. Solo

Piano Reduction

f marc.

6

10

Sax.

mp legg.

p (sempre stacc.)

sfz

17

poco cresc.

poco cresc.

22

mp sempre stacc.

sfz *p*

30 *8^{va}*

35

40

45 *8^{va}*

50 *8^{va}*

3

53

53

f *mf* *f*

57

57

mf *f*

62

62

f

68

68

p *mp* *non cresc.* *f* *p* *p*

73

73

f *mp* *p* *pp* *p* (*non cresc.*)

77

mp >

81

8^{va}

poco cresc. *pp* *p*

85 (8^{va})

p *pp*

90 (8^{va})

ppp *pp* *mp*

95

8^{va}

pp *p legg.*

5

100

p *>* *>* *>* *mp*

105

mf

110

cresc. *poco* *f*

115

mp

120

mp

6

125 *gmo*

p

130

p

135 *gmo*

cresc.

140 *gmo*

poco f

mf

p (stacc.)

145 *gmo*

mp

7

150 *(8^{va})*

Musical score for measures 150-154. The system includes a vocal line with a melodic line and a piano accompaniment with chords and rhythmic patterns. The key signature has two flats.

155 *(8^{va})*

Musical score for measures 155-160. The system includes a vocal line and a piano accompaniment. Dynamics include *mp*, *cresc.*, and *con fuoco*.

160

Musical score for measures 160-165. The system includes a piano accompaniment with chords and rhythmic patterns. Dynamics include *f*.

165

Musical score for measures 165-170. The system includes a piano accompaniment with chords and rhythmic patterns. Dynamics include *p*.

170 *(dolce)*

Musical score for measures 170-175. The system includes a piano accompaniment with chords and rhythmic patterns. Dynamics include *(dolce)* and *f*.

176

f marc.

181

piu f mp

186

192

poco cresc. mf sfz

197

sfz

201 *8va*
cresc. *a piacere* *f*
sfz *(colla parte)*
sfz p

205 *poco smorz.* *mf*

209 *mp* *cresc.* *8va*

213 *8va*
f *ff*

217 *f* *ff*

10

221

ff dim. f dim.

Measures 221-224: Treble clef with a melodic line of eighth and sixteenth notes. Bass clef with a rhythmic accompaniment of eighth notes. Dynamics: *ff* *dim.* *f* *dim.*

225

non stacc. mf legg.

Measures 225-228: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics: *mf* *legg.* *non stacc.*

230

cresc. f con brio marc.

Measures 230-234: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics: *cresc.* *f* *con brio marc.*

235

Measures 235-239: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics: *f*

240

Measures 240-244: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics: *f*

245

dim. mf mp

Measures 245-249: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics: *dim.* *mf* *mp*

250

Sax

p *mp*

255

mp *p*

260

mp *p* *mp*

265

p *mp*

270

p *mp*

12

275

p *mf* *mp*

poco cresc. *mp*

280

poco cresc. *mp*

285

mf *mp* *p*

290

(p) *molto*

cresc.

295

f *(apassionato)* *poco f*

sfz *mf* *dim.*

13

300

mf *mp* *p*

305

poco a poco cresc.

310

mf *sempre cresc.* *sempre cresc.*

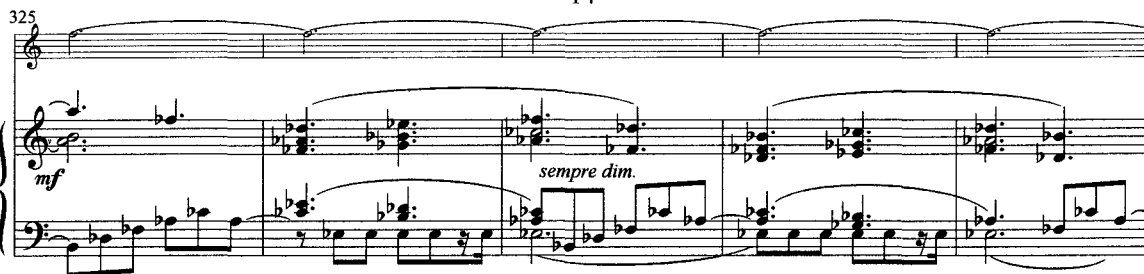
315

Pochett. allarg. *Pochett. sostenuto* *f* *stacc.*

320

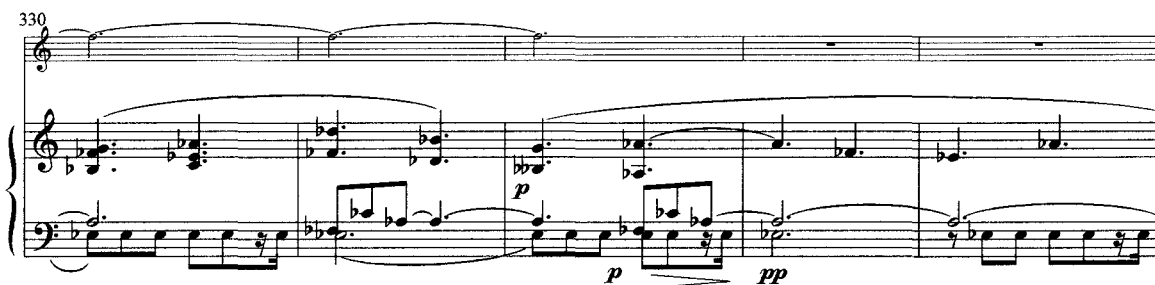
dim.

325



mf *sempre dim.*

330



p *pp*

335



poco a poco calando

340



p *poco tranquillo*

346



mp

351



poco cresc.

357 *mp* *mf* *mp*

363

369 *p*

374

379 Sax *Pochett. string. al. . .* *A Tempo* *p* *pp*

384 *(non cresc.)* *8va*

16

389 ^(6^{va})-----

(p)

395 ^(6^{va})-----

401 ^(6^{va})-----

p

406

411

17

416

mp

421

p
p legg.

427

p

433

cresc.

438

poco f
f

443

f marc.

This system contains measures 443 through 447. The right hand features a melodic line with various intervals and dynamics, including accents and a crescendo. The left hand provides a steady accompaniment with eighth notes. The dynamic marking *f marc.* is present in the right hand.

448

mp
f p

This system contains measures 448 through 453. The right hand has a melodic line with a *mp* dynamic marking. The left hand features a bass line with a *f p* dynamic marking and includes several long, sustained notes.

454

f

This system contains measures 454 through 459. The right hand continues the melodic line. The left hand has a bass line with a *f* dynamic marking and includes some rests.

460

f

This system contains measures 460 through 464. The right hand has a melodic line with a *f* dynamic marking. The left hand has a bass line with a *f* dynamic marking and includes some rests.

465

mp
p

This system contains measures 465 through 469. The right hand has a melodic line with a *mp* dynamic marking. The left hand has a bass line with a *p* dynamic marking and includes some rests.

470

Musical score for measures 470-475. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and ties. The piano accompaniment has a bass line with eighth notes and chords in the right hand.

476

poco cresc. *mf*

cresc. *mf*

Musical score for measures 476-480. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Dynamics include "poco cresc.", "mf", and "cresc."

481

8^{va}

Musical score for measures 481-484. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment features a bass line with eighth notes and chords in the right hand. A dynamic marking "8^{va}" is present.

485

f a piacere *poco smorz.*

(colla parte)

sfz p

Musical score for measures 485-488. The system consists of a vocal line and a piano accompaniment. The vocal line has a melodic line with slurs. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Dynamics include "f a piacere", "poco smorz.", "(colla parte)", and "sfz p".

489 ^{8^{va}}

mf *mp*

493 ^{8^{va}}

cresc. *cresc. molto*
poco cresc.

497 ^{8^{va}} (*allarg.*)

f marc. A Tempo, poco presto

502

[Non Allarg. !!]

II.

Andante sostenuto (♩ = 60)

mp espr.

6

p

10

Sax. *p dolce*

(Sempre Legato)

15

pp *mp*

19

pp *poco rall.*

23

A Tempo *pp* *mp*

A Tempo *pp*

Detailed description: This musical score is for a piano and saxophone. It begins with a tempo marking of 'Andante sostenuto' and a quarter note equal to 60 beats per minute. The key signature has two flats. The score is divided into systems. The first system (measures 6-9) features piano accompaniment with a dynamic of *mp espr.* and a piano part with a dynamic of *p*. The second system (measures 10-14) includes a saxophone part with a dynamic of *p dolce* and piano accompaniment with a dynamic of *pp*. The third system (measures 15-18) continues the piano accompaniment with dynamics of *pp* and *mp*. The fourth system (measures 19-22) features piano accompaniment with a dynamic of *pp* and a tempo change to *poco rall.*. The fifth system (measures 23-26) is marked 'A Tempo' and features piano accompaniment with a dynamic of *pp* and a saxophone part with a dynamic of *mp*.

28

First system of music, measures 28-31. It features a treble and bass clef with a grand staff. The music includes various note values, rests, and dynamic markings such as *mf* and *f*.

32

Second system of music, measures 32-35. It features a treble and bass clef with a grand staff. The music includes various note values, rests, and dynamic markings such as *cresc.* and *mf*.

36

Third system of music, measures 36-39. It features a treble and bass clef with a grand staff. The music includes various note values, rests, and dynamic markings such as *cresc.*, *mp*, and *f*.

40

Fourth system of music, measures 40-42. It features a treble and bass clef with a grand staff. The music includes various note values, rests, and dynamic markings such as *mp*, *fp*, and *f*.

43

Fifth system of music, measures 43-46. It features a treble and bass clef with a grand staff. The music includes various note values, rests, and dynamic markings such as *f marc.*, *ff*, and *mp*.

23

47 *8^{va}* *f* *sfz* *f* *mf*
f marc.
ff mp

51 *8^{va}* *mf*

55 *mp* *mf* *piu f*

58 *(mf)*
L.H. *sempre stacc.*

61 *f* *cresc.*

Piano accompaniment for measures 63-65. The music is in a key with two flats and 3/8 time. It features a melodic line in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *ff* is present in measure 65. There are some markings below the staff, possibly indicating fingerings or articulation.

CADENZA

(tempo moderato)

Saxophone cadenza line 1. It starts with a dynamic marking of *mf* and the instruction "(a piacere)". The tempo is marked "(tempo moderato)". The line includes performance directions: "(non cresc.)", "(Accel. ----- Rit.)", and "(Tempo, Sempre Rubato)".

Saxophone cadenza line 2. It begins with a dynamic marking of *f* and features a series of slurs and accents. A dynamic marking of *f* is also present at the end of the line.

Andante (Tempo Giusto)

Saxophone cadenza line 3. It starts with a dynamic marking of *p* and features several triplet markings (3). The tempo is marked "Andante (Tempo Giusto)".

Saxophone cadenza line 4. It begins with the instruction "poco a poco cresc." and a dynamic marking of *mf*. It includes performance directions: "(accel.)" and "(Piu Moderato)".

Saxophone cadenza line 5. It starts with "allarg." and a dynamic marking of *f*. It includes the instruction "Poco Sostenuto" and features several triplet markings (3).

Saxophone cadenza line 6. It features sextuplet markings (6) and quintuplet markings (5). It ends with a dynamic marking of *p* and the instruction "(attaca)".

Allegretto (♩ = 132)

Musical score for page 25, measures 1-19. The score is in 4/4 time and features piano accompaniment and a saxophone part. Dynamics include *p*, *pp*, *mf*, *mp*, *sfz*, and *cresc.* Performance instructions include *grazioso*, *simile*, and *poco dim.*

Measures 1-3: Piano accompaniment starts with *p grazioso*. Saxophone part begins with a whole note chord.

Measures 4-6: Piano accompaniment continues with *p*. Saxophone part has rests.

Measures 7-9: Piano accompaniment continues with *mf*. Saxophone part has rests.

Measures 10-14: Piano accompaniment continues with *poco dim.* and *p*. Saxophone part has rests.

Measures 15-18: Saxophone part enters with *mp*. Piano accompaniment has *dim.*, *p*, *piu p*, and *pp*. Saxophone part has *sfz* and *p*.

Measure 19: Saxophone part continues with *p grazioso*. Piano accompaniment continues with *p*.

26

Musical score for measures 23-25. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic. The piano accompaniment starts with a *mp* dynamic. The key signature has two flats and the time signature is 4/4.

Musical score for measures 26-28. The system includes a vocal line and a piano accompaniment. The vocal line has a *dim.* dynamic marking. The piano accompaniment has *dim.* and *p* dynamic markings. The key signature has two flats and the time signature is 4/4.

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line has a *dim.* dynamic marking. The piano accompaniment has *p* and *p grazioso* dynamic markings. The key signature has two flats and the time signature is 4/4.

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The vocal line has a *poco* dynamic marking. The piano accompaniment has *p* and *mp* dynamic markings. The key signature has two flats and the time signature is 4/4.

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The piano accompaniment has a *p* dynamic marking. The key signature has two flats and the time signature is 4/4.

27

41 *schierzando*
poco rall.
mf
cresc.

45 *A Tempo*
p
stacc.

48 *mf*
p sub.
p sub.

52

55 *f*
pp

28

58

p *pp*

61

p

64

p *cresc. molto* *f*

67

f

70

ff *ff*

29

Musical score for measures 73-77. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 73 starts with a treble staff chord and a bass staff accompaniment. Measure 74 has a treble staff with a fermata and a bass staff with a fermata. Measure 75 has a treble staff with a fermata and a bass staff with a fermata. Measure 76 has a treble staff with a fermata and a bass staff with a fermata. Measure 77 has a treble staff with a fermata and a bass staff with a fermata. Dynamics include *cresc.*, *sfz*, *mf*, *mp*, and *p*.

Musical score for measures 78-83. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 78 has a treble staff with a fermata and a bass staff with a fermata. Measure 79 has a treble staff with a fermata and a bass staff with a fermata. Measure 80 has a treble staff with a fermata and a bass staff with a fermata. Measure 81 has a treble staff with a fermata and a bass staff with a fermata. Measure 82 has a treble staff with a fermata and a bass staff with a fermata. Measure 83 has a treble staff with a fermata and a bass staff with a fermata. Dynamics include *p*.

Musical score for measures 84-89. The system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 84 has a treble staff with a fermata and a bass staff with a fermata. Measure 85 has a treble staff with a fermata and a bass staff with a fermata. Measure 86 has a treble staff with a fermata and a bass staff with a fermata. Measure 87 has a treble staff with a fermata and a bass staff with a fermata. Measure 88 has a treble staff with a fermata and a bass staff with a fermata. Measure 89 has a treble staff with a fermata and a bass staff with a fermata. Dynamics include *poco marc.*

Musical score for measures 90-94. The system consists of three staves. The top staff is labeled "Sax." and has a treble clef. The middle staff has a treble clef and the bottom staff has a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Measure 90 has a saxophone staff with a fermata and a piano staff with a fermata. Measure 91 has a saxophone staff with a fermata and a piano staff with a fermata. Measure 92 has a saxophone staff with a fermata and a piano staff with a fermata. Measure 93 has a saxophone staff with a fermata and a piano staff with a fermata. Measure 94 has a saxophone staff with a fermata and a piano staff with a fermata. Dynamics include *p non leg.*, *sempre legg.*, *mf*, and *p*.

Musical score for measures 95-98. The system consists of three staves. The top staff has a treble clef and the middle and bottom staves have a treble and bass clef respectively. The key signature has one sharp (F#) and the time signature is 3/4. Measure 95 has a treble staff with a fermata and a piano staff with a fermata. Measure 96 has a treble staff with a fermata and a piano staff with a fermata. Measure 97 has a treble staff with a fermata and a piano staff with a fermata. Measure 98 has a treble staff with a fermata and a piano staff with a fermata. Dynamics include *pp*, *sfz*, and *p*.

Musical score for measures 99-103. The system consists of three staves. The top staff has a treble clef and the middle and bottom staves have a treble and bass clef respectively. The key signature has one sharp (F#) and the time signature is 3/4. Measure 99 has a treble staff with a fermata and a piano staff with a fermata. Measure 100 has a treble staff with a fermata and a piano staff with a fermata. Measure 101 has a treble staff with a fermata and a piano staff with a fermata. Measure 102 has a treble staff with a fermata and a piano staff with a fermata. Measure 103 has a treble staff with a fermata and a piano staff with a fermata. Dynamics include *sfz*.

30

103

103

cresc.

107

107

(sempre cresc.)

poco f

111

111

cresc.

cresc.

115

115

f marc.

119

119

loco

31

123

cresc.

126

ff *f*

129

mp *p* [Quasi $\frac{6}{8}$]

133

mf *p* *Poco Rit.*

138

Sax.

A Tempo

pp *p*

141

144 32 *Poco Rit.* *Poco Commodo* (♩ = 84)

poco cresc. (mf) *pp*

poco cresc. (mp) *p*

147 *8va*

mp poco rubato

151 *8va*

Rit. *Rit.* *Allegro con spirito* (♩ = 112)

p

155 *poco a poco cresc.* *String. al fine*

160 *8va*

cresc. *ff*

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