

ALEXANDER GLAZOUNOV AND HIS CONCERTO IN E-FLAT  
MAJOR FOR SAXOPHONE AND STRING ORCHESTRA

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## CHAPTER I

### A BRIEF BIOGRAPHY OF ALEXANDER GLAZOUNOV

Alexander Glazounov is at the present time known only to the most educated patrons of the world's concert halls. In the opinion of many music critics he is an "academic, antiquated romantic," and this verdict has not been without influence on conductors and soloists who do not like to run the risk of being considered old-fashioned. The unfortunate result is that many well-known musicians of the present day have not even the slightest acquaintance with the best works of Glazounov.

The music of Glazounov enjoyed a period of general recognition and acclamation during his lifetime, but his death has been followed by a speedy and unjustifiable neglect. Only some of his symphonies, the violin concerto, the symphonic poem Stenka Razin, and the ballets The Seasons and Raymonda are from time to time found on a program. At the turn of the century critics were unanimous in their praise of his ability. He was a personality who could be counted among legendary beings because of his aesthetic quality, which borrowed its energy from the late romantics. He was considered to have an unsurpassable mastery over every detail of the art of composition, a thing which already at that time was extremely

rare. Igor Stravinsky was so influenced by Glazounov that he wrote in the autobiography:

Each new production of his was received as a musical event of the first order, so greatly were the perfections of his form, the purity of his counterpoint, and the ease and assurance of his writing appreciated. At that time I shared the admiration whole-heartedly, fascinated by the astonishing mastery of this scholar. It was, therefore, quite natural that side by side with other influences (Tchaikovsky, Wagner, and Rimsky-Korsakov) his predominated, and that in my symphony I modeled myself particularly on him.<sup>1</sup>

Alexander Konstantinovich Glazounov was born in St. Petersburg, Russia on August 10, 1865.<sup>2</sup> He was brought up in the same favorable circumstances as Mendelssohn. His talent was encouraged and nurtured in an artistic, well-to-do family. His father was a well-known publisher of Russian classical literature and his mother was an accomplished concert pianist who had been a student of Balakirev.

When Glazounov's mother realized her son's talent she introduced him to her old teacher, Balakirev. He was so taken with the young Glazounov that he consented to conduct the premier performance of Glazounov's Symphony No. 1, Op. 5, in 1882. The audience was stunned when a young man in a student's uniform came out to acknowledge the applause. The symphony had been written two years before in 1880, when Glazounov was

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<sup>1</sup>Igor Stravinsky, An Autobiography (New York, 1958), p. 22.

<sup>2</sup>Sir George Grove, "Glazounov, Alexander Konstantinovich," Grove's Dictionary of Music and Musicians, (London, 1917), p. 660.

fifteen years of age. The critics were at once skeptical and doubted that he had written it. It was even hinted that the symphony was in reality the work of Rimsky-Korsakov, who had been commissioned by indulgent parents to lend his gifts in order to secure an easy triumph for a pampered child.<sup>3</sup>

In subsequent years, when Glazounov was producing a continual stream of new works, it was realized that the young man deserved to be taken seriously. Balakirev showed some of the works of the child prodigy discovered by him to Rimsky-Korsakov, who soon became his teacher. Later Rimsky-Korsakov wrote of this period:

Glazounov developed his musical talent not only by the day but literally by the hour. There was no need for him to learn much more from me and soon our relationship became friendly in spite of the differences of more than twenty years in our ages.<sup>4</sup>

In 1884, Glazounov made a long journey to Western Europe. He first went to Weimar where he paid a visit to Liszt whose music he admired greatly. Glazounov was later to inscribe his Symphony No. 2 and an Elegy for violoncello and piano to the memory of Liszt.<sup>5</sup> He had the opportunity of conducting his Symphony No. 1 in the presence of Liszt, then 73 years old. After the performance Liszt exclaimed, "The whole world will

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<sup>3</sup>M. Montagu-Nathan, Contemporary Russian Composers (London, 1917), pp. 87-88.

<sup>4</sup>Nikolai Rimsky-Korsakov, My Musical Life (New York, 1923), p. 231.

<sup>5</sup>M. D. Calvocoressi and Gerald Abraham, Masters of Russian Music (New York, 1936), p. 433.

speak about this composer." This prophecy has yet to be fulfilled.

In 1884 Rimsky-Korsakov included his pupil's symphony on one of his programs at the Moscow Exhibition. "Before the first rehearsal of the symphony," he writes, "a tall, handsome man came up to me, introduced himself as Mitrofan Petrovich Belaiev, and asked permission to attend all the rehearsals. He had been so completely enraptured by Glazounov's symphony at the first performance that he had come to Moscow especially to hear it again."<sup>6</sup> Belaiev, very wealthy and well known for his love of music, was so enthusiastic about Glazounov's genius that he offered to pay for the publication of the Symphony No. 1. That symphony was the foundation of the important publishing house of Belaiev of Leipzig. Thanks to the work of Belaiev it has been possible to make the music of the "Great Five" (Cui, Balakirev, Rimsky-Korsakov, Borodin, and Mussorgsky), widely known in the western world. Glazounov became very friendly with the members of this group, who nearly all gravitated to St. Petersburg. Incidentally, these composers are reputed to have been heavy drinkers, and the whole circle (Glazounov, Tchaikovsky, Arensky, Liadov, and Belaiev), scandalized Rimsky-Korsakov by their all-night sittings in restaurants.<sup>7</sup>

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<sup>6</sup>Gerald Abraham, On Russian Music (London, 1934), p. 238.

<sup>7</sup>Ibid., pp. 236-237.



Rimsky-Korsakov still had such a high opinion of Glazounov that he asked his young colleague to write an intermezzo for his opera Mlada. After the death of Borodin, Rimsky-Korsakov and Glazounov completed and perfected Borodin's unfinished opera, Prince Igor. It is generally known that Glazounov wrote and orchestrated the overture to this opera from memory. Borodin had played it for him on the piano once shortly before he died. Glazounov was endowed with prodigious musical memory. He once remarked:

At home we had a great deal of music, and everything we played remained firmly in my memory, so that awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening.<sup>8</sup>

The fame of the composer grew steadily. In 1889, only twenty-four years old, he was appointed professor in instrumentation and counterpoint at the Academy of St. Petersburg, and travelled to Paris with Rimsky-Korsakov. There Belaiev had organized some Russian concerts on the occasion of the great world exposition. They both became friends of the fashionable French composers and attended evening parties with Massenet, Chabrier, Fauré, and others, where both French and Russians played their music for one another. It is a well-remembered fact in the history of music that these concerts introduced Russian music to Western Europe.

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<sup>8</sup>Sir George Grove, "Glazounov, Alexander Konstantinovich," Grove's Dictionary of Music and Musicians (London, 1954), p. 660.

About 1886 the young composer made the acquaintance of Tchaikovsky and came under his influence. While the first creative period of Glazounov showed signs of musical nationalism, his later inclination seemed to extend toward international sources, drawing ideas from the music of Western Europe. Some musicologists, amongst them Calvocoressi, the specialist in the history of Russian music, seem to regret this change.

Calvocoressi wrote:

The early works, which he wrote in a style that owed much to that of Balakirev, Borodin, and Rimsky-Korsakov, lack neither freshness nor vigor; they betoken spontaneity of conception and execution, and are worthy of ranking as original and not derivative achievements. They helped, in their time, to popularize Russian music abroad. On the other hand, he was more interested than any of his elders in problems of pure form and scholastic methods of working-out and architecture. German influences eventually changed his style and the character of his music.<sup>9</sup>

One must not forget that for Glazounov Western music must have had as equally great an attraction as the specifically Russian music of Balakirev, Borodin, and Rimsky-Korsakov has for us. He was especially drawn towards Brahms, who like himself had a talent for classical poise and a solidly constructive execution of definite motifs.

Glazounov continued his composing with great speed and quality. By the time he was forty he had written eight symphonies, three ballets, two violin concertos, five string quartets, twenty songs, and numerous other works. He started

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<sup>9</sup>Nikolai, Rimsky-Korsakov, My Musical Life (New York, 1923), p. 434.

a ninth symphony but didn't finish it for alleged superstitious reasons. He did, however, write for orchestra with symphonic poems, suites for orchestra and two piano concertos.

In 1905 Glazounov became conductor of the St. Petersburg Academy and, except for a short interruption soon after the revolution, kept this post until 1928. On the occasion of the celebration of Schubert's centenary in 1928, on the invitation of the Vienna International Music Festival he left for Austria and was a guest adjudicator. It was his farewell to Russia and he took up residence in France at Boulogne-sur-Seine near Paris. From there he went on many tours of all the countries of Western Europe and also one tour of North America.

Glazounov died at his home in Boulogne-sur-Siene on March 21, 1936. Apart from his art, Glazounov's life was uneventful. Few composers made their debut under more favorable auspices or won appreciation so rapidly. Nor did he in youth ever experience the sting of neglect or the inconvenience of poverty. His career seemed the realization of a fairy tale set to music.<sup>10</sup>

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<sup>10</sup>Sir George Grove, "Glazounov, Alexander Konstantinovich," Grove's Dictionary of Music and Musicians (London, 1954), p. 661.

## CHAPTER II

### GLAZOUNOV'S STYLE OF COMPOSITION

We can without doubt now in 1976 be more objective in our judgment about his art than in the period just after the first world war when musical appreciation was defined by various reactions to impressionism and post-romanticism. It is now a matter of indifference to us that Glazounov persevered in his aesthetic views from before 1900 and continued to compose in the style with which he was familiar and which was part of himself. He was against every revolutionary impulse and expressed his great creative talent in that musical language which came to him most naturally and freely. Musicians find the admirable result of this tenacity to principle in the richness of his work, which was remained full of life because of its perfect harmony of form and subject. It may be said of his later work that some of the fundamental thoughts are less pronounced than in the first and most productive period.

On the other hand, there is always the absolute authoritative mastery in the development of the thoughts and the singular power in the use of counterpoint. Glazounov always maintained transparency in instrumentation and orchestration which allows every note to be heard. The rich color that he achieves from an orchestra is second only to that of Rimsky-Korsakov.

Apart from Glazounov's great orchestral works, special mention must be made of a large number of attractive chamber works. Some of the more attractive are the seven string quartets, two preludes and fugues for the organ, a fantasy for organ composed for Marcel Dupré, and a rich collection of smaller piano pieces. Moreover, Glazounov has enriched with three masterpieces (Love's Strategy, The Seasons, and Raymonda) the special musical world of the ballet. It is difficult to understand why the ballet companies so rarely take an interest in the luxuriously festive, seductive music of The Seasons while they dance for ever and ever to the music of Les Sylphides and Le Lac des Cygnes. The typical description of The Seasons in this ballet ought to be an ideal subject for every company which produces classical dances.

In a comparison between the orchestral works of Glazounov and Tchaikovsky, it must be acknowledged that Glazounov makes more effective use of the resources of the symphonic orchestra and, what is more important, that in his works there is always the idea of something monumental and dignified. Glazounov never gave way to the temptation to express his own too personal, too egocentric subjective feelings, a fact which cannot be said of Tchaikovsky, although the latter was in emotional motives more directly successful. Glazounov shows especially a singular power in the construction of great works from only one or two fundamental themes which his inexhaustible imagination changes continually into new variations. In each

of his different periods one comes across examples of this, e.g., in the second and fourth symphonies as well as in the String Quartet No. 4, Op. 64 and the Concerto for Saxophone, Op. 109.

Glazounov's mastery in the development of thematic material is an inspiration to any student of composition. If Glazounov was great enough to inspire the creative genius of Stravinsky, it seems logical that we should include this composer's works in our study and performance.

### CHAPTER III

#### AN ANALYSIS OF GLAZOUNOV'S CONCERTO IN E-FLAT FOR SAXOPHONE AND STRING ORCHESTRA

In 1934, when Glazounov wrote his saxophone concerto, he had been idle for many years. Except for three works for string quartet written around 1930 he had not composed since his second piano concerto in 1922. His interest in composing a work for the saxophone was piqued by the Danish saxophone virtuoso Sigurd Rascher, to whom the work is dedicated. Sigurd Rascher wrote to Nicholas Slonimsky in a letter dated December 29, 1960:

I met Glazounov in Paris in 1934 and went to visit him at his home. . . . 'Alors, jouez!' he said. I played soft, loud, in cascades and ripples. 'Merveilleux!' Glazounov exclaimed. I timidly explored the idea of his composing a saxophone concerto for me. He looked benevolent, shook the ashes off his cigar and asked me to come again. When I saw him next, the Concerto was almost ready. For a whole wonderful afternoon, and late into the evening, we worked together on the score, changing a note here and a note there, and fixing the cadenza. Thanks to his patience I had the opportunity of receiving his instructions on every point in the Concerto. It was one of the greatest lessons I had ever had.<sup>1</sup>

This is just another reference to the magnificent knowledge and musicianship of Alexander Glazounov. Only when one

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<sup>1</sup>Nicholas Slonimsky, Music Since 1900 (New York, 1971), p. 596.

analyzes one of Glazounov's compositions does one understand the depth of this nearly forgotten composer.

While the concerto easily divides into five distinct sections, it must be realized that these sections are not movements. The term movement denotes independence of thematic material. The concerto is through-composed and has only one principal theme and two secondary themes.

The principal theme in E-flat is very noble and majestic and has warmth and power in its diatonically descending eighth notes.

The image shows a musical score for the principal theme of a concerto. The score is in E-flat major, 4/4 time, and marked 'Allegro modto' with a metronome marking of quarter note = 92. It features a piano introduction with a forte (f) dynamic, followed by a main theme with a piano (p) dynamic. The theme is characterized by diatonically descending eighth notes. The score is numbered 1 through 4, indicating measures or phrases.

Fig. 1--Principal theme

The secondary theme is instrumental in quality and moves in triplet and sixteenth-note patterns. It is in g minor, a major third higher than the principal theme.



Allegretto scherz. ♩ = 112

mf p f

5 Allegretto scherz. ♩ = 112

40 p 41 42 mf 43

Fig. 2--Secondary theme

The third theme is in contrast to both of the earlier themes. It is much more lyrical and vocal in quality. When it appears in the fugue it is even marked dolce cantabile. It is in the key of C-flat major, a major third lower than the principal theme.

Andante ♩ = 69

11 Andante ♩ = 69

85 p 86 87 88

Fig. 3--Song theme

Notice that the secondary themes are each written a major third from the principal theme as well as a major third from each other.

Below is a table that endeavors to show the construction of the concerto. Each section is described by measures, basic key centers, and material.

TABLE I  
DESCRIPTION OF FORMAL STRUCTURE

Section	Measures	Key	Thematic Material
Exposition	1-66	E <sup>b</sup>	Exposition of Principal and Secondary Themes
Interlude	67-84	E <sup>b</sup>	Based on Principal Theme
Song	85-155	C <sup>b</sup>	Song Theme
Interlude	156-163	g	Based on Principal Theme
Cadenza	164-186	g	Based in V, I, in g
Interlude	187-200	g	Based on Cadenza
Fugue	201-274	E <sup>b</sup>	Based on Secondary Theme
Interlude	275-281	E <sup>b</sup>	Based on Principal Theme
Coda	282-352	E <sup>b</sup>	Based on All Themes

In the opening four measures of the Concerto for Saxophone the listener is exposed to a classic melodic theme. It is stated in unison strings at a dynamic level of forte.

(See Figure 1.)

Notice how the phrase reaches its peak with the B-flat at the beginning of the third measure. It approaches the third measure with dotted and syncopated rhythms along with

melodic skips; however, it leaves the B-flat at the beginning of the third measure diatonically and in an even eighth-note pattern. The last six measures of the introduction is a canon based on the last five notes of the opening theme with a dominant pedal-point. The canon returns to the E-flat tonic with the entrance of the saxophone in measure 11.

The first four measures of the saxophone exposition are an embellishment of the opening theme. Notice how Glazounov makes the phrase more exciting by reaching the peak of the phrase one beat earlier than in the original statement and resolves it with a 4-3 suspension on a strong beat. The diatonic pattern in measures 13-14 is an embellishment of measures 3-4.



Fig. 4--Embellished principal theme

Measures 15-22 are episodic material based on the embellished theme. At measure 23 the string orchestra becomes dominant. The saxophone rests on an F pedal-point to set up the dominant of B-flat. A motif based on a diminution of the first five notes of the principal theme is cascaded through the orchestra starting with the first violins and ending in the second cellos and double basses. This motif is used for a new three-measure phrase in measure 27-29. The three-measure phrase is repeated in measures 30-32 except in the

key of D major this time. A dialogue based on this motif is developed between the viola section and the saxophone. This is followed by a four-measure interlude in measures 37-41 based on the opening two measures of the concerto. These four measures also act as a modulation to the key of g minor.

At this point Glazounov introduces a secondary theme that is four measures in length. While the principal theme starts at a lower level and peaks at the beginning of measure three, the secondary theme is the inversion of this, reaching here its lowest point. Also, Glazounov initiates triplet rhythms for contrast and variety.

The image shows a musical score for 'Allegretto scherz.' in 3/8 time, with a tempo marking of 112. The score is divided into two systems. The upper system shows a principal theme starting with a dynamic of *mf*, followed by a *p* dynamic, and ending with a *f* dynamic. The lower system, marked with a box containing the number 5, shows the secondary theme starting at measure 41 with a *p* dynamic, continuing through measure 42, and ending at measure 43 with a *mf* dynamic. The secondary theme is characterized by a triplet rhythm and a descending melodic line.

Fig. 5--Secondary theme

In measures 49-52 diminution is used to squeeze the four-measure phrase to a two-measure phrase. This helps create more excitement for what is about to become a cascade of sixteenth notes. A coda to this section based on diminution of the triplet pattern of the secondary theme begins at measure

53. It has a pizzicato string accompaniment that becomes bowed again in measure 57. Starting at this point, Glazounov wrote chromatic passages that are designed to move rapidly to the close of the section in measure 66.

Glazounov starts the interlude between the exposition and song sections with the first six notes of the principal theme again in unisonal strings. He alters the theme to a G-flat tonality by the fourth measure. This is our first hint of the tonality of the second section.

Fig. 6--Altered principal theme in the interlude

Measures 71-74 treat the principal theme canonically with a firm return to g minor by measure 75. Glazounov firmly establishes g minor in measures 75-76, moving to e-flat minor in 77-78, B-flat major in 79-80, and then back to G-flat major. The entrance of the solo saxophone and establishment of the new tonality of C-flat major occurs in measures 81-84.

The song section begins at measure 85 by showing off the warm, vocal color of the saxophone. The section is in an

unusual key for strings and is very difficult to read and play in tune; however Glazounov probably gets a warmer quality out of the orchestra than he would if he had written it enharmonically in B major. The theme must be called a secondary theme, although it is very reminiscent of the main theme. The change in meter to 3/4 and the change in tonality and tempo help to give the feeling of a new section.

The image shows a musical score for the 'Song theme'. It consists of three staves. The top staff is a vocal line in E-flat major, 3/4 time, with a tempo marking of 'Andante' and a metronome marking of '♩ = 69'. The middle and bottom staves are piano accompaniment. Measure 85 is marked with a piano (p) dynamic. The score shows measures 85 through 88. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The tempo is Andante, with a metronome marking of ♩ = 69. The dynamics include piano (p) in measure 85.

Fig. 7--Song theme

At measure 85, as might be expected of a song, Glazounov wrote antecedent and consequent phrases, each four measures in length. In measures 93-99 a seven-measure crescendo develops tension to a resolution in the tonic key of the concerto. At measure 100 Glazounov allows the emotional level to settle by composing a decrescendo on an E-flat tonality for four measures.

From measures 104-119 an episode is developed by using an E-flat pedal-point while the saxophone articulates arpeggiated major triads that descend in whole-tones. This episode uses

hemiola to hide the 3/4 meter, and diminished harmonies in the strings to cloud the tonality.

Fig. 8--Arpeggiated triads

The unifying factors in these phrases are the tonic pedal-point and the consistent four-measure phrase. Glazounov manages to build interest in this section with the use of the diminished seventh chord and augmented sixth chords. For three phrases Glazounov ends the phrase on a diminished seventh chord, then in measure 116 he writes a series of augmented sixth chords each resolving to an E-flat major tonality.

Fig. 9--Augmented sixth chords

At measures 120-124 Glazounov composed a five-measure transitional interlude. He used the C-flat tonality again but this time written in the enharmonic key of B major. This is the dominant of the next phrase which is in e minor. Starting at measure 125 and extending to measure 141 the solo material is all developed from the song theme of measures 85-86.

Another interlude occurs at measures 142-144. It is the same as the interlude at 120 except it is transposed to E major. This interlude also starts the crescendo into the cadenza. The solo material in measures 145-155 is developed from material in measures 100-101.

Measures 156-163 are the interlude before the cadenza. Again Glazounov uses the principal theme. Measures 156-159 are a transposition of measures 67-70. The next four measures are reminiscent of measures 116-117. The cadenza begins at measure 164. Measures 164-175 are one of the most studious uses of diminution and augmentation in music. Not only is it exciting to listen to, it is one of the most difficult passages in the saxophone literature to play in a clear and articulate manner. These measures are built around the tonic and dominant of g minor, using the upper and lower neighboring tones of G and D.



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

164 165 166 167

Vivo *f* *mf* *p* *mf* *rall.*

168 169 170 171 172

Vivo *p* *f* *f*

173 174 175 176 177

*dim.* *capriccioso* *p*

178 179 180 181

*f* *meno f* *p* *rall.*

182 183 184 185 186

Fig. 10--The cadenza

The remainder of the cadenza consists of triads and arpeggiated chords with their logical surrounding tones. It creates a rhapsodic effect that the ear is very ready to listen to by this time in the concerto. By measure 186, however, Glazounov is back to the first four notes of measure 164. This return holds the whole rhapsodic section together and gives it structural balance.

When the cellos return for the interlude in measure 187, they play an augmentation of measure 164. This interlude to

measure 200 is based on this material. When the saxophone enters in measure 191, it continues the same thematic material but executes it in octaves. This is a characteristic pattern for all woodwinds whose first harmonic is an octave. This is one of the few places in the concerto where Glazounov dips into the palette of traditional woodwind figures. He does it for a reason, however; it sets up the introduction to the next section of the concerto. Measures 201-202 are introductory octave leaps that set up the theme of the fugal section of the concerto. Glazounov helps you to feel the change in section by moving to a 12/8 meter that will accommodate both the duple and triple rhythms more comfortably.

Measures 203-206 contain the subject of the fugue in the solo saxophone. It is based on the secondary theme in measure 41-42.



Fig. 11--Secondary theme with fugal theme

In measures 207-210 the first violin section makes a real entry of the subject at the fifth while the saxophone executes the countersubject.



Fig. 12--Fugal subject and countersubject

Measure 211 finds a subject entry at the tonic in the cellos and double basses while the first violins have the countersubject. The second violins play an episodic line that is consequent to the countersubject.

At measure 215 it begins to be evident how carefully Glazounov planned this concerto. He introduces what appears to be new subject material in the violas but in reality it is a variation of the secondary theme and the subject of the fugue. To tie the fugue to the concerto, at measures 215-218 Glazounov uses the countersubject of the fugue in the cellos and double basses while the solo saxophone has written an augmentation of the original theme.

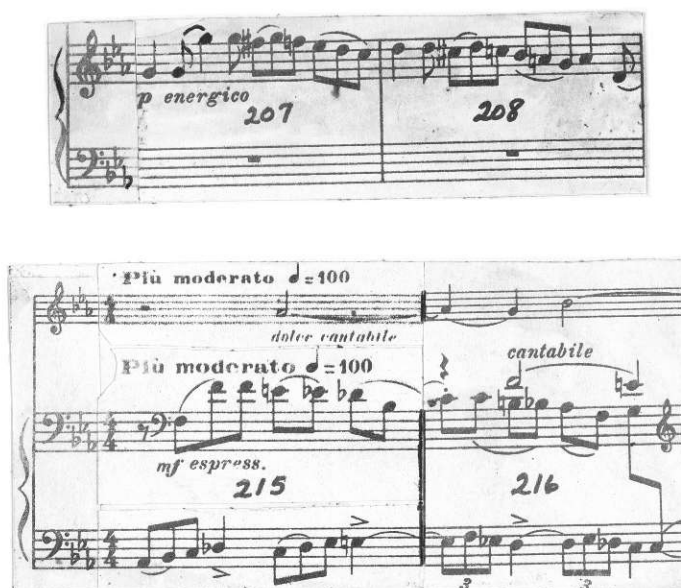


Fig. 13--Fugal subject and variation

At measure 219 the saxophone part has an episode while the violins have the fugue subject in sixths. The violas, cellos, and double basses play the countersubject in thirds. The phrase beginning in measure 223 is a new chromatic harmonization of the altered fugue subject. Notice that Glazounov, while writing quite complex counterpoint, always maintained strict adherence to four-measure phrasing.

In measure 227 the violas have the altered fugue subject and the second violins play a transposition of the principal theme. Measure 228 finds the saxophone entering with the principal theme in canon at the octave with the second violin. The subject is shifted from the violas to the cellos in measure 229-230.

At measures 231-232 the fugue subject is played in thirds by the violins while the violas, cellos, and double basses play thick chords. It is fascinating to notice how Glazounov manages to change texture in measure 233-234 by using unisonal strings without destroying the musical line.

Measures 235-238 contain as thematic material the interlude found originally in measure 120. Glazounov brings the ear back to the business at hand by using the transposed fugal subject in the first violins in measure 238.

In measures 239-246, just when the listener thinks Glazounov has thought of everything, he brings in the lovely melodic third theme in augmentation that occurred at measure 85. During this phrase, Glazounov manages at least one entry of the fugal subject in every measure so that the listener does not forget that he is still writing a fugue.

At measure 247, the emphasis returns to the principal theme with a chromatically-descending harmonic structure again making a fugal subject entry at measure 252 in the cellos and double basses.

We see the fugal subject for the last time in measures 253-256. The violins have the subject in thirds while the solo saxophone becomes part of the accompaniment. When the saxophone re-enters at measure 259 it plays the secondary theme from measure 41, altered to fit in triple meter.

These sixteen measures are altered (to measure 275) into triple meter, but with the same material as measures 41-57. They have been transposed down a step, however.



Fig. 14--Secondary theme and alteration

Measure 275 begins the interlude that leads to the coda section of the concerto. Again, as has been his consistent plan, he uses the principal theme during the interlude.

It is traditional to omit the fugue when performing this work with piano. This is expedient because of the difficulty of the keyboard realization of the score. Even when performed well it loses much of its color because of the cross-voicing in the orchestration. Because the fugue contains no exposition of new material, its omission does not destroy the concerto's feeling of unity. The exact cut occurs after the second beat in measure 200 to the third beat in measure 280.

Up to this point in the concerto, Glazounov has used many harmonic devices to hold interest and to add contrast and color. Notice that the keys of g minor and C-flat major are the keys

of the secondary themes and each are an interval of a third in each direction from the tonic.

Since Glazounov had sufficiently developed all of the thematic material in the fugal section, he began the fifth and final section of the concerto. He has written a large coda section. As in classical tradition, all the material of the coda is in the tonic key of the concerto. Glazounov goes to great lengths to alter melodies only enough to facilitate the harmonization in the tonic key.

Measures 282-291 are a statement of the principal theme, but with a chromatic accompaniment and tonic pedal-point. While the solo lines tend to have a downward diatonic movement, the accompaniment moves up chromatically.

Material for measures 292-299 is based on the sixteenth-note motif found in measure 53. Notice how measures 292-295 lie in A-flat major, the sub-dominant of E-flat; measures 296-299 fall in B-flat, the dominant of E-flat. The IV, V, I progression helps to further establish the tonality of E-flat in the listener's ear.

Measures 300-303 are based on the material originally heard in measures 104-105. The material now is slightly abbreviated and has a much more energetic rhythm. Notice instead of descending in whole steps the solo moves chromatically now with a dominant pedal-point.



Fig. 15--Rhythmically developed material

From this point on in the concerto, it is merely a matter of identifying the sources that Glazounov used for each section and each phrase. He was a complete master of writing counterpoint as well as designing his thematic material in such a way as to compliment the other themes.

Glazounov composed measures 304-307 by using the rhythmic material of measures 300-303, the chromatic scales of measures 63-66, and the accompanying motif of measures 160-161.

In measures 308-311 the saxophone executes the octave pattern found at measure 193, but this time in chromatics. The accompaniment is derived from measure 53.

At measures 312-315 the saxophone uses the thematic material found at measure 187 while the cellos play a chromatic quarter-note passage. At measure 316 the cellos continue the line that the saxophone had begun. The violins also enter at measure 316 playing the principal theme. The



solo saxophone also has the theme but an interval of a minor third higher.

At measure 320 the saxophone plays the principal theme in the tonic key and it is echoed by the first violin section in measure 322 at the sub-dominant.

At measure 324 Glazounov slows the tempo in preparation for his crescendo and accelerando into the finale. The source for material is first found in measures 17-18. Since this material is served as the consequent phrase to the principal theme, it seems logical that it is the material Glazounov would use following the principal theme found at 320. Measures 328-331 use the same material as the previous four measures but with more embellishment.

Measures 332-335 are derived from the diminution of material in measures 304-307. Notice the motif in the first cello that was first introduced in measure 187. Measure 336 contains a short motif in the first violins that is derived from the first six notes of measure 304. This motif is answered sequentially by the solo saxophone in measure 336-338 with the saxophone asserting its importance in measure 339. The accompaniment for measures 336-339 is derived from material in measures 53-66.

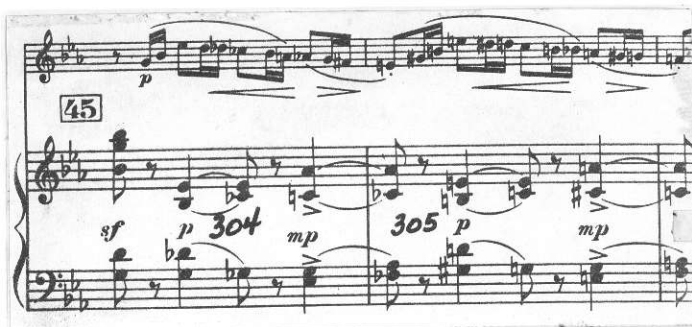


Fig. 16--Episode and its variation

The chromatic passage in the cello section starting in measure 340 was inspired by measure 332 but continues in triplets in measure 341. Instead of changing the tempo, Glazounov slows the note values until he reaches the cadence in measure 344. His lush but soft E-flat chord in the orchestra lays the background for the saxophone to play an embellished arpeggio. This is followed by two measures of chords emphasizing the key relationships of the secondary themes found throughout the work.

Measures 348-349 contain an extended E-flat arpeggio but this time with no embellishment. Measure 350 contains the

only thirty-second notes in the concerto. These occur on an E-flat major scale using nearly the full natural range of the saxophone. This is another example of the conservative way in which Glazounov wrote this concerto. A lesser craftsman would have been tempted to use thirty-second notes in the cadenza.

The concerto concludes with a soft unisonal E-flat rising to a sforzando E-flat chord then finishing with four loud unison E-flats in the orchestra.



Fig. 17--The end of the concerto

In summary it can be said that Glazounov was the best craftsman at the art of composition of his day. He continued to write in the nineteenth century style for thirty-six years into the twentieth century. Because of this unchanging style his music has unjustifiably fallen from public favor.

The Glazounov saxophone concerto is the only original work in the saxophone literature that can truly be considered romantic. It is through-composed and has only three themes.

Glazounov was conservative in every aspect of the composition of this work including the orchestration.

The concerto is well within the technical grasp of the serious advanced student. Its musical problems, however, create a barrier for the inexperienced performer.

It is hoped that this project may clarify some of the musical problems and encourage the conscientious student to perform this work with the diligence and the musicianship it so justly deserves.

CHAPTER IV

A COMPLETE LISTING OF THE MUSIC OF  
ALEXANDER GLAZOUNOV

Opus	Title	Year
1.	<u>String Quartet No. 1 in D major</u>	1882
2.	<u>Suite on the Theme S-A-C-H-A</u>	1882
3.	<u>Overture on Greek Themes, No. 1</u>	1881
4.	<u>Ballet Suite</u> for orchestra	1883
5.	<u>Symphony No. 1 in E major</u>	1881
6.	<u>Overture on Greek Themes, No. 2</u>	1885
7.	<u>Serenade</u> for orchestra	1883
8.	<u>Elegy</u> ("To the Memory of a Hero") for orchestra	1885
9.	<u>Charactéristic Suite</u> for orchestra	1885
10.	<u>String Quartet No. 2 in F major</u>	1884
11.	<u>Serenade</u> for chamber orchestra	1883
12.	<u>Poème Lyrique</u> for orchestra	1886
13.	<u>Stenka Razin</u> , symphonic poem for orchestra	1884
14.	<u>Two Pieces</u> for orchestra 1. Idyll 2. Reverie Orientale	1885
15.	<u>Five Novelettes</u> for string quartet	1888
16.	<u>Symphony No. 2 in f-sharp minor</u>	1886
17.	<u>Pensée à Liszt</u> for violoncello and piano	1886

Opus	Title	Year
18.	<u>Mazurka</u> for orchestra	1887
19.	<u>The Forest</u> , fantasy for orchestra	1888
20.	<u>Two Pieces</u> for violoncello and piano	1888
21.	<u>Wedding March</u> for orchestra	1889
22.	<u>Two Pieces</u> for piano 1. Barcarolle 2. Novelette	1887
23.	<u>Waltzes on the Theme S-A-B-E-L-A</u>	1886
24.	<u>Reverie</u> for horn and piano	1887
25.	<u>Prelude and Two Mazurkas</u> for piano	1887
26.	<u>String Quartet No. 3 in G major</u> (The Slave Quartet)	1890
27.	<u>Two Songs</u> for voice and piano	1889
28.	<u>The Sea</u> , an orchestral fantasy	1890
29.	<u>Oriental Rhapsody</u> for orchestra	1890
30.	<u>The Kremlin</u> , a symphonic picture	1890
31.	<u>Three Etudes</u> for piano	1889
32.	<u>Meditation</u> for violin and piano	1891
33.	<u>Symphony No. 3 in D major</u>	1891
34.	<u>Spring</u> , a symphonic sketch	1892
35.	<u>Suite</u> for string quartet	1894
36.	<u>Petite Valse</u> for piano	1891
37.	<u>Nocturne</u> for piano	1892
38.	<u>In Modo Religioso</u> for brass quartet	1892
39.	<u>Quintet</u> for strings	1895

Opus	Title	Year
40.	<u>Triumphal March for the Chicago Exhibition</u> for orchestra and chorus	1893
41.	<u>Grande Valse de Concert</u> for piano	1893
42.	<u>Three Miniatures</u> for piano	1893
43.	<u>Valse de Salon</u> for piano	1893
44.	<u>Elegy</u> for viola and piano	1893
45.	<u>Carnival</u> , an overture for orchestra	1894
46.	<u>Chopiniana</u> , suite for orchestra	1894
47.	<u>Valse de Concert No. 1</u> for orchestra	1894
48.	<u>Symphony No. 4 in E-flat major</u>	1894
49.	<u>Trois Morceaux</u> for piano	1894
50.	<u>Cortège Solennel</u> for orchestra	1894
51.	<u>Valse de Concert No. 2</u> for orchestra	1894
52.	<u>Scenes de Ballet</u> , an orchestral suite	1894
53.	<u>Fantasia</u> for orchestra	1895
54.	<u>Two Impromptu</u> for piano	1895
55.	<u>Symphony No. 5 in B-flat major</u>	1895
56.	<u>Coronation Cantata</u> for solo voices, chorus, and orchestra	1895
57.	<u>Raymonda</u> , a ballet suite for orchestra	1896
58.	<u>Symphony No. 6 in c minor</u>	1896
59.	<u>Six Songs</u> for voice and piano	1897
60.	<u>Six Songs</u> for voice and piano	1897

Opus	Title	Year
61.	<u>Les Ruses d'Amour</u> , a ballet	1898
62.	<u>Prelude and Fugue</u> for piano	1898
63.	<u>Cantata</u> for solo voices, woman's chorus, 2 pianos, 8 hands	1900
64.	<u>String Quartet No. 4 in A major</u>	1899
65.	<u>Memorial Cantata</u> for solo voices, chorus, and orchestra	1903
66.	<u>Hymn to Pushkin</u> , for women's chorus	1899
67.	<u>The Seasons</u> , a ballet	1899
68.	<u>Pas de Caractère</u> for orchestra	1901
69.	<u>Intermezzo Romantico</u> for orchestra	1901
70.	<u>String Quartet No. 5 in D major</u>	1900
71.	<u>Chant du Menestrel</u> for violoncello	1901
72.	<u>Theme and Variations in f-sharp minor</u> for piano	1901
73.	<u>Overture Solennelle</u> for orchestra	1903
74.	<u>Sonata No. 1 in b-flat minor</u> for piano	1898
75.	<u>Sonata No. 2 in E major</u> for piano	1899
76.	<u>March on a Russian Theme</u> for orchestra	1901
77.	<u>Symphony No. 7 in F major</u>	1902
78.	<u>Ballade</u> for orchestra	1902
79.	<u>From the Middle Ages</u> , an orchestral suite	1903
80.	<u>Duet</u> for soprano and contralto with piano	1903
81.	<u>Scene Dansante</u> , an orchestral suite	1905



Opus	Title	Year
82.	<u>Concerto in a minor</u> for violin and orchestra	1904
83.	<u>Symphony No. 8 in E-flat major</u>	1906
84.	<u>The Song of Destiny</u> , a dramatic overture	1907
85.	<u>In Memoriam</u> , two preludes for orchestra 1. To Stasoff 2. To Rimsky-Korsakov	1908
86.	<u>Six Songs</u> for voice and piano	1908
87.	<u>In Memory of Gogol</u> , a symphonic prelude	1909
88.	<u>Finnish Fantasy</u> for orchestra	1910
89.	<u>Finnish Sketches</u> for orchestra	1912
90.	<u>Introduction and Dance</u> for Oscar <u>Wilde's Salome</u> for orchestra	1912
91.	<u>Cortège Solennel</u> for orchestra	1901
92.	<u>Concerto No. 1 in f minor</u> for piano and orchestra	1911
93.	<u>Prelude and Fugue in D major</u> for organ	1913
94.	<u>Love's Strategy</u> , a ballet	1913
95.	Incidental music for Romanov's play <u>King of the Jews</u>	1914
96.	<u>Paraphrase on the National Anthems of the Allies</u> for orchestra	1914
97.	<u>Song of the Volga Boatmen</u> for chorus and orchestra	1914
98.	<u>A Karelian Legend</u> , a poem for orchestra	1914
99.	<u>Prelude and Fugue No. 2</u> for organ	1915

Opus	Title	Year
100.	<u>Concerto No. 2 in B major</u> for piano and orchestra	1922
101.	<u>Four Preludes and Fugues</u> for piano	1922
102.	<u>Nina's Song from The Fancy-Dress Ball</u> by Lermontov	1913
103.	<u>Idylle</u> for piano	1920
104.	<u>Suite</u> for two pianos	1920
105.	<u>Elegy in Memory of Belaiev</u> for string quartet	1930
106.	<u>String Quartet No. 6 in B-flat major</u>	1930
107.	<u>String Quartet No. 7 in C major</u>	1931
108.	<u>Concerto Ballata</u> for violoncello and orchestra	1902
109.	<u>Concerto in E-flat</u> for saxophone and string orchestra	1934
110.	<u>Quartet</u> for saxophones	1935
111.	<u>Fantasy</u> for organ	1934

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