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Analysis of Tableaux de Provence and Concerto in E-flat Major for Saxophone and String Orchestra

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***Analysis of Tableaux de Provence
and Concerto in E-flat Major for
Saxophone and String Orchestra***

MUS 4644 Undergrad Honors Thesis
Dr. Sam Fagaly

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Introduction

This paper is an analysis of two works that are part of the saxophone literature repertoire. The paper is divided into two halves—the first introduces Paule Maurice and her work, *Tableaux de Provence*. The analysis of the piece follows the background information on the composer and the work itself. The second half of the writing follows the same format—Alexander Glazunov and his saxophone concerto are discussed, and the analysis of *Concerto in E-flat Major for Saxophone and String Orchestra, Op. 109* follows.

Paule Maurice

Not much information is widely known on the life and career of Paule Maurice. She was a French composer and educator born in Paris, France in 1910. She studied harmony and counterpoint with the Gallon brothers and composition with Henri Brusser at the Paris conservatory (Moore 13). She began her professional career as a composer in the late 1930's. She was appointed as professor of sight reading in 1942 and of harmonic analysis in 1965 at the Paris conservatory (Moore 14). She also worked as an assistant to Jean Gallon, her harmony professor from 1933 until 1947 (Moore 14). She was married to Pierre Lantier, a professor of harmony and counterpoint who also worked at the Paris Conservatory. Together they wrote a treatise on harmony, *Complément du Traité d'harmonie de Reber, commentaires et nombreux textes destinés à faciliter l'assimilation à l'écriture moderne: Debussy, Ravel, Strawinsky*, which was published in 1950 (Moore 19). Paule Maurice died in 1967; the circumstances of her passing are not well known.

Tableaux de Provence

Tableaux de Provence is a five-movement programmatic suite for alto saxophone and orchestra. It was written between 1948-1955. Its dedication is to Marcel Mule, professor of saxophone at the Paris Conservatory. He was a well-known virtuoso saxophonist and influential soloist, as well as a friend of the composer. The piece was premiered by Jean-Marie Londeix in 1958, under the direction of Maurice's husband, Pierre Lantier (Umble 264).

The English translation of the title is "Pictures of Provence." The piece is a musical depiction of specific areas of Provence, the region in southeastern France. Each movement musically describes something different, and Maurice put together the music in such a way that the program is well reflected in the work. The first movement, "Farandole of the Young Girls," depicts the old dance, the farandole, in which dancers hold hands and weave around each other in a chain to the dance rhythms. The music of a farandole is usually in 6/8 time and is traditionally played by a flute and drum (Grove Music Online). In Maurice's movement, the music is in 6/8 time, and the soloist and accompaniment perform in a light, playful style. The second movement, "Song for my Beloved," is a soft serenade in which the alto saxophone plays a beautiful, singing melody over the accompaniment. According to the composer's notes on the piece, the opening notes are based on the tuning pitches of a guitar.

"The Gypsy Girl," movement three, contains an accented style that reflects the gypsy nature and rhythms. The movement may have been written to commemorate the gypsy festivals that honor the gypsy patron saints that occur every year. Gypsies that participate in the festival make the pilgrimage to the southwestern corner of Provence to Saintes-Maries-de-la-Mer. The fourth movement, "From the Graveyard Alyscamps, a Soul Sighs," was written in memory of a cousin and dear friend, with whom she had spent much time in Provence. Maurice and her

husband were both devastated by the loss of this family member who was “like a brother” to them (Moore 36). Perhaps because of this great emotional attachment, this movement is different compared to the rest of the piece. Its formal structure does not follow the ternary principle (A-B-A/A’) as the other movements do, and its harmonies are much more dense and rich than what is played in the other movements. The finale, “The Bumblebee,” depicts a large, buzzing insect similar to a bumblebee native to the Provence area. The fluid, rapid passages of the movement illustrate the flight of this insect, and the movement includes a small cadenza, added for Mule.

Analysis—*Tableaux de Provence*

The first movement of *Tableaux de Provence* is in a complex ternary form. The movement begins at a lively tempo with a sixteen-bar orchestral introduction, followed by the “A” section, where the main themes are introduced. There is a development section that separates the “A” section from the “B” section. Following the “B” section is a re-transition section that leads back to material similar to the first “A” section. Each of the three phrases in the A section are repeated in the reprise. The third phrase is not a true repetition, so the whole section is labeled as “A-prime”. The movement concludes with a small, fifteen-bar coda:

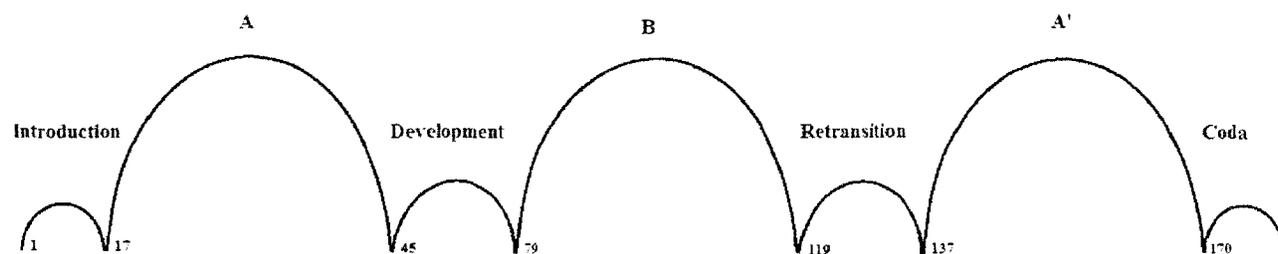


Figure 1 *Farandole*. form graph

Shown in figure 2 is a breakdown of the “A” section to the phrasal level (with key centers). Jean-Marie Londeix, in his essay on Maurice’s *Tableaux*, places the tonal center for the

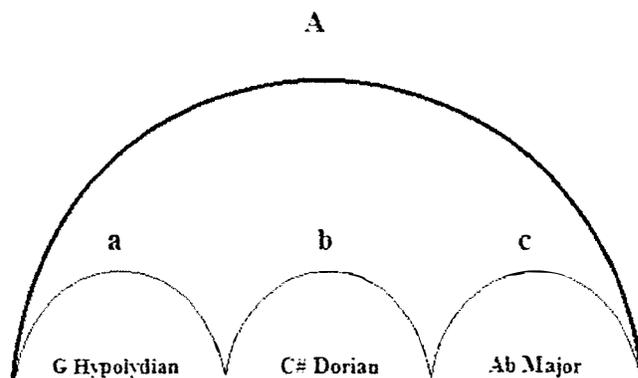


Figure 2 *Farandole*, “A” section graph

movement in hypolydian mode (Umble 264). Hypolydian mode is a plagal mode (meaning, the final is the fourth note of the scale), and it sounds like a major scale. The first phrase is in G hypolydian (the final is C). The last two bars of the phrase begin and end on the final, making the scale an authentic C lydian. The second phrase is in C-sharp dorian mode, and the final phrase is in A-flat major. All tonal changes directly occur and abruptly shift at the beginning of the phrase. However, the key signature remains the same for the duration of the entire movement (one sharp). In the reprise, the third phrase (labeled “c-prime”) directly modulates back to the original key of G hypolydian instead of continuing in A-flat major. The development section begins in measure forty-five and mostly develops material from the second phrase. Material from phrase “b” reappears twice—once after the six-bar orchestral interlude that begins the development section, and once again right before the restatement of the “a” phrase.

The restatement of the first phrase concludes the development section and leads into the second large section, section “B”. Material within this section is sequential, and the tonal centers shift with each sequence. There are three different sequences, labeled as phrases “d,” “e,” and “f.” The sub-phrases are labeled beginning with the reverse alphabet. The sub-phrases of phrase “d” are four bars each, and they both begin with the same musical idea but conclude differently. The sub-phrases of “e” are sequenced—the first two sub-phrases (“y” and “y-prime”) begin with

the first five pitches of a D and E minor scale (respectively). The third sub-phrase of “e” is shorter than the first two because it excludes the first two bars of the sequence.

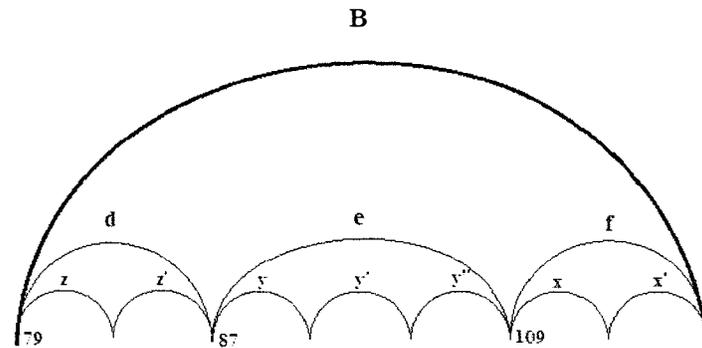


Figure 3 *Farandole*, Section “B” graph

Following phrase “f” is an eighteen-bar re-transition which leads back into the reprised “A” section. The movement closes with a coda that is based on the “a” phrase, concluding with a dominant (G) to tonic (C) motion in the orchestral accompaniment.

The second movement, “Chanson pour ma M^{ie},” is the simplest of all the movements from the formal perspective. Like the first movement, it is a ternary form with a brief orchestral introduction and concludes with a varied restatement of the “A” section. The phrases of the second movement are asymmetrical. Following the four-bar accompaniment introduction is an eight-bar phrase played by the soloist (which is labeled as the “A” section). In the “B” section, the rhythmic sixteenth- and eighth-note flow of the accompaniment changes to an eighth- and quarter-note pad. The harmonies of this section are also different from the repetitious harmony of the first (and last) section. The slow movement concludes with a ten-bar varied phrase of the “A” section:

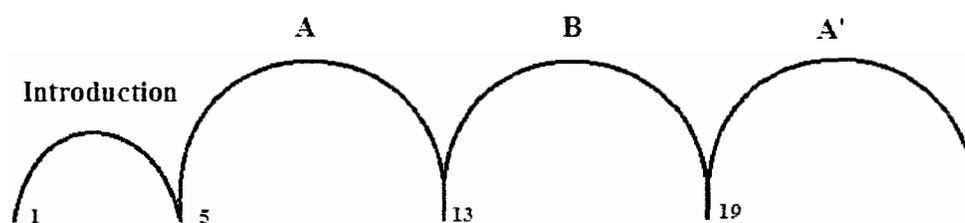


Figure 4 *Chanson* form graph

The form of the third movement follows a ternary layout with an accompanimental introduction (like the other movements thus far) and a brief coda. The first section (labeled “A”) contains two phrases. The second section is in a new key and contains three phrases. This section features a call and response—the phrase labeled “c” is first played by the soloist, then is repeated in the accompaniment (in the phrase labeled “c-prime”). In the next eight bars (measures forty-three to fifty), the soloist and accompaniment trade-off on the same line, with the accompaniment mimicking what was heard in the saxophone solo part first. The reprise begins in measure fifty-one with a return to the original key of the movement. The two phrases that were heard in the beginning of the piece are heard again in an elaborated, varied form. Figure 5 depicts a comparison between the “a” phrases—the original (top) and the variation from the reprise section (bottom):

Figure 5 *La Bohemienne*, Phrase a and variation

The form of the fourth movement is much different compared to the form of the other movements. It is the only movement of the piece that is not in ternary form. Like the first movement, it begins with an introduction (though much more brief than “Farandole”), a transition into a “B” section, and a re-transition into a varied restatement of the “A” section:

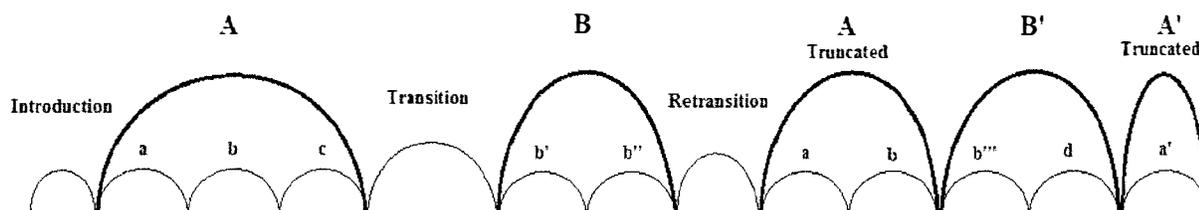


Figure 6 *Les Alyscamps* form graph

Each restatement of the “A” section is shortened, or truncated. The first repetition (which begins in measure forty-six) completely excludes the third phrase, which is originally heard between measures thirteen and sixteen. The last iteration of the “A” section is a varied form of the first phrase. Phrase “a-prime” contains the same pitch material for the first half as the original “a” phrase, but it is heard one octave below the original, and it has a different, slightly extended ending. The soloist comes to rest on an E in the last three bars of the movement; the accompaniment fills in with a G, D, and B in the last bar—spelling an E minor seventh chord.

The composer repeats main motives and musical ideas several times throughout the movement. The use of the second phrase is a strong example of this. The composer maintains the rhythmic integrity of the original “b” phrase and uses similar intervals but different pitch material for each repetition. Sometimes these ideas are layered and played as an echo effect between the soloist and accompaniment (see Figure 7). In the top example of this figure, the soloist has the motive first, then the piano echoes it in the following measure. The bottom excerpt displays the same idea, but with the idea starting in the piano reduction. The bottom

example is also the rhythmic inversion of the first excerpt.

Figure 7 consists of two systems of musical notation for the piece *Les Alyscamps*. The first system is labeled "Les Alyscamps, mesures 11-12" and shows a melodic line in the treble clef and piano accompaniment in the grand staff. The second system is labeled "Les Alyscamps, mesures 42-43" and shows a similar structure with a melodic line and piano accompaniment. The notation includes various rhythmic values and accidentals, illustrating the rhythmic inversion mentioned in the text.

Figure 7 *Les Alyscamps* Motives

The finale of the piece has the quickest tempo of all the movements. The melodic and thematic make-up of this movement is quite different from that of the preceding movements due to the quick, sixteenth-note nature of this movement. Many of the phrases of the fifth movement have extensions that hang over into the bars of the next phrase. There is also a great deal of sequential material in this movement, played by both the soloist and the accompaniment. A scalar link or sequence leads the music back into melodic phrases, such as in measures fifty-eight to sixty-three. Here the soloist plays unaccompanied in a downward scalar motion; the notes played are a series of chromatic upper and lower neighbors. This sequence leads back into the restatement of the opening phrase:

Figure 8 shows a single melodic line in the treble clef for the piece *Cabridan*, measures 58-63. The notation features a series of chromatic upper and lower neighbors in a downward scalar motion, as described in the text.

Figure 8 *Cabridan*, measure 58-63

More sequences and developmental material exist under the sections labeled “Developmental” and “Transitional” in the section “A” form graph:

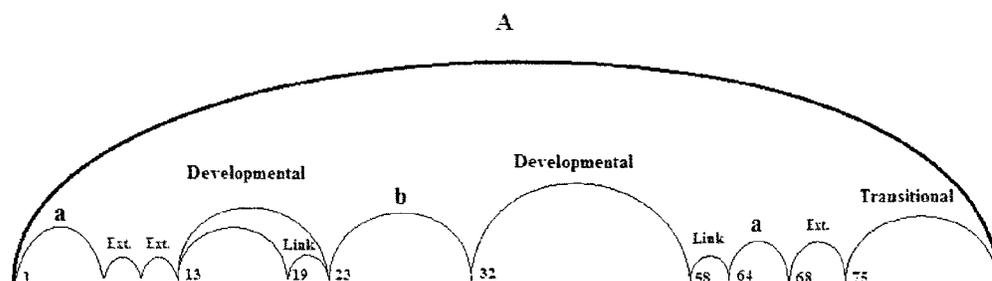


Figure 9 *Cabridan*, “A” Section, measures 1-95

The “B” section begins after a slight caesura at measure ninety-five. The section begins with two phrases of new material—the second phrase is a varied form of the first. The transition to the soloist cadenza begins in measure one hundred twenty-two, and the bars of this transition build up to the cadenza, which begins in measure one hundred forty-eight on the fermata:

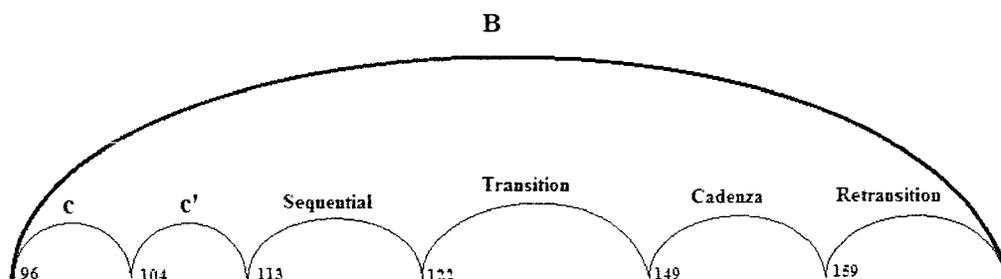


Figure 10 *Cabridan*, “B” Section, measures 96-169

The “B” section concludes with a re-transition which begins in measure one hundred fifty-nine with the re-entrance of the accompaniment. After a brief pause, the conclusion begins. The third large section (labeled “C”) begins with the same phrase as the opening and has passages of intense sequence-like material. The coda features eighth note material similar to the inverse of the eighth notes of phrase “b.” The movement concludes with a measure of sextuplets that arrives on a C concert, the final of G hypolydian mode.

Alexander Glazunov

Alexander Glazunov was born in St. Petersburg on August 10, 1865 (July 29th on the Russian calendar). He was born into a well-off family. His father was a successful book publisher, and his mother was an amateur pianist who had connections into well-known Russian musical circles. Glazunov began taking piano lessons when he was nine years old (Schwarz). His first attempts at composition came when he was eleven years old, and he began taking composition lessons under one of the Russian “Five,” Nikolai Rimsky-Korsakov, in 1880 (Duke 2). He was a quick learner, a bright student, and had an exceptional musical memory. According to Rimsky-Korsakov, Glazunov progressed ‘not from day to day but from hour to hour’ (Schwarz). His first symphony, “Slavyanskaya,” premiered in 1882 (Duke 3), and his music inspired the affluent music aficionado Mitrofan Belyayev to open a publishing house specifically for the music of Russian nationalist composers (Davis).

Glazunov’s total output as a composer includes eight symphonies, three ballets, 110 opus numbers, in addition to other orchestral and choral works (Duke 5). After the premiere of his first symphony and following compositional successes, he was an accepted member of the Belyayev circle. He was involved in musical projects as well, such as collaborating with Rimsky-Korsakov to complete Borodin’s unfinished works after his untimely death in 1887 (Schwarz). He has also conducted several of his works for concerts and other festivals. His career as an educator began with an appointment to the St. Petersburg Conservatory in 1899. Six years later, he accepted the appointment to director of the conservatory. During this period, his compositional activities and creative flow were halted because of his responsibilities as director. There was also a great deal of ongoing political turmoil near the time of his appointment to directorship. After leaving the conservatory, Glazunov toured Europe and the United States as a conductor. He also rekindled

his compositional ability and wrote several more pieces before his death, including his *Concerto in E-flat, for Saxophone and String Orchestra, Op. 109*.

Concerto in E-flat major, for Alto Saxophone and String Orchestra, Op. 109

Concerto in E-flat was composed in 1934, two years before Glazunov's death. It was one of two pieces he had written for the saxophone (the other was his 1932 saxophone quartet). The piece was dedicated to Sigurd Rascher, a German-born musician, who, at the time, had an appointment at the Royal Danish Conservatory. The concerto is a genre of music in which two groups—a soloist (or group of soloists) and orchestra—alternate passages throughout the piece. Throughout the Romantic period, the concerto developed, and the roles of these two groups changed, making the role of the soloist more dominant and the orchestral tutti more of an accompaniment (Duke 14). Concertos are typically in three movements; however, there are exceptions to this rule, Glazunov's saxophone concerto being one of them. The saxophone concerto is a single movement concerto with three themes that are reprised in the concluding section of the piece.

Like a sonata form, the concerto contains three main themes, each of which are repeated in the concluding section of the piece; however, unlike sonata form, these repetitions are varied and travel through different keys. The harmonic plan of Glazunov's *Concerto* is also different from the expectations of the traditional sonata form. Typically in a major sonata, the exposition begins in the major tonic. The first theme is heard, followed by a transition which leads to the second theme in the dominant key. After another transition, the closing theme is heard, and the exposition concludes, still in the dominant key. The next section, the development, is a period of tonal instability, as musical ideas from the exposition are elaborated upon and developed in

different ways. The tonic key returns at the start of the recapitulation, and the sonata finishes out in the key of which it began.

Glazunov's concerto begins in E-flat major, which is the key of Theme I, but it modulates to G minor for the second theme (rather than the dominant B-flat). The third theme is in C-flat major. Both the second and third theme are in mediant relationships to the first theme key, E-flat—G minor is a third up from E-flat, and C-flat is a third below. Another marked difference between sonata form and the *Concerto* is the treatment of the recapitulation. Traditionally, all themes are repeated and are heard as they were in the exposition, excluding the modulation to the dominant key. In the concerto, only fragments of the themes are repeated, and most of the repetitions are variations, almost developmental in nature. Also, because of the differences in key plans, it is difficult to decipher where the sonata sections (development and recapitulation) begin and end. Glazunov also uses different compositional devices such as a cadenza (which marks the half-way point of the piece) and a fugato (which starts the final section of the piece).

Analysis—*Concerto in E-flat for Alto Saxophone and String Orchestra, Op. 109*

Concerto in E-flat Major can be divided into three main sections, each separated by a brief pause. The first section establishes the tonic key (E-flat major) and introduces the first two themes. The second section begins in a new key—C-flat major. After the orchestral interlude that begins this section, the soloist plays the third theme. The second section concludes with the soloist cadenza, followed by a brief development of the cadenza motive, soloist joined with accompaniment.

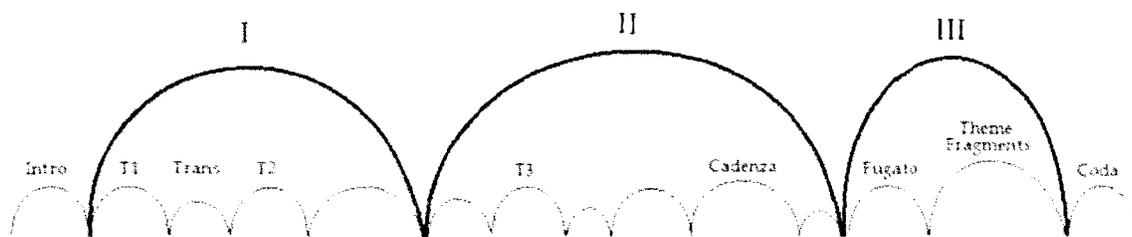


Figure 11 *Concerto in E-flat* Form Graph

A fugato begins the final large section of the concerto, in C minor. This section features fragments of the three themes heard earlier in the piece. The themes are sometimes heard in whole, but most often, only motives characteristic of the three themes reappear. These repetitions on the themes travel through multiple different key centers and are usually rhythmically varied. The piece concludes with a coda in E-flat major, in which the soloist line becomes more rhythmically involved—passages that are in eighth notes become eighth note triplets, which become sixteenth notes. In the last bars, the soloist outlines an E-flat major chord, and the piece concludes with a very solid, perfect authentic cadence.

The piece begins with a brief orchestral (or piano) introduction, in which the first theme is heard in unison before the lines branch out into contrapuntal material. A perfect authentic cadence in measure eleven signals the soloist entrance and the beginning of Theme I:



Figure 12 *Concerto in E-flat*, Theme I (soloist)

The first theme extends to measure twenty-three, where the soloist holds a pedal F over the Theme I motives layered in the accompaniment. The transition (measures twenty-seven through forty) develops the Theme I motive (which is made up of the first five pitches of Theme I). Tonal

centers in this section shift frequently; the first phrase is in B-flat major, the second is transposed to D major. The final iteration of the phrase leads back to B-flat major.

Following the transition is an orchestral interlude which leads into the second theme, in G minor. The second theme marks the first written tempo change of the piece, from the beginning *allegro* (quarter note equals ninety-two) to the slightly quicker *allegro scherzo* (at quarter note equals one hundred twelve). This tempo change, in addition to the perfect authentic cadence in the new key, help aurally mark the start of the second theme:



Figure 13 *Concerto in E-Flat* Theme II (soloist)

In the bars that conclude the first section, the tempo increases as the soloist performs accelerating sixteenth-note passages that finish with a two-octave chromatic scale beginning and ending on a concert G. Under this scale, the accompaniment plays eighth note patterns that serve as the foundation of a motive that reappears throughout the piece, especially in the soloist cadenza and the coda:

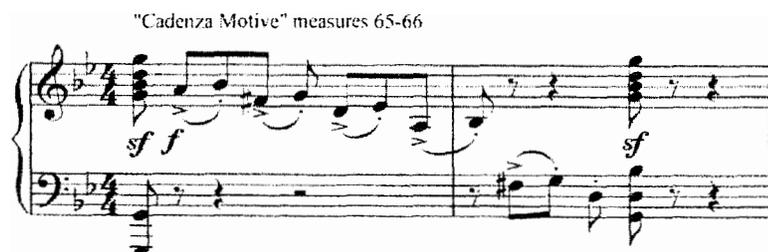


Figure 14 Cadenza Motive (accompaniment)

The second large section of the piece begins at measure sixty-seven with an orchestral interlude. The key center returns to E-flat major for the moment; after a layering of the Theme I

motive, the key center shifts to G minor. These two keys of the interlude are the keys of the first two themes. The saxophone soloist enters in measure eighty-two, and the key center settles of C-flat major as the third theme begins in measure eighty-six:



Figure 15 *Concerto in E-flat*. Theme III

Following the third theme, a small transition (in E-flat major) leads into a development-like section that precedes the soloist cadenza. Material in this section (measure one hundred five through one hundred twenty-eight) develops the third theme, using primarily the first four pitches of Theme III. The section, like a typical development, travels through several different keys. The melodic development begins in B minor, and the opening idea is repeated a fourth higher in the immediately following bars (using E natural minor scalar material). The rhythmic ideas are further developed, and the section concludes with a brief return to C-flat major (spelled enharmonically in B major in the piano reduction). The passage that precedes the soloist cadenza is a mix of transitional material, Theme I material, and material from the concluding section of Theme III.

The cadenza begins in measure one hundred sixty-five and uses a slightly modified version of the aforementioned “cadenza motive.” The four-pitch motive played by the soloist begins on a concert G and goes to the chromatic upper and lower neighbors before returning to the concert G. The figure is sequenced at the fifth also, and the span of repetitions covers two octaves. The rhythm and tempo of the cadenza begins slowly (*moderato*, quarter note equals seventy-six); an *accelerando* helps kick the cadenza into the *vivo* marked in measure one hundred nine. At this point, the soloist is playing sixteenth-note patterns. As the cadenza

gradually slows, the motive is transferred into eighth note triplets, then eighth notes played slowly after the marked *rallentando*. The cadenza concludes with another slow-to-*vivo* sixteenth-note passage that finishes with a rhythmic diminution of the cadenza motive.

The second section concludes with further elaboration on the cadenza motive. In measure one hundred eighty-eight the orchestra again enters on the second beat of the measure. The cadenza motive continues to be developed; in bars one hundred ninety-two through one hundred ninety-eight, the soloist plays the motive, but each pitch receives one beat, and the beat is divided into eighth notes (the pitches played are in octaves). This idea is brought back in the reprise, though with different pitch material (measures three hundred eight to three hundred eleven).

A small fugue in C minor begins the concluding section of the concerto. The section, unlike the preceding two sections, begins with the soloist, who plays octave concert G's before the first hearing of the fugue's subject in measure two hundred four (two bars after the marked *allegro*). The accompaniment joins the soloist, playing the answer (the subject repeated a perfect fifth above the original subject) while the soloist continues with the counter-subject, beginning in measure two hundred eight (rehearsal marking twenty-five). The soloist drops out in measure two hundred twelve as the accompaniment continues the fugue subject and counter subject.

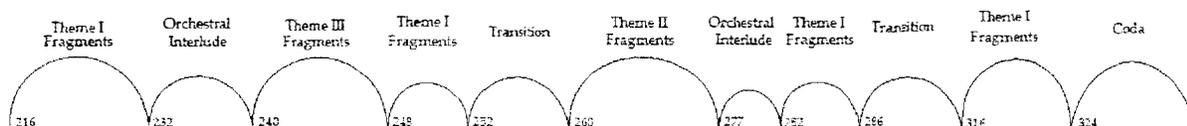


Figure 16 *Concerto in E-flat* Reprise Section Form Graph

The reprise begins four bars later, when the soloist re-enters with a variation of the Theme I motive in measure two hundred sixteen (refer to figure 16). Fragments from the other themes appear throughout the reprised section. These themes are varied repetitions of the original examples from the first and second sections. The fragments appear in different keys and augmented or diminished rhythms. The first fragment of Theme I (in measure two hundred sixteen) is in A-flat major. Its rhythm is augmented compared to the original theme first heard in measure eleven. The second theme iteration (beginning in the pick-up to measure two hundred sixty) is in twelve-eight time and F minor (as in the original second theme, the pick-up octave is the dominant of the key). The third theme is heard out of order in the reprise—it reappears in between sections that feature Theme I fragments some twelve measures before the second theme reiteration. Figure seventeen shows examples of the reprised themes:

Theme I Reprise, measures 216-220

Theme II Reprise, measures 259-262

Theme III Reprise, measures 240-243

Figure 17 Reprised Thematic Material from Section III

In some instances, the reappearances of the thematic material flow into each other; in other instances there is an orchestral interlude or transition that separates the fragments. The most commonly repeated theme is Theme I; the third and fourth beats of the subject of the fugato are reminiscent of the second theme—both segments are made up of triplet rhythms, and the

intervallic relationships from both Theme II and the subject of the fugato are the same (highlighted in the red boxes). The first two beats of the accompaniment line recall the start of the fugato section:

The image displays two musical excerpts. The top excerpt, titled "Theme II, Concerto in E-flat measures 40-43", shows a single melodic line in 4/4 time. A red box highlights the intervallic relationship between the notes G4, A4, Bb4, and C5. The bottom excerpt, titled "Accompaniment, measures 240-243", shows a piano accompaniment in 4/4 time. A red box highlights the first two beats, which correspond to the intervallic relationship of the first two notes of the Theme II excerpt (G4 and A4).

Figure 18 Theme II and Reprise Accompaniment Excerpts

The coda section begins right after the Theme I motive is played in the soloist line in the original key, from measures three hundred twenty to three hundred twenty-four. The soloist's melodic material throughout this passage travels from a *moderato* eighth note melody that becomes faster as it shifts into eighth note triplets in and then sixteenth-notes. This pattern leads into the *allegro* marked in measure three hundred thirty-six. The melodic contour of the first four-bar phrases of the coda (from the soloist perspective) is generally ascending, while the last four bars (where much of the accelerando is concentrated) contain contrasting, chromatically descending lines up to the arrival point at the *allegro*.

The accompaniment role for much of the coda is harmonic support. During the first four bars, the accompaniment alternates between German augmented sixth chords and the tonic E-flat major (in this passage, the first written chord is an A diminished seventh chord with a flat third; the remaining three augmented sixth chords are D diminished seventh chords with a flat third). The harmony of the next eight measures of the coda is a repeated progression, and the chords

within it, with the exception of the last two chords, express a median relationship (the first measure is three hundred twenty-eight):

Eb7 | Cb F7 | Db Ab7 | Fb Bb7 | Eb

The resolution chord is the major chord played on the downbeat of the following measure. This same progression is repeated in the next four measures, leading up to measure three hundred thirty-six.

This median relationship harmonic idea is carried into the *allegro* (at rehearsal mark fifty-three). In this passage, median relationships abound, falling on every beat of each measure. The harmony shifts into a dominant-function orientation beginning on beat four of measure three hundred thirty-nine. In the last fourth of this measure, a B-flat dominant seventh with a flat fifth (French augmented chord) leads back to the tonic. In the following measure, a secondary dominant seventh chord precedes the dominant seventh chord (B-flat) which leads to the authentic cadence on the downbeat of the next section (measure three hundred forty, rehearsal mark fifty-four).

The next four-bar phrase has three different simultaneously occurring roles. The soloist is playing a quarter note representation of the cadenza motive (in E-flat) while the upper three voices of the accompaniment are playing a harmonization of the motive. The lowest voices are playing a descending chromatic scale that gradually slows down rhythmically (sixteenth notes become eighth note triplets, which become longer rhythmic values), a technique that is used widely throughout the piece. For the remainder of the coda, the soloist outlines an E-flat major chord with arpeggios that travel through the range of the alto saxophone. The underlying harmony is strictly homophonic; at the *più mosso* the median chordal relationships return, concluded with a French augmented sixth chord that resolves to tonic. The progression that spans

across measure three hundred forty seven to the downbeat of three hundred forty-eight is repeated three bars from the end (though with slightly different voicings):

| Eb G7 Eb B7b5 | Eb

This is the final chord progression. After the fully voiced E-flat major chord, the accompaniment finishes the piece with a unison eighth note triplet to quarter note E-flat.

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