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Adolf Busch and the Saxophone:

A Historical Perspective on his *Quintet*, op. 34

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Doctor of Musical Arts

By

Russell Dewain Veirs

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ABSTRACT OF THE DISSERTATION

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Doctor of Musical Arts

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Adolf Busch, well-known as a violinist, contributed a major work to the saxophone's chamber repertoire in 1925 while living in Germany. This piece, *Quintet*, op. 34 for alto saxophone, two violins, viola, and cello, lay hidden until many decades later when it resurfaced for performance in the United States. Busch's use of the saxophone was advanced for the time, and his inclusion of the instrument in a quintet with strings was unique.

Scattered information regarding the genesis of the piece, its advanced use of the saxophone at the time, and the discrepancies between the published score and parts all called for exploration. This study investigates the sparse history of the piece, using numerous primary and secondary sources, and offers performance suggestions so that today's saxophonist can deliver a performance reflecting the musical life surrounding the instrument at time of its composition.

Included is a brief biography of the composer, a discussion of the factors that likely influenced the quintet, an investigation of the work's structure, descriptions of the unpublished editions of the piece, and an examination of Busch's meticulous revision process for this piece.

The dissertation of Russell Dewain Veirs is approved.

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Dedication

I would like to dedicate this paper to my family. They have helped push me through all of my studies, performances, and research that ultimately made this project possible.

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Introduction

The public premiere of Adolf Busch's *Quintet*, op. 34 did not occur until the 1973 Marlboro Festival.¹ Sigurd Raschèr was the saxophonist at this performance and Irene Serkin, Busch's daughter, played in the string quartet. Figure 1 contains the program from this performance. This premiere was reviewed by Leighton Kerner in the September 6, 1973 publication of *The Village Voice*:

A few weeks ago, at the night before the final day, the chamber music concert in the converted gym began with Adolf Busch's *Quintet*, Opus 34, for saxophone and strings. The sax player was Sigurd Raschèr, for whom the piece was written in 1932. In the string-quartet contingent was violinist Irene Serkin, wife of Rudolf and daughter of the composer. The music is Brahms right down to its roots, but the sound of the sax often gives it a 1930s air of wistful disillusion – something like a mixture of Poulenc and Frederic Cohen, composer of "The Green Table."²

The review designates Sigurd Raschèr as the dedicatee yet, as will be explained, the piece was composed seven years earlier than stated and we know the dedicatee was not Raschèr, but Alfred Pellegrini. Kerner's reference to Fritz Cohen and *The Green Table* is a nod to the ironic, satirical, and often sarcastic Weimar style best known in the music of Kurt Weil.

I first encountered Adolf Busch's *Quintet*, op. 34 for saxophone, two violins, viola, and cello at a concert featuring chamber music written for the saxophone and performed by my professor during my undergraduate studies. A year later, I was excited to hear the piece performed again at a degree recital by one of my good friends. I had the opportunity to observe the rehearsals leading up to this performance while following along with the score. The challenges in both the saxophone part along with blending in with a string quartet appealed greatly to me.

¹ A recording of this premiere performance currently exists at the Library of Congress.

² Leighton Kerner, "Queen Elizabeth in full fury," *The Village Voice*, September 6, (1973): 37-38.

A number of years later I had the chance to study Busch's *Quintet* with four of my friends in the UCLA string department. The true depth and subtleties of the piece unveiled themselves at this time. We required a great deal of time to work out the numerous transitions within the movement. These included transitions in tempo as well as in character and the passing of melodic material among the ensemble. We often encountered difficulty rehearsing various sections of the piece, as some of the rehearsal and musical markings did not match among the parts. Additional time was devoted to styles of articulation and proper dynamics that also were not consistent. Many questions remained regarding the notation and the history of the piece.

My curiosity compelled me to research further. Digging deeper into electronic and printed sources over the coming months, I quickly found myself immersed in a rich collection of source materials from the period. A number of kind musicians and scholars offered unselfish assistance through this journey of discovery.

My study investigates the genesis of this composition and offers general guidelines for a more persuasive and historically informed performance. This includes both the composer's intentions as well as issues that challenge modern performance. The work's editorial and performance history turned out to be unexpectedly complex and multi-layered. Where some facts could not be determined for certain, I offer possibilities and reasoning based on my findings. My research has taken me on an exciting voyage full of twists and turns. I hope this study will foster further interest and research in this exciting part of our repertoire.

Figure 1. Program from the premiere performance. Courtesy of the Marlboro Music Festival.

1973
MARLBORO MUSIC FESTIVAL
Saturday, August 11 at 8:30 P. M.

P R O G R A M

Quintet, Opus 34 (1932) Adolf Busch
(8/8/1891 - 6/9/1952)
Vivace
Scherzo: Allegro vivo
Theme and Variations

Sigurd Rascher, saxophone (Guest Artist)
Pina Carmirelli, violin
Philipp Neegele, violin
Irene Serkin, viola
Claue Kanngiesser, cello

Variations in G Major, Opus 121a (1816) Ludwig van Beethoven
(1770-1827)
on Wenzel Müller's Song
"Ich bin der Schneider Kakadu"

Lucy Chapman, violin
Sharon Robinson, cello
Rudolf Serkin, piano

INTERMISSION

Quintet in D Major, Opus 11, No. 6 (1771) Luigi Boccherini
(1743-1805)
"L'Uccelliera" (The Bird Sanctuary)
Adagio assai - Allegro giusto
I Pastori ed i cacciatori (Shepherds and Hunters)
Tempo di Minuetto
Tempo di prima: Allegro giusto

Pina Carmirelli, violin
Yuuko Shiokawa, violin
Jennie Hansen, viola
Peter Rejto, cello
Peter Wiley, cello

The Soldier's Tale (1918) Igor Stravinsky
(1882-1971)
The Soldier's March
Music to Scene I
Music to Scene II
The Royal March
The Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
Great Choral
Triumphal March of the Devil

Paul Biss, violin
Bernard Lieberman, double bass
Richard Stoltzman, clarinet
Vincent Ellin, bassoon
Wilmer Wise, trumpet
Keith Brown, trombone
Allen Beard, percussion
Led by Leon Kirchner

Steinway Pianos Columbia Records
Next Festival Concert Sunday, August 12 at 3:00 P. M.
The artists participating in these concerts donate their
services for the benefit of the Marlboro Fellowship Fund

Chapter I. An Overview of the Early Saxophone Repertoire

The saxophone's repertoire has evolved considerably since its patent date of 1846. Compositional depth and technical demands placed on the performer by composers are common today. Prior to 1925, such advanced writing was not readily found in works for the saxophone. Many pieces composed for the instrument through 1900 were harmonically simple and often set as a theme and variations or fantasia. Examples of these formats are seen in the saxophone and piano works of Jean-Baptiste Singelée (1812-1875), Jules Demersseman (1833-1866), Paul Agricole Génin (1834-1904), and Joseph Arban (1825-1889). These pieces were, nevertheless, achievements for the saxophone in their own right as they gave birth to, and increased, the instrument's limited repertoire. Chamber music for the saxophone prior to 1900 was commonly in the form of a saxophone quartet. Singelée and Caryl Florio (1843-1920), who also composed *Introduction, Theme, and Variations* for alto saxophone and orchestra in 1879, created a foundation for the early saxophone quartet repertoire.

Only a limited number of orchestral and opera works welcomed the saxophone in the nineteenth-century. In these pieces, the instrument was mainly used as a featured solo voice. Composers of these works include Georges Kastner (1810-1867), Georges Bizet (1838-1875), and Jules Massenet (1842-1912).

The saxophone enjoyed success in popular music during the early twentieth-century. The result was an abundance of light works, often for saxophone and piano. Rags and waltzes, popularized by performers of the time, comprise the majority of this repertoire. The vaudeville stage assisted in ushering in the saxophone's fame. Various sized saxophone ensembles helped promote the instrument among the general public. An advancement of extended techniques occurred at the time as well. Saxophonists invented techniques for creating sound effects on the

saxophone, ranging from laughing and crying to animal sounds. These were then incorporated into light, comical works of the time, often composed by the performers themselves.

A more profound repertoire for the saxophone emerged during the first quarter of the twentieth-century as well. “It was the American saxophonist Elise Boyer Hall who was responsible for establishing a serious repertory of artistic music for the saxophone at the turn of the century.”³ The large majority of these composers were from France, a country that had previously established the earliest repertoire for the saxophone. Among the notable composers are Claude Debussy (1862-1918), Vincent d’Indy (1851-1931), Florent Schmitt (1870-1958), Gabriel Grovlez (1879-1944), and Darius Milhaud (1892-1974). Milhaud’s famous *La Création du Monde* (1923) incorporated elements of jazz into its texture. American composer Charles Martin Loeffler (1861-1935) composed a feature for alto saxophone and orchestra in 1900. Vincent d’Indy (1851-1931) composed *Chorale Varie*, op. 55 for saxophone and orchestra in 1903 and the Belgian composer Paul Gilson (1865-1942) offered two concertos for the saxophone, both dating to 1915. These works refined the repertoire for the instrument and expanded the amount of works featuring the saxophone as a prominent voice in the concert hall.

Composer’s continued to incorporate the saxophone into orchestral works during this period as well. Richard Strauss included a quartet of saxophones in his *Symphonia Domestica* of 1904. These instruments, however, simply doubled other parts of the orchestra and performances were given without saxophones as there was lack of available skilled performers. Other composers who used the saxophone in their 1920’s orchestral compositions are Désiré-Émile

³ Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire 1844-2003* (Cherry Hill N.J.: Roncorp, Inc., 2003), v.

Inghelbrecht (1880-1965), Percy Grainger (1882-1961), Heitor Villa-Lobos (1887-1959), Béla Bartók (1881-1945), and George Gershwin (1898-1937).

A small number of mixed chamber ensemble pieces exist prior to 1925. Loeffler composed his *Ballade Carnavalesque* for flute, oboe, alto saxophone, bassoon, and piano in 1904. The French composer Jean Huré (1877-1937) composed his *2me Sextuor* for trumpet, two bugles, clarinet, bass clarinet, and soprano saxophone. Henri Edouard Woollett (1864-1936) composed *Octuor no. 1* in 1911 for oboe, clarinet, alto saxophone, two violins, viola, cello, and double bass. Woollett also composed *Danses Païennes* for two flutes, alto saxophone, cello, and harp, yet the date of composition is unknown.⁴ Milhaud composed *Caramel mou*, op. 68 in 1921 for B-flat saxophone (or voice), clarinet, trumpet, trombone, piano, and percussion. André Caplet (1878-1925) contributed his *Légende* in 1903 for alto saxophone, oboe, clarinet, bassoon, violin, viola, cello, and double bass. Following *Légende*, he composed, *Impression d' Automne – Elégie* in 1905 for alto saxophone, oboe, two clarinets, bassoon, harp, organ, and two cellos. Heitor Villa-Lobos contributed a few mixed ensemble works between 1917 and 1925 as well, including *Sexteto Mistico*, op. 123 (1917), *Quatuor*, op. 168 (1921), and *Chôros no.7 – settimio*, op. 186 (1924). William Walton (1902-1983) composed his *Façade* in 1922/1926.

Other German composers began to adopt the saxophone into their larger works as well during the 1920s. Ernst Krenek's (1900-1991) opera *Jonny Spielt Auf*, composed between 1925 and 1926, includes both an alto and tenor saxophone. Kurt Weill's (1900-1950) *Royal Palace* of 1925/1926 and *Die Dreigroschenoper* (Three Penny Opera) of 1928 uses soprano, alto, and tenor saxophones. Early jazz influence is heard in each of these works.

⁴ Jean-Marie Londeix, *A Comprehensive Guide*, 405.

Two pieces that stand out for their technical demands are Schmitt's *Légende* of 1918, not premiered until the 1930s, and Debussy's *Rhapsodie for orchestra and saxophone* (1904), premiered in 1919. Although there are a few technical passages in the *Rhapsodie*, rarely is the saxophonist required to play outside of the staff.

Another work emerged from the early twentieth-century but remained unknown until many decades later. This piece, full of musical and technical demands for the performer, is Adolf Busch's *Quartet*, op. 34 for saxophone, two violins, viola, and cello. Such demanding writing would not come into common practice until the rise of pioneer saxophonists Sigurd Raschèr of Germany and Marcel Mule of France in the 1930s.

Chapter II. A Brief Overview of Jazz in Germany in the 1920s

Styles of jazz music began working their way into Germany following World War I. Adolf Busch likely became familiar with the saxophone through this new music. Jazz in Germany during the early 1920s is not necessarily the music that we commonly think of today when we hear the term jazz. The popularity of a more authentic American jazz did not occur until the mid to late 1920s.

The American-created style of jazz had spread to parts of Europe in the early twentieth century. This music had not yet breached the borders of Germany, largely due to the anti-American sentiment from the recent war. In time, this new style caught the attention of Germany's musicians, yet jazz music found there in the 1920s was a pastiche created by these German musicians based on rumors of what jazz sounded like in America. "Ultimately, our early German jazz [musician] created his own style of German jazz on the basis of printed pop songs, visual evidence, and lore. It was under these circumstances, then, that German commercial musicians created the music that fed the jazz craze of the early 1920s."⁵ There were very few recordings available in Germany at this time, forcing many musicians to speculate how to appropriately perform the style they were emulating.

Authentic American jazz eventually infiltrated Germany, first through printed music and then through touring musicians. Improvisation was not common in Germany, and most musicians played from pre-composed improvisatory lines included in the printed music. Bryan Gilliam describes jazz instrumental parts in Germany by the end of the decade as a "mechanical application of syncopation to a given melody, catchy instrumentation, and an absence of free

⁵ Bryan Gilliam, *Music and Performance During the Weimar Republic* (Cambridge University Press, 1994), 119.

melodic invention.”⁶ Among the early American musicians to perform in Germany was Alex Hyde, who toured in 1924. Paul Whiteman’s orchestra stands among the popular jazz influences in Germany, yet his orchestra did not make its first appearance until a 1926 concert in Berlin. Sidney Bechet would perform with the Claude Hopkins’ orchestra in Berlin as part of *The Black Revue* between 1925 and 1926, but he remained largely unknown in Germany.

Syncopation was the key element of jazz during this era. A 1920s edition of N. Fedorow’s *Schule für Saxophon* includes a chapter authored by Alfred Baresel centering on syncopation and jazz. Although Baresel was a jazz scholar during the 1920s (with an understanding of jazz style and improvisation), almost *none* of the musical examples included in his explanation of syncopation are jazz excerpts. Instead, he includes passages highlighting syncopation from works by Schumann, Schubert, Verdi, Bizet, etc. There appears to be only one, very brief, newly composed “jazz” excerpt in this chapter simply titled *Fox Trot*, presumably composed by Baresel. Baresel would author *Das Jazz Buch* in 1929, where he discusses this musical style in greater detail through nearly one hundred pages.

Gustav Bumcke’s *Saxophon Schule* of 1926 contains a few brief pages on jazz at the end of the text. He writes, “The saxophone is being more and more employed in Jazz music, it is important that the rising saxophonist should become familiar with the rhythms which most frequently occur in this sort of music.”⁷ The examples that follow are original exercises highlighting syncopated rhythms, including one excerpt from the Fox Trot, *Honolulu Blues*.

⁶ Bryan Gilliam, *Music and Performance*, 121.

⁷ Gustav Bumcke, *Saxophone Schule* (Leipzig, Germany: Anton J. Benjamin, 1926), 122.

There were various styles of this early “jazz” music. During this period, “What did distinguish these dance forms [foxtrot, shimmy, ragtime, etc.] . . . was their tempos.”⁸ The dotted rhythm was prevalent in each of these jazz styles. The blues in Germany at this time was “not a twelve-bar form with call-and-response patterns and a fixed sequence of harmonies, but a tempo mark of roughly 33 bars per minute.”⁹ Daniel Bell explains that “of the pre-jazz styles, ragtime was the most accessible to European audiences; it was entertaining, danceable, and contained captivating cross rhythms. It was also a composed music rather than improvised.”¹⁰

This was the jazz world that Busch likely encountered prior to composing his saxophone quintet. This described style and its basic elements are what will be referred to when discussing the influence of jazz in Busch’s *Quintet*, op. 34.

⁸ Bryan Gilliam, *Music and Performance*, 124.

⁹ Bryan Gilliam, *Music and Performance*, 125.

¹⁰ Daniel M. Bell, “The Saxophone in Germany 1924-1935, A Cultural History,” *The Saxophone Symposium*, vol. 29 (2004): 11.

Chapter III. Adolf Busch and his *Quintet*, op. 34

A Brief Biography of Adolf Busch

Tully Potter's *Adolf Busch: The Life of an Honest Musician* is the authoritative text covering the life of Busch. Therefore, what follows is a brief account of the parts of his life that likely shaped *Quintet*, op. 34.

Adolf Busch, born in Siegen, Germany in 1891, was the second son born into a musical family. His father, Wilhelm, was a violinist, string instrument repairman, and woodworker. His mother, Henriette, had learned to play the piano when she met Wilhelm. Fritz, born a year earlier, started on the violin and soon after learned to play the piano. Adolf developed a keen musical ear at an early age. He had the luxury of, and curiosity for, experimenting with the various instruments in his father's workshop while growing up. He was included in his family's small dance orchestra when he began to mature as a violinist. "The Kapelle Busch was born and the versatile family ensemble was soon in demand for parties, weddings and especially the regular Sunday dances. This early experience of playing dance music – and it lasted for a decade – had a decisive influence on both boy's [Adolf and Fritz] musical development, fostering in them an exceptional rhythmic vitality and a subtlety and a healthily unsnobbish attitude toward music in general."¹¹

Busch entered the Cologne Conservatory in 1902 and his family moved close by. Having his family nearby allowed Busch visit often and continue performing in the Kapelle Busch. He studied, among other things, violin with Willy Hess and composition with Fritz Steinbach at the conservatory. Hess was first taught the violin by his father, who had been taught by Louis Spohr, and later studied with Joseph Joachim. Hess, as the leader of the Gürzenich Quartet, led Busch to

¹¹ Tully Potter, *Adolf Busch: The Life of an Honest Musician*, 2 vols. (Great Britain: Toccata Press, 2010) 48.

“regard the playing of chamber music as an integral part of a musical career.”¹² Steinbach was known as a Brahmsian. Bram Eldering, a student of Joachim, replaced Hess at the conservatory in 1903. Busch eventually had the opportunity to meet Joachim and hear him perform.

Unfortunately for Busch, Joachim passed away before he had the chance to study with him, yet “(i)t can be considered that Busch drew from Joachim’s playing and teaching exactly what he required, even if he had to get much of it at second hand from Hess, Eldering, and others.”¹³

In 1905, Busch composed a “Dead March” for the funeral service of a schoolteacher, commissioned by Hugo Grüters, however the piece was not performed as “the rest of the boys [in the band that would play the piece] rebelled against Adolf’s harmonies.”¹⁴ Busch met Grüters’ daughter, Frieda, at this time and the two would eventually marry. Through Hugo Grüters, Eldering, and Steinbach, Busch came to meet Max Reger, who became a major musical influence. In 1909, Reger visited the conservatory. Busch described Reger as a “humorous, generous, impulsive man who could not bear restraint or hear of anyone being oppressed.”¹⁵ Frieda, in 1912, wrote to her parents “Reger told me Adolf is taking the place of Joachim”¹⁶ following a performance Busch gave of Beethoven’s *Concerto*.

Busch became a lifelong friend of pianist Rudolf Serkin.¹⁷ Serkin would collaborate with Busch for many solo performances in addition to performing with the Busch Quartet when needed. Years after their first meeting, Serkin married Busch’s daughter, Irene. Both Busch and

¹² Tully Potter, *Adolf Busch*, 64.

¹³ Tully Potter, *Adolf Busch*, 72.

¹⁴ Tully Potter, *Adolf Busch*, 76.

¹⁵ Tully Potter, *Adolf Busch*, 114.

¹⁶ Tully Potter, *Adolf Busch*, 127.

¹⁷ Rudolf Serkin lived from March 28, 1903 until May 8, 1993.

Serkin were interested in the jazz music that began working its way into Germany following World War I. Serkin purchased a saxophone to experiment with this new genre. There is little information about Serkin and his saxophone playing. Peter Serkin, Rudolf Serkin's son, explained that his father had taken up the saxophone while still in Europe and suspected he was self-taught.¹⁸ The only times he recalled hearing his father play was at the Marlboro Festival, informally, and for fun at parties when Peter was still young.

Compositionally, Busch opposed the views of the Second Viennese School. He disliked Schoenberg's embrace of atonality and held on to more traditional compositional techniques. This is not to say that Busch did not venture into unique harmonic progressions, but he would not push into the realm of atonality.

Busch moved to Switzerland in 1927 during the rise of the Adolf Hitler and the Nazi party, strongly opposing their views. Frieda, Karl Doktor (violist of the Busch Quartet), and Serkin were all Jewish. As tension built in Europe toward World War II, the Busch and Serkin families moved to the United States.

Busch enjoyed a successful career in music throughout his life, concertizing as an orchestral musician, soloist, and chamber musician. His career was interrupted only at times of serious illness. Busch established the Marlboro School of Music in 1950, which would later become known as the Marlboro Festival. This was to be a place where musicians of various skill levels could come together in a positive environment to learn, create, and share music. Busch passed away on June 9, 1952.

¹⁸ Peter Serkin did not know the exact make/model of this instrument, nor where his father had purchased it.

Compositional Influences

Adolf Busch composed his *Quintet*, op. 34 in 1925. The piece is dedicated to his good friend, Alfred Heinrich Pellegrini. Pellegrini, a painter from Switzerland, had painted multiple portraits of Busch, and in 1912, also painted for Busch a portrait of Frieda.

What motivated Busch to compose for the saxophone? Tully Potter believes Busch's compositions for the saxophone were inspired, in part, by his friend Rudolf Serkin's interest in and recent purchase of the instrument.¹⁹ Serkin was not necessarily the intended performer, but Busch may have been motivated to experiment with Serkin's new instrument as it was now easily accessible. Peter Serkin recalls Rudolf's limited ability on the saxophone, explaining that his father could never have played Busch's demanding quintet.²⁰

Another source of inspiration may be rooted in the clarinet. Busch was already interested in composing for the clarinet, which his wife Frieda played non-professionally.²¹ Perhaps the availability of Serkin's saxophone, coupled with a current interest in composing for a woodwind instrument, naturally persuaded Busch to branch out and include the saxophone in his compositional output. Orchestration texts of the time often likened the saxophone to the clarinet family. Also, the Busch Quartet had already performed Brahms' clarinet quintet before he started composing *Quintet*, op. 34. Busch may have simply seen the possibility of replacing the clarinet with a saxophone in such an ensemble setting.

Brahms' compositional style may have had an impact on Busch's piece as well. Leighton Kerner's review of the premiere performance makes this association, explaining that the "music

¹⁹ Tully Potter. Correspondence with the author.

²⁰ Peter Serkin. Correspondence with the author.

²¹ Peter Serkin. Correspondence with the author.

is Brahms right down to its roots.”²² Brahms’ influence would have been channeled to the young Adolf Busch through his composition professor, Fritz Steinbach, during his time at the Cologne Conservatory. There are compositional similarities between the opening movement of Brahms’ *Quintet*, op. 115 and the opening movement of Busch’s *Quintet*, op. 34. Both works are composed for a string quartet plus one wind instrument and both hint at a waltz feel. Each composer uses similar rhythmic devices in their opening movements such as accented unison passages to contrast with the flowing lines around it and hemiola to give the effect of simple triple meter within the compound duple meter of the movement. There are frequent shifts between sections of high energy and relaxation in each of these movements. Another small, but interesting, comparison is found in the opening figure of the *scherzo* from Brahms’ Piano Concerto No. 2. Brahms opens his *scherzo* with four eighth notes (D-E-D-E) reaching up a minor third to a downbeat on F. Busch’s *scherzo* similarly begins with four sixteenth notes (C-D-C-D). Instead of reaching up a minor third, however, they reach up a major third to a downbeat on E natural.

Sections of Busch’s *Quintet*, op. 34 also appear to be inspired by musical forms favored by Max Reger, a man whom Busch greatly respected and admired. Max Reger composed many fugues and theme and variations throughout his life. These are found in many of his organ works, such as *Symphonic Fantasy and Fugue*, op. 57 (1901), and other works such as his variations and fugues on themes by Bach, op. 81 (1904), Beethoven, op. 86 (1904), and Mozart, op. 132 (1914). Busch incorporates a fugue into the second movement of his *Quintet*, op. 34 and sets the third movement of this piece as a theme and variations.

²² Leighton Kerner. “Queen Elizabeth in Full Fury,” 37-38.

Influences from Busch's youth are seen in this piece as well. His fascination with the saxophone may have stemmed from his early fascination with other instruments found in his father's repair shop. Performing in his family's dance orchestra had an early impact on him.

When Adolf was deemed old enough to join in [playing at Wilhelm's dance gigs with his brother Fritz], the Kapelle Busch was born and the versatile family ensemble was in demand. This early experience of playing dance music – and it lasted for a decade – had a decisive influence on both boys' musical development, fostering in them . . . a healthily unsnobbish attitude to music in general. . . Adolf retained a genuine affection for the tunes he had ground out with his father and brother, especially the waltzes and polkas of the Strauss family. Waltz time found its way into his adult compositions.²³

The influence of waltz time is felt throughout the first movement of his quintet as well as in select variations of the third movement.²⁴ Busch's "unsnoobish attitude" toward music is reflected by his interest in jazz music during the 1920s and his acceptance of the saxophone as a legitimate instrument at a time when "many German musicians felt that the saxophone's association with jazz, which they regarded as a cheap and potentially destructive form of entertainment, should preclude its use in any type of serious music."²⁵

Busch often decorates chords with added sevenths and ninths. These chords do not always have a dominant function, similar to the colorful use of chords in jazz music. These harmonies appear in all three movements of the piece and include, but are not limited to, minor seventh chords, major seventh chords, and seventh chords with an added flat ninth. One of the clearest examples of the major seventh chord is located in the second movement on the second beat of m. 11 where the viola has a quadruple stop on D major-seventh, harmonically supported

²³Tully Potter, *Adolf Busch*, 48.

²⁴ Tully Potter includes this saxophone quintet in a brief list of Busch's works using waltz time on page 48 of his biography on Adolf Busch.

²⁵ Daniel M. Bell, "The Saxophone in Germany," 2.

by the first violin while the other instruments rest. Seventh chords with an added flat ninth are found on the downbeat of m. 4 in the first movement on D, the downbeat beat of m. 146 in the second movement on F, and the *forte* downbeat of m. 22 in the third movement on E. Although some of these chords are the result of passing motion, the passing notes that create the seventh or flat ninth are often accented or appear on a downbeat, bringing out the colorful harmony.

The upbeat jazz style of the 1920s likely inspired musical ideas in Busch's quintet. The character of the thematic elements in the *Scherzo* is linked to this style of jazz. Syncopation is present throughout the movement and is highlighted by the steady tempo in simple duple meter. This is apparent in mm. 14-16 (Example 1) where the first violin and cello emphasize syncopation by steadily articulating off-beats at the quarter note.

Example 1. Busch, *Quintet*, op. 34, mvt. II, mm. 14-16. P. J. Tonger score.²⁶

Syncopation is not limited to up-beats and can result from stressing weak beats within a measure. In Busch's *scherzo*, the weak beat is the second beat of each measure, which is often

²⁶ Measure 15 begins at the top of a new page in the published score, but for clarification of the example it has been attached to the end of measure 14 from the previous page.

stressed. The opening motive is sometimes offset by a beat, delaying the sounding downbeat by one beat, emphasizing the second beat of the measure. Measures 50-52 (Example 2) illustrate one method Busch uses to emphasize the weak beat of the measure. The violins and viola emphasize the second beat of m. 50 with their *fortissimo* entrance, as does the saxophone in mm. 51-52 with added accents.

Example 2. Busch, *Quintet*, op. 34, mvt. II, mm. 50-52. P. J. Tonger score.

The image shows a musical score for measures 50-52. The top staff is for the Alto Saxophone ([A. sax]). Below it are the string parts: Violin 1 ([Vln. 1]), Violin 2 ([Vln. 2]), Viola ([Vla.]), and Cello ([Vcl.]). Measure 50 is marked with a forte dynamic (ffz) and an accent (>) on the second beat. Measures 51 and 52 show the saxophone part with accents on the first and second beats respectively.

Example 3 illustrates a syncopated rhythm commonly found in ragtime music. This rhythmic figure appears multiple times in the string parts.

Example 3. A common ragtime rhythm.

The image shows a rhythmic figure in 2/4 time. It consists of a quarter note followed by an eighth note, then a quarter note followed by an eighth note, all within a two-beat measure.

The clearest example of this rhythmic influence is found in the cello part between mm. 129 and 131. (Example 4).

Example 4. Busch, *Quintet*, op. 34, mvt. II, mm. 129-131. P.J. Tonger score, cello part.

The image shows a musical score for measures 129-131 of the cello part. The score starts at measure 129 with a syncopated rhythm. The notes are: a quarter note, an eighth note, a quarter note, and an eighth note, all within a two-beat measure.

Busch, at times, ties eighth notes of the rhythm at the end of a measure into the following measure, resulting in constant off-beat syncopation. This type of syncopation is heard near the beginning of the movement in the violin and viola parts.

The final measures of the saxophone part lead to a *cliché* “jazzy” motif, ending the movement on a dominant seventh chord. This is one of the clearest moments of jazz influence in the piece.

Structural Analysis

Busch’s quintet is a three-movement work for saxophone and string quartet. It is noteworthy first of all to state that it is fully tonal (an assumption that cannot be made about a German composer in the 1920s). The sequence of movements outlines a tonic-dominant-tonic harmonic structure: the first movement is in F minor, the second in C major, and the third is back in F minor, ending with a Picardy third.

The first movement is laid out in a sonata shape, though one that acknowledges the complexities and ambiguities of the post-Romantic style. The exposition extends from mm. 1-69. The A theme, from mm. 1-21, is composed in F minor and characterized by its opening motive (the first three beats of measure 1), seen in m. 1 of Example 5.

Example 5. Busch, *Quintet*, op. 34, mvt. I, mm. 1-3. P.J. Tonger score.

The image shows a musical score for the first three measures of the first movement of Busch's Quintet, op. 34. The score is arranged in a system with five staves. The top staff is for the Alt-Saxophon in Es, with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Vivace, ma non troppo agitato' and the dynamics are 'p' (piano) and 'espr.' (espressivo). The saxophone part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a more active line in the third measure. The string parts (Violinen 1 and 2, Viola, and Cello) are in a lower register, with a key signature of two flats (B-flat and E-flat). They provide harmonic support, with the strings playing a rhythmic pattern of eighth notes and quarter notes. The score is written in 6/4 time.

Busch moves through E major during the second half of the A theme. There is a slight character change at m. 9, the hemiola in the strings influenced by the hemiola found in m. 3. However, the opening material is restated by the saxophone in m. 12. Measures 22-31 are developmental in character, based on musical ideas from the first theme, and serve to transition into the second theme. The final measures of this transition lead to an E-flat dominant-seventh chord, resolving into the secondary key area of A-flat major at the start of the B theme. The B theme is a waltz, treating the 6/4 measures as two 3/4 measures (Example 6).

Example 6. Busch, *Quintet*, op. 34, mvt. I, mm. 32-33. P.J. Tonger score.

The waltz continues in the strings at m. 44, underneath the energetic saxophone part. A G diminished chord clashes against a pedal A-flat in m. 56, unmistakably resolving to A-flat major in m. 62, further tonicizing the secondary key area. A four-measure transition, mm. 66-69, builds toward a dominant seventh chord on E, cadencing to A minor at the beginning of the development. This third-related trajectory recalls the large-scale experiments of Brahms.

The development begins at m. 70, where the opening motive appears in its inverted form in the saxophone part. Busch scrambles motives from the exposition throughout the development, often by means of inversion, augmentation, and layering. For example, the opening motive appears in augmentation in the saxophone and violin parts in m. 73. In m. 74, the inverted form of the opening motive is next set against a minor version of the hemiola figure from the second half of the A theme. Busch transforms the flowing waltz of the B theme into a rigid, *staccato* variation beginning at m. 82 in the saxophone part, soon echoed in the strings. The final measure of the development section ends on a C dominant-seventh chord, cadencing into the recapitulation.

The recapitulation begins at m. 102 in the tonic key of F minor. Busch occasionally hockets the original melodic and accompaniment material from voice to voice during the restatement of the themes from the exposition. The return of the A theme, in the saxophone part, at the beginning of the recapitulation is slightly blurred. The strings continue the *staccato* variation of the waltz theme from the previous measures, now serving as accompaniment for the saxophone (Example 7).

Example 7. Busch, *Quintet*, op. 34, mvt. I, mm. 102-103. P.J. Tonger score.

The image shows a musical score for measures 102 and 103 of the first movement of Busch's Quintet, op. 34. The score is in F minor and 3/4 time. It consists of five staves: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. The saxophone part (top staff) begins at measure 102 with a melodic line marked with a 'J' (ritardando) and 'sffz' (sforzando). The string parts (middle and bottom staves) provide a rhythmic accompaniment with staccato notes, marked with 'ff' (fortissimo). The saxophone part continues through measure 103, with a dynamic change to 'fz' (forzando) in the second measure.

The developmental transition material between the first and second themes returns in measures 125-134. The B theme returns at m. 135 in D-flat major, moving to the tonic key of F minor by m. 147. As in m. 56, Busch similarly clashes a diminished seventh chord on E the tonic root of F minor in m. 160. He prolongs the resolution by moving to an A diminished-seventh chord, resolving to a B-flat in m.166. At this point, a coda-like section begins, deriving it's melodic gestures from the opening motive. The underlying harmonic movement leads to a C dominant-seventh chord at the end of m. 170, resolving to, F minor.

The second movement is in ternary form: *scherzo-trio-scherzo*. The *scherzo* begins in C major, with the melodic line in the viola. This second violin moves this theme into B major, followed by a restatement of the theme in the saxophone part back in C major. The motive ascending a major third at the beginning of the theme (Example 8) is prominent throughout the movement.

Example 8. Busch, *Quintet, op. 34, mvt. II, mm. 20-22*. P.J. Tonger score, saxophone part.



There is a character change at m. 54, marking the beginning of the trio. Here, a stately motive consisting of three accented quarter notes followed by a half note, and moves through C-sharp minor. The music that follows is developmental, recalling ideas from the *scherzo*, mostly in a minor variation. Measure 67 introduces a staccato eighth note motif, foreshadowing the subject of the coming fugue. Busch continues to play with these musical gestures, often in sequence, moving to F-sharp minor by the downbeat of m. 96. The fugue begins at on the pick-up into m. 98. The subject first stated by the viola in F-sharp minor, the tritone of the movement's tonic key. The first half of the subject is illustrated in Example 9. The beginning of the fugue subject is derived from the opening motive of the theme in the *scherzo* (m. 20 of Example 8), now ascending only a minor third (mm. 97-98 of Example 9).

Example 9. Busch, *Quintet, op. 34, mvt. II, mm. 97-101*. P.J. Tonger score, saxophone part.²⁷



²⁷ Measure 97 appears as the last measure of a system in published score, but for clarification of the example it has been connected to measure 98 from the following page.

The second entrance of the subject, by the second violin, moves to C-sharp minor. The subject is returns to F-sharp minor with the third statement by the first violin. A fourth statement is made by the cello in B minor, hidden beneath the syncopation of the upper strings. The saxophone presents the inverted subject in E major at m. 125. The first half of subject is played again by the saxophone in m. 134, in A minor, echoed by the first violin in m. 138 in the relative major, pointing toward the tonic key of C major. Transitional material derived from the opening *scherzo* leads to a dominant chord on G in m. 152, cadencing into the return of the *scherzo*.

The *scherzo* returns in m. 153 in the tonic key, this time with the opening theme in the saxophone part. The opening motive is played in sequence by the upper strings beginning in m. 171 while the saxophone provides a light obligato above, the cello outlining chords below. The upper strings and saxophone reverse roles at m. 179. This time, the upper strings provide a light, eighth note passage in groups of three, creating a 3/8 feel against the 2/4 meter of the movement. The cello continues to outline chords underneath. The multi-meter section comes to a close and returns to a clear 2/4 meter in m. 191. Here, Busch sets motives from the opening *scherzo* against each other as the movement comes to a close. The final measures close the *scherzo* using a “jazzy tag” (Example 17) given to the saxophone, ending the movement on a C dominant-seventh chord. This dominant-seventh chord resolves to its tonic at the start of the third movement.

The third movement unfolds as a theme and variations. The theme is often hidden within the musical material among the ensemble. Simply focusing on one instrumental voice in each variation may not always reveal the theme.

The main theme, presented solo by the saxophone in the opening eight measures of the piece, is in F minor (Example 10). This theme is repeated by the first violin, harmonized by the rest of the strings.

Example 10. Busch, *Quintet*, op. 34, mvt. III, mm. 1-8. P.J. Tonger score, saxophone part.²⁸



The first variation harmonizes the theme in A-flat major. Here, the saxophone plays the melody again, harmonized by the first violin a third above and accompanied by the other strings.

The second variation spans ten measures (mm. 25-34). The main theme, fragmented and decorated, begins in the second measure of this rough and agitated G minor variation, appearing across the violin parts. The saxophone provides contrapuntal material to the theme. Busch writes a solo, ascending flourish five measures into this variation, separating the first and second half of the theme.

The third variation (mm. 35-42) is in C-sharp minor, which can also be viewed as an extension of the character of the second variation. These eight measures push the tempo forward while the saxophone brings out portions of the main theme.

The fourth variation (mm. 43-50) follows, continuing in C-sharp minor. Here, lively staccato passages give a sprightly character to the thematic ideas, which are hinted upon by the string and saxophone parts.

The fifth, *adagio* variation (mm. 51-58) sets the theme in common time, beginning in C-sharp minor. The beginning of the theme is distinctly heard at the start of this variation, first by

²⁸ Measures 6-8 appear on a separate page in published score, but for clarification of the example it has been attached to the end of m. 5 from the previous page.

the cello and then by the saxophone a measure later. After the first four measures, the violins continue the second half of the theme for two measures, handing it back to the saxophone in m. 57. The final cadence of this variation resolves to the relative major, E major.

The sixth variation (mm. 59-116) is by far the longest of the variations, in A major. Fragments of the main theme are developed between these lively *scherzando* measures, once again in 6/8 meter. The energetic pace of the variation comes to an abrupt halt at m. 113 as Busch inserts a brief pause followed two measures of thematic material at an *adagio* tempo. After another brief pause, the lively character returns to complete the final two measures of the section, cadencing in A minor.

The seventh variation (mm. 117-132) comes next in C major, although the initial melody in the saxophone borrows from the parallel minor. The modal melodic material continues over the more standard harmonies of the strings. The final two measures of the variation confirm C major with two authentic cadences, yet these cadences resolve to the tonic on the upbeat, lacking a sense of completion.

The eighth variation (mm. 133-140) begins in F major. This dance-like variation plays with a major transformation of the theme, initially in the first violin part and echoed a measure later by the saxophone. The final measures move to, and cadence in, F major.

The ninth variation (mm. 141-156) excludes the saxophone. The string material in this section is based on the character and mood of the original theme, often hinting at its melody. An eerie tone is prevalent throughout this variation as the variation begins on a D minor chord, the relative minor of the previous variation. The chromatic material given to the strings creates harmonies that twist in and out of focus. The initial D minor moves to E major by the end of the first half of this section, however this simply serves as a secondary dominant to the following

measures in A minor. This variation ends after leading to a dominant-seventh chord on C-sharp, soon to resolve into the key of the next variation.

The tenth variation (mm. 157-172) quickly changes the mood into a light, flowing waltz in F-sharp major. The saxophone outlines the shape of the original theme at the start of this section. The strings fill in other portions of the theme underneath the saxophone's subsequent material.

The eleventh variation (mm. 173-182) transforms into a fast paced journey as it moves through B minor. The first violin and saxophone parts, beginning m.177, contain material from the original theme composed in hemiola above the fast moving, rigid *staccato* in the strings.

The twelfth variation (mm. 183-191) moves through the key of A-flat major. This highly energetic and syncopated variation helps transition the music into the final segment of the movement. The final measures end on a dominant-seventh chord on C, resolving into the final variation.

The ending variation, beginning at m. 192, dissipates the energy of the previous material. The somber atmosphere of the original theme returns, guiding the music toward the end of the piece. The theme slowly reaches toward the end, failing multiple times before achieving its goal, finally settling down into a calming F major chord.

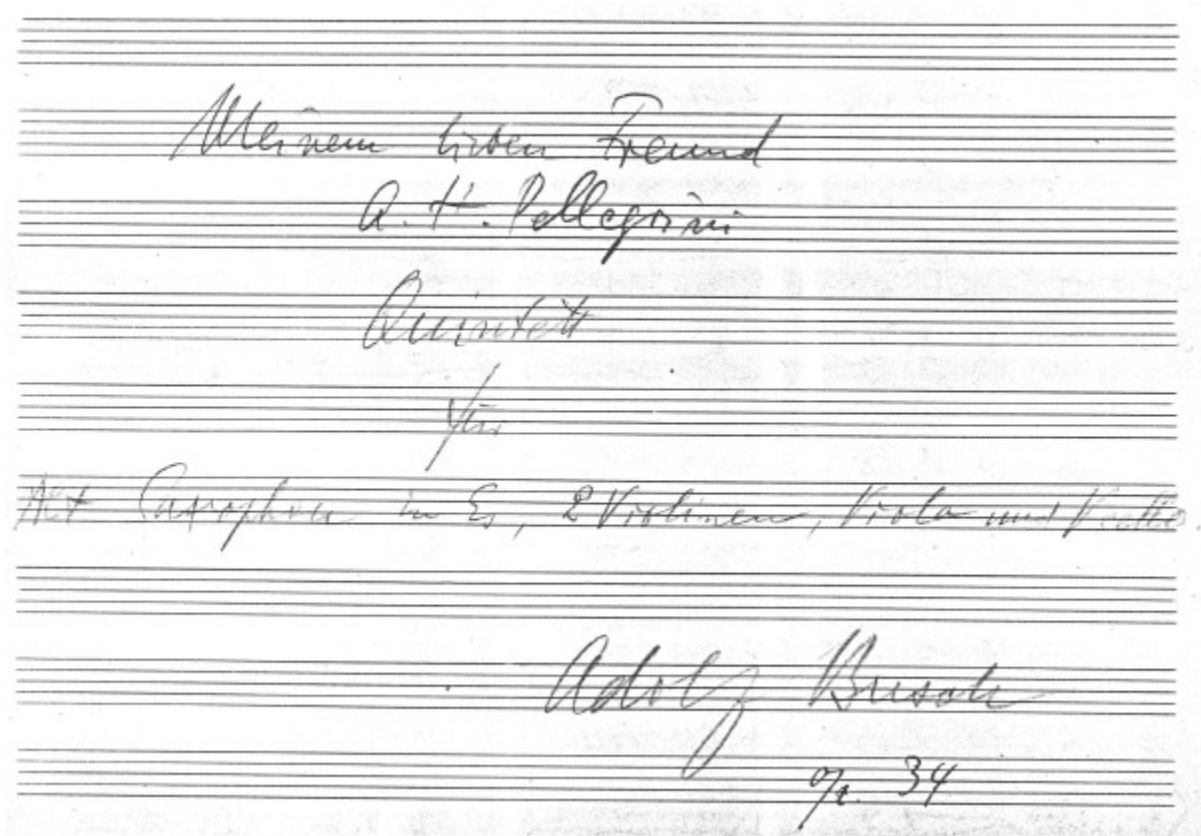
Chapter IV. Editions and Revisions

Existing Editions of *Quintet, op. 34*

Busch's quintet was not published until 1982. Earlier editions of this piece were tracked down through my research. The first of these earlier editions is Adolf Busch's autograph score, containing revisions that Busch had later superimposed over the original material. The manuscript paper he used to notate the first two movements shows evenly spaced staves, however, the individual staff lines do not have a clean edge, some extending further than others. These staves were likely prepared using a rastrum.²⁹ The third movement, on the other hand, is notated on a more professionally printed manuscript paper. The text *Edition Ruth, Berlin 16L* sits in the margin of the second page of the third movement. The "L" in the text *16L* represents *linig* (staves), indicating there are sixteen staves to the page. This label is found on the last page of the original, unrevised ending as well. The last two pages of the third movement, containing the revised ending, are notated on paper from with the engraving *Zurich, Schutzmarke* (trademark), *Hug & Co., Nr.5, 18 linig* (18-stave).

²⁹ A rastrum is a writing implement with five evenly spaced points used for printing staves on paper. A rastrum can be found in the form of a roller that is then rolled across the page, drawing the staff lines as it moves.

Figure 2. Text from the title page of Busch's autograph score for *Quintet*, op. 34.

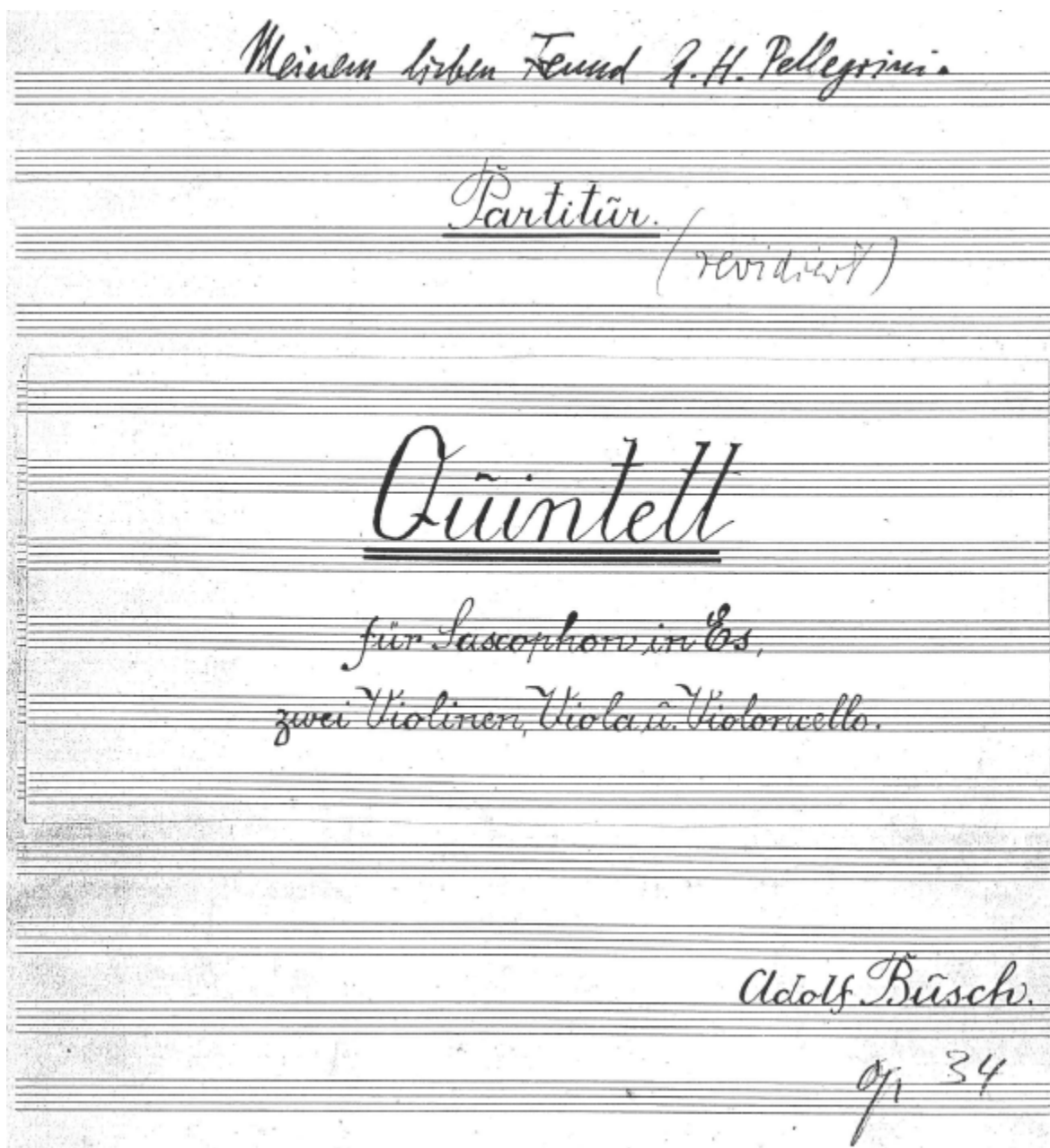


A second, pre-published edition of the work exists with clear notation and measured spacing, representative of the work of a professional copyist. Unfortunately the identity of this copyist is unknown. The lower left corner of the manuscript paper is engraved with *J.E. Co., Protokoll Schutzmarke* (trademark protection), *No.5, 18 Linig* (18 stave). This paper was printed by the Josef Eberle Company in Vienna which had begun printing in 1873. In 1938, “the firm was aryanised , but survived the war and continued in existence until 9 June 1974.”³⁰ The German word *revidiert* (revised) is written on the cover page of this document. The handwriting

³⁰ Paul Banks, “Josef Eberle & Co./Waldheim-Eberle,” *The Music of Gustav Mahler: A Catalogue of Manuscript and Printed Sources*, <http://www.cph.rcm.ac.uk/MahlerCat/pages/Publishers/Eberle.htm>, (11/14/2012).

of these revisions matches the handwriting of Busch from the autograph score. A set of individual parts were prepared by the copyist as well and are included with this document.

Figure 3. Text from the title page of the copyist's score for *Quintet*, op. 34.



A third edition of the saxophone part survives as well. The part once belonged to Sigurd Raschèr, who had premiered the piece in 1973. Carina Raschèr graciously allowed me to

examine this document. The letters “SMR” are written at the top right of this document, the initials of Mr. Raschèr. The printed music itself appears to be a photocopy of the copyist-prepared saxophone part, post Busch’s revisions, with only a few small modifications. The layout of the staves in this document does not always match the layout found in the copyist edition, but appear to be the result of cutting and pasting select staves into other locations to facilitate page turns. The altissimo G located in the copyist-prepared part of the ascending run in m. 29 of the third movement is missing from this part, which only shows a high E. This is an interesting change as Mr. Raschèr would have had no problem performing the G. The G must have been removed by a second editor, perhaps while preparing the parts for the premiere, before Mr. Raschèr received the part. Furthermore, the date “1932” was added to the cover page. The date has since been traced over in bold ink, presumably to clarify the original, faded writing underneath. If this date represents the assumed completion of the revisions in the music, it would narrow down the timeframe in which Busch’s revisions took place.

The current edition available in print was first published in 1982 by P.J. Tonger. According to the publisher, no other editions have since been released. Wolfgang Hildemann (b. 1925, Cheb [Czech Republic] / d. 1995 Düsseldorf [Germany]), the editor of the published edition, was an organist and composer of a small number of saxophone works and editor for “saxophonar” for P.J. Tonger in Cologne.³¹ Hildemann appears to have used the copyist’s score, post Busch’s revisions, when preparing this current edition. For example, the E-sharp located in the *ossia* part in m. 57 in the second movement of the saxophone part is found in both the published edition and the copyist’s score, yet not in the autograph score.

³¹ Wolfgang Wendel, “Wolfgang Hildemann,” <http://www.podium-wendel.de/96.html> (11/17/2012)

There are numerous discrepancies between the published score and parts in this edition. Most inconsistencies are limited to differences between articulation and dynamics, yet others concern rhythms, pitches, expression and technique markings, and the location of rehearsal letters. Unfortunately, Hildemann did not make a distinction between his own editorial decisions and Busch's original notation. While it is beyond the scope of my current project to produce an entirely new edition of the piece, published pitch discrepancies are addressed in Appendix A.

We can trace the work's compositional timeline by examining and comparing these different editions. While it is not possible to date every marking in the early editions, we can get a sense of the general order in which revisions were made.

Clearly, the autograph score represents the first point in this timeline. The first and second movements appear to have been composed in the order they appear, as there are no clear identifiers indicating otherwise. Busch switched to a more professional print of manuscript paper at the start of the third movement, indicating it was composed at a later date. The paper used here is the 16-stave paper printed by *Edition Ruth* as opposed to the 18-stave paper used previously. The amount of time that passed before composing the third movement cannot be determined as there is always the small possibility that Busch simply ran out of his 18-stave paper.

Next, a copyist prepared new score and set of parts from Busch's autograph score. Busch revisited his piece some time later, heavily revising the autograph score. He then transferred these changes into the copyist's score and parts, while also correcting any notational errors originally made by the copyist. Busch experimented with alternate musical material in the third movement of the copyist's score. When Busch settled on the final version, he replaced measures of the autograph score with this newly composed material. These large revisions to the third movement will be investigated further.

The opening of the third movement in the autograph score is notated using a writing instrument producing bold strokes, contrasting with the thinner pen strokes found within other sections of the movement.³² The staff paper under these bold strokes is the 16-stave paper printed by *Edition Ruth, Berlin*, the same paper used for the rest of the movement. Notation matching the strokes of the original writing instrument returns at the start of the *Vivace ma non troppo* in m. 43. Why would Busch switch writing tools to notate this opening material? Only minimal revisions are superimposed onto the first few pages notated in bold writing, yet the opening material in the copyist's score contains many revisions. It is likely that Busch, after heavily revising the movement's opening, simply took the time to copy the revised material onto a fresh sheet of paper for the sake of clarity. To my knowledge, there is no other surviving rendition of this opening segment. Alternate versions of the third movement's ending, however, still remain in these early documents.

We can deconstruct Busch's compositional process by comparing the final *Tempo primo* (m. 192) of the third movement between these editions. The original ending in the autograph score is crossed out using a bold writing instrument similar to the one Busch used to revise the beginning of the movement. A new, revised ending appears in the pages Busch later added to the autograph score. This was not, however, a one-time revision. Busch crossed out the original ending in the copyist's score as well, composing a new rendition of the closing material. This new ending is an intermediary stage in Busch's revising process and is also crossed out, followed by a final version of the ending. This third and final version is the ending Busch attached to the end of the autograph score. Busch wrote the text "Ende des Letzten Satzes zum Saxophon

³² Perhaps a fountain pen was used to notate this opening section as some strokes end in two thin parallel lines rather than simply continuing the original thickness of the single line.

Quintett” (End of the Last Movement of the Saxophone Quintet) at the top right corner of the first page of this third ending in the autograph score, clearly labeling it as the ending that finally satisfied him. This ending appears in the published edition by P.J. Tonger.

An alternative scenario is that Busch composed a second version of the ending in the autograph score and then copied it into the copyist’s score. He may have later revised this second version in the autograph score, composing the third version and then transferring it into the copyist’s score. Busch may have simply removed the intermediary version from the autograph score.

These revisions took place over time. Supporting evidence resides in the manuscript paper itself. The original ending in the autograph score is notated on professionally printed 16-stave paper by *Edition Ruth*. The final version added to this source is on the 18-stave paper printed by *Hug & Co.*, the only paper in the autograph score matching the paper used by the copyist. Perhaps Busch was given a few blank pages of this paper when the copyist returned his music.

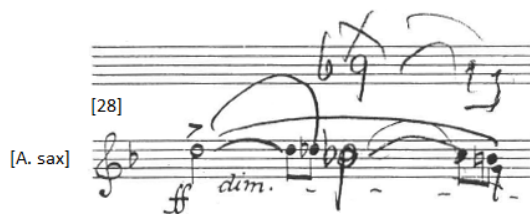
Interpreting Busch’s Revisions

Busch revised his piece heavily after the copyist had prepared the score and parts. But why? What affect do these revisions have? We can determine if revisions were made before or after the copyist received the score from Busch. If a revision appears in the autograph score and is incorporated by the copyist, it must have been made before Busch submitted his autograph score. On the other hand, if a revision is superimposed by Busch both in autograph score and in the copyist’s score, then the change must have occurred after. The overwhelming majority of revisions fall into the latter category. Hence the quintet must have been special to Busch if he continued to perfect and polish its details over the years.

An in-depth look at each of these revisions, easily numbering in the hundreds, is beyond the scope of this project. Instead, the spotlight will be aimed at examples reflecting the general kinds of revision. These will be drawn mainly from saxophone part. The string parts are also just as, if not more, heavily revised. The majority of the following examples are pulled from the copyist's score, as the revisions were copied into this source as well, for the purpose of notational clarity. Interpretive decisions that might reflect Busch's unwanted ideas can now be ruled out when making stylistic and other musical choices.

Measure 28 in the first movement illustrates a revision made to correct a notational misinterpretation by the copyist (Example 11). Busch revised this measure when first notating the movement, superimposing new material over his original notation in the autograph score. The result was a measure of unclear notation. When the copyist notated this measure, they must have incorrectly identified the pitch from Busch's autograph score. Upon seeing this mistake, Busch superimposed a correction into the copyist's score, yet it was unclear as well. To further clarify his correction, he re-notated the revised material in the blank staff above.

Example 11. Busch, *Quintet*, op. 34, mvt. I, m. 28. copyist's score, saxophone part.



Busch often clarified revisions elsewhere on a page if space was not available nearby. He would label this clarification with a symbol, often an "x", which was then placed next to the measure containing the confusing notation, directing the reader to the legible material.

Example 12. Busch, *Quintet*, op.34, mvt. I, m. 50. copyist's score.

The image shows a copyist's score for measures 50 and 51 of Busch's Quintet, op. 34, mvt. I. The score is written for five instruments: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. Measure 50 features a saxophone line with a rest, while the strings play a rhythmic pattern. Measure 51 shows the saxophone playing a new melodic line that overlaps with the string pattern.

Busch sometimes replaced rests with new musical material, as in m. 50 of the saxophone part (Example 12). The strings in m. 50 simply repeat the gesture they played in the previous measure. As the saxophone simply doubled the first violin in the preceding measure, m. 50 is merely a repetition; the new saxophone line both breaks up the repeat and drives the music to the *fortissimo* downbeat in m. 51.

Example 13. Busch, *Quintet*, op. 34, mvt. I, mm. 52-54. copyist's score.

The image shows a copyist's score for measures 52, 53, and 54 of Busch's Quintet, op. 34, mvt. I. The score is written for five instruments: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. Measure 52 features a saxophone line with a rest, while the strings play a rhythmic pattern. Measures 53 and 54 show the saxophone playing a new melodic line that overlaps with the string pattern. The score includes handwritten annotations such as "sempre con bri" and "f".

Some revisions better unify the current character of musical material among the ensemble. Measures 52 through 54 in the first movement highlight such a revision (Example 13). The original notation is largely visible through the superimposed revisions. Originally, the saxophone part contained a dotted half note on low C-sharp followed by a dotted half note on low D-natural. Busch's changes to this part now approach the rhythmic character of the strings, emphasizing the current rigid texture.

Busch removed the *staccato* downbeat on written low C in the saxophone part from m. 54. Removing this note directs the listener's attention to the string's timbre while leaving the saxophone's timbre suspended in air. A *fortissimo* low C played by the saxophone would certainly detract from the more interesting triple stop in the cello part. Additionally, the saxophone would sound out of character with the strings if it were to blast a low note at this moment.

Both of the violin parts were altered in m. 53. An ascending eighth note line with an accented downbeat lay hidden beneath the superimposed material. This original idea foreshadows similar stepwise motion in the coming measure. Busch's revision withholds this information, prolonging the previous rigid texture by inserting leaps and accenting each pair of notes to break the melodic flow. Changing the rhythmic texture in m. 54 now comes as a greater surprise.

Some revisions function as a better match between re-occurring motives. The material across mm. 82 and 83 of the saxophone part is a variation on thematic material from the violins in m. 32. This variation appears later in the first violin part at m. 98, and again at m. 102. The only difference between these restatements occurs at the end of the motive's second measure. The saxophone part originally ended with two, stepwise descending quarter notes. The string

restatements end with two, stepwise ascending quarter notes. A small adjustment to the saxophone in m. 83 now mirrors the melodic shape found in later repetitions. (Example 14).

Example 14. Busch, *Quintet*, op. 34, mvt. I, mm. 82-83. copyist's score, saxophone part.



Busch also made changes offering variation to restatements of thematic material.

Measure 102 in the first movement begins the recapitulation with the return of the opening line of the piece (Example 15). The strings were silent at the start of the movement, entering with long, connected lines at the end of m. 1. At the start of the recapitulation in m. 102, material derived from the *staccato* variation of the waltz theme from m. 82 of the saxophone part now serves as an accompaniment figure. The original saxophone part in m. 103 initially contained a dotted half note on written F followed by a dotted half note on written G-sharp, identical to the material at the beginning of the movement. Perhaps Busch saw an opportunity for variation in the saxophone part as the string parts are now different. Busch, still keeping the F and G-sharp, simply fills in the leap with a descending passage of eighth notes.

Example 15. Busch, *Quintet*, op. 34, mvt. I, mm. 102-103. copyist's score.

A page of musical score for measures 102 and 103. The score is arranged in five staves. The top staff is for the saxophone, labeled "[A. sax]" on the left. It begins with a treble clef and a key signature of one sharp (F#). Above the first measure, the number "[102]" is written. The saxophone part in measure 102 features a melodic line with eighth notes and a dotted half note. In measure 103, it features a descending passage of eighth notes. The four string staves below are labeled "[Vln. 1]", "[Vln. 2]", "[Vla.]", and "[Vcl.]" on the left. They show various accompaniment figures, including long, connected lines and chords. The notation is handwritten and includes dynamic markings such as "sfz" and "f".

Busch also revised certain measures to prevent direct repetition. The first revision to the saxophone part in the second movement appears in m. 31 (Example 16). A simple change from a repetitious pitch to an arpeggio keeps the character of this lively *scherzo* alive. The otherwise stagnant measure lacked motion and direction. Busch’s revision supplies a rhythmic drive, propelling the line forward while the *arpeggio* assists in kick-starting the melodic line that follows. This is all accomplished without taking too much focus away from the high C-sharp.

Busch’s added voice exchange breaks the timbral monotony of the saxophone part in mm. 32 and 33. The revision simply swaps the saxophone and viola parts in m. 33 (Example 16). Hocketing the material between voices creates a more interesting timbral echo in the viola part, while still keeping the original flow of the line.

Example 16. Busch, *Quintet*, op. 34, mvt. II, mm. 30-34. copyist’s score.

The image shows a page of a musical score for Example 16, covering measures 30 through 34. The score is arranged in five staves: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. A rehearsal mark [30] is placed at the beginning of the saxophone staff. The saxophone part features a prominent arpeggio in measure 31, followed by a melodic line. The violin and viola parts have dynamic markings 'p' and 'f'. The viola part shows a hocketing pattern in measure 33, where it plays the material originally written for the saxophone. The cello part provides a steady bass line. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Busch inserted a tribute to jazz music into the final measures of the second movement (Example 17). The saxophone part originally finished with the written high C-sharp (concert E) of m. 213 while the strings finished out the movement on a sustained concert C, covering three octaves. Busch’s clever modification attaches a jazzy “tag” at the end of the movement. This

now *cliché* jazzy motive is given to the saxophone in the final two measures of the movement, leading toward a final written G-natural (concert B-flat). Busch replaced the original viola part with a double stop on G-natural and E-natural in rhythmic alignment with the final note of the saxophone part. No changes were made to the violin or cello parts. These revisions bring the movement to a close with a dominant seventh chord on C, keeping the listener on edge after the previous wild ride. While the original ending works fine, Busch's playful salute to jazz compliments and enhances the character of his *scherzo* while likely leaving the listener with a smile.

Example 17. Busch, *Quintet*, op. 34, mvt. II, mm. 212-214. copyist's score.

The image shows a copyist's score for measures 212-214 of the second movement of Busch's Quintet, op. 34. The score is written for five instruments: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. The saxophone part (top staff) features a melodic line with a final note on G-natural. The violin and cello parts (middle and bottom staves) provide harmonic support. The viola part (fourth staff) includes a double stop on G-natural and E-natural. The score is marked with a [212] at the beginning of the first measure and ends with a double bar line at the end of the third measure.

A modification to the saxophone part in m. 44 of the third movement transforms the pulse of the musical line in a way that agrees with the current pulse of the music (Example 18). The original grouping in the saxophone part resulted in hemiola, using three groups of four sixteenth notes, suggesting simple triple meter. By re-grouping these notes into two big beats, each containing six sixteenth notes, Busch keeps the material in compound duple meter. The original accent on the fifth sixteenth note is delayed, placed instead on the second big beat of the

measure, in order to emphasize the second strong beat of the measure. Subsequent accents appear over every other note, highlighting the subdivision of the main pulse.

Example 18. Busch, *Quintet*, op. 34, mvt. III, m. 44. copyist's score, saxophone part.



The most interesting and extensive revisions appear in the final section of the third movement. The entire final section, from m. 192 through the end of the piece, was revised and replaced multiple times. The original ending was only fourteen measures long, its final cadence resolving to an F minor chord. Busch's final rendition resolves to an F major chord, offering an entirely different, more relaxed conclusion to the musical journey. Evidence shows that the general framework for the concluding material was laid out in Busch's original ending. Markings in both the autograph score and copyist's score show that Busch revised the original ending but, perhaps foreseeing too many revisions, he instead chose to compose a new ending. The second version of the ending is only found in the copyist's score. In this source, newly composed material appears in the empty staves below the original ending and continues on an additional page. The first five measures of this new ending were taken from the first five *revised* measures of the original ending material. Fifteen newly composed measures follow, largely based on material found in other measures of the original ending. This new ending resolves to F-major. However, Busch was still not satisfied with his work. Once again, he crossed out this second draft. He composed a third and final version of the ending, notating it at the start of a fresh page. As with his last rendition, this ending resolves to F major, encompasses twenty measures, and draws heavily from previously composed ideas. This final version appears in P. J. Tonger's published score and parts.

We can trace the origins of the ending material through Busch's earlier drafts. In the saxophone part, the first five measures of this material largely match the original design. Busch only changed one note, the second eighth note of m. 194, from a written C-natural to a written A-natural. This change was likely made to keep the lower neighbor tone in the pattern through the overall ascending line across mm. 193 and 194. The second beat of m. 196 in the saxophone part originally contained an ascending line of sixteenth notes. This material was instead given to the first violin, reflecting revisions found in the original version of the part. The remaining measures are based on the material from the second version of the ending, with slight rhythmic variation.

The following examples focus on only two measures in order to illustrate this evolutionary process. Example 19 is taken from the original ending found in Busch's autograph score, representing the first stage of the revision process. This is another example of how Busch clarified a revision to the saxophone part elsewhere by using the blank staff of the first violin. He also clarified the pitches below the hard-to-read material in the first violin in m. 196 by writing out the note names.

Example 19. Busch, *Quintet*, op. 34, mvt. III, mm. 195-196. autograph score.

The material found in the second half of m. 196 in the original version is transferred from the saxophone to the first violin in the second rendition of the ending material, as seen in Example 20.

Example 20. Busch, *Quintet*, op. 34, mvt. III, m. 195-196. copyist's score.

This image shows a handwritten musical score for measures 195 and 196 of Busch's Quintet, op. 34, mvt. III. The score is for five instruments: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sempre dim.* and *(esfor.) sempre dim.*. A large, dark scribble is present in the upper right portion of the score, overlapping the saxophone and first violin staves.

In this second version, Busch changed the dotted half note in m. 195 to a dotted quarter note followed by a sixteenth note passage, alternating between the written C and its upper neighbor. Additionally, he inserted a sixteenth rest followed by a sixteenth note on E at the beginning of m. 195 in the first violin part.

Example 21. Busch, *Quintet*, op. 34, mvt. III, mm. 195-196. P.J. Tonger score.

This image shows a printed musical score for measures 195 and 196 of Busch's Quintet, op. 34, mvt. III. The score is for five instruments: [A. sax], [Vln. 1], [Vln. 2], [Vla.], and [Vcl.]. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *sulla sempre*. The score is clean and clearly printed.

The end result reflects Busch's previous revisions and adds a few last minute changes (Example 21). Busch added a new grouping of three sixteenth notes to the original sixteenth note in m. 195, and added an upper-neighbor tone to the final note of the viola part in m. 196. The *sempre dim* was replaced with a dynamic swell in the viola and cello parts during these measures as well.

Busch's *Quintet*, op. 34 would have certainly worked just fine without any of the revisions. His revisions serve to enhance and unify the piece. He was meticulous about improving each detail of his work. It is possible that Busch later learned that the instrumentation of his piece was a new concept. His meticulous revisions may have been driven by a desire for his piece to better serve as the first of this new ensemble type. The attention devoted to this piece definitely paid off as Busch offered an incredible breakthrough piece to the saxophone repertoire.

Chapter V. Innovation and Performance Practice

Innovative Writing for the Saxophone

According to *A Comprehensive Guide to the Saxophone Repertoire* compiled by Jean-Marie Londeix and Bruce Ronkin, Busch's *Quintet* is the earliest dated composition for alto saxophone and string quartet. The next composition for saxophone and string quartet listed in this text is Edvard Moritz's *Quintette*, op. 99 composed in 1940 followed by Leon Stein's *Quintet* of 1956. Henry Cowell's *Chrysanthemus*, composed in 1937, includes not only one, but two saxophones with a string quartet in addition to soprano voice and piano.³³ A number of other pieces for saxophone and string quartet have been composed since. The majority of these were composed from the 1990s. There were, of course, other mixed chamber ensembles composed before this time, yet the focus here is on the specific instrumentation of Busch's work. It is also among the first pieces to set the saxophone in a true chamber setting, other than a saxophone quartet, at such a substantial length.

Busch's part-writing for the saxophone in his quintet is quite novel for its time, requiring a saxophonist of advanced skill for a successful performance. Busch composed material for the instrument throughout the piece that was cautioned against by almost every saxophone method and orchestration text of the time. Comparing select musical material from *Quintet*, op. 34 to these period texts reveals Busch's advanced writing for this instrument. Although not all of these texts would have been available to Busch in Germany at the time, they represent generally widespread views regarding the saxophone during the 1920s.

³³ The instrumentation found in the text by *Londeix/Ronkin* lists soprano voice, 2 saxophones, and string quartet. However, the catalog of works by Henry Cowell found at www.henrycowell.org lists the instrumentation for this piece as soprano, 2 saxophones, piano, and 4 strings.

Aside from writing for the commonly used register of the saxophone, Busch also explores its extremities in his quintet. William White explains in his text on arranging that, “in the lower major third of the saxophone register (from small Bb to once lined D, nominal pitch), the tone is loud and coarse and difficult to produce, especially in *pianissimo*. When scoring for saxophones, those tones should be avoided as much as possible, the only exception being fortissimo passages.”³⁴ Not only does Busch begin his quintet with the saxophone on this low D at a *piano* dynamic, he completely exposes this opening note as none of the strings enter until the fifth beat of the measure. The continued occurrence of low notes coupled with extreme dynamics adds to the demanding nature of this work. Busch writes a *staccato* low C at *pianississimo* on beat six of m. 31. Precise voicing in addition to steady embouchure and air control are necessary when approaching this *staccato* note in order to perfectly align with, and emulate, the simultaneous *pizzicato* in the cello part. A dotted whole note on low C at a *piano* dynamic is approached by a leap of a fifth between mm. 62 and 63, followed by another low C at *pianissimo*. A perfectly controlled, steady pitch is crucial at this moment. Any flaws in intonation will surely stand out as the strings are all, aside from a few rests and re-articulations, simply sustaining notes at a soft dynamic. Busch steadily increases the distance of leaps approaching low notes as the movement progresses, each time raising the difficulty level for the performer.

Such extreme softness is not required for low notes in the following movements, but these notes still present challenges. Busch writes a passage requiring a rapid change between three low notes in m. 129 of the second movement. He writes an eighth note on low C-sharp followed by two sixteenth notes moving from low A-sharp to low B leading back to an eighth note on low C-sharp. Dexterity of the left hand’s little finger is necessary for performing such

³⁴ William C. White, *Military Band Arranging* (New York: Carl Fischer, Inc., 1924), 13.

passagework. Such writing was not common at the time. Busch focused on the music itself when composing, not simply on the ease of performance.

The third movement breaks the commonly accepted boundary of the high register of the time. Two such notes are encountered in m. 29 of the third movement. The generally accepted range of the saxophone reached from low B/B-flat to high F. High F was the upper limit playable by the mechanics of the normal fingering system for many years. The F-sharp would have been considered part of the extended upper register. This altissimo register, although used by some saxophonists of the time, was not generally employed by composers, especially in ensemble writing. A saxophone method published in Germany during the 1920s explains that this extended range “can only be produced in rare cases and very slowly.”³⁵ Busch not only employs these high notes, but places them at the top of a rapidly ascending passage in m. 29 of the third movement.

Some of the trills found in the saxophone part are cautioned against by many period texts. Bumcke writes “Through it is possible to execute the trills on the low notes of the saxophone, after the requisite practice, with the exception of the B-C# trill and the A#-B trill, yet the effect is always unpleasant, the sound of the low notes on the saxophone being too thick, to do justice to the graceful character of a trill.”³⁶ Lange’s *Arranging for the Modern Dance Orchestra* includes a chart that labels trills below written low E on the saxophone as impractical. However, Busch includes one of these low note trills in m. 52 of the first movement between low C-sharp and low D.

There are contrasting views as to what types of articulations are effective on the saxophone. William White explains, “[as] with all single reed instruments, saxophones are better

³⁵ Gustav Bumcke, *Saxophone Schule*, 132.

³⁶ Gustav Bumcke, *Saxophone Schule*, 114.

adapted to legato rather than to staccato articulation.”³⁷ However, Arthur Lange writes “The saxophones are adaptable to legato, staccato and all other forms of phrasing.”³⁸ Busch freely moves between styles of articulation throughout his piece. He includes *staccato* markings in the upper *and* lower register, demanding precision voicing and agile tonguing by the performer. Various speeds of *staccato* are required throughout the composition, ranging from quarter notes to sixteenth notes. A rapid succession of fast *staccato* notes called for in the final measures of the second movement.

Two of these orchestration texts, by Frank Patterson and Arthur Lange, even limit key signatures when composing for the saxophone. Patterson writes, “the autograph orchestrations (and sometimes the printed orchestrations) are issued in seven keys (usually C, D, E-flat, F, G, A-flat, B-flat). The sharp keys are avoided because the saxophones are always in flat keys.”³⁹ Lange similarly writes, “keys in ‘Flat’ signatures are preferred to keys in ‘Sharp’ signatures.”⁴⁰ Busch obviously did not feel his compositional expression should be limited to specific keys. He freely explores the instrument through key signatures ranging from written E-flat to C-sharp. Additionally, an abundance of accidentals decorate the notation throughout the piece.

General Performance Considerations

An interesting problem surfaces for the saxophonist when making decisions for performing this quintet. The piece was composed in 1925 and possibly rehearsed in private among friends, yet the premier did not take place until 1973. Performance practice on the

³⁷ William C. White, *Military Band Arranging*, 14.

³⁸ Arthur Lange, *Arranging for the Modern Dance Orchestra* (New York: Robbins Music Corporation, 1926), 42.

³⁹ Frank Patterson, *Practical Instrumentation* (New York: G. Schirmer, Inc., 1923), 18.

⁴⁰ Arthur Lange, *Arranging for the Modern Dance Orchestra*, 100.

saxophone had changed between these years. Which style would give the most authentic performance? Should the performer approach the work as a saxophonist would in Germany from the 1920s or as a saxophonist from a modern school of playing? Perhaps this decision is best left to the judgment of the individual. The performer should at least have knowledge of performance practice from the period in order to make better informed decisions.

A few saxophone methods were published in Germany during the 1920s. These texts, although not necessarily published before Busch composed his quintet, give insight to methodologies of saxophone playing during the period, up to their publication dates. Gustav Bumcke's *Saxophon Schule* of 1926 offers extensive information regarding playing the saxophone. "In 1902, during a trip to Paris, the German composer and pianist Gustav Bumcke bought eight saxophones from Adolphe Sax's son, established a saxophone class in Berlin, and by the 1920s had done much to promote the instrument in German classical music and the conservatory. As the jazz age heated up, cabarets and nightclubs were also filled with the sounds of keening saxophones. But to the nativist Nazis, the instrument was a dangerous interloper."⁴¹ Bumcke writes, in the preface to his method, "The method is based upon my experience acquired in my long years of earnest study of the instrument, and also upon the encouragement afforded me by the son of the ingenious inventor A. Sax, and by the celebrated Parisian virtuoso, the saxophonist of the Grand Opera in Paris, Mr. Victor Thiels."⁴² Another period text is N. Fedorow's *Schule für Saxophon (192-)*. Fedorow's method was revised by Alfred Baresel, a German jazz scholar from the period, and includes a second part focusing on jazz. It is likely that Rudolf Serkin worked from a similar text as it is suspected he was self-taught.

⁴¹ Michael Segell, *The Devil's Horn* (New York: Farrar, Straus and Giroux, 2005), 223-224.

⁴² Gustav Bumcke, *Saxophone Schule*, 4.

Vibrato is always an important consideration when performing any piece. It can alter the overall character and mood of a given piece. The type of vibrato employed by a saxophonist can be used to reflect the ideals of various time periods and/or schools of playing. Evidence suggests that vibrato was rarely, if ever, used by saxophonists during the nineteenth century. However, saxophone performance practice was undergoing a change in the early 1900s. Vibrato was commonly used in jazz music. In 1924, Percy Grainger stated that “another great achievement of jazz is the introduction of vibrato in the wind instruments. All wind instruments should be played with vibrato; at least as much as the strings.”⁴³ Vibrato was becoming increasingly employed by saxophonists in classical and popular styles as well.

Reginald Kell, a clarinetist with whom the Busch quartet enjoyed performing with, played with vibrato on his instrument.⁴⁴ Busch must not have been opposed to the use of vibrato on wind instruments if one of his choice colleagues used the technique. It is likely that Busch heard the saxophone played with vibrato in the jazz music he was interested in. This leads one to assume that Busch imagined the saxophone part played with vibrato while composing the piece.

The saxophonist can get a taste of different types of vibrato used at the time by examining sources from the period. Alfred Baresel explains how to produce vibrato in the second part of Fedorow’s saxophone method. The topic appears in the last few pages under the heading *Tonal Effects and Tricks*. “It [vibrato] is produced by setting the lips vibrating. Vibrato increases the oscillation, and thus greatly enhances the effect of sustained notes. Jazz is specially fond of introducing the vibrato on long notes.”⁴⁵

⁴³ Fred Hemke, *The Early History of the Saxophone* (DMA diss, University of Wisconsin, 1975), 280

⁴⁴ Peter Serkin, Correspondence with the author.

⁴⁵ N. Fedorow, *Schule für Saxophon*, Part 2 (Frankfurt: Musikverlag Wilhelm Zimmermann, 192-), 28.

Bumcke briefly discusses vibrato in his method as well but, like the Fedorow text, not until the final pages covering jazz music. He explains that:

(V)ibrato is well known as an effect produced on string instruments. It consists in adding a trembling or undulating motion to the charm of sustained notes and may be resorted to without any such indication in the notation. It is most effective in cantabile solo parts. On the saxophone it is most easily produced by relaxing or loosening the lips, holding the instrument with the right hand trembling slightly and moving a little to and fro, so that the mouthpiece of the instrument shall also move a little to and fro in the player's mouth. This way of producing the vibrato is certainly to be preferred to the other, which consists in executing it only with the under-lip.⁴⁶

Dance band front man Rudy Vallee, both a vocalist and saxophonist, explained that “above all, I require men who are able to breathe life into a lifeless instrument. The most important factor in this connection is vibrato. In a sax, for instance, vibrato means vibrancy, life, the lack of it gives a dead tone. In producing vibrato on the sax, I merely move my lower lip, compress the reed, relax, compress, alternatingly sharpening and flattening the note.”⁴⁷ This quote is pulled from a text that would not appear until ten years after Busch composed his quintet, yet the type of vibrato explained is similar to that expressed by Baresel.

Clearly, the saxophonist has a number of vibrato styles to choose from in keeping with performance practice of the time. The most common method used today is that of the lower lip/jaw vibrato. This is also the vibrato style that would have been used by Sigurd Raschèr at the 1973 premier of the piece.

Another issue to consider is blending vibrato on the saxophone with the string quartet. Joseph Joachim, a major influence on Busch's performing style, authored *Violinschule in 3 Bänden* (Violin School in 3 Volumes) in 1905. Joachim, in the second volume of this source,

⁴⁶ Gustav Bumcke, *Saxophone Schule*, 129.

⁴⁷ Doron K Antrim, *Secrets of Dance Band Success* (New York: Famous Stars Publishing Co., 1936), 18.

explains that vibrato “should only be slight, in order that the deviation from purity of tone may scarcely be observed by the ear. . . Long sustained notes may be animated and reinforced by it; and should a swell from p to f be introduced on such a note, a beautiful effect is produced by commencing the tremolo slowly and gradually accelerating the vibrations, in proportion to the increase of power.”⁴⁸ The period saxophone texts agree on using vibrato on long notes. A wide vibrato is cautioned against as well. Performers within the ensemble should come to an agreement on all aspects of vibrato, including speed, width, and when/how to use it.

How should trills be approached in Busch’s quintet? The methods previously referenced also offer instruction on performing trills. Gustav Bumcke writes, “In long trills it is advisable to begin the alternation of the notes slowly, gradually accelerating the speed.”⁴⁹ A general comment made by Fedorow about executing trills on the saxophone states that “the whole hand must not be allowed to participate in the trill.” As a side note to keep in mind during difficult passages, Fedorow explains that “the fingering used in trilling may also be resorted to, when rapid passages (runs) cannot be performed with the original fingering or stopping.”⁵⁰ Joachim’s text should be consulted again as well since the saxophonist is performing amongst string players. Joachim, in the first volume of his *Violinschule* (part 1b), explains, “its [the trill’s] chief beauty lies in the evenness of the two alternatively sounding notes.”⁵¹ There is a discrepancy between the speed of trills over time between Joachim and Bumcke. The saxophonist may want to conform to the Joachim approach, especially when trilling in unison with the strings. Most of the

⁴⁸ Josef Joachim, *Violinschule in 3 Bänden, Vol 2* (Berlin: N. Simrock, G.m.b.H., 1905), 96.

⁴⁹ Gustav Bumcke, *Saxophone Schule*, 110.

⁵⁰ N. Fedorow, *Schule für Saxophon*, 16.

⁵¹ Josef Joachim, *Violinschule in 3 Bänden*, Vol. 1, 163.

trills in the saxophone part occur during moments of high energy. Beginning trills slowly under such conditions could deter from the character and pace of the music.

The correct approach to syncopation is explained in these texts as well. Bumcke writes, “as a rule syncopation is accented, as it may be said to consist in the displacement of the accented (heavy) beats. In order to prominently bring out the emphasis or accentuation, the note preceding the syncopation is played a little shorter; so that the syncopation may be introduced with the utmost precision.”⁵² Joachim points out that “as syncopation is practically the denial of the accented part of the bar, care must be taken in its execution to see that the second half of the note, i.e. that which lies where the accent usually falls, does not receive any emphasis. If this rule is not carried out, all that is characteristic of syncopation disappears.”⁵³

The performer must choose a tempo that best suits the character of the music. “As a rule, he [Busch] liked fast movements to be really fast and slow ones really slow: his choices of tempi were dictated by his view of the music, not by his own strengths or limitations.”⁵⁴ Busch indicated tempos in his quintet with traditional Italian tempo markings. These terms can often represent a range of tempos. Metronome markings are found in the score to Busch’s *Concerto for Large Orchestra* aside the Italian terms. These can at least offer a rough guide to the possible tempo of a given term. In this work, the first movement is marked *Allegro assai* (*quarter note = etwa 126*), “about 126.” The second movement is marked *vivace* (*dotted half note equals 88-92*). The *Lento* at m. 108 is accompanied by (*quarter note equals 72-80*). The third movement is marked *Molto moderato (e sostenuto)* (*quarter note equals etwa 60*), “about 60.” At m. 19 the

⁵² Gustav Bumcke, *Saxophone Schule*, 38

⁵³ Josef Joachim, *Violinschule in 3 Bänden*, Vol. 1, 90.

⁵⁴ Tully Potter, *Adolf Busch*, 953.

indication *Allegro ma non troppo, amabile e grazioso (half note equals 84)* appears. The only other metric tempo indications occur during such instruction as the *un poco animato* at m.10, where the tempo is increased by 16, and the *un poco più mosso* at m. 147, where the current value is increased by 12-24 clicks faster. Referencing other works by a composer for tempo measurements should always be used as a loose guide.

One of the *ossia* parts is problematic in Busch's quintet. Busch inserted alternative passages into the copyist's score when revising his work, perhaps later understanding that some passages may be too difficult for many saxophonists of the time. In all but one case, today's saxophonist should make every effort to perform the main line in the published edition of the music. The first of the two *ossia* parts found in m. 29 of the third movement in the published edition is the one exception. The original material in the main line of the saxophone part, seen in the autograph and copyist's scores, appear as the *ossia* part in the published edition and the original *ossia* part now appears as the main line. Therefore, the saxophonist should play the *ossia* part instead of the main line in the published edition as it reflects Busch's original intent.

Examining the added markings in the saxophone part once belonging to Sigurd Raschèr reveals other performance considerations. Numbers and letters are written over certain notes, representing fingerings decided on by the performer. Various performers and method books have their own shorthand system for representing fingerings. Carina Raschèr kindly provided a key for deciphering the system used in this document. One of the fingering options is only available on vintage saxophones. The mechanism on these horns provides an optional fingering for E-flat, fingered like D-natural, minus the middle finger of the right hand. This fingering is commonly referred to as forked E-flat, having a gap between the index and ring fingers. This mechanism is less commonly seen on horns manufactured closer to 1940.

Why might fingering choices be important? A fingering choice is often chosen based on the situation current musical situation. Different fingerings for producing the same note often modify intonation and offer a change of timbre. The degree of this timbre change often varies from note to note, depending on the selected fingering. A difference in timbre can change the character of a phrase. During the nineteenth-century, violinists often strove for timbral uniformity by playing phrases on a single string when possible. A change of string, like a change of fingering on the saxophone, can alter the timbre of the note. Alternate fingerings can also smooth out the transition from one note to the next by better matching the resistance of the two notes.

Many alternate fingerings are marked in the saxophone part provided by Carina Raschèr. Often, these fingerings result in a better match of timbre during a given phrase. For example, when moving between middle D and C-sharp, the closed fingering for C-sharp is indicated. This option, instead of using open C-sharp, provides a smoother transition between the two notes and a more unified timbre. The biggest difference between simultaneous note timbres generally occurs between middle C-sharp and middle D on the saxophone. Middle D offers a dark timbre, as it is performed by closing the majority of the keys on the instrument. Middle C-sharp is often performed with its open fingering, not requiring any depressed keys to produce the pitch. By using the closed fingering option for C-sharp, more keys are depressed, resulting in a timbre closer to that of middle D. This fingering is extremely useful in passages at a softer dynamic as well, easing the transition between middle C-sharp and D by matching their resistance. This can be applied to all phrases that involve moving between these notes, especially those in a *legato* character.

Other alternate fingerings written into the part simplify the execution of a given line. For example, when transitioning from F-sharp to A-sharp in general, the A-sharp is often marked with a fingering using the index finger of the left hand and the middle finger of the right hand. These fingers are already depressed when playing the F-sharp. The performer can simply raise the left hand's middle and ring finger when changing to A-sharp. Deciding which fingering will result in the simplest transition between notes can vary from saxophonist to saxophonist. However, the resulting timbre should always be taken into consideration when making final decisions.

Written high F-sharp and altissimo G were both considered above the normal playing range at the time. The high F-sharp key was added to the saxophone some years later. Producing these notes on the saxophone should be played using the front fingerings if a period performance is desired. Alternate altissimo fingerings often result in a timbre change, even if only minimal. The saxophonist encounters these notes in m. 29 of the third movement. Using the modern F-sharp key will produce a slightly different timbre from approaching the note with the front F-sharp fingering. Many performers would likely choose the front F-sharp fingering anyway in this context as the F-sharp leads to an altissimo G in this passage. The *ossia* part drops back to a high E after the F-sharp. Modern performers might lean toward using the modern F-sharp key for this passage, yet the front F-sharp fingering still better suits the spirit of the work. The performer would then likely play the following high E with the appropriate front fingering as well.

The Bumcke and Fedorow/Barasel methods briefly explain the extended upper range of the saxophone. The second part of Fedorow's method refers to these notes as "falsetto notes." He explains that "the fingering varies with the different makes of saxophones, so that I have in some cases made two suggestions, the most suitable of which may be chosen by the pupil. The most

important lever is the key above Key 1(B) [above the right hand B key], which already plays an important role at high E and F.”⁵⁵ The fingerings for F-sharp and G are the same as the commonly suggested “front fingerings” used today.⁵⁶ A brief paragraph and fingering chart are included at the very last page of Bumcke’s method under the heading “High or Top Notes.” He writes, “it is possible to produce a few top notes on the saxophone, beyond the usual range or tonal compass, which can however, only be produced in rare cases and very slowly. They are softer than the other notes and in character resemble the harmonics on string-instruments. The chief difficulty consists in opening the F-key only the very slightest bit using it, as it were, as a third octave-lever.”⁵⁷ Bumcke recommends the same fingerings found in the Fedorow method for playing F-sharp and G, yet the palm F key is additionally used to aid in the production of these notes by slightly opening the key with the ring finger of the left hand. Another period source, *Instrumental technique for Orchestra and Band*, is an American text published in 1926. The recommended fingering for high F-sharp in this text includes the octave key, 1, 4, and the high F palm key. The fingering provided for altissimo G is the octave key, 1, and high F palm key. A range of fingerings and methods for producing these higher notes are in the toolbox of today’s saxophonist, yet keeping with those that emulate the timbre of the period fingerings better fit in the spirit of the work.

⁵⁵ N. Fedorow, *Schule für Saxophon*, Part 2, 25.

⁵⁶ Front F-sharp (front F key, 2, and side B-flat key) and altissimo G (front F key, 4, and side B-flat key)

⁵⁷ Gustav Bumcke, *Saxophone Schule*, 132.

Conclusion

Adolf Busch continued to have an interest in the saxophone after writing his *Quintet*, op.34. Busch wrote a letter to his brother Fritz in 1927 applauding Fritz's inclusion of a clarinet in D in one of his works, claiming that it "delighted and amused me no end."⁵⁸ He followed this with, "I will even write in a saxophone quartet, if necessary, that would add volume."⁵⁹ Busch further explained that in a time with so much noise from automobiles and machinery, a composer can no longer write in the style of Mozart.

Adolf Busch composed a number of works that use the alto saxophone. Among his other chamber works which include the instrument are his *Divertimento for violin saxophone (doubling on piano) and double bass* BoO13, *Suite for violin and saxophone* BoO10, *Canon for Four Alto Saxophones* BoO77, and *Birthday March for two violins, saxophone, and cello* Bo064i. He includes two alto saxophones both his *Choral Symphony for Large Orchestra*, op. 51 and also his *Concerto for Large Orchestra*, op. 43. Additionally, he composed a feature for saxophone and orchestra with his *Nocturne on a Negro Spiritual*, op. 58a. Aside from his *Nocturne*, Busch treats the saxophone equally among other instruments in his works.

His *Divertimento* was most definitely composed with his friend and colleague, Rudolf Serkin, in mind. The saxophone part doubles on piano in separate movements. Irene Serkin recalls, "My father composed most of it, but I am almost sure that Rudi did the solo movement for violin, making it fiendishly hard to play, like he did later in his Quartet. In the solo movement

⁵⁸ Irene Serkin, *Adolf Busch: Letters, Pictures, Memories*, trans. Russell Stockman (Walpole, N.H.: Arts & Letters Press, 1991), 257.

⁵⁹ Irene Serkin, *Adolf Busch: Letters, Pictures, Memories*, 257.

for saxophone my father paid him back.”⁶⁰ The piece was performed by Adolf, Irene (on bass) and Rudolf.

Busch composed his *Suite* for violin and saxophone⁶¹ in 1926 for the birthday of his good friend, Käthe Römisch. He met Käthe years before through her husband Wolfgang Römisch, who had been Busch’s doctor.⁶² Busch explores the range of the saxophone in this work as well, although not to the extent he had done a year earlier with his *Quinetet*, op. 34.

He composed *Nocturne on a Negro Spiritual*, op. 58a for alto saxophone and chamber orchestra in 1942. The chamber orchestra accompaniment is scored for flute, clarinet in A, bassoon, 2 french horns, harp (or piano), 2 violins, viola, 2 cellos, and double bass. This work was dedicated to his good friends Daniel (Dannie) and Henriette (Hettie) Heineman, who had financially offered support and promotion for the Busch Chamber Players. On August 17, 1942, Henriette Heineman wrote in a letter to Adolf Busch, “I don’t know how one thanks a person for a composition, it is the first one anyone had dedicated to us. . . I have known this Negro spiritual for many many years, and always loved it so much – and now I own it. I am enormously looking forward to hearing it. A friend of ours, an English lawyer who was born in Russia and was first clarinetist at the St. Petersburg opera, had a look at the manuscript and was enraptured by its great simplicity.”⁶³ The spiritual referenced is *Swing Low Sweet Chariot*. This piece was publicly premiered in 1944 by saxophonist Al Gallodoro.⁶⁴

⁶⁰ Tully Potter, *Adolf Busch*, 351.

⁶¹ The score to Busch’s *Suite*, edited by Hinner Bauch, is currently published by Amadeus Verlag. A recording is available by Detlef Bensmann (saxophone) and Waltraut Wächter (violin) on the VMS label.

⁶² Tully Potter, *Adolf Busch*, 188.

⁶³ Irene Serkin, *Adolf Busch: Letters, Pictures, Memories*, 439.

⁶⁴ Tully Potter, *Adolf Busch*, 775.

Busch fully incorporates two alto saxophones into his *Concerto for Large Orchestra* of 1929. The saxophones are used an integral part of the orchestral texture throughout this work, unlike many similar works of other composers at the time who reserve the instrument for special passages. The saxophones often double material given to other instruments and are occasionally given independent lines. Busch touches upon the altissimo register in this piece as he had done in his *Quintet*, op. 34. He includes an altissimo G at the end of an ascending run of sixteenth notes in each of the saxophone parts in m. 299 of the third movement, ten measures before the end of the piece. These notes, however, are in parenthesis as they are optional. Busch, by this time, may have acknowledged that not all saxophonists could play this note, which sits in the instrument's extended upper register.

Dr. Rosenkaimer, in a 1930 issue of *The Sackbut*, writes about the history of the saxophone, the general attitude toward this instrument, and its limited use in concert music. He even goes so far as to say the saxophone's association with jazz hurt its reputation. The end of the article leaves us with the following words: "Let us therefore hope that in symphonic music as well as chamber music the saxophone may gain itself the position which, on account of its splendid qualities, it justly deserves."⁶⁵ Although saxophone quartets performing "light" works enjoyed popularity from the early 1900s, Dr. Rosenkaimer seems to be alluding to a more "serious" compositional style for the instrument. Little did this author know that Adolf Busch had already composed such a hidden gem that would become a staple in the saxophone's chamber repertoire, partly owing its existence to the influence of jazz.

⁶⁵ Eugen Rosenkaimer, "The Saxophone in its Earliest Stages and in the Judgment of Renowned Musicians." *The Sackbut*, Vol. 2, (October 1930): 76.

Even today, Busch's *Quintet*, op. 34 holds an important place among the saxophone's mixed-ensemble repertoire. The advanced compositional style of this work lends itself to programming in today's concert venues without sounding dated. Jaap Kool explains in his 1930s text, *Das Saxophon*, that "the saxophonist should be given a couple of hard 'nuts to crack' in every piece, to make him practice again."⁶⁶ Busch has certainly done this with his quintet. The piece continues to offer many challenges. In addition to the technical demands, the saxophonist must constantly be aware of how he/she is blending with the strings through a range of musical characters, from sweet and tender melodic lines to aggressive rhythmic gestures. Hence, an array of musical choices is available to the performer. Busch's quintet will provide a unique and welcome challenge for saxophonists well into the future.

⁶⁶ Jaap Kool, *Das Saxophon*, trans. Lawrence Gwozdz (Hertfordshire, England: Egon Publishers Ltd., 1987), 273.

Appendix A – Suggested Note Changes

There are a few discrepancies between the notes of the published score and those of the published parts. The following suggested corrections are the result of comparing the published score and parts to the autograph and copyist editions of *Quintet*, op. 34.

Movement I

Saxophone

- **Part change:** m. 43 in the published score indicates that beat five is a C-natural and the published part indicates a C-sharp. Both the autograph and copyist's scores indicate C-natural. The note should be C-natural.
- **Part change:** m. 47 in the published score indicates that the upbeat of beat four is an A-sharp and the published part indicates an A-natural. Both the autograph and copyist's scores indicate A-sharp. The note should be A-sharp.
- **Score change:** m. 125 in the published score indicates that the upbeat of beat four is A-natural and the published part indicates A-sharp. Both the autograph and copyist's scores indicate A-sharp. The note should be A-sharp.

Violin 1

- **Score change:** m. 152 in the published score indicates that beat six should be E-flat and the published part indicates E-natural. Both the autograph and copyist's scores indicate E-natural. The note should be E-natural.

Violin 2

- **Score change:** m. 8 in the published score indicates that beat three should be F-natural and the published part indicates F-flat. Both the autograph and copyist's scores indicate F-flat. The note should be F-flat.

Viola

- **Part change:** m. 127 in the published score indicates a D-natural on the last sixteenth note of beat one and the published part indicates F-natural. Both the autograph and copyist's scores indicate D-natural. The note should be D-natural.

Cello

- **Score change:** m. 20 in the published score indicates an E-flat on beat four and the published part indicates E-natural. Both the autograph and copyist's scores indicate E-natural. The note should be E-natural.
- **Part change:** m. 22 in the published score indicates an eighth rest at the end of the measure and the published part indicates an eighth note D-sharp. Both the autograph and copyist's scores indicate an eighth rest at the end of the measure. There should be an eighth rest at the end of the measure, not a D-sharp.
- **Score change:** m. 111 in the published score indicates a C-natural on the final eighth note of the measure and the published part indicates C-flat. Both the autograph and copyist's scores indicate C-flat. The note should be C-flat.
- **Score change:** m. 127 in the published score indicates an A-flat on the third sixteenth note of beat one and the published part indicates an A-natural. Both the autograph and copyist's scores indicate A-natural. The note should be A-natural.

Movement II

Saxophone

- **Part change:** In m. 30, the last note of the sextuplet on beat one appears as a B-sharp in the published score but as a B-natural in the published part. Both the autograph and copyist's scores indicate B-sharp. The note should be B-sharp.
- **Score change:** m. 37 in the published score indicates an A-natural on beat one and the published part indicates an A-sharp. Both the autograph and copyist's scores indicate A-sharp. The note should be A-sharp.
- **Part change:** m. 50 in the published score indicates a B-sharp on the downbeat and the published part indicates it as D-sharp. Both the autograph and copyist's scores indicate B-sharp. The note should be B-sharp.

Violin 1

- **Score change:** m. 110 in the published score indicates F-natural on beat two as well as the upbeat of beat two and the published part indicates F-sharp for each of these. Both the autograph and copyist's scores indicate F-sharp. The notes should be F-sharp.

Violin 2

- **Score change:** m. 13 in the published score indicates C-sharp on the final sixteenth note of beat two and the published part indicates C-natural. Both the autograph and copyist's scores indicate C-natural. The note should be C-natural.
- **Part change:** m. 191 in the published score indicates a double stop of C-natural/F-sharp on beat one and the published part shows a double stop of C-natural/F natural. The autograph score indicates a double stop of C-natural/F-sharp (although this was a revision and the scratching out of the previous notes covers part of the sharp symbol on the superimposed revision) and the copyist's score indicates a double stop on C-natural/F-natural (perhaps mistakenly believing that the sharp in the autograph score was not part of the newest revision). The first violin has an F-sharp an octave higher. The note should be F-sharp.

Viola

- **Part change:** m. 35 in the published score indicates a sixteenth note on A-natural on the last sixteenth note of beat two and the published part shows a full measure of rest. Both the autograph and copyist's scores indicate a sixteenth note on A-natural on the last sixteenth of beat two. There should be a sixteenth note on A-natural on the last sixteenth of beat two.
- **Score change:** m. 91 in the published score indicates an E-natural on beat two and the published part indicates E-flat. Both the autograph and copyist's scores indicate E-flat. The note should be E-flat.

Cello

- **Score change:** m. 101 in the published score indicates an E-sharp on beat two and the published part indicates an E-sharp on the upbeat of beat two. Both the autograph and copyist's scores indicate the E-sharp on the upbeat of beat two. The E-sharp should be on the upbeat of beat two.

Movement III

Saxophone

- **Confirmation of added natural sign in part:** m. 176 in the published score indicates the trill on beat one trilling to A-natural and the published part does not include the natural sign, resulting in a trill to A-sharp. The autograph and copyist's scores do not include the natural sign in the trill. However, the viola has a double stop including a C-natural and the first violin has a trill between B-natural and C-natural, therefore it can be assumed that the correct note to trill to is A-natural, matching the part of the first violin.

- **Part change:** m. 204 in the published score indicates that beat two should start with two sixteenth notes moving from C-natural (tied over from previous measure) to B-flat and the published part indicates simply an eighth note on B-flat. Both the autograph and copyist's scores indicate two sixteenth notes moving from C-natural (tied over from previous measure) to B-flat. The correct version is two sixteenth notes moving from C-natural (tied over from previous measure) to B-flat.

Violin 1

- **Part change:** m. 128 in the published score indicates that the upbeat of beat two is a double stop of E-flat/F-sharp and the published part indicates E-natural/F-sharp. The autograph score shows a triple stop of D-natural/E-flat/F-sharp and the copyist's score and prepared part show the same, yet the D-natural is mostly erased (perhaps just a bad photocopy?). The D was likely meant to be removed. The double stop of E-flat/F-sharp is correct.
- **Possible part change:** m. 160 in the published score indicates an E-natural on the first and last eighth note triplet of beat two and the published part indicates an E-sharp on these two triplets. Both the autograph and copyist's scores indicate E-natural for both. HOWEVER, the notation in the published edition sounds correct when performed! E-natural was the original note but E-sharp works too.
- **Part change:** m. 163 in the published score indicates the first and last triplet of beat three as B-sharp and the published part indicates them as B-natural. Both the autograph and copyist's scores indicate B-sharp. The note should be B-sharp.

Viola

- **Score change:** m. 47 in the published score indicates a double stop of B-sharp/E-natural on big beat two and the published part indicates B-natural/E-sharp. Both the autograph and copyist's scores indicate a double stop of B-natural/E-sharp. The double stop should be B-natural/E-sharp.
- **Part change:** m. 100 in the published score indicates three eighth notes on E-flat on beat one and the published part indicates a dotted quarter note on E-flat. The manuscript and copyist score both indicate three eighth notes on E-flat shown by a dotted quarter note with a slash through it. Three eighth notes on E-flat is correct.
- **Part change:** m. 174 in the published score indicates two sixteenth notes on C-natural on the upbeat of three and the published part indicates one eighth note on C-natural. The autograph score indicates an eighth note on C-natural and the copyist's score indicates two sixteenth notes on C-natural after a revision by the composer. This is likely the most recent revision of the measure. The upbeat of three should show two sixteenth notes on C-natural.

- **Part change:** m. 174 in the published part is missing an eighth rest at the end of the measure.

Cello

- **Part change:** m. 110 in the published score indicates a quadruple stop of E-natural/B-natural/G-sharp/E-natural on beat two and the published part indicates E-natural/B-natural/G-natural/E-natural. Both the autograph and copyist's scores indicate E-natural/B-natural/G-sharp/E-natural. The correct quadruple stop should be E-natural/B-natural/G-sharp/E-natural.
- **Part change:** m. 176 in the published score indicates two sixteenth notes on D-natural on the upbeat of beat three and the published part indicates one eighth note on D-natural. Both the autograph and copyist's scores indicate two sixteenth notes on D-natural. The correct version of the upbeat of three is two sixteenth notes on D-natural.

Appendix B – Available Recordings

The albums listed below contain commercially available recordings of pieces composed by Busch that use the alto saxophone. Included are the timings of each movement of the quintet.

Quintet, op.34 for saxophone, two violins, viola, and cello

Bornkamp, Arno. *Metropolis Berlin*. Ottavo, 2005. OTR C100386.

- I. 7 minutes and 20 seconds
- II. 2 minutes and 52 seconds
- III. 9 minutes and 38 seconds

Horch, Kyle. *Chambersax*. Clarinet Classics, 1999. CC0029.

- I. 7 minutes and 30 seconds
- II. 3 minutes and 3 seconds
- III. 9 minutes and 41seconds

Roth, Iwan. *Adolf Busch (1891-1952): Sonata for Clarinet & Piano, A-Dur op. 54; Songs for Soprano; Saxophone Quintet*. MGB, 1991. CD 6108.

- I. 7 minutes and 13 seconds
- II. 2 minutes and 48 seconds
- III. 10 minutes and 4 seconds

Suite for violin and saxophone

Bensmann, Detlef. *Poèmes for Saxophone, Violin & Piano*. VMS Musical Treasures, 2007. VMS169.

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