

LOUIS MAYEUR, HIS LIFE AND WORKS FOR SAXOPHONE BASED ON OPERA THEMES

by

NANCY LYNNE GREENWOOD

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M.Mus., Indiana University, 1970

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ABSTRACT

The thesis for the Doctor of Musical Arts degree in Orchestral Instruments consists of an in-depth analytical or historical study culminating in a lecture-recital with an accompanying document (enclosed).

The lecture-recital took place on April 6, 2003. The subject of the lecture was: *Contemporaries of Adolphe Sax and their Influence on Early Saxophone Literature*. This document singles out one particular performer, Louis Mayeur, and his compositions for saxophone which were based on popular opera themes.

Louis Adolphe Mayeur, a student of Adolphe Sax, was an early virtuoso of the saxophone. Through his training at the Paris Conservatory and his French military band experience he became very well known in Paris as a soloist. He was a member of the Orchestre de l'Opéra and he demonstrated the saxophone on tours and recitals arranged by Adolphe Sax. In these respects he was important to the promotion of the fledgling saxophone. Mayeur was also an outstanding clarinetist, having earned a first prize in clarinet at the Conservatory, and he was highly regarded as a bass clarinetist. His conducting career involved military bands as well as civil musical ensembles. He was a prolific composer whose works totaled approximately 371 pieces for many different genres from solo compositions to works for military band and orchestra.

Unfortunately, this man who was so much a part of the Paris musical scene in his day has been somewhat overlooked by musicologists. His music has been preserved carefully in the Bibliothèque Nationale de France, but with very few exceptions, his

works are out of print and not easily accessible. A list of Mayeur's works for saxophone is included in this thesis. Special attention has been drawn to those solos based on opera themes.

The intent of this document is to bring his music to public attention and to revive the memory of a man who is significant to the study of saxophone history.

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I also would like to acknowledge the aid of Ignace De Keyser, Vice Curator of the Musical Instruments Museum of Brussels, for giving generously of his time and expertise in subjects related to the history of the saxophone.

I owe a debt of gratitude to those who helped with translations of French articles. Among them were Rebecca and Olivia Craster and Julian Greenwood. Special thanks must go to Diane Richardson, who traveled with me to Paris and Brussels as my interpreter. Without her assistance and support, threading my way through the intricate channels of research in a foreign language would have been much more difficult.

Thank you, as well, to my supervisors Dave Branter, Julia Nolan, and Jesse Read for their guidance.

CHAPTER I: INTRODUCTION

Louis Mayeur (1837-1894) was one of the first virtuoso saxophonists. In a review by Johannes Weber in *Le Temps* (April 4, 1867), Mayeur is described as “an excellent artist...joining a remarkable beauty of sound to a style equally able to present large and expressive melodies, as well as executing the most brilliant and most difficult passages.”¹ Jean-Marie Londeix, eminent artist and historian of the saxophone writes: “I think he was the one of the first saxophonists to have considered the saxophone an instrument worthy of the highest musical expression.”² The Paris *Revue et Gazette Musicale* called Mayeur “a virtuoso and a composer of a talent without limit.”³ Very little is written about this early performer who was so devoted to the saxophone.

Research in early literature for the instrument has tended to be in connection with composers who published with Adolphe Sax. Mayeur published only four of his many works for saxophone with Sax’s company. Most of his compositions have been hidden away in the shelves of the Bibliothèque Nationale, awaiting discovery. Part of the intent of this project is to bring them to light.

Mayeur started his career as a musician in the military bands at age 18.⁴ Concurrently he earned a reputation as an excellent clarinetist while studying with Hyacinthe Klosé at the Paris Conservatory. In 1860 he won the Conservatory’s first

¹ Liley, Thomas, ‘Invention and Development’ (an article in *The Cambridge Companion to Saxophone*, ed. Ingham, Richard 1998, 12.

² Londeix, Jean-Marie, Bordeaux, France, in a letter to L. Greenwood, Richmond, BC. April 17th 2004.

³ *Revue et Gazette Musicale* # 36, May 23, 1869, 175. (under Nouvelles Diverses).

⁴ Military records: Historical Service of the Army, Paris, July 18, 2004.

prize in clarinet.⁵ By this time, Mayeur had also shown an interest in the newly-developed saxophone, which he studied with both Klosé⁶ and Adolphe Sax.⁷ Mayeur had an active military career as a clarinetist, as a featured soloist on saxophone and as a conductor. In 1861 he began his association with the Belgian Opera, playing saxophone and bass clarinet at la Monnaie, the famous opera house in Brussels. He played there occasionally until 1871.⁸ He was then hired by the prestigious orchestra of La Palais Garnier, which performed grand opera for l'Opéra National de Paris. He was permanently employed there until the year before his death in 1894.⁹

In addition to solo engagements, Mayeur also conducted public band and orchestra concerts at Le Jardin d'Acclimatation, Le Bon Marché, and Le Jardin Mabille.¹⁰ During his lifetime, Mayeur composed a number of works for symphony, military band music, brass band music, and many pieces featuring wind instruments, voice, and piano. Among his compositions for saxophone are the twenty-six fantasies and light diversions based upon operatic themes. He also wrote a well-known method book, some studies for saxophone, two published fingering charts, and several short pieces for saxophone ensemble.

After retiring briefly to Geneva, Mayeur died at the age of 57 in Cannes, France in 1894.¹¹

⁵ Gee, Harry, *Saxophone Soloists & their Music 1844-1985*, 6.

⁶ Pieters, Francis, *The Heritage Encyclopedia of Band Music*, Ed. Paul Bierley, Volume 3, 524.

⁷ Gee, Harry, *Saxophone Soloists & their Music 1844-1985*, 6.

⁸ Londeix, letter, April 17, 2004.

⁹ *Théâtre de l'Opéra - Etat des Sommes à Payer aux Artistes (et Externes de l'Orchestre)*, Library Archives of L'Opéra, December 1871 – 93.

¹⁰ Londeix, letter, April 17th 2004.

¹¹ Escarres, Holore, deputy mayor, *Death Certificate Number 48*, Cannes, France, Sept. 16th 1894. Town Hall, Cannes, District of Grasse, France. (referenced in the letter from Londeix to L. Greenwood, April 17, 2004.)

CHAPTER II: GENEALOGICAL DATA

In researching the exact time and place of Louis Mayeur's birth, one finds some conflicting details compared to what was already discovered in his death certificate, located by Jean Marie Londeix in Cannes, France. The death certificate states that Mayeur died on September 16, 1894, at 11:00 am; that he was 50 years old, [making his birth date 1844]; and that he was born in Lille, France.¹² Since his military records state that he joined the French army on December 8, 1855, that would have meant that Louis would have been eleven years old at the time of induction! If he were born in Lille, that would have meant that Mayeur was French. Most sources refer to him as Belgian. Investigation of his birth and marriage certificates confirmed that the record of his death was incorrect about his age and city of origin.

The first clue to untangling the mystery came from a genealogical search. Mayeur's name appeared in connection with the Ganneron family. Notes from their family tree led a search for the marriage certificate which translates:

L. A. Mayeur, Sous Chef de Musique aux Cuirassiers de la Garde Impériale à Fontainebleau, born in 1837 in Menin, son of Adolphe Firmin Joseph Mayeur and Sophie Apolonia Van Swieten, married Berthe Augustine Ganneron on March 2, 1867.¹³

The birth certificate from Kortrijk, the provincial capital of West Flanders, included the following information.

Ludovicus Adolphus Mayeur was born on March 25, 1837 in Menen (Fr. spelling Menin), Belgium ... in the house of his parents, Rijselstraete nummer zeventig (rue de Lille, numero 70), as son of

¹² Escarres, Death Certificate.

¹³ Marriage Certificate number 228, National Archives of France, Paris: March 2, 1867.

Adolphe Firmin Joseph Mayeur, music professor, 29 years old, born in Douai (France), inhabitant of Menen, and his wife Sophia Apolonia Van Swieten, 18 years old, born in Menen.¹⁴

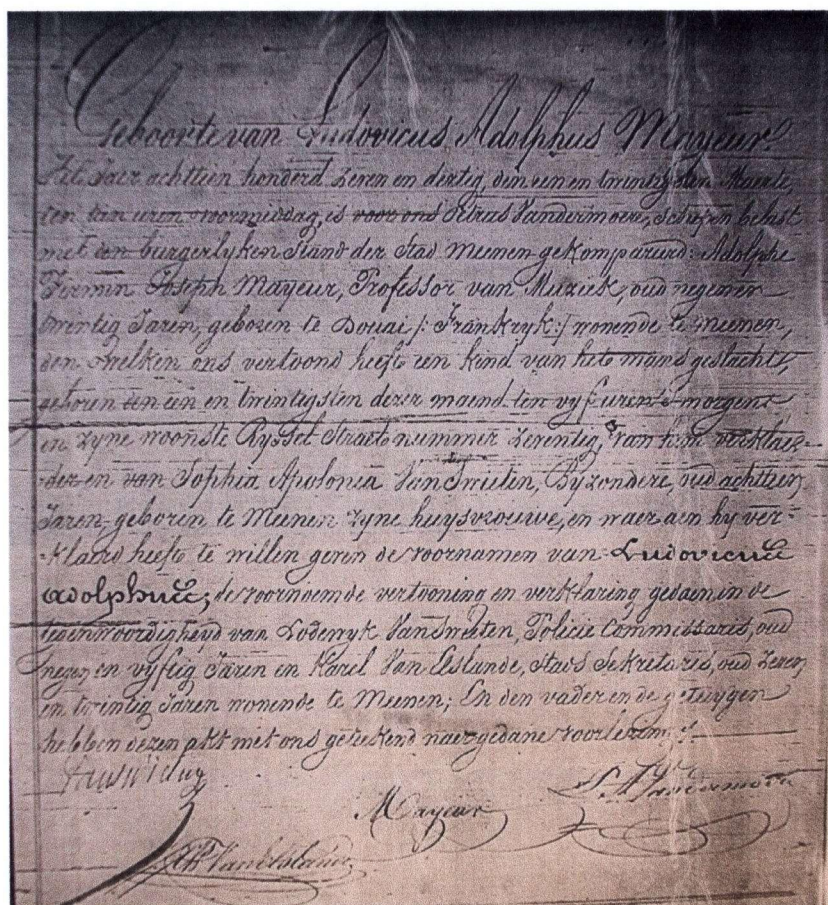


Figure 1. Louis Mayeur's Birth Certificate (in Dutch), Menin, March 25th, 1837.

Menen is a small town in the West Flanders province of Belgium. It is close to the Leie River, which forms the border between France and Belgium. Lille is not far away, on the other side of the border. Figure 2 on the next page shows the town square,

¹⁴ Therry, Marc, Rijksarchief Kortrijk, *Birth Records of Menen*, certificate number 70, microfilm number 1071902 of the registration service, Kortrijk, Belgium, June 23, 2004. Translation.

¹⁵ Copy of Mayeur's Birth Certificate, Rijksarchief, Guido Gezellestraat 1, Kortrijk, West Flanders, Belgium.

city hall, and famous bell tower which was built in the 1590's. Figure 3 on the right shows the house where Louis Mayeur was born in 1837. The bottom floor is now a store, and the upper floors are residential.



Figure 2. Menin town square with famous bell tower



Figure 3. Mayeur's birthplace

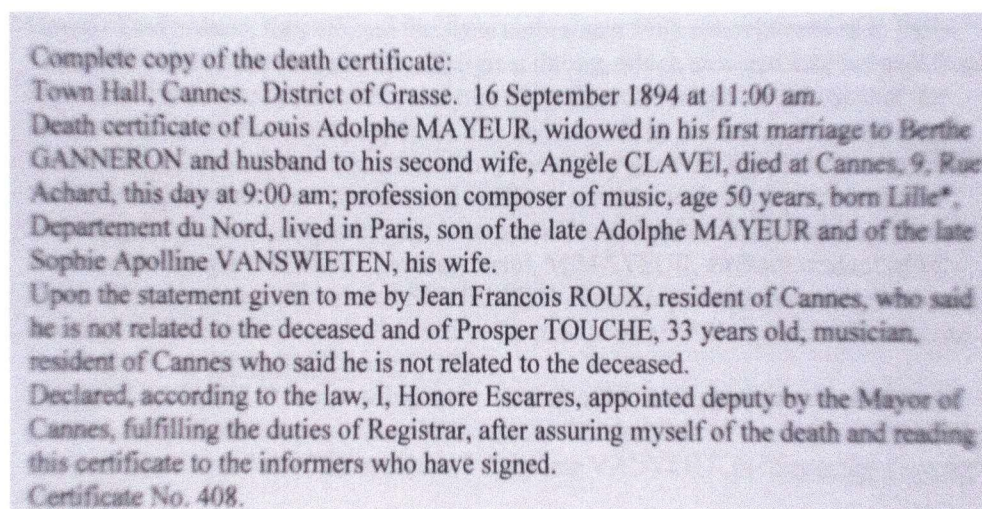
The fact that the death certificate mentioned Lille as Mayeur's birthplace may have been due to the fact that the two witnesses who signed the certificate, Jean Francois Roux and Prosper Touche, both residents of Cannes, and unrelated to the deceased,¹⁸ did not know Mayeur very well. They might have been guessing at the location of Mayeur's birth. Another possibility is that Mayeur's identification papers might have listed "rue de Lille" as an address which was mistakenly interpreted as being connected to Lille. Louis'

¹⁶ Photo of Menin by L. Greenwood, City Hall and famous bell tower, July 9, 2004.

¹⁷ Photo of Mayeur's birthplace by L. Greenwood, July 9, 2004.

¹⁸ Escarres, Honore, Death Certificate.

two friends were unsure of his age, also. Mayeur died at age 57, not 50 as was stated on the death certificate. Nevertheless, the evidence that he was born in Menen verifies that he was Belgian.



Complete copy of the death certificate:
Town Hall, Cannes. District of Grasse. 16 September 1894 at 11:00 am.
Death certificate of Louis Adolphe MAYEUR, widowed in his first marriage to Berthe GANNERON and husband to his second wife, Angèle CLAVEL, died at Cannes, 9, Rue Achard, this day at 9:00 am; profession composer of music, age 50 years, born Lille*, Departement du Nord, lived in Paris, son of the late Adolphe MAYEUR and of the late Sophie Apolline VANSWIETEN, his wife.
Upon the statement given to me by Jean Francois ROUX, resident of Cannes, who said he is not related to the deceased and of Prosper TOUCHE, 33 years old, musician, resident of Cannes who said he is not related to the deceased.
Declared, according to the law, I, Honore Escarres, appointed deputy by the Mayor of Cannes, fulfilling the duties of Registrar, after assuring myself of the death and reading this certificate to the informers who have signed.
Certificate No. 408.

Figure 4. Translation of Mayeur's Death Certificate

During the Second Empire, 1853-1870, all marriages had to be filed according to the Napoleonic Code. The code required a pre-nuptial agreement, signed by a notary, which was then registered in the French National Archives. From this document, dated February 27, 1867, it can be seen that nineteen year old Berthe Ganneron brought to the marriage a sizeable dowry of numerous household goods and 25,000 francs, while Louis, though debt free, had only the salary of an assistant director of la Bande de la Garde Impériale.¹⁹ It was agreed that Berthe's assets, including all her jewelry, were to be returned to her parents in the event of a dissolution of the marriage. No mention is ever

¹⁹ Delaunay, Notaire à Paris, Marriage Contract: Mayeur-Ganneron, National Archives of France, Paris, February 27, 1867 file ET/L11/986.9.

made thereafter about Mayeur's young wife. Apparently they had no children. Their genealogical records seem to end with the documentation of their marriage.

The wedding certificate of March 2nd, 1867 reveals a little more information about Mayeur's friends and family. It was signed by two directors of the military bands: Jules Alfred Cressonnois,²⁰ Chef de Musique des Guides de la Garde Impériale, and Edouard Louis Thibault, Chef de Musique des Curassiers de la Garde Impériale and Chevalier de la Légion d'Honneur. From this document we also learn that Louis had at least two brothers. Representing the groom were his twenty seven year old brother Adolphe Mayeur, a merchant from Menen, and another brother named Valéry.²¹

Little is known of Mayeur's family background. As his birth certificate stated, Louis' father was a professor of music in the village of Menen. Edouard Gregoir, author of *Belgian Artists-musicians of the Eighteenth and Nineteen Centuries*, points out that an artist of the same name, Mayeur, [probably Louis' father] was the Director of Music of the Philharmonic in Menen.²² From dedications for various compositions that Louis wrote, we know that he actually had three brothers. His afore-mentioned brother, Adolphe, to whom Louis dedicated *Trois Fantaisies pour Saxophone Alto*, is described on the cover of the piece as "mon frère...Directeur de la Fanfare Franco-Belge à Wervicq Belgique." Wervik (today's spelling) is on the border between France and Belgium, 10 kilometers west of Menen. Valérie Mayeur, is mentioned as a dedicatee on the cover of Mayeur's alto saxophone solo, *Cavatine du Barbier de Seville*. A much younger brother,

²⁰ Cressonnois later wrote *La Chanson du Printemps*, a piece for voice and saxophone. (noted by Harry Gee on page 10 of his *Saxophone Soloists & their Music 1844-1985*.)

²¹ Marriage Certificate.

²² Gregoir, Edouard, *Les artistes-musiciens belges au XVIIIe et au XIXe siècle*, Brussels: 1885. Microfilm # 346, Les Archives Biographiques de la Bibliothèque Nationale Française (BNF) – Mitterand.

Prosper Mayeur, born in 1858,²³ is also given a dedication. On the cover of *Fantaisie Brillante sur Lucrèce Borgia* he is referred to as “mon frère...Chef de Musique de 43e Ligne.” Prosper later became a Chevalier de la Légion d’Honneur.²⁴

It seems that printed sources have been wrong more than once about the details of Mayeur’s life. A writer of obituaries in the *Musical Times of London*, on October 1st, 1894 remarked that Mayeur played *first* clarinet for many years in the Paris Grand Opéra. This is inaccurate. A search of the payroll records of L’Opéra revealed that Mayeur was always identified as third clarinetist. Mayeur referred to himself as the bass clarinetist for the Paris Opera. The same paper listed Mayeur’s given name as Leon Louis. Following that, *The Musical Times* gave his age at the time of death as 52, but we know from his birth certificate that he was 57 years old when he died.²⁵

Another question arising from Mayeur’s death certificate from Cannes has to do with the mention of the mysterious figure of a second wife. The certificate stated that Mayeur was widowed in his first marriage to Berthe Ganneron, and husband to his second wife, Angèle Clavel.²⁶ Angèle did not give a statement to the registrar, and since certain facts about Mayeur’s life were inaccurate, it is possible that she was not close at hand at the time of Louis’ death to correct the errors. The only record of Angèle Clavel which has come to light is that she founded a secular institute called “Saint Name of

23 Ministère de la Guerre, Garde Impériale, Désigner le Corps, *1^e Régiment des Cuirassiers, Registre Matricule du Personnel de la Musique*, 1^e Volume, No 1-80, Paris, June 30, 1856.

24 Ibid.

25 *The Musical Times*, Vol. XXXV, October 1, 1894, 696.

26 Death Certificate.

Jesus” in 1889 in Lyon. The institute is currently a part of the Holy Institute Seculier
Domenica, a female secular institute recognized by the Catholic Church.²⁷

²⁷ ‘Diocèse de Rouen’ – Devoted Life, Secular Institutes, Holy Institute Séculier Domenica,
<http://catholique-rouen.cef.fr/>– (La vie consacrés – Les Instituts Séculiers), June 2, 2004, 1-2.

CHAPTER III: THE MILITARY

Louis Mayeur began his service in the army on December 8th, 1855. He was stationed in the 1^e Arrondissement of Paris. His official induction was January 1, 1856 into le 2^{me} Régiment des Cuirassiers de la Garde Impériale. He was a member of their band which was directed by Jules Cressonnois. In his military record he was described as 19 years old, a professional artist / musician, with a height of 1 metre, 85 centimetres, an oval face, a small nose and mouth, chestnut brown eyes, and a round chin. On July 27, 1857 he was promoted to Musicien 3^e Class, and on January 16, 1861 he was promoted to Musicien 2^e class. He was transferred to le 3^e Régiment de la Garde Impériale on May 27, 1862, and was promoted the same day to Musicien 1^e Class. On March 3, 1865 he was transferred back to le 2^e Régiment des Cuirassiers de la Garde Impériale as Sous Chef, (Assistant Director of Music), under Cressonnois, and he was stationed at Fontainebleau. Ultimately, he switched to le Régiment des Gendarmeries May 28, 1867.²⁸

The French bands at this time were maintained by the Second Empire under Napoleon III. A decree of August 16, 1854 set the numbers for la Garde Impériale at fifty-five.²⁹ A second imperial decision on March 5, 1855 reduced the complement of the bands of la Garde and all infantry bands to forty members, but set the number of saxophones within them to a double quartet.³⁰ It was less than a year later that

²⁸ Military records, July 18th, 2004.

²⁹ Bevan, Edward, *An Outline of the Evolution of the Military Band in France* (Pt. 2), www.worldmilitarybands.com/french2.html. June 8th, 2004. 3.

³⁰ Hemke, Fred, *The Early History of the Saxophone*, D.M.A. diss. The University of Wisconsin, 1975. 227.

Mayeur first joined la Garde Impériale. He played 1st clarinet.³¹ While in the military he studied with Hyacinth Klosé at the Paris Conservatory and he graduated with a first prize in clarinet in 1860. Klosé also taught him saxophone.³² After leaving the conservatory, Mayeur studied saxophone with Adolphe Sax.³³

In 1867 George Kastner and General Millinet arranged a military band contest to take place during the Paris Exposition of 1867. They invited bands from nine countries. According to Fred Hemke in his *Early History of the Saxophone*, the two French bands which competed were the French Guides de la Garde Impériale, (directed by Cressonnois)³⁴ including six saxophones, and la Garde de Paris band (directed by Paulus)³⁵ which had eight saxophones.³⁶

The following picture shows musicians from la Garde de Paris who won first prize, and from les Gardes Russes who tied for second prize with les Guides de la Garde Impériale.

³¹ Gee, *Saxophone Soloists and their Music 1844-1985*, 6.

³² Pieters, Francis, *Heritage Encyclopedia of Band Music, Volume 3*, 524.

³³ Gee, 209.

³⁴ Hemke, 234.

³⁵ Hemke, 235-6.

³⁶ Ibid.



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Figure 5. Members of military bands: Garde de Paris, Gardes Russes, Garde Impériale, Paris Exposition, 1867

It can not be said for certain that Mayeur played in the military bands for this contest, but we do know from a comment by Oscar Comettant that Mayeur participated in this competition in at least one other ensemble. Hemke found an excerpt in Comettant's *La musique, les musiciens et les instruments de musique*, describing a reception for the participating bands at Versailles. On that occasion Adolphe Sax led the fanfare which included Mayeur playing saxophone. This same ensemble had previously won a first prize in their special division.³⁸ A translation of Comettant's description follows:

"The last echoes of Mr. Mayeur's saxophone had scarcely died away when on a sign from its director, the Russian band took its place to play for us the masterly and characteristic overture of the national opera of Glinka, *La Vie pour le Tzar*."³⁹

³⁷ Ducuing, Fr., editor, *L'Exposition Universelle de 1867, 'Illustrée'* Vol. 1, 'Festival des Musiques Étrangères,' 429.

³⁸ Hemke, 236-7.

³⁹ Hemke, 237.

Mayeur's official military records conclude with the year 1867.⁴⁰ However, the title page of *la Grande Fantaisie sur Norma*, dated 1869, still refers to him as Sous Chef du Musique du Régiment de la Gendarmerie de la Garde Impériale. A later publication, *Fantaisie sur Don Juan*, in 1872, indicated that he was Sous Chef de Musique au Régiment de la Garde Républicaine, 2^e Légion. This was the year that the two bands of la Garde de Paris were combined into the prestigious Garde Républicaine band.⁴¹ Mayeur continued to be affiliated with the military bands after his official release from the army. There is no record of a pension in Mayeur's military documents, but according to the officials at la Bibliothèque du Service Historique de la Armée de Terre, such benefits were only given to officers with sufficient rank. With his continued services to the military bands, the issue of a pension took some time to settle.

Not until the political shift to the Third Republic, following the invasion of Paris by the Prussians, did the government agree to give Mayeur his pension. Fred Hemke includes an interesting reference to Mayeur from Jules Rivière's autobiography of 1896, *My Musical Life and Recollections*. Rivière mentions that Mayeur received his army pension from la Garde Républicaine Band "shortly after the hectic days of the Paris Commune."⁴² This would have been in 1871.

⁴⁰ Military records, July 18, 2004.

⁴¹ Hemke, 239.

⁴² Hemke, 361.

CHAPTER IV: CONDUCTOR

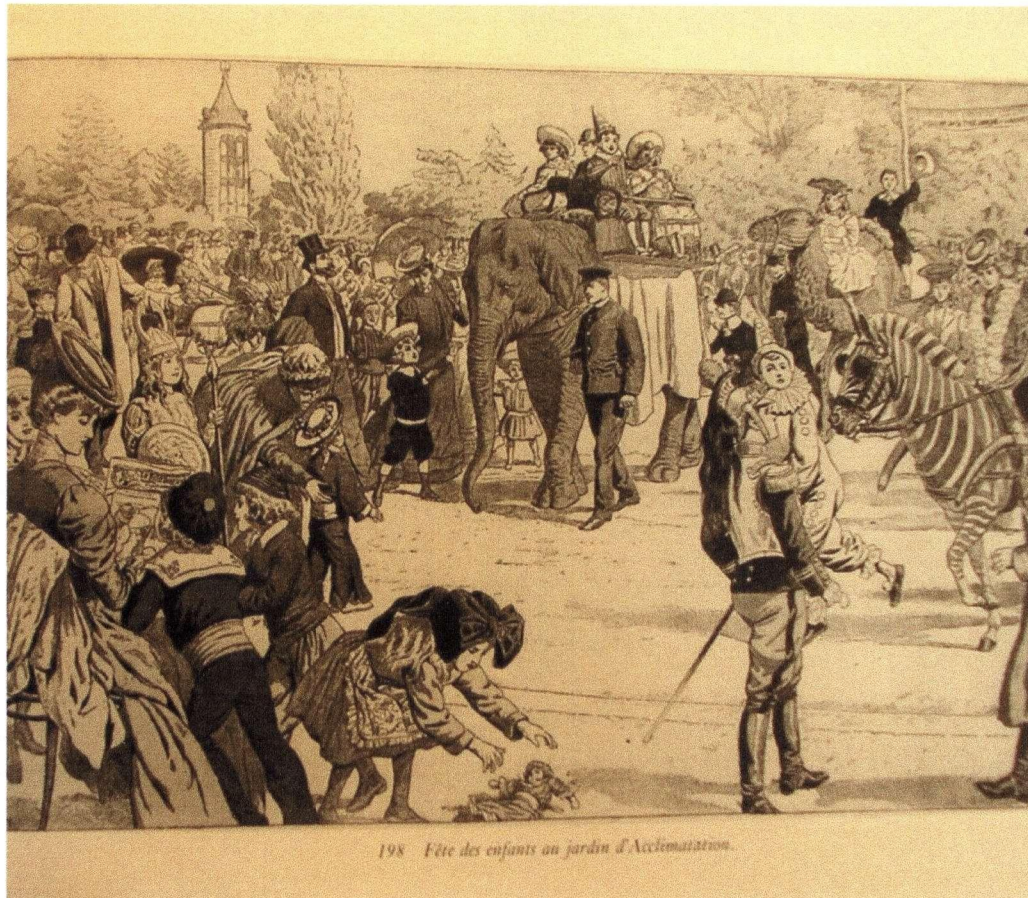
Louis Mayeur was a man of many talents. He was an excellent clarinetist, an exceptional bass clarinetist, a virtuoso saxophonist, a teacher, and a composer. The talent which brought him to public attention regularly, though, was conducting. Fortunately, the military bands prepared him for his later civilian career by encouraging him to gain conducting experience. His appointment at Fontainebleau as Sous Chef aux Cuirassiers de la Garde Impériale gave him the status and confidence he needed to develop his skill as a competent conductor. As Sous Chef de la Régiment de la Gendarmerie de la Garde Impériale, and subsequently de la Régiment de la Garde Républicaine, 2^e Légion (until at least 1872), he maintained his affiliation with the bands. His involvement with the military as a conductor, especially after 1870, could not have been on a full time basis, however, due to his numerous other professional engagements. Particularly time-consuming was his involvement with the Paris opera orchestra.

In a book called *L'Orchestre de l'Opéra de Paris de 1669 à nos Jours*, by Agnes Terrier, Mayeur's name is mentioned in connection with musicians who were employed by l'Opéra, and yet, despite their commitment to the orchestra, needed to supplement their income with other endeavors. She states that the orchestra's musicians were prohibited from taking jobs elsewhere, but that they often taught at the conservatory, played outdoor concerts, and composed. She draws our attention to Mayeur as a "clarinetist," who had special permission by the director of l'Opéra to utilize his talents as a conductor of the orchestra at le Jardin d'Acclimatation.⁴³ This outdoor ensemble was one of at least three groups which he directed. Each of them kept him in touch with the

⁴³ Terrier, Agnes, *L'Orchestre de l'Opéra de Paris de 1669 à nos Jours*, 2003, 172.

average Parisian, and Mayeur could enjoy a musical experience not necessarily restricted by sophisticated expectations.

Le Jardin d'Acclimatation was a location often cited on the title pages of his published compositions from 1872 to 1885. Situated in the northwest corner of Paris' famous Bois de Boulogne, the garden was dedicated to the people of Paris in 1860 by Napoleon III, as a center for botanical and zoological study, and also as a place to be enjoyed for its beauty and amusements.⁴⁴



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Figure 6. Le Jardin d'Acclimatation – botanical and zoological garden

⁴⁴ 'Histoire du Jardin,' Jardin d'Acclimatation, <http://www.Jardindacclimatation.fr>, June 9, 2004. .

⁴⁵ Langois, Gilles-Antoine, *Folies Tivolis, et Attractions – les premiers parcs de loisirs Parisiens*, no date, 191.

Mayeur, the founder of the garden's orchestra concerts,⁴⁶ would have conducted his performances after the park re-opened at the close of the Franco-Prussian War. The ornate band pavilion still exists today in the midst of a twenty hectare children's park.



Figure 7. Band Pavilion – Le Jardin d'Acclimatation

Jean-Marie Londeix, in his account of Mayeur's activities, mentions that Louis also conducted at Le Jardin Mabille.⁴⁸ This park flourished from 1843 until 1875. It was the site of the famous Bal Mabille. The garden was transformed into a very popular and colorful venue where orchestras played. The covered dance floor was surrounded by cafés, exotic plants, and kiosks. The important innovation to the Jardin Mabille was the

⁴⁶ *The Musical Times*, Vol XXXV, October 1, 1894, Obituary, 696.

⁴⁷ Pavilion photo by L. Greenwood, July 14, 2004.

⁴⁸ Londeix, letter, April 17, 2004.

addition of thousands of gas lights, enabling the performers to provide entertainment long into the summer evenings.⁴⁹



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Figure 8. Bal Mabille

Dance gardens were popular in Paris during the second Empire (1852-70). The public came to Le Jardin Mabille not only to participate in dancing, but also to see the “cocodettes,” who, in exchange for admission and refreshments, performed waltzes and polkas as well as the infamous can can.⁵¹

⁴⁹ Langlois, 52.

⁵⁰ Beraud, Jean, ‘Bal Mabille,’ Fine Art Images Inc., New York.

⁵¹ ‘A Cancan too Far’ – History of Burlesque in the Context of Lap Dancing,’ *History Today*, Price, David, December, 1996, www.findarticles.com. – (History of Burlesque – A Cancan too Far), October 24, 2004.



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Figure 9. "The inconvenience of being too good at the polka, one is pulled apart!"

Mayeur wrote a number of pieces for orchestra and band based on dance forms such as the quadrille and the polka. Le Bal Mabille would have been the perfect venue for them.

The third ensemble which Mayeur conducted was the "fanfare" (or brass band) of le Bon Marché.⁵³ Le Bon Marché, founded in 1852,⁵⁴ was the first large department store in Paris.⁵⁵ It was owned by Aristide and Marguerite Boucicaut who were well known for their innovative marketing techniques. They were also highly respected employers, offering their workers free medical services, Sundays off, employee savings and withdrawal plans, and a library. They even offered a course of music to their employees. During the Exposition Universelle, they provided a rest area for the public attending the

⁵² Emy, Henry, collection of prints, *Paris L'Ete au Bal Mabille*, Chez Aubert, Place de la Bourse, Paris.

⁵³ Fauquet, Joël-Marie, *Dictionnaire de la musique en France au XIXe siècle*, quoted by Ignace de Keyser in a letter to Lynne Greenwood, May 2004.

⁵⁴ 'Au Bon Marché,' pub. Capricorn, <http://www.paris.org/shops/Large/bonmarche.html>, September 25, 2004.

⁵⁵ Ibid.

fair, and a gallery for artists whose works had been rejected by the examining committee. The Boucicauts also sponsored evening concerts in the square in front of the store.⁵⁶ It is probable that since Mayeur was director of le Bon Marché band, he would have been involved in these events.

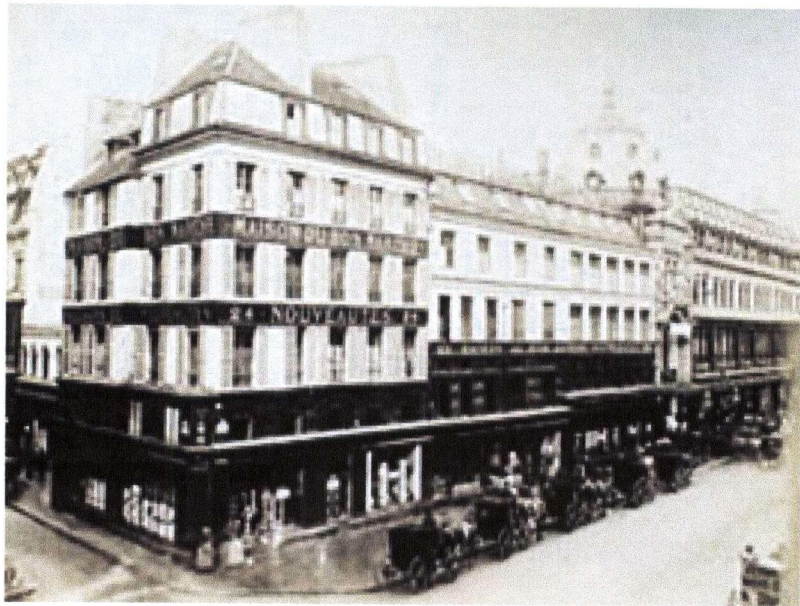


Figure 10. Bon Marché ca. 1867

⁵⁶ 'Histoire du bon marché', [www. Lebonmarché.fr.](http://www.Lebonmarché.fr), September 25, 2004.

⁵⁷ 'Celebrations nationales 2002', <http://history.sandiego.edu/gen/soc/shoppingcenter4.html>, September 25, 2004.

CHAPTER V: PERFORMER

Louis Mayeur was described by François Fétis as “one of the most skillful saxophone virtuosos of his day in Paris.”⁵⁸ As a clarinetist, bass clarinetist, and saxophonist Mayeur was well known through his military band experience. He performed as a featured saxophone soloist on numerous military concerts and on tours arranged by Adolphe Sax. Later he developed his own concert career. He was the youngest of four outstanding early performers on saxophone. The first two, Ali Ben Souallé (dates unknown) and Henri Wuille (1822-1871), introduced the saxophone to parts of the world beyond the borders of France. Souallé was the first to play in England in 1850⁵⁹, and Wuille played the saxophone in the United States in 1853.⁶⁰ The next wave of saxophonists included Mayeur, Sax’s brilliant student, and Edouard Lefebvre (1834-1911), who eventually immigrated to the United States to join the Gilmore and Sousa bands.⁶¹ As a saxophone soloist, Louis Mayeur played in many venues, promoting the instrument as well as his own reputation as an exquisite performer. A sense of Mayeur’s musicianship and impressive talent can be had by reading the numerous press releases which mention his performances. The following is a selected documentation of events in which Mayeur participated.

1856: As stated above, Mayeur started his performing career in the army as a clarinetist in 1856 when he was inducted into le 2^e Régiment des Cuirassiers de la Garde Impériale.

⁵⁸ Fétis, F.J., *Biographie universelle des musiciens*, Supplément et Complément Vol. II, Paris: 1881.

⁵⁹ Horwood, Wally, *Adolphe Sax 1814-1894*, 135.

⁶⁰ Gee, 13. Souallé appeared as saxophone soloist in London with the Louis Jullien band.

⁶¹ Gee, 14. Wuille toured the United States as saxophone soloist with the Louis Jullien band from 1853-1854.

1860: Louis won the first prize in clarinet at the Paris Conservatory.⁶² Jean-Marie Londeix notes that Mayeur was mentioned by the press in an announcement of an upcoming concert in June, 1860.

The music of the mounted artillery regiment of la Garde Impériale, under the capable direction of M. Klosé, is coming to begin its concerts in the park at Versailles. The program has been selected with style, and one frequently has the opportunity to applaud the genuinely talented soloists, like M. Mayeur, saxophone, Conservatory prize-winner, who has justifiably distinguished himself playing the overture to Charles Manry's *Diana Vernon*.⁶³

1861: Londeix further comments that it was approximately 1861 when Mayeur began his ten year association with La Monnaie, as saxophonist to the Brussels Opera.⁶⁴ It is interesting to note that Mayeur was still in the French army during this period.



Figure 11. La Monnaie – Brussels opera house

⁶² Gee, 6.

⁶³ Ibid.

⁶⁴ Londeix, letter to L. Greenwood, April 17, 2004.

⁶⁵ La Monnaie, (Brussels Opera House), as it appears today, photo by L. Greenwood, July 8, 2004.

1864: In A. Elwart's article 'Concert of the Instruments Recently Invented by Adolphe Sax,' Elwart reviews a program at Sax's concert hall where, among other small ensembles demonstrating Sax's new instruments, a group of saxophonists played Singelée's original *Quartet for Saxophones*.⁶⁶ It is likely that Mayeur performed in this group because, in reference to this occasion, Hemke writes that after the concert the musicians toured France, Belgium, and Holland, and that Mayeur was a featured artist among them. For the period of the tour Sax paid Mayeur sixty francs per month. Mayeur's good friend and fellow Belgian, Jules Demersseman conducted.⁶⁷

1864: Maxime Vauvert, a writer for "Bruxelles-Concert" wrote in August, 1864 the following excerpt:

Following the brilliant success that Monsieur Adolphe Sax's instruments achieved in Paris, the artists left Brussels, where they've been during June and July, and have successively visited Anvers, Liege, Ostende, Rotterdam, Amsterdam, and The Hague. Everywhere they elicited the same enthusiasm from connoisseurs as in Paris. The concert was most remarkable. The great throng, which crowded into the walkways, applauded the talented performers, and especially the outstanding contribution of the instruments, throughout many reprises. The majority of the professors from Belgium's conservatories were at this concert, and they frequently gave the signal for the bravos. If one imagines that these concerts and demonstrations are achieved only by seven artists, including the piano accompanist, one is compelled to recognize that the success must be attributed to the greatest merit. Among them were Monsieur Mayeur, eminent student of Monsieur

⁶⁶ Hemke, 351, taken from *L'Illustration*, July 16, 1864, 47. *L'Illustration* was an illustrated French periodical (1843-1944) which covered significant events. See 'Print Review' – Periodicals, *L'Illustration*, <http://www.encyclopedia.com/text>, October 30, 2004.

⁶⁷ Hemke, 351-352.

Sax, who played saxophones and Singelée's *Fantaisie pour saxophone- alto sur les motifs de la Somnambule*, and who received a good portion of the applause.⁶⁸

The following lithograph of Sax's concert hall shows musicians demonstrating Sax's instruments in 1864. Mayeur could have been among the saxophone players standing in front of the stage.⁶⁹



Figure 12. Adolphe Sax's concert hall – 1864

⁶⁸ Vauvert, Maxime, *Bruxelles Concert*, August, 1864.

⁶⁹ Horwood, 98, (drawing from *L'Illustration*, Paris, July 16, 1864, 87.)

1865: In February 1865, Sax's ensemble was invited to Bordeaux where Mayeur's performance was reviewed by the Bordeaux *Moniteur*.

Mr. Mayeur was charged with initiating the listeners to the beauties of the saxophone and he won them over in a very sensitive fashion⁷⁰

In another reference to the Bordeaux concert the *Revue et Gazette Musicale* states:

....In the category of orchestral instruments that hold the place of the medium human voice, Monsieur Sax has also brought about a revolution; the saxophone possesses a particular sonority; it is not a clarinet, nor a cello, nor an English horn; it isn't wood, it isn't string, it isn't copper, and a talented composer will understand how to express sensations that the orchestra has not produced before....

....Monsieur Mayeur was charged with introducing to the audience the elegance of the saxophone, and he accomplished it in the most meticulous fashion.

In summary, this meeting was a triumph for Monsieur Adolphe Sax, for his students, and for his instruments, which required a musician's talent in order to be created.

[M. Sax showed] the competency of an outstanding musical instrument maker and the persistence of an artist.⁷¹

1865: In a review in the *Revue et Gazette Musicale*, July 2, 1865, Mayeur, referred to as a student of Sax, was said to have played a performance of a "charming" *Air Variée* by Savary as an interlude. The concert, held in Sax's concert hall on June 28, 1865, featured le 40^e Régiment de Ligne.⁷²

1867: On April 4, 1867 an article by Editor Johannes Weber appeared on the first page of *Le Temps* and described a concert which took place in Paris at the Cathedral of Notre Dame. A mass by Charles Colin featured a violinist named Alard, a choir of 300 voices,

⁷⁰ Saint Ives, D.A.D., *Revue et Gazette Musicale* # 9, February 26, 1865, 68.

⁷¹ Ibid.

⁷² *Revue et Gazette Musicale* # 27, July 2, 1865, 218.

and accompaniment by la Bande de la Garde de Paris with Mayeur playing the saxophone. Weber wrote:

The saxophone has the most supple and melodious sound and is most susceptible to nuances. On hearing the saxophone in accompaniment with Alard's violin, one asks oneself why the saxophone was not given the principal role instead of the violin.⁷³

In the same article Weber describes Mayeur's playing as:

...joining a remarkable beauty of sound to a style equally able to present large and expressive melodies as well as executing the most brilliant and most difficult passages.⁷⁴

1867: In a description by August Luchet of Adolphe Sax's showroom at the 1867 Paris Exposition, Luchet writes:

At the competition for the grand prize at the World's Fair, three brass bands, from the great number that were judged, were considered worthy of the final battle; one with 56 musicians, one with 52 and Sax's which only had 15 but which was shaped, inspired, animated and led by Adolphe Sax himself. It was Sax's brass band that earned the first prize. There I saw: Hollebecke, Robyns, Mayeur and the other prodigious interpreters of great intelligence and inventiveness. They played the unbelievable and celebrated *Fantaisie* by Demersseman on the *Carnival de Venise*, in which, when the composer was alive,⁷⁵ his marvelous flute played the fantastic part which was played by the saxophone today.⁷⁶

We also know from Comettant's comments mentioned earlier, that Mayeur participated in a concert in Versailles at the final reception of the Exposition.⁷⁷

⁷³ Hemke, 357, Review from *Le Temps*, April 4, 1867, 1.

⁷⁴ Hemke, 357.

⁷⁵ Demersseman, conductor, flute virtuoso, and good friend of Adolphe Sax and Louis Mayeur, died at the age of 33 in 1866.

⁷⁶ Hemke, 187, quoting a review from *L'Art industriel à l'Exposition universelle de 1867*, 304.

⁷⁷ Hemke, 237, quoting a review from Comettant: *La musique, les musiciens et les instruments de musique*, 225.

1868: The *Revue et Gazette Musicale* carried a short review of a benefit concert for a nursery school in the newspaper district of Paris, the organization of which was entrusted to M. Elwart. The performances were said to have been brilliant. Louis Mayeur is specifically named as a contributor who “reaped his share of bravos.”⁷⁸

1869: Mayeur performed the *Fantasy for Eb Alto Saxophone* by A. Deslandres at the Society of Composers of Music on March 27, 1869.⁷⁹

1869: Another article in the *Revue et Gazette Musicale* of May 23, 1869 describes a concert at the Pré Catalan (Catalonian meadow) in Paris’ Bois de Boulogne. The occasion was a festival of la Garde Impériale in which Mayeur is mentioned as receiving enthusiastic applause for a saxophone solo. He is referred to as “a virtuoso and a composer of a talent without limit.”⁸⁰

1870 to 1871: The Franco Prussian War devastated the city of Paris. The citizens of the “City of Light” were starving; many buildings were reduced to rubble; and France found itself in desperate financial straits. The Théâtre Nationale de l’Opéra could no longer function, and closed down from 1870 until the fall of 1871. The budget for military band music was cut drastically, and the saxophone class of the Paris Conservatory was disbanded. La bande of la Garde Républicaine, however, was created as an inspiration to the people of France. For Mayeur to have been given the position of Assistant Director

⁷⁸ *Revue et Gazette Musicale* #12, March 22, 1868, 93.

⁷⁹ Hemke, 361, taken from *Bulletins de la Société de Compositeurs de Musique*, Vol. 9 (Paris: Au Siège de la Société, 1869), 240.

⁸⁰ *Revue et Gazette Musicale* #36, May 23rd, 1869, 175 under ‘Nouvelles Diverses.’

of this band was an indication of his status within the community of French military musicians.

1871: The first documentation of Mayeur's association with le Orchestre de L'Opéra is from records of the *Budget for Services of External Musicians for the Théâtre Nationale de L'Opéra*, December, 1871. Mayeur's signature appeared in receipt of sixty francs for playing bass clarinet in six performances of *Les Huguenots* that month.⁸¹ Adolphe Sax was the person in charge of hiring external musicians.⁸²

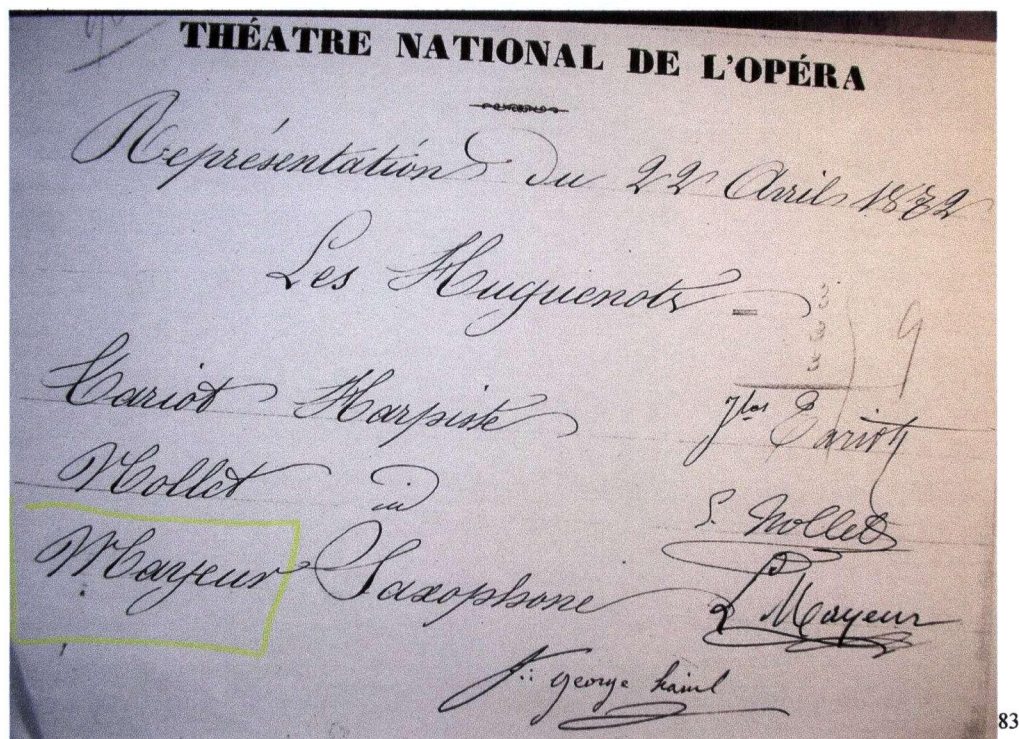


Figure 13. *Les Huguenots*: Attendance sheet for external musicians, l'Opéra, April 22, 1872

⁸¹ De Keyser, Ignace, from Paris Opera Library records, C.A.R.A.N., (Centre Historique des Archives Nationales), Ajx / 876.

⁸² De Keyser, interview, Brussels, July 8, 2004.

⁸³ *Composition and Appointments 1870-1890*, l'Opéra, Archives 19, #456.

The following month, January, 1872, Mayeur was again on the payroll for playing bass clarinet for four performances of *Les Huguenots*.⁸⁴ By April, the bass clarinet solo had been rewritten for baritone saxophone, (probably by Fétis, who was also charged with arranging *L'Africaine* for the same purpose according to Meyerbeer's wishes.⁸⁵) In February, four performances of Thomas' *Hamlet* were presented by le Théâtre Nationale.⁸⁶ Since this work had an alto and baritone saxophone part,⁸⁷ the four services for which Mayeur was hired that month would have been for *Hamlet*.⁸⁸



Figure 14. The new opera house - Palais Garnier, (l'Opéra) c. 1875

⁸⁴ De Keyser, interview, July 9, 2004.

⁸⁵ Hemke, 297, referring to a conversation between Meyerbeer and Johannes Weber in Lavoix's *Histoire de l'instrumentation depuis le seizième siècle jusqu'à nos jours*, Paris, Librairie de Firmin-Didot et Cie., 1878, 409.

⁸⁶ Ibid.

⁸⁷ Hemke, 306.

⁸⁸ De Keyser, interview, July 9, 2004.

⁸⁹ Simond, Ch., drawing, "Vue Générale du Nouvel Opéra," *La Vie Parisienne aux XIX Siecle*, 114.

1872: In May 1872 Mayeur was given a permanent position as a clarinetist in the orchestra of l'Opéra upon the strong recommendation of Meyerbeer.⁹⁰ The records show that Mayeur was admitted to the orchestra "sans concours" (without contest or audition.)⁹¹ According to the payrolls, his official title was 3rd clarinetist. In fact, he played bass clarinet. The famous clarinetist Cyrille Rose played 1st clarinet and the 2nd clarinetist was Charles Turban. The same players remained in the clarinet section during the entire twenty-two years that Mayeur was with the orchestra.⁹² Although Mayeur was responsible for any saxophone parts in the scores, he would have been playing bass clarinet most of the time. On the title pages of his published compositions he referred to himself as "Saxophone Solo de l'Opéra," and occasionally he included the fact that he played bass clarinet. His position with l'Opéra lasted until December, 1893.

⁹⁰ *Musical Times*, Vol. XXXV, October 1, 1894, 696.

⁹¹ *Composition and Appointments 1870-1890*, l'Opéra Archives 19.

⁹² *Registre d'Emargement, Service de l'Orchestre*, Théâtre de l'Opéra, 187.

From 1871 to 1893 the operas at l'Opéra which had saxophone parts were:⁹³

1. <i>Le Juif Errant</i>	J.F.F. Halévy	Soprano, alto, bass
2. <i>L'Africaine</i>	Meyerbeer / Fétis	Alto
3. <i>Les Huguenots</i>	Meyerbeer / (Fétis)	Baritone
4. <i>Hamlet</i>	A. Thomas	Alto, baritone
5. <i>Le Roi de Lahore</i>	J. Massenet	Alto, (2) tenors ⁹⁴
6. <i>Françoise de Rimini</i>	A. Thomas	Baritone (alto) ⁹⁵
7. <i>Henry VIII</i>	C. Saint Saens	Soprano, 2 altos, Tenor, and Baritone (on stage "banda") ⁹⁶
8. <i>Patrie</i>	E. Paladilhe	Tenor, baritone ⁹⁷

1876: In 1876, the first presentation of the ballet *Sylvie*, or *The Nymph of Diane*, by Léo Delibes was presented at l'Opéra. Mayeur played the saxophone solo in the barcarolle.⁹⁸

⁹³ Hemke, 306-307. (1st six operas listed).

⁹⁴ De Keyser, *Adolphe Sax and the Paris Opéra*, (unpublished article), footnote #25.. De Keyser states that although the alto is featured in "*Divertissement No. 2*," the manuscript calls for 2 tenor saxes in other sections.

⁹⁵ Ibid. footnote #24. De Keyser states that there is a solo for the alto saxophone in *Françoise de Rimini*.

⁹⁶ Ibid. 20. Note: the Sax Banda, as defined by de Keyser, was a group directed by Adolphe Sax from 1847 until 1892, which provided on-stage music for operas when required. De Keyser goes on to say that Sax sometimes integrated his own instruments such as saxhorns, saxtrombas, saxtubas, and saxophone into the ensembles.

⁹⁷ Ibid. footnote #27.

⁹⁸ *Répertoire de l'Opéra*, "*Théâtre de l'Opéra*," Journal XI - 1871-90, R 91427, microfilm. Archives, Bibliothèque de l'Opéra.

The payrolls show that his starting pay was 125 francs a month. To put this sum into perspective, *le Catalogue Officiel - Exposition Universelle de 1878* gives the daily wage of an average worker as 3.5 to 4.5 francs a day. Higher level workers earned 6 to 9 francs a day.⁹⁹ Since the orchestra performed nearly every day of the month, Mayeur would be making slightly more than 4 francs a day. Other musicians in the orchestra received widely varying amounts. Mayeur's pay gradually increased to 166 francs per month by 1875, compared to the pay of first clarinetist, Rose, who at that time earned 265 francs per month. The 1st (solo) violin earned 285 francs. In 1880 Mayeur's salary was raised to 172 francs per month. In 1887 he received his last raise to 182 francs per month, the rate which remained steady until his retirement in December 1893. It is no wonder that he had to supplement his income in other ways and that in addition to his conducting he kept busy as a soloist, composer and teacher.

It is interesting to note that the records of l'Opéra from 1891 to 1893 refer to Louis Mayeur as Alphonse Mayeur, even though his signature on the payroll sheets bear the first initial "L."¹⁰⁰

1876-1891: Another important activity of the Paris opera orchestra was to play for the Bal Masqué. These masked balls were presented in the grand ballroom of the Palais Garnier (l'Opéra) once a month from January to March.¹⁰¹ As a member of the orchestra, Mayeur would certainly have been performing for these extravagant social occasions.

⁹⁹ *Catalogue Officiel, Exposition Universelle de 1878 à Paris, Tome II, Section 'Française, France, groups II à VI, Classes 6-68.'*

¹⁰⁰ L'Opéra Archives, PE 137, SR 97/71, 1891-94, 'Alphonse Mayeur', 167.

¹⁰¹ *Répertoire de l'Opéra.*



Figure 15. Manet's painting "Masked Ball at the Opera" – 1873

1877: Edouard G. J. Gregoir, in his *Les Artistes-Musiciens Belges au XVIIIe Siècle*, writes that Louis Mayeur came to his city of birth (Menin) to play a concert with the Société de la Philharmonique Royale.¹⁰³

1878: Mayeur was the saxophonist who played the alto solo in the revised version of Bizet's *L'Arlésienne Suite# 1* which was performed during the Exposition Universelle in the Grand Ballroom of the Trocadéro in June of 1878. The concert, directed by the well known conductor Maestro Colonne, was heard by an audience of nearly three thousand.¹⁰⁴ The *Revue et Gazette Musicale* of June 23 mentioned that the *Minuetto*, with its prominent saxophone part, was perfectly enhanced by the orchestra's finesses,

¹⁰² Manet, 'Masked Ball at the Opera', 1873, National Gallery, Washington, DC. Note: In 1873 the opera would still have been housed in the National Theatre. The Palais Garnier was not finished until 1875. National Opera records show no masked balls were presented from 1870 – 1876.

¹⁰³ Gregoir, Edouard, Microfilm # 346.

¹⁰⁴ Note: Colonne conducted l'orchestre de l'Opéra from 1892-1893. (Terrier, 323.)

and that it received an encore. The article goes on to say that in particular, everyone applauded Monsieur Mayeur.¹⁰⁵

1880: A rare indication that Mayeur also performed on the bass clarinet outside the orchestra of l'Opéra was noted in the *Revue et Gazette Musicale* of April 4th, 1880. It mentioned that he appeared at a concert of the Chamber Music Society for Wind Instruments in Pleyel Hall, where he performed in an arrangement of an *Adagio* by Mozart for five clarinets.¹⁰⁶

1881: On April 10, 1881, an article appeared in *Le Ménestrel* indicating that Mayeur, virtuoso of the highest order, had just performed a charity concert for Montargis, and that for this performance he played his latest compositions for saxophone. It announced that prior to beginning his seasonal concerts at le Jardin d'Acclimatation, he had just returned from London where he had been invited to play a series of concerts arranged by a number of entrepreneurs.¹⁰⁷ No reviews of these performances have been found. This is the only reference to Mayeur traveling to England. The journal *Le Ménestrel*, however, reported that Charles Lamoureux, who conducted l'orchestre de l'Opéra from 1877 to 1880 while Mayeur was a member,¹⁰⁸ directed two concerts in London in March, 1881. The program concluded with an encore from the ballet, *Sylvie*, which has an alto saxophone part.¹⁰⁹ Mayeur, having been acquainted with Lamoureux, might have been engaged to play for those concerts.

¹⁰⁵ *Revue et Gazette Musicale* #25, June 23, 1978, 197-198.

¹⁰⁶ *Revue et Gazette Musicale* #14, April 4, 1880, 110.

¹⁰⁷ *Le Ménestrel*, 47^e année #10, April 10, 1881, 151.

¹⁰⁸ Terrier, 323.

¹⁰⁹ *Le Ménestrel*, March 20, 1881, 132.

1893: The records of the final four months of his employment with l'Opéra showed Mayeur's signatures for receiving his pay checks. Normally his signature was meticulously clear, but during this time, each month's hand-writing was considerably worse than the one before. The final signature was nearly unreadable. Whether this was a direct indication that he had a serious medical condition is not known, but we do know that he died of unknown causes nine months later in Cannes.

CHAPTER VI: COMPOSER AND TEACHER

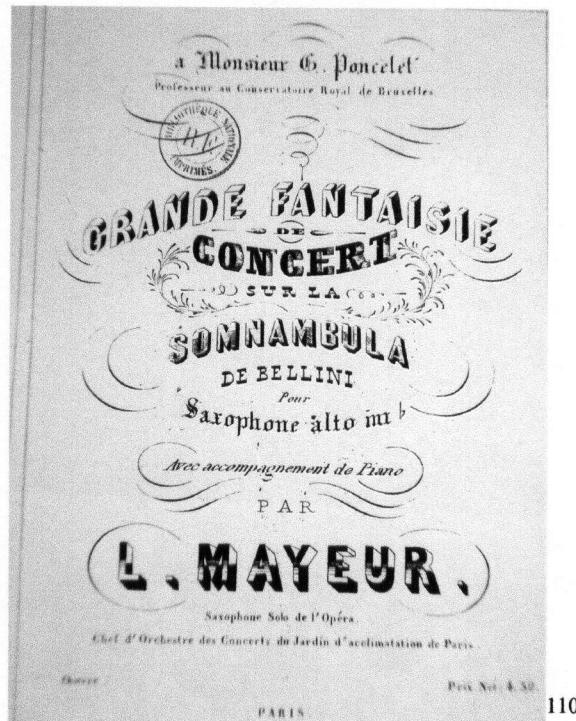


Figure 16. Title page – *Grande Fantaisie de Concert sur la Somnambula*

Many players were trained by the French military band system which sent its saxophone students to le Gymnase Musical Militaire from 1844 to 1855 and later, to the Paris Conservatory from 1857 to 1870. Early works for saxophone were composed as contest pieces for the Conservatory. Mayeur made a substantial contribution to saxophone literature. Although some of his works were virtuosic and obviously meant to show off the capabilities of the instrument, some were less complicated, fulfilling the needs of less advanced players. It is unfortunate that almost all of Mayeur's pieces are

¹¹⁰ Cover of *Grande Fantaisie de Concert sur la Somnambula*, pub. Buffet-Crampon / P. Goumas, 1878.

out of print. Although a large collection of Mayeur's saxophone compositions is carefully preserved in the Département de Musique de la Bibliothèque Nationale de France, the pieces are fragile and not available for loan. Some may be copied.

Louis Mayeur's saxophone solos, fantasies, and transcriptions together with his numerous other compositions total approximately 371 works, and his wide choice of mediums included pieces for piano, voice, wind instruments, small ensembles, brass bands, military bands, and orchestra.

Not all of his publications referred to him by his official first name. It was noted previously that Louis was sometimes referred to as Alphonse on the opera orchestra payroll lists, and that the *Musical Times of London* in its obituary section of October 1, 1894 called him Leon Louis Mayeur. The cover of his famous *Grande Méthode de Saxophone* published by Escudier in 1868 (and again in 1878) gave Mayeur's name the first initial L., but the 1896 and 1907 editions entitled *Nouvelle Grande Méthode de Saxophone*, gave the composer's initial as A. Mayeur.¹¹¹ The 1963 version also bore the same initial "A."¹¹² Mayeur wrote an exercise book called *50 Exercises from Low B to F above the Staff*. Again, the initial A. is printed with his last name.¹¹³ Even more puzzling is the fact that Jules Demersseman, Mayeur's compatriot from Brussels and good friend who knew Louis well, inexplicably dedicated his "Carnaval de Venise" of 1867 to Adolphe Mayeur.¹¹⁴ The title page refers to him as a member of la Garde Impériale.

¹¹¹ Mayeur, A., *Nouvelle Grande Méthode de Saxophone*, Card Catalogue, Bibliothèque Nationale de France.

¹¹² Mayeur, A., *Nouvelle Grande Méthode de Saxophone*, 1963.

¹¹³ 'Methods et musique pour saxophone' Musantiqua, inc., Export Catalogue, pub. des Roche Publications, <http://www.musantiqua.ca/>, (*publications – saxophone*), revised October 2001.

¹¹⁴ 'Compendium of Program Notes for Saxophone,' Castleberry, Traci N., Castleberry www.du.edu/lamont/SaxProgNotes.pdf, -, October 30, 2004.

Another indication that Mayeur might have been called by other first names can be found in the Catalogue de Musique de la Bibliothèque Nationale where the duet for two piccolos and piano, *Le Nid*, is listed as a piece by Léon-Louis Mayeur.¹¹⁵ These mistakes in Mayeur's name may have been due to carelessness by publishers but it is odd that this many editions of his works were never corrected. Possibly he used pen names.

Although the scope of this document is focused on Mayeur's saxophone compositions, in particular, those based upon themes from operas, it is useful to know the extent of his other works. The following is a tally from the music catalogue of the Bibliothèque Nationale de France.

Piano solos	47
Orchestra works (some featuring soloists)	45
Military (and "harmonie") band works	98
(includes pieces featuring soloists)	
Fanfares (music for brass bands)	2
Flute or piccolo and piano	1
Duet for 2 flutes and piano	1
Solos for clarinet and piano	22
Trio for flute, oboe, & clarinet	1
Trio for 2 clarinets and basset horn	1
Basset horn and piano	2
Quartet for clarinets	1
Duet for clarinet and baritone sax	1
Bugle and piano	1
Cornet à pistons and piano	1
Saxophone solos	49
Transcriptions for saxophone	57
Duets for saxophone	27

¹¹⁵ Catalogue of Bibliothèque Nationale de France- Musique. Listed as Mayeur, Léon-Louis (1837-1894) [*Le nid*. Flûtes (2), piano] *Le nid : caprice pour 2 piccolos et piano* ; révision des parties de flûtes piccolo.

Duet for saxophone and clarinet	1	
Trio for saxophones	3	
Quartet for saxophones	5	
Quintet for saxophones	1	
Horn and piano	1	
Violin and piano	4	
Viola and piano	1	
Voice and piano	7	
1 act ballet	1	total = 371 pieces

The Grande Méthode Complète de Saxophone, (1868 and 1878)

Grand Recueil de Gammes, Traits, Arpeggios, et Exercises pour Saxophone

50 Exercises from Low Bb to F

21 Etudes

2 sets of Fingering Charts (*Tablatures des Saxophones*)

One published by Buffet –Crampon in 1880

One published by Evette & Schaeffer in 1888

The *Grande Méthode Complète de Saxophone* was written 23 years after the first instruction book for saxophone appeared. *Kastner's Méthode Complète et Raisonnée de Saxophone*, (*Complete and Systematic Method for Saxophone*.) was published by Adolphe Sax in 1844-1845.¹¹⁶ Jean-Georges Kastner was secretary to the Commission of French Military Music,¹¹⁷ and he was asked by the military to write a manual for the saxophone. He wrote his book in collaboration with Adolphe Sax.¹¹⁸ The Kastner book was directed toward the beginning saxophonist,¹¹⁹ whereas Mayeur's method was geared

¹¹⁶ Levinsky, Gail, 'Analysis and Comparison of Early Saxophone Methods 1846-1946,' D.M.A. diss. Northwestern University, 1997, 8- 9.

¹¹⁷ Hemke, 258.

¹¹⁸ Levinsky, 9.

¹¹⁹ Ibid.

toward the rapidly advancing, more accomplished player. Mayeur's *Grande Méthode Complète de Saxophone* received an honorable mention in the book section of the Exposition of 1867.¹²⁰

The first four of the following publications of Mayeur's *Grande Méthode Complète de Saxophone* appear in the BNF catalogue as follows:

1. **Mayeur L. – *Grande méthode complète de saxophone*.** – Paris, Leon Escudier (1868). Call # [Cp.34.]
2. **Mayeur L.**
***Grande méthode complète de saxophone*.** – Paris, L. Escudier, 1878.
Call # [L.4678]
3. **Mayeur A.**
Nouvelle et Grande Méthode de Saxophone – Paris, Evette et Schaeffer, 1896 – pub. plate # E.S. 370 Call # [Cp.32 (1)]
4. **Mayeur A.**
New and Grand Method for Saxophone – London, Alfred Hays, 1896 – Same plate and call # except (2)

5. **Mayeur L. - *Grande Méthode Complète*** of 1868 was re-published in 1907 by E. Gallet, who identified Mayeur as a soloist with the Brussels Opera.¹²¹

6. Much later, in 1963, **Marcel Perrin** revised and augmented le *Grande Méthode Complète*, and had it published by Alphonse Leduc et Cie, under the name of the *Nouvelle Grande Méthode de Saxophone*.¹²²

¹²⁰ Hemke, 269 referring to Comettant's *La Musique, les musiciens, et les instruments de musique*, 1869, 512.

¹²¹ Gee, 7.

¹²² Ibid.

In 1880, Mayeur published the first of his two fingering charts, called "*Tablatures des Saxophones*," with the Buffet Crampon company. The second chart was for the Evette & Schaeffer System, and was published by that company in 1888.¹²³

One outcome of Mayeur's excellent reputation as a virtuoso and as the author of such an outstanding method book was that he also became popular as a teacher. It has been suggested that a rivalry may have arisen between Adolphe Sax and Mayeur.¹²⁴ The latter, Sax's brilliant student, far surpassed the performing abilities of his teacher. Adolphe Sax may have been envious of the possibilities available to Mayeur. There is a letter which Sax wrote to Ambroise Thomas, Director of the Paris Conservatory, which indicates that Sax, then sixty-nine years old, was anxious about another younger person as a contender for the position of Professor of Saxophone.

The saxophone class at the Paris Conservatory, taught by Adolphe Sax, was discontinued in 1870 as a result of the severe financial devastation caused by the Franco-Prussian War. Sax had long harboured the hope that his position would be re-instated. In the correspondence of July 1883 Sax was so desperate to regain his teaching position that he even offered to instruct the class for free, if necessary. Here is a translated excerpt from his letter:

It has been confirmed to me these last days that some artist will take steps hastily to obtain the place of professor of saxophone at the Conservatory. I do not believe that such an artist could have dreamed to have dispossessed me of a position that is my creation....In presenting these facts I again ask you, my dear

¹²³ Both fingering charts are in the Music Collection of la Bibliothèque Nationale de France.

¹²⁴ See reference to Mayeur in program notes of "L'Aube du Saxophone" CD, Digital Ligia, Lidi 0106044-96. (Performers: Jerome Bartaluci, Serge Bertocci, Claude H"eraud, and Herve Saillard)

Director, with good will to confirm to me my title (always existent) of Professor of Saxophone of the Conservatory.¹²⁵

Mayeur had to have been the most eligible teacher at the time, especially with the publication of his famous method book. That he was highly regarded by his contemporaries is evidenced in Fétis' description mentioned earlier, where he referred to Mayeur as "one of the most skillful saxophone virtuosos in Paris."¹²⁶ Mayeur's contemporary, Comettant, in 1869, referred to him as "an accomplished master in the art of playing the saxophone."¹²⁷

Another indication that Mayeur and Sax might have had difficulties was that Mayeur published his famous *Grande Méthode Complète* with Escudier in 1868, even though he could have published it with Sax, as Kastner had done.

A further weakening of the Sax-Mayeur relationship might have occurred when Mayeur worked in partnership with Sax's rival, Francois Millereau to acquire the patent for the Millereau-Mayeur System for saxophone. Millereau had already patented the forked f# key in 1867¹²⁸ and now in collaboration with Mayeur he patented an extended bell so that the range of the saxophone could reach low Bb. The fingering for low Bb could be executed with the little finger of the left hand or with the right hand thumb.¹²⁹

If, indeed, Sax and Mayeur endured a rift in their relationship, it was unfortunate. Gone were the days when Mayeur had worked so faithfully to demonstrate the saxophone for his mentor. Gone were the days when Mayeur would devote himself to months of touring for Sax. It cannot be forgotten, however, that Sax did manage to provide

¹²⁵ The entire letter is quoted in Malou Haine's book, *Adolphe Sax*, 218-220.

¹²⁶ 'Les Premiers Compositeurs pour le Saxophone', from *L'Aube du Saxophone* (CD), cover notes, 3.

¹²⁷ Hemke, 269, referring to Comettant's work, 512.

¹²⁸ 'Saxophone History', Timeline, 1866, <http://www.JLPublishing.com>. - Woodwind History-Saxophone History, October 30, 2004.

¹²⁹ Hemke, 84-85.

opportunities to present his dedicated and gifted student to the public, thereby paving the way for Mayeur's future success.

Selected Literature for Saxophone Based Upon Opera Themes

Louis Mayeur wrote twenty-eight pieces for saxophone with piano accompaniment, based upon opera themes. All but his first three such compositions were written while he was a member of the orchestra of Paris' grand opera house, l'Opéra. His favoured setting for these pieces was the fantasy, a form often used by his contemporaries when writing for solo instruments. The Fantasy allowed Mayeur a great deal of compositional freedom. The fantasy was a perfect vehicle for Mayeur's purposes because it allowed him to include recognizable tunes, while giving him the opportunity to incorporate sections of coloratura passages, skillful variations, piano interludes (allowing the soloist to rest), and dazzling finales. During the second half of the nineteenth century the music loving bourgeoisie enjoyed the lavish display of grand opera and virtuoso performances by individual musicians. Opera themes would have been the familiar melodies of the day, and therefore the ideal medium to appeal to an audience. In order to impress the public with the newly introduced saxophone, literature exhibiting suitable showmanship was necessary.

Even though he included difficult sounding passages in his more demanding works, Mayeur never ventured beyond the so-called accessible keys (up to two sharps and three flats) in any of his solos for saxophone and his solo compositions in general

demonstrate a conservative harmonic vocabulary. Technical passages fall easily under the fingers, as can be seen from his use of arpeggios centered around basic harmonic outlines, diminished sevenths and dominant sevenths. Chromatic scales and figuration are the basis for a shower of predictable patterns.

The examples on the following 2 pages are from the final two sections of Mayeur's most difficult work, *Grande Fantaisie Brillante sur Le Carnaval de Venise*. The first shows part of Variation Three, illustrating the prevalence of major scale patterns, arpeggiation, and chromatic scales. The next section, Allegro, is solely composed of triplet figures outlining simple chords, each note of which is ornamented by a pitch a half step lower. Although the patterns presented are built into the technique of every properly trained student of the instrument, the rapid tempo makes them sound impressive as the performer's facility is pushed to the limit. It is worth remembering that the saxophones of Mayeur's day lacked some of our modern day improvements.

The famous Carnival of Venice melody is as follows:

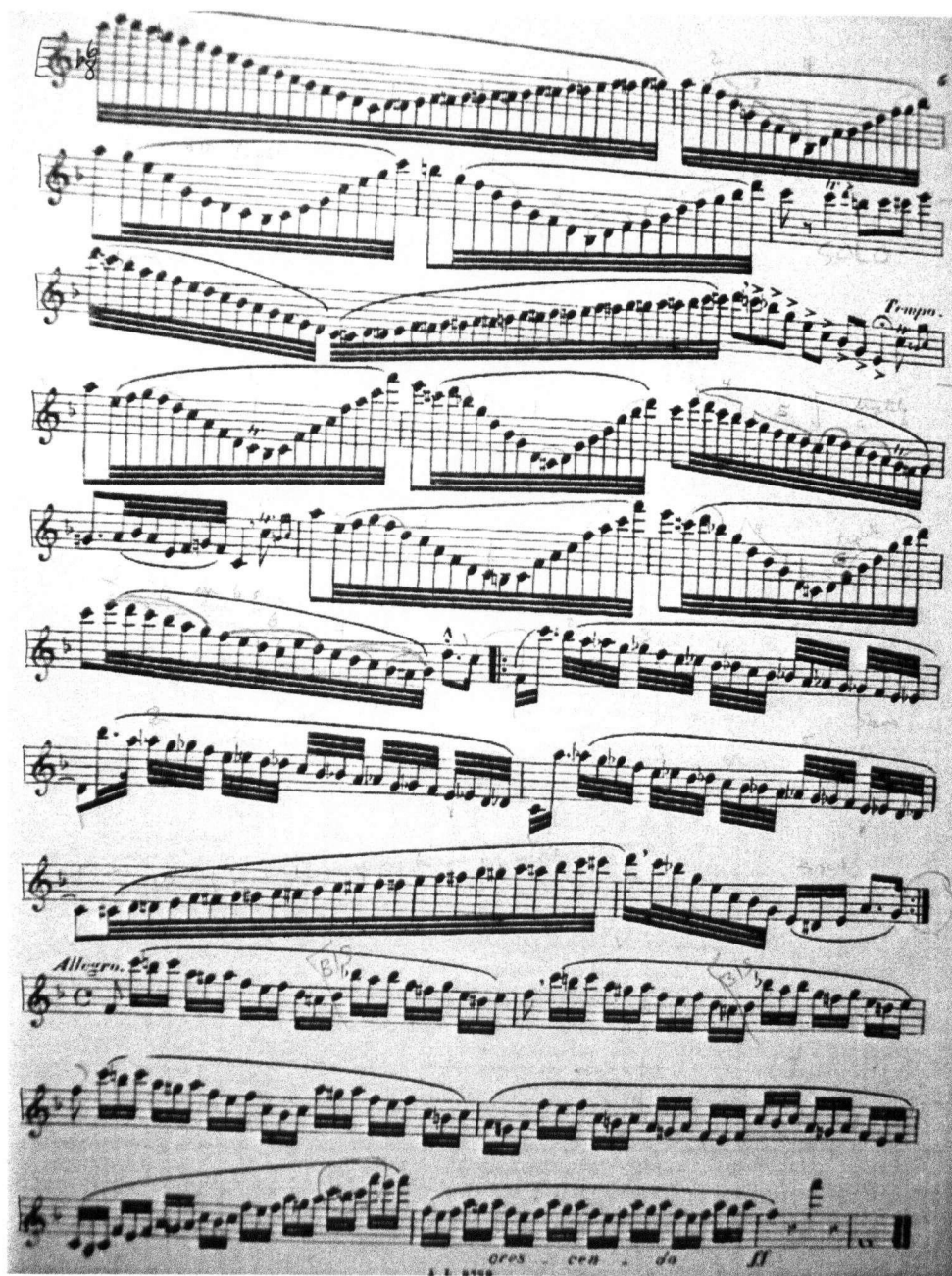


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Figure 17. Excerpt from Mayeur's *Grande Fantaisie Brillante sur le Carnaval de Venise*, showing the melody

¹³⁰ Mayeur, L., *Grande Fantaisie Brillante sur le Carnaval de Venise*, 2.

Final page of Mayeur's *Grande Fantaisie Brillante sur Le Carnaval de Venise*.



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Figure 18. Excerpt from Mayeur's *Grande Fantaisie Brillante sur le Carnaval de Venise*, showing arpeggios, chromatic runs, and triplet figuration

The following examples show more specific instances of Mayeur's compositional technique. They are also from Mayeur's *Grande Fantaisie Brillante sur Le Carnaval de Venise*:¹³²

Figure 19. Chordal outlines from the Cantabile section, combined with chromatic runs (page 4).

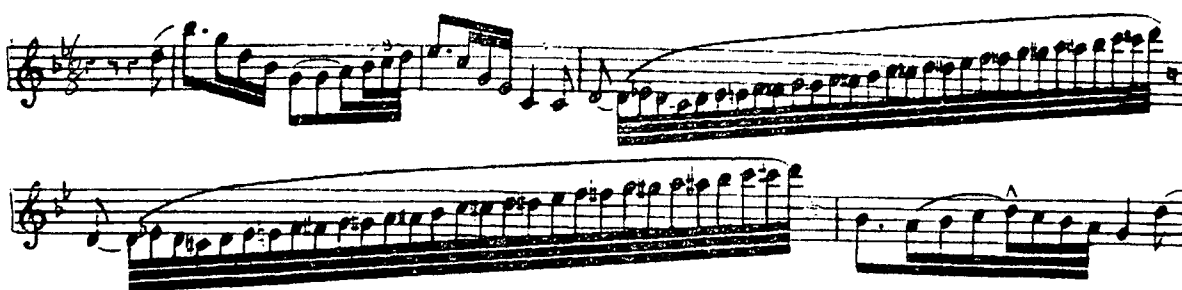
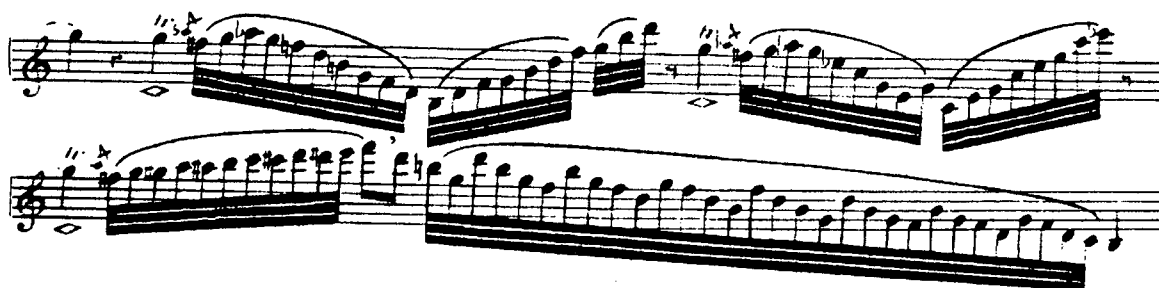


Figure 20. Allegro finale with elaborated ii7 chord, moving to diminished 7 chords in triplets (page 5).



Figure 21. Maestoso introduction showing arpeggiation, G dominant 7 to c minor, then chromaticism followed by a series of G dominant 7 arpeggios again (page 1).



¹³² Page numbers refer to the saxophone part.

Figure 22, Cadenza using chromaticism and echo effect (page 4).

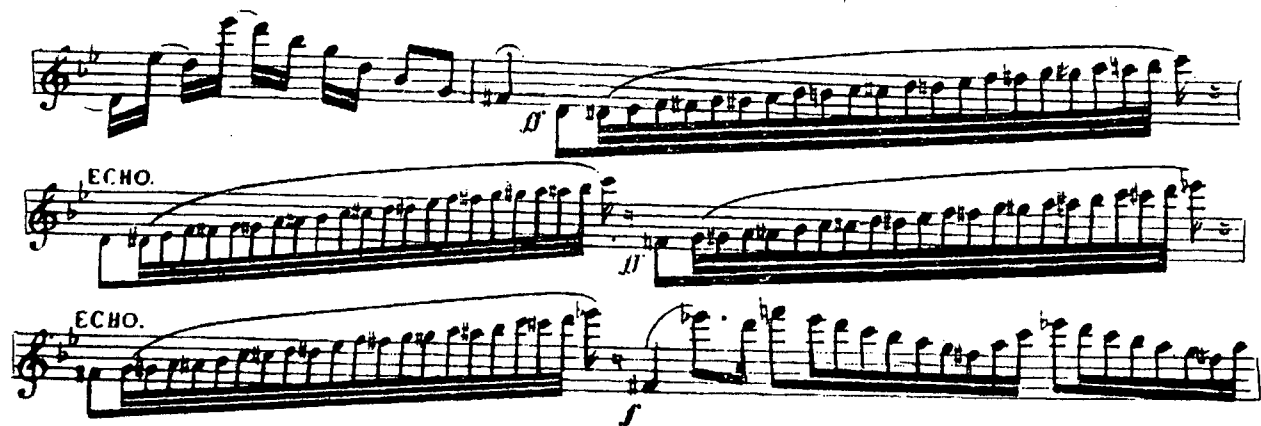
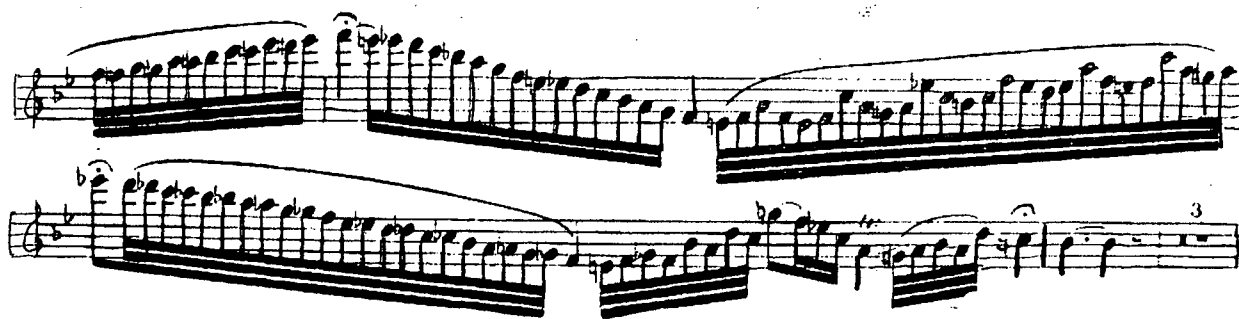


Figure 23. Rapid passage from the Cantabile, falling easily under the fingers (page 3).



In addition to his fourteen fantaisies, Mayeur's other opera based works are as follows: Six "selections" were published as a set in 1892. These show the same formal characteristics as the fantasies, except that three of the six are considerably less demanding. The three "recreations" are tuneful diversions, but require no technical display. He also included two cavatinas, or short arias, one of which is of medium difficulty, while the other is more demanding. The remaining two solos in this genre are a romance and a transcription of a theme and variations. These are both quite easy. It is possible that the reason for such a noticeable difference in difficulty among these works is that some pieces were conceived for the purpose of providing students or intermediate players with repertoire, while others were meant to demonstrate the capabilities of the instrument and the showmanship of the virtuoso performer. Mayeur's most prolific years for writing saxophone solos were 1877-1878 when he produced approximately 12 solos for saxophone. A table listing all Mayeur's works based upon opera themes with graded difficulty, length, and keys can be found on page 67-70.

These examples show typical passages from Mayeur's solos which are not fantasies.

***Romance de Marguerite tirée de la Damnation de Faust* de Berlioz:**

Figure 24. This romance is fairly easy to play. As can be observed from these examples, (pages 5 and 7), excitement is achieved more from the agitated piano part than from the saxophone's lines.

The image displays a musical score for the 'Romance de Marguerite' from 'La Damnation de Faust' by Hector Berlioz. The score is written for piano and saxophone. The piano part is marked 'Agitato' and 'Più animato ed agitato (96 = ♩)', indicating a fast and agitated tempo. The saxophone part is marked 'tempo I°'. The score consists of two systems of music. The first system shows the piano part with a rapid, agitated melody in the right hand and a more rhythmic accompaniment in the left hand. The saxophone part features a melodic line with some grace notes. The second system continues the piano part with similar agitated figures and the saxophone part with a more active melodic line.

1^o tempo

7

riten.

Trem.

f

p

Appassionato assai

page 7

Récéation sur des motifs du Trouvère de Verdi:

Figure 25. The alto and tenor saxophone are paired in an easy statement of the waltz (page 11).

The image shows a page of a musical score, page 11, titled "M^l.de VALSE." in the upper left. The score is written for alto and tenor saxophone. It consists of two systems of staves. The first system has two staves for the saxophones and a grand staff (piano) below them. The second system also has two staves for the saxophones and a grand staff below them. The music is in 3/4 time and features a waltz-like melody. The alto saxophone part is in the upper staff of each system, and the tenor saxophone part is in the lower staff. The piano accompaniment is in the grand staff below. The page number "11" is in the upper right corner.

Figure 26. Here, two saxophones have independent lines, a more usual style for this piece than paired voices (page 4). This is the only duet Mayeur wrote that is based upon themes from an opera.



Cavatine de Barbier de Seville de Rossini:

Figure 27. This cavatine is based upon three themes from the opera. Each one is enhanced with short sections of coloratura. The ending is more elaborate, but adheres to the key of C major (page 2).



page 2



2nd half page 2

Sélection sur Galathée de Massé

Figure 28. This excerpt shows more florid elaboration of the melody at a slow tempo. *Sélection sur Galathée* is the one of the most difficult of Mayeur's set of nine sélections (page 2).

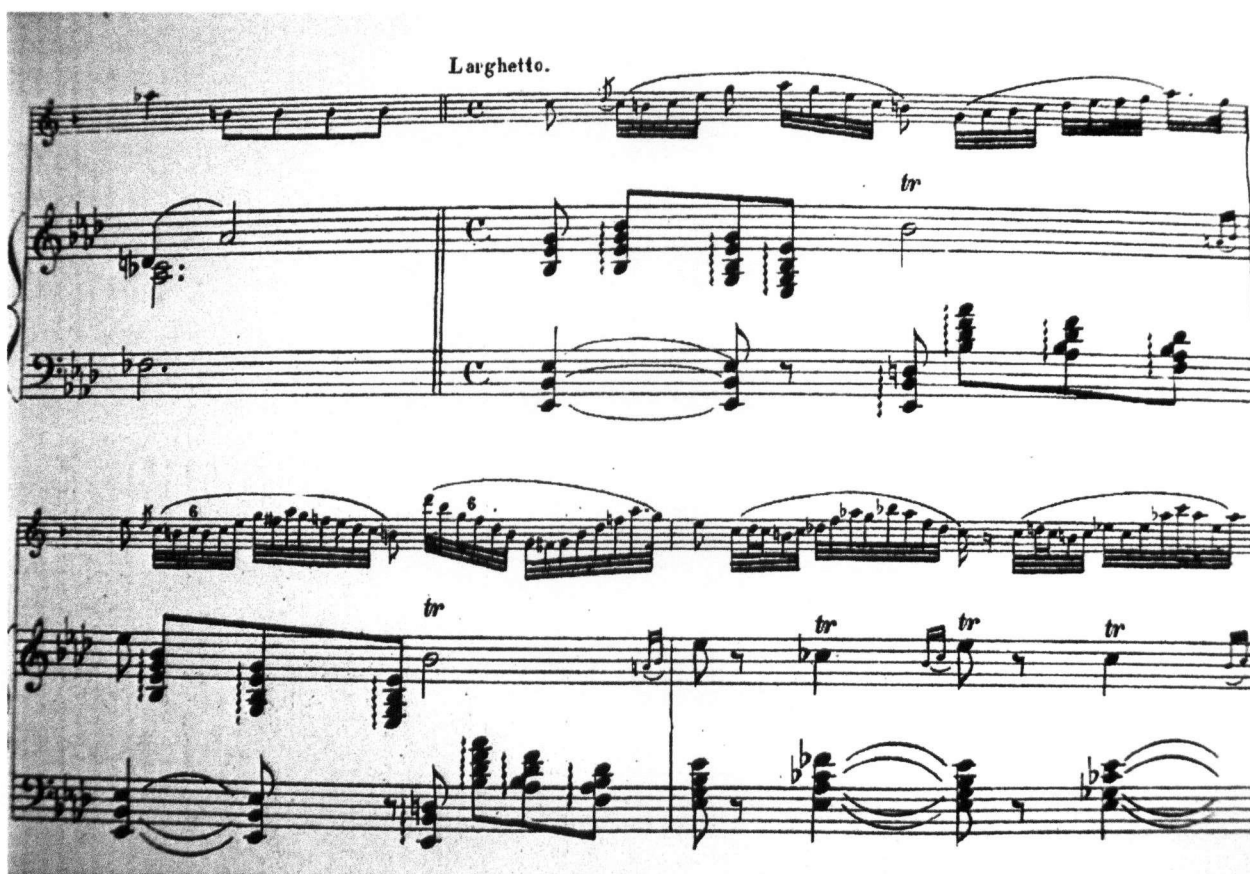


Figure 29. "Sélections" are similar to "fantaisies." This example shows the second of three short cadenzas in the piece. Mayeur usually used a cadenza pattern consisting of a combination of a chromatic scale followed by a diatonic run (in this case Bb), a few deliberate notes directed toward the supertonic which is held and then a resolution to tonic. In this case the tonic Bb is in the next bar, not shown. (page 7)

The image displays two systems of musical notation. The first system consists of three staves: a vocal line at the top, a piano accompaniment in the middle (treble and bass clef), and a bass line at the bottom. The piano accompaniment features a series of chords, and the bass line has a 'cresc.' (crescendo) marking. The second system continues the vocal line with a complex chromatic and diatonic run, while the piano accompaniment provides sustained harmonic support with chords.

Variations de L. Van Beethoven sur un Thème de Judas Macchabée de Haendel

Figure 30. This is the only piece which Mayeur specifically calls a theme and variations, although many of his saxophone solos use the variation technique. In this example, the entire theme is presented by the piano while the saxophone doubles the bass part (page 1). In general, the piano has a much more interesting part than the saxophone, which spends three quarters of the piece playing noticeably longer note values than the piano.

Transcrites pour SAXOPHONE ALTO Mib avec Accomp^t de PIANO
PAR L. MAYEUR.
Allegretto. Saxophone solo de l'Opéra

SAXOPHONE ALTO Mib.

PIANO.

The image shows a page of musical notation. At the top, there is a title in French: 'Variations de L. Van Beethoven sur un Thème de Judas Macchabée de Haendel'. Below the title, it says 'Transcrites pour SAXOPHONE ALTO Mib avec Accomp^t de PIANO' and 'PAR L. MAYEUR.' followed by 'Allegretto. Saxophone solo de l'Opéra'. The music is written for two staves: 'SAXOPHONE ALTO Mib.' and 'PIANO.'. The Saxophone part is in the upper staff, and the Piano part is in the lower staff. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto.'. The score shows the first system of the piece, with the Saxophone part doubling the bass line of the Piano part. The Piano part has a more complex and active melody than the Saxophone part, which consists of longer note values.

Figure 31. The saxophone has the theme in Variation Four and the piano supports the melody with running eighth notes (page 7).

The image displays a musical score for Variation Four, consisting of two systems of staves. The top system includes a single staff for the saxophone and a grand staff (treble and bass clefs) for the piano. The bottom system continues the piano accompaniment with a grand staff. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The saxophone part features a melodic theme with slurs and a dynamic marking of *p* (piano). The piano accompaniment is characterized by continuous eighth-note patterns in both hands, with some measures featuring slurs and ties. The label "4^e VAR." is positioned to the left of the first system's piano staves.

Figure 32. Unfortunately there is not much chance for the saxophone to claim attention (page 5).



Figure 33. Finally the saxophone gets to show some facility. This is an adagio section, however. In the final allegro section, a few pages later, the saxophone plays an energetic passage of sixteenth notes, but only for eight bars. This is a good example of a piece which would be musically entertaining, but which is not very outstanding in the saxophone part. It would probably have been useful for student repertoire (page 17).

The image displays a musical score for saxophone and piano, labeled Figure 33. The score is written in 4/4 time and consists of two systems of staves. The top system features a saxophone part in the upper staff and a piano accompaniment in the lower two staves. The saxophone part begins with a melodic line, followed by a series of sixteenth-note runs. The piano accompaniment provides a harmonic foundation with chords and moving lines. The bottom system continues the musical material, with the saxophone part showing further melodic development and the piano accompaniment maintaining its supportive role. The score is marked 'P.G. 96.' at the bottom center.

P.G. 96.

The fantasy (Fr. *fantaisie*) is the ideal form to use as a means of displaying the facility of an instrument and the virtuosity of a performer. As mentioned before, it gives the composer freedom to choose a few melodies and to elaborate them with extravagant and impressive patterns. In the case of *Grande Fantaisie sur Norma*, outlined on the following pages, the saxophone has the opportunity to play arias from the opera, but there is also ample opportunity to display impressive technique.

The piano introduces each of the saxophone solos much as the orchestra would do for the singer in an opera. Often the piano finishes out the section with a dramatic flourish, or it provides the transition from one section to another. These interludes are absolutely necessary in a piece such as a fantasy which requires real endurance. Breaks in the solo part give the performer an opportunity to catch a breath. The fact that a fantasy does not have to adhere to a rigid structure, makes it possible to vary the length of the piano interludes. The *Andante sostenuto assai*, Figure 35, is introduced by one bar of piano accompaniment. The theme is an expansive solo leading to the top of the saxophonist's range, and then to a cadenza, Figure 36. At this point, the performer is given a well deserved break while the piano plays a ten bar interlude, Figure 37.

Variation of a theme can occur as florid treatment of certain thematic notes, or as whole sections of specific patterns. Figure 40 shows a remnant of the melody amid ornamentation of specific notes. Occasionally there is such a degree of figuration that the theme is not evident, as in Figure 46. Elaboration of the cadential chords (I-V-I-V, etc.), instead of the melody, can be seen in Figure 47, 2nd section, as part of the extensive ending.

This formal outline from Mayeur's **Grande Fantaisie sur Norma** by Bellini demonstrates the musical divisions of one of Mayeur's typical fantasy forms:¹³³

Figure 34. Introduction – Maestoso - piano, c minor, 4/4 (page 1).



Figure 35. Solo cadenza - saxophone (page 1).



¹³³ Page numbers refer to the piano score.

Figure 36. Introduction to 1st theme - Largo - saxophone, c minor, 4/4 (pages 1-2).



Figure 37. 1st theme - Andante sostenuto - saxophone, C major, 12/8 (page 2).



Figure 38. Short cadenza - saxophone (page 3).

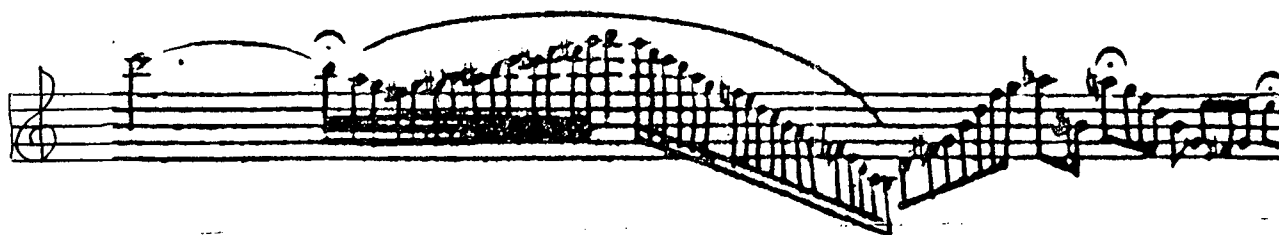


Figure 39. Introduction to 2nd theme- Allegro - piano, F major, 4/4 (page 3).

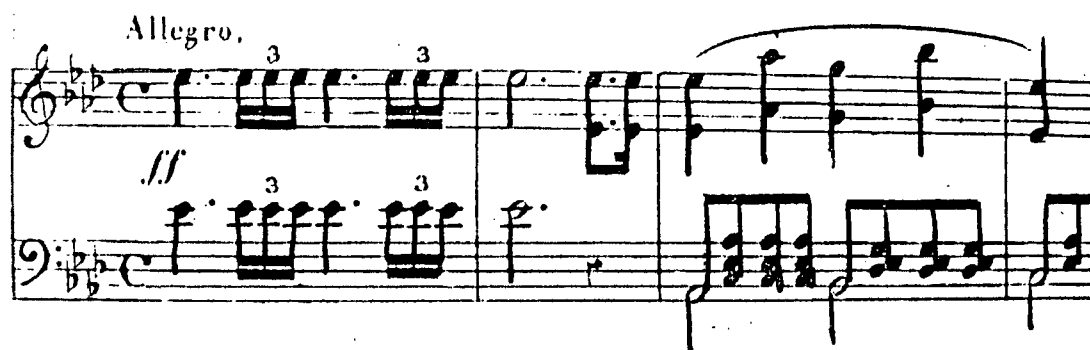


Figure 40. 2nd theme – Andante - saxophone, F major 4/4 (page 3).



Figure 41. Piano finishes out same theme (page 4).



Figure 42. Ornate variation - saxophone, F major, 4/4 (page 5).



Figure 43. Introduction to 3rd theme – Andante sostenuto - piano Bb minor, 4/4 (page 6).



Figure 44. 3rd theme – Andante sostenuto - saxophone, Bb minor, 4/4 (page 6).



Figure 45. Short cadenza - saxophone (page 8).



Figure 46. Transition - piano Bb to F, 4/4 (page 8-9).

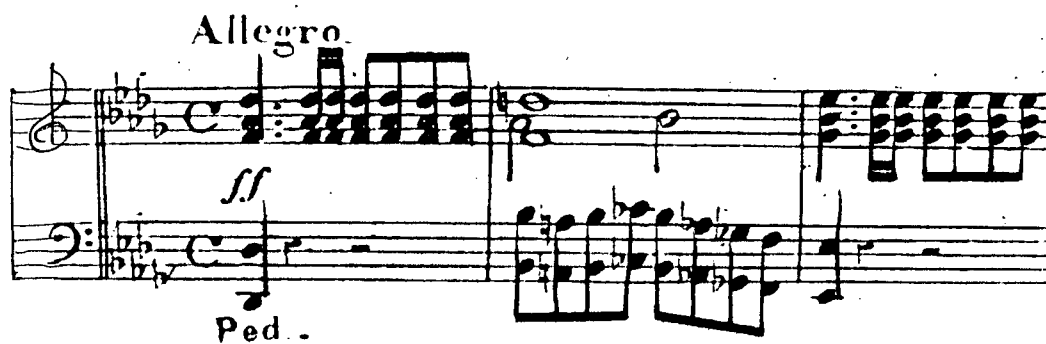


Figure 47. Variation – Allegro - saxophone, C, then F major (page 9).

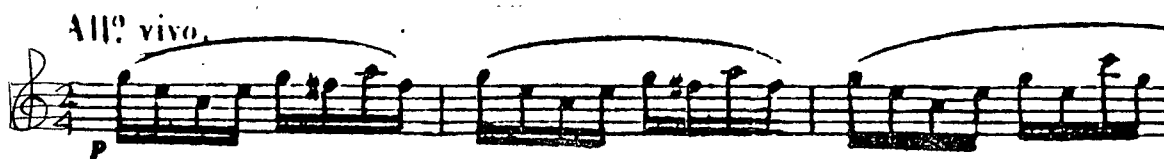


Figure 48, Fast-paced ending with figuration - saxophone, F major (page 11).



1st section



2nd section

List of Works Based on Opera Themes

The following is a list of Mayeur's works based upon opera themes with composer, title, date, length, instrumentation, difficulty rating, and keys. The rate of difficulty is based on a scale of easy (1) to difficult (7).¹³⁴ The page numbers refer to the piano part. Publishers are listed in Appendix I, starting on page 76. The keys refer to the transposed pitch of the solo instrument.

<i>Date</i>	<i>Opera Composer</i>	<i>Title</i>	<i>Pages Piano score</i>	<i>Instrumentation</i>	<i>Level</i>	<i>Keys</i>
1869	Thomas	<i>Grande Fantaisie Brillante sur le Carnaval de Venise</i>	13	Alto saxophone	7	C, Bb, F
1869	Bellini	<i>Grande Fantaisie sur Norma</i>	11	Alto saxophone	5	C, F, Bb, bb
1869	Donizetti	<i>Cavatine sur La Lucie de Lammermoor</i>	11	Alto saxophone	5	f, c, C
1872	Mozart	<i>Fantaisie sur Don Juan</i>	19	Alto saxophone	4.5	g, F, D, C, F
1876	Massé	<i>Fantaisie sur les Noces de Jeannette</i>	15	Alto saxophone	4	C
1877	Donizetti	<i>Récréation pour la Favorite</i>	9	Tenor saxophone	3	Bb, c, C,
1877	Verdi	<i>Récréation sur des motifs du Trouvère</i>	15	Alto and Tenor saxophone duo	3	F, D
1877	Verdi	<i>Grande Fantaisie de Concert sur Rigoletto</i>	15	Alto saxophone	5.5	C, F, Eb, F
1877	Meyerbeer	<i>Fantaisie sur Robert le Diable</i>	9	Alto saxophone	3	Bb, F, c, C
1877	Donizetti	<i>Lucrèce Borgia</i>	No copy	Alto saxophone	No copy	No copy

¹³⁴ The evaluation is the author's own, and is offered merely as a suggestion of depth.

1878	Rossini	<i>Cavatine de Barbier de Seville</i>	9	Alto saxophone	4.5	C
1878	Donizetti	<i>Fantaisie sur l'Opéra Gemma di Vergy</i>	11	Alto saxophone	4.5	F, C, a, C
1878	Bellini	<i>Fantaisie sur les Puritains</i>	11	Alto saxophone	5.5	Eb, F, Bb, F
1878	Bellini	<i>Grande Fantaisie de Concert sur la Somnambula</i>	21	Alto saxophone	5.5	Eb, Bb, Eb, C
1878	Donizetti	<i>Fantaisie sur Belisario</i>	15	Alto saxophone	6	F, A, F
1878	Donizetti	<i>Don Pasquale – Récréation</i>	12	Alto saxophone	3	Bb, F
1878	Gounod	<i>Fantaisie de Cinq Mars</i>	16	Alto saxophone	5.5	F, d, C, Bb
1879	Weber	<i>Grande Fantaisie de Concert sur Freyschutz</i>	15	Alto saxophone	5.5	C, F, Eb
1884	Beethoven / Haendel	<i>Variations de Beethoven sur un Thème de Judas Macchabée</i>	20	Alto saxophone	3 / 5.5	Bb
1890	Berlioz	<i>Romance de Marguerite tirée de la Damnation de Faust</i>	7	Alto saxophone	3	C
1892	Massé	<i>Sélection sur Galathée</i>	10	Alto saxophone	5	F, Bb, F
1892	Hérold	<i>Sélection sur Zampa</i>	9	Alto saxophone	5	C, F, D
1892	Rossini	<i>Sélection sur Guillaume Tell</i>	11	Alto saxophone	4	F
1892	Massé	<i>Sélection sur les Saisons</i>	9	Alto saxophone	4	C
1892	Herold	<i>Sélection sur Pré aux Clercs</i>	11	Alto saxophone	4.5	C, a, C, Bb

1892	Diaz	<i>Sélection sur Benvenuto</i>	9	Alto saxophone	3.5	C, F, G, F
1897	Donizetti	<i>Fantaisie Brillante sur Lucrece Borgia</i>	11	Alto saxophone	6	F, C

The copies of the works listed on the preceding pages are located in the music section of la Bibliothèque Nationale. Attempts to obtain copies from publishers have proven impossible for all of them, except for *Grande Fantaisie Brillante sur Le Carnaval de Venise*, which is published by Leduc. The rest are out of print. A copy of the 1877 publication of *Fantaisie sur Lucrece Borgia* was not available. The revised version was published twenty years later in 1897.

CONCLUSION

Louis Mayeur became one of the most distinguished saxophonists of his day. He was a musician of many talents. He helped to promote the saxophone by performing as a featured soloist with the military bands and for privately organized concerts. From his association with the Belgian and Paris operas many renowned composers heard and were inspired by the sound of Sax's new instrument. Mayeur's own compositions were an invaluable addition to the saxophone's growing repertoire. In addition, Mayeur was a conductor who reached out to the public through his concerts in the parks and gardens of Paris.

In this document I have endeavored to bring about an awareness of Louis Mayeur's importance to the history of the saxophone. Often the fact that the saxophone has a significant link to nineteenth-century French musical culture is overlooked. Those less familiar with the history of this instrument, often tend to equate the beginning of the saxophone's existence with the onset of jazz in North America. The fact remains that during the early days of the saxophone in the mid-nineteenth century, Mayeur was one of a number of artists and composers who actively influenced the acceptance of this fledgling instrument. Mayeur was well known to his fellow musicians and critics as a brilliant performer. He played his own virtuosic arrangements of popular tunes which were familiar to his audiences. It is surprising that he seems to have faded from public view. It is unfortunate that so many of his compositions are no longer published. We owe him a debt of recognition.

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APPENDIX 1

**Information from title pages of Mayeur's concert pieces for saxophone listing Mayeur's titles, dedications and publishers:
These are the selections in the Greenwood Collection.**

1869 Grande Fantaisie Brillante sur Le Carnaval de Venise - Thomas¹³⁵

- Saxophone Solo de l'Opéra
- Sous chef de Musique du Régiment de Gendarmerie de la Garde Impériale

à Monsieur Hernandez

Pub. Adolphe Sax

1869 Grande Fantaisie sur Norma - Bellini

- S. Chef de Musique du Régiment de la Gendarmerie de la Garde Impériale

à Mr Le Comte de St. Sauveur, Colonel Comm'de le Rég't de la Gendarmie de la Garde Impériale

Pub. Adolphe Sax

1869 Cavatine sur La Lucie de Lammermoor - Donizetti

- information about composer unavailable due to lack of title page - probably similar to that found on the cover of *Grande Fantaisie sur Norma*, published in the same year with the same publisher.

à Monsieur C. Van Ackere

Pub. Adolphe Sax

¹³⁵ *Le Carnaval de Venise* was a popular Venetian song elaborated upon by Chopin and Paganini, among others. Ambroise Thomas wrote an opera by that name. These variations by Mayeur are listed in the BNF catalogue as based upon Thomas' opera. (Mayeur L. – *Grande Fantaisie brillante sur le Carnaval de Venise* [de Ambroise Thomas] pour le saxophone alto mi b avec accompagnement de piano, par L. Mayeur,...Paris, Adolphe Sax (1869). In-fol., 43p. Call # K 10.25). Although the work was later published by Leduc, this information from the Bibliothèque Nationale de France shows that it was one of the first four works Mayeur published with Adolphe Sax.

1872 Fantaisie sur Don Juan - Mozart

Saxophone Solo Clarinette Basse

S-Chef de Musique de Régiment de la Garde Républicaine, 2^{me} Légion.

à **Monsieur F.A. Gevaert** – Directeur du Conservatoire Royal de Bruxelles,
Maître de Chapelle du Roi des Belges¹³⁶

Pub. Adolphe Sax

1876 Fantaisie sur les Noces de Jeannette - Massé

- Chef d'orchestre des Concerts du Jardin d'acclimatation

- Saxophone solo de l'académie Nationale de Musique

Dedicated à son **Ami Crampon** (of Buffet-Crampon)

Pub. Maison Buffet Crampon P. Goumas et Cie.Srs.

1877 Récréation sur des motifs du Trouvère (alto and tenor saxophone) - Verdi

- Saxophone solo de l'Opéra

- Chef d'Orchestre des Concerts du Jardin d'acclimatation de PARIS

No dedication

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

1877 Récréation sur la Favorite (tenor saxophone) - Donizetti

- Saxophone solo de l'Opéra

- Chef d'Orchestre des Concerts du Jardin d'Acclimatation de Paris

No dedication

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie Srs.

¹³⁶ Gevaert conducted l'Opera orchestra from 1867-1880 – (Terrier, 323). He also wrote about the saxophone in his *Nouveau Traité d'Instrumentation*, published in 1885, in which he included an arrangement of a Bach prelude for saxophone quartet and a Bach chorale for saxophone sextet – (Hemke, 27).

1877 1e Fantaisie Originale (baritone saxophone) - Mayeur

- Saxophone solo de l'Opéra

- Chef d'Orchestre des Concerts du Jardin d'Acclimatation de Paris

à **Monsieur Hernandez** – Saxophoniste - Professeur de Musique à la République Argentine, Amérique

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

1877 Grande Fantaisie de Concert sur Rigoletto - Verdi

- Saxophone solo de l'Opéra

- Chef d'orchestre des concerts du Jardin d'acclimatation de Paris

à **Mr Lefebvre** – Professeur de Saxophone à New York¹³⁷

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs. et chez Escudier

1877 Fantaisie sur Robert le Diable - Meyerbeer

- Saxophone Solo de l'Opéra

- Chef d'Orchestre des Concerts du Jardin d'Acclimatation

à **Monsieur Knorr**¹³⁸

Pub. probably Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

Cover unavailable

1878 Fantaisie sur Cinq - Mars - Gounod

- Saxophone Solo de l'opéra

- Chef d'Orchestre des Concerts du Jardin d'Acclimatation de Paris

à **Mr Jacob** – Saxophone Solo du 26^e Régiment d'infanterie

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs. et chez Grus

¹³⁷ Military records show that E.A. Lefebvre, b. 1835, played in French military bands from 1859-1862. He later became a member of Patrick Gilmore's 22nd Regiment Band, (Ingham, Richard, *The Cambridge Companion to the Saxophone*, 18) and the Sousa Band (Ingham, 21). Both organizations were based in the United States.

¹³⁸ Ivan Knorr taught composition at the Hoch Conservatory in Frankfurt around the 1890's. <http://www.klemperer.org/EarlyYears.htm#>, October 26, 2004.

1878 Cavatine du Barbier de Seville - Rossini

- Saxophone Solo de l'Opéra
- Chef d'Orchestre des Concerts du Jardin d'Acclimatation de Paris

à mon Frère Valéry Mayeur

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

1878 Grande Fantaisie de Concert sur la Somnambule - Bellini

- Saxophone Solo de l'Opéra
- Chef d'Orchestre des Concerts du Jardin d'acclimatation de Paris

à Monsieur G. Poncelet – Professeur au Conservatoire Royal de Bruxelles

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs et Chez Escudier

1878 Récréation sur Don Pasquale - Donizetti

- Saxophone Solo de l'Opéra
- Chef d'Orchestre des Concerts du Jardin d'Acclimatation de Paris

à Monsieur Grimal – Chef de Musique au 28th Rég't d' Infanterie.¹³⁹

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

1878 Trois Fantaisies pour Saxophone

1. Fantaisie sur Belisario - Donizetti

- Saxophone Solo
- Clarinette basse de l'Opéra

à Monsieur Grimal – Chef de Musique du 28^e Rég't de Ligne (sic)

2. Fantaisie sur Les Puritains - Bellini

- Saxophone Solo
- Clarinette basse de l'Opéra

à Mr E. Gaubert fils à Lille¹⁴⁰

¹³⁹ Grimal won First Prize in Saxophone in 1866 at the Paris Conservatory. – (Hemke, 252).

¹⁴⁰ Eugène Gaubert, a clarinet student of Baumann, graduated from the Lille Conservatory in 1858.

3. Gemma di Vergy - Donizetti

-Saxophone Solo

Clarinete basse de l'Opéra

à **mon frère Adolphe Mayeur** – Directeur de la Fanfare Franco-Belge à Wervicq (Belgique)

This set is published by Richault et Cie.

1879 Grande Fantaisie de Concert sur Freyschutz -Weber

-Saxophone solo de l'opéra

- Chef d'orchestra des concerts du Jardin d'acclimatation de Paris

à **Mr Lefebvre** – Professeur de Saxophone à New York

Pub. Maison Buffet Crampon et Cie. P. Goumas et Cie. Srs.

1879 Prélude pour Cinq Saxophones

- Saxophone Solo de l'Opéra

Hommage à **Mr Le Marquis de Foucault** ¹⁴¹

Pub. Goumas et Cie.

1884 Variations de L. Van Beethoven sur un Thème de Judas Macchabée de Haendel

- Saxophone Solo de l'Opéra

No dedication

Pub. Goumas et Cie.

Gaubert became Professor of Saxophone there in 1879 and he remained in that position until his retirement in 1900 (Hemke 255).

¹⁴¹ Mayeur might have been referring to Le Marquis de Foucault, Jean Bernard Leon Foucault, who created a pendulum in the Pantheon of Paris in 1851. He also invented the gyroscope in 1852. Information from 'Inventors and Inventions from France, Léon Foucault,' Jeanna Col. [Http://www.enchantedlearning.com/home.html](http://www.enchantedlearning.com/home.html), Inventors and Inventions from France – F - Foucault, 2003.

- 1885 **La Fleurance-Caprice – (original) - Mayeur**
- Chef d'Orchestre du Jardin d'acclimatation

No dedication

Pub. P. Goumas et Cie.

- 1888 **Mélodies Romances & Sonates Faciles d'après des Oeuvres de
Beethoven, Mendelssohn, Mozart, Schubert, Schumann**
- Saxophone solo de l'Opéra

Dedicated à **Monsieur Gevaert** – Directeur du Conservatoire Royal de Bruxelles

No publisher on title page

- 1890 **Romance de Marguerite tirée de la Damnation de Faust - Berlioz**
- Saxophone Solo et Clarinette basse à l'Opéra

No dedication

Pub. Richault et Cie.

- 1892 **Sélections sur des Opéras Célèbres**¹⁴²
-Saxophone Solo de l'Opéra
Galathée – Massé
Benvenuto – Diaz
Le Pré aux Clercs – Hérold
Zampa – Hérold
Rigoletto – Verdi
Lucie de Lammermoor – Donizetti
Guillaume Tell - Rossini
La Favorite – Donizetti
Les Saisons – Massé

No dedication

Pub. Évette & Schaeffer

¹⁴² This collection is entirely for alto saxophone and piano. Note that "La Favorite" was originally published by Mayeur as a tenor saxophone solo in 1877.

(1897) Fantaisie Brillante sur Lucrèce Borgia - Donizetti

-Saxophone solo de l'Opéra

à **mon frère Prosper Mayeur** - chef de musique au 43rd de ligne (sic)
(Revised) and published posthumously

Pub.Evette & Schaeffer

Avec authorization of M. Le Boulch, Editeur Propriétaire.

Note: The original fantasy was published in **1877** with Adolphe Sax.

APPENDIX II

OTHER WORKS FOR SAXOPHONE: As they appear in le Catalogue de Musique, Bibliothèque Nationale de France

Mayeur L. – Recueil de Duos avec la basse chiffrée pour saxophone soprano si b et tenor si b, ou alto mi b et baryton mi b, Paris, P. Goumas et Cie. (1882). In fol. [P.G. 79]. [K. 10239]. (pour 1 inst. Et b.c.).

Mayeur L. – Grand recueil des gammes, traits, arpeges, et exercices pour sassophone faisant suite à la grande méthode adaptée au Conservatoire Royal de Bruscelles. Paris, Goumas, (1881). [Cp 35].

Mayeur L. – Solo de concert pour saxophone alto mi b ou clarinette si b et piano. L. Mayeur...- Paris, Evette & Schaeffer (1921). [K. 12.918].

Mayeur L. – Quatuor Oeuvre 18. No 1. (Adapt.) Beethoven – Transcription pour saxophone soprano si b ou clarinette si b, et alto mi b, tenor si b, baryton mi b....(1882) [K. 10.240].

Mayeur L. – Prélude pour cinq saxophones: soprano si b, 1st and 2nd altos mi b, tenor si b, et baryton mi b, par L. Mayeur,...-Paris, P.Goumas (1879) [P.G. & Cie 28] BN [Vm.13 130] Cons. [G.5997] [K.10.244].¹⁴³ Re-issued by Lemoine in 1995.

Mayeur L. - L'Adieu. Melodie pour violon ou violoncello avec acc. de piano. Transcription pour saxophone alto mi b avec acc. de piano...No 105...Paris, Evette et Schaeffer (1885). [Vm13 – 223].

Mayeur L. – Romance sans paroles – (Adapt.) Mendelssohn - transcrite pour saxophone alto mi b et piano...(1882). [K. 10.237]

Mayeur L. – (Adapt.) Stradella (A.) – Air transcrite pour saxophone alto mi b et piano ou orgue...(1882). [K. 10.238].

¹⁴³ This quintet is the second saxophone piece Mayeur dedicated to Le Marquis de Foucault.

Mayeur L. – adapt.

Mélodies, romances, & sonatas faciles d'après les œuvres de Beethoven, Mendelssohn, Mozart, Schubert, Schumann. Transcription pour saxophone alto mi b, [ou clarinette si b, ou saxophone soprano si b] avec accomp. de piano. – Paris, Evette et Schaeffer (1887) – 3 vol. partition et parties. [L 15.384].
(Contents: 51 pieces).

Mendelssohn

1. *Romance, Op: 19, #1*
2. *Romance, Op: 19, #2*
3. *Barcarolle, Op: 19, #6*
4. *Romance, Op: 30, #1*
5. *Romance, Op: 30, #4*
6. *Le Printemps, Op: 62, #6*
7. *Berceuse, Op: 67, #6*
8. *Romance, Op: 53, #2*

Mozart

1. *Allegro de la sonate XI*
2. *Andante de la sonate XI*
3. *Allegro de la sonate XII*
4. *Allegro de la sonate XIII*
5. *Andante de la sonate XIII*
6. *Adagio de la sonate XIV*
7. *Presto de la sonate XIV*

Schubert

1. *Les fleurs du meunier*
2. *Sérénade*
3. *Sérénade*
4. *Le curieux*
5. *La truite*
6. *Ave maria (sic)*
7. *La fille du pêcheur*
8. *Le printemps*
9. *Impatience*
10. *Éloge des larmes*
11. *Divertissement à la hongroise*
12. *March hongroise*
13. *Impromptu*
14. *Minuet*
15. *La jeune religieuse*
16. *L'Adieu (sic)*
17. *Berceuse*
18. *La jeune mere*
19. *L'Attente (sic)*
20. *Les asters*
21. *La reverrai-je encore*
22. *Je dois te fuir*

Schumann

1. *Les deux grenadiers*
2. *Chanson populaire*
3. *Je reste près toi*
4. *Sur le rhin (sic)*
5. *Le secret*
6. *Dans la forêt*
7. *Nuit étoilée*
8. *En rêve*
9. *Soleil de mai*
10. *Le nid*
11. *Le lotus*
12. *Tes lèvres sont deux roses*

Beethoven

1. *Allegro de la sonate XXXVIII*
2. *Adagio de la sonate I*
3. *Allegro de la sonate XX*
4. *Scherzo de la XVe sonate Pastorale (sic)*
5. *Adagio de la VIIIe sonate Pathétique (sic)*
6. *Rondo de la XIXe sonate*
7. *Allegro de la sonate XXXIII*
8. *Minuet de la XVIII sonate*

Appendix III

Additional Works from *Comprehensive Guide to the Saxophone Repertoire 1844-2003* by J.M. Londeix¹⁴⁴

Andante et Variations (1898) – 2 saxes: (Eb or Bb), Escudier

Canzonettade de A. Vanhasselt (1879) – Alto sax / piano, Goumas

Concertstuck d'après Mendelssohn (1884) – Alto sax / piano, Goumas

3 Duo Concertants (1877) – 2 saxes: (Eb or Bb), Goumas

10 Duos – 2 saxes, Gallet & Fils

21 Etudes

Fantaisie Mauresque (1920) – Alto sax / piano, Selmer

Fantaisie su des Mélodies de Cressonnois (1872) – Alto sax / piano, Ri (?)

2me Fantaisie sur Don Juan de Mozart (1873) – Alto sax / piano, Goumas

3 Fantaisies d'après Donizetti (1878) – Alto sax / piano, Goumas

3 Fantaisies sur Robert le Diable de Meyerbeer, op. 41 (1877) – Alto sax / piano,
Goumas

Impromptu, SATB

L'adieu de Charles Woog – Mélodie (1886) - Alto sax / piano, Goumas

Nocturne 9 de Chopin (1890) – Alto sax / piano, Escudier

Nocturne 15 de Chopin (1890) – Alto sax / piano, Escudier

6 Petites duos faciles (1891) – Clarinet / alto sax, Escudier

Polacca (1896) – 2 saxes: (Eb or Bb) Escudier

Quatuor (1888) – SATB (original ?)

1er Quatuor (1888) – Clarinet and 3 saxes, (2 altos and bari), Escudier

1er Quatuor de Beethoven (1888) - Versions with clarinet and 3 saxes (2 altos, bari) or
clarinet with 3 saxes (alto, tenor, and bari), Escudier

1er Quatuor de Beethoven, op. 18, no. 1 (1882) – SATB, Goumas

Récréations Instructions. Final de la Sonate III de Clémenti (1878) – 2 saxes, (Eb or
Bb), Goumas

¹⁴⁴ Londeix, J.M., *A Comprehensive Guide to the Saxophone Repertoire 1844-2003*. Cherry Hill, N.J.: Roncorp, Inc., 2003.

Rondo Allegretto (1896) – 2 saxes (Eb or Bb), Escudier

Rondo Allegro (1896) – 2 saxes (Eb or Bb), Escudier

Rondo Moderato (1897) – 2 saxes (Eb or Bb), Escudier

2me Rondo Moderato (1898) – 2 saxes (Eb or Bb), Escudier

Rondo Polonaise (1896) – 2 saxes (Eb or Bb), Escudier

Solo de Concert (1921) – Alto sax or clarinet with string orchestra or piano, Escudier

Souvenir de Rigoletto – Fantaisie (1900) – Alto sax and musique militaire, Escudier

5 Pieces d'après Mozart (1877) – 3 saxes, Goumas

Trio de J. Haydn (1888) – 2 clarinets and bari (or bass ?) sax, Escudier

Trio en Mib de Mozart (1885) – Clarinet, alto sax, and piano, Escudier

**Recital Programs for D.M.A.
School of Music, UBC
Lynne Greenwood, Saxophone**

**Solo Recital
April 5, 2002
Accompanist – Matthew Ma**

Pièce en Forme de Habanera (1895)
M. Ravel

Ars Nova, Op. 67 (1987)
A. Noon

Pièces Caractéristiques en Forme de Suite (1962)
P. Dubois

Caprice en Forme de Valse (1950)
P. Bonneau

Fantaisie (1898)
G. Fauré

Élégie et Rondeau (1960)
K. Husa

Chamber Recital

November 29, 2002

Fantasy Variations on a Theme of Béla Bartók (1992)
S. Gryc

Intrada (1970)
B. Heiden

Konzertstück für Zwei Saxophone (1933)
P. Hindemith

Helix (1983)
Jan Bach

Lecture Recital – Contemporaries of Adolphe Sax

April 6, 2003
Accompanist – Julian Greenwood

Solo sur la Tyroliene (1860)
L. Chic

Fantaisie sur un Thème Original (1862)
J. Demersseman

Fantaisie pour Saxophone Soprano (1862)
J. Singelée

Fantaisie sur des Motifs du 'Freischütz' (c. 1853)
J. Savary

Grande Fantaisie Brillante (1869)
L. Mayeur

Solo Recital

April 4, 2004

Accompanist – Matthew Ma

Serenade Op. 33 (186x)

J. Demersseman

Sonatine (1906)

M. Ravel

Divertissement (1953)

P. Dubois

Sixth Sense (1985)

G. Yasinitsky

Sonate (1982)

J. Feld

Meta-Morphi III (2002)

G. Gillis

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Friday, November 29, 2002

12:00 p.m.

DOCTORAL RECITAL*

LYNNE GREENWOOD, SAXOPHONE

CHAMBER MUSIC FOR SAXOPHONE

Fantasy Variations on a Theme of Béla Bartók (1992)

Steven Gryc
(b. 1949)

Ruth Huang, *violin*
Regina Ho, *violin*
Meghan Verdejo, *viola*
Bo Peng, *cello*

Intrada (1970)

Bernard Heiden
(1910-2000)

Jack Chen, *flute*
Fleur Sweetman, *oboe*
Eileen Walsh, *clarinet*
Cerise Sutton, *bassoon*
Megan Smith, *horn*

Konzertstück für Zwei Saxophone (1933)

Paul Hindemith
(1895-1963)

- I. Lebhaft
- II. Mässig langsam
- III. Lebhaft

Christine Davies, *alto saxophone*

Helix (1983)

Jan Bach
(b. 1937)

Samantha Ling, *conductor*
Jack Chen, *flute*
Eileen Walsh, *clarinet*
Cerise Sutton, *bassoon*
Nathan Sobieralski, *trumpet*
Micajah Sturgess, *horn*
Nick Francis, *trombone*
Bruce Henczel, *percussion*
Katie Rife, *percussion*

- * In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in Saxophone.

Program Notes

Intrada by Bernard Heiden

An intrada is an instrumental piece heralding an event or accompanying an entrance. Heiden's version contains a fanfare-like opening with repeated notes, a fast triple meter dance, and a slow and more solemn section featuring solos by each instrument. The piece finishes with a return of the dance, followed by a tranquil coda reminiscent of the horn's plaintive solo.

Bernard Heiden, a German-born American, studied with Paul Hindemith in Berlin before emigrating to the U.S. He was a member of the composition faculty at Indiana University from 1946 until 1981. His expressive style of writing stresses clarity of form, counterpoint, and a keen interest in timbre. He wrote seven major works for saxophone, including a saxophone quartet.

Fantasy Variations On A Theme Of Bartók by Steven Gryc

This piece was originally written for string quartet and oboe, but it was transcribed by the composer, replacing the oboe with a soprano saxophone. In that form it was published in 2001. A version also exists for soprano sax and string orchestra. The theme is a Slovakian folk tune called *Shepherd's Flute* which Bartók transcribed for piano. The modal scales and the characteristic rhythmic motive of a short accented note followed by a longer unaccented one are heard throughout and give the variations a strong Slavic influence.

Steven Gryc is currently Associate Professor of Music Composition and Theory at the Hartt School of the University of Hartford.

Konzertstück für Zwei Saxophone by Paul Hindemith

In 1933 when Hindemith was teaching at Berlin's Hochschule für Musik, he met the concert saxophonist Sigurd Rascher, and decided to write the *Konzertstück für Zwei Saxophone* for him. Hindemith's anti-Nazi views caused a boycott of his performances in 1934. Cancelled concerts and reprimands for musicians attempting to perform his music caused him to leave Germany for Switzerland. Eventually, he moved to the U.S. He taught at Yale University from 1940 - 53. Hindemith subsequently moved back to Switzerland and remained active as a conductor in Europe and the U.S.

Since it was politically unfavorable to play the *Konzertstück* when it was first composed, and because Rascher had a difficult time finding a second saxophonist of high calibre, the piece remained obscure and unpublished. Rascher finally performed it at the Eastman School of Music with his daughter, Carina, in 1960. Although plans were set in place to play it in Switzerland for Hindemith in the spring of 1964, the composer died before ever hearing his *Konzertstück* performed.

Helix by Jan Bach

Since 1966 Jan Bach has taught theory and composition at Northern Illinois University in DeKalb. He was commissioned to write *Helix* by the National Association of College Wind and Percussion Instructors. It first performed in Chicago in 1984 at a Music Educators National Convention.

The following quote by the composer describes his concept:

"I had long been fascinated with the plight of the saxophone in its search for identity: an instrument never entirely at home with the woodwinds or the brass, neither strictly legitimate as the orchestral winds were nor, for that matter, strictly a jazz instrument either. I decided that this work would explore those struggles of the sax by planting it squarely between two opposing wind trios – one of brass, one of woodwinds, each with its accompanying percussionist – and also between two opposing styles: hard-edge jazz and 20th century French-influenced legitimate music. The work also employs a good deal of heterophony as the opening sax solo throws flute-, clarinet-, and bassoon-colored 'shadows' of itself against the wall of background silence. The title was suggested by the spiral figure which apostrophizes the three initial statements of the sax's material."

My thanks to Julia Nolan who has generously given her time and guidance to this creative process.

May I also express my gratitude to my fellow musicians, all of whom have so kindly agreed to become involved in the practicing, the rehearsing, and, finally, the performing in an art of true interaction. Thank you for your dedication and talent!

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Gessler Hall

Sunday, April 6, 2003

12:00 p.m.

DOCTORAL LECTURE-RECITAL*

LYNNE GREENWOOD, SAXOPHONE

with

Julian Greenwood, Piano

**CONTEMPORARIES OF ADOLPHE SAX AND
THEIR CONTRIBUTION TO EARLY SAXOPHONE LITERATURE**

Solo Sur La Tyroliene (1860)

Léon Chic
(1819 -1916)

Fantaisie Sur Un Thème Original (1862)

Jules Demersseman
(1833 - 1866)

Fantaisie for Soprano Saxophone (1862)

Jean-Baptiste Singelée
(1812 - 1875)

Fantaisie Sur Des Motifs Du 'Freischütz' (c. 1853)

Jean-Nicholas Savari
(1786 - 1853)

Grande Fantaisie Brillante (1869)

Louis Mayeur
(1837 - 1894)

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree
with a major in Saxophone Performance.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Sunday, April 4, 2004

2:30 p.m.

DOCTORAL RECITAL*

LYNNE GREENWOOD, SAXOPHONE

with

Matthew Ma, piano

Serenade Op. 33 (186x)

Jules Demersseman
(1833-1866)

Sonatine (1906)

Modéré

Mouvement de menuet

Animé

Maurice Ravel
(1875-1937)
trans. David Walter

Divertissement (1953)

Allegro vivo

Lent et doux

Scherzando

Pierre Max Dubois
(1930-1995)

- INTERMISSION -

Sixth Sense (1985)

Say It Softly

Dynaflow

Gregory Yasinitsky
(b. 1953)

Sonate (1982)

Molto moderato

Scherzo

Finale

Jindrich Feld
(b. 1925)

Meta-Morphi III (2002)

Glenn Gillis
(b. 1956)

alto saxophone and didgeridoos

* In partial fulfillment of the requirements for the Doctorate of Musical Arts
with a major in Saxophone.

Reception to follow

PROGRAM NOTES

Serenade Op. 33 by Jules Demersseman

The *Serenade* is one of the first pieces written for saxophone. It was published by Costallat in Paris c. 1860, and was recently edited by Jean Georges Koerper and the Swiss saxophonist Iwan Roth. Demersseman, a friend of Adolphe Sax, was a brilliant flutist who wrote many virtuoso flute fantasies. He also composed for the numerous instruments built by Sax. He wrote 16 pieces for saxophone during the years 1860-1866, including solos for soprano, alto, tenor, and baritone.

The style of this solo is quite operatic, complete with a recitative section and two short cadenzas. It is typical of the many early saxophone solo forms, such as fantasies or themes with variations, which were based on popular opera themes of the day.

Sonatine by Maurice Ravel

Ravel studied at the Paris Conservatory from 1889-1905. He narrowly missed receiving the Prix de Rome more than once, which angered his teacher, Gabriel Fauré. The resulting newspaper campaign ended with the resignation of Theodore Dubois, director of the Conservatory, who was then replaced by Fauré.

Ravel's *Sonatine*, well known from the piano repertoire, was one of the works performed on his tour of the United States in 1928. Although often compared to Debussy, Ravel wrote firmly in the diatonic tradition and used more regular phrasing. Typical of Ravel are the exuberant rippling figures, distinctive rhythms, and clarity of form. This adaptation of the *Sonatine* for soprano saxophone is from a transcription for oboe and piano by David Walter.

Divertissement by Pierre Max Dubois

Pierre Max Dubois studied composition with Darius Milhaud, who influenced his style, as did Prokofiev. He won the Grand Prix de Rome for composition in 1955. A prolific writer for saxophone, Dubois composed at least 52 works for the instrument between 1953 and 1992. His *Divertissement* exemplifies the light and agile approach to performance characterized by many French saxophonists. The fast movements are exhilarating, and they favor humorous and abrupt contrasts. The slow movement is elegantly simple and pensive.

Sixth Sense by Gregory Yasinitsky

Gregory Yasinitsky is Professor of Music and Coordinator of Jazz Studies at Washington State University, Pullman. He received his D.M.A. from The Eastman School of Music. He has published over 60 compositions and arrangements, among them works for orchestra, solo instruments, chamber music, jazz choir and big band. Presently he is the saxophonist for the Spokane Symphony, and he is in demand as a conductor and Yamaha clinician.

In the words of the composer, *Sixth Sense* was composed quickly, "...using my musical intuition or 'sixth sense' rather than any intellectual formula... Hopefully, both of these movements have something compelling to say to listeners; however it was my intention to also leave a bit unsaid... With *Say It Softly* my intention was to make one, extended, emphatic statement, and then fade away." The opening is characterized by the haunting motive of the rising sixth, which returns as a reminiscence at the close. In *Dynaflow*, Yasinitsky describes the saxophonist as a traveler who passes through a variety of musical landscapes, and who eventually arrives at an environment which deceptively appears to be identical to a sound scape heard earlier in the piece. *Dynaflow* reflects many jazz idioms through its harmonic language, syncopation, and modes. It conveys a dream-like hypnotic sense at the start and finish, characterized by the pianist's mesmerizing eighth note pattern in 5ths and octaves.

Sixth Sense has proven to be a very popular addition to the saxophone repertoire. In 1987 a flute and piano version was made at the request of Yasinitsky's wife.

Sonata for Soprano Saxophone by Jindrich Feld

Jindrich Feld was Professor of Composition at the Prague Conservatory from 1972 to 1986. In 1990 he accepted the position of Head of the Music Department of the Czechoslovak Radio.

Originally written for oboe and piano, this sonata was transcribed by Feld for soprano saxophone and dedicated to Eugene Rousseau. It is a 12-tone composition which adheres to traditional forms. The tone rows show remarkable lyricism at times, contrasting with Feld's characteristic style of rhythmic vitality and excitement. As Feld says, "Music is a language, a means of communication between and among people." The roles of the saxophonist and pianist in this piece are very much give-and-take, as they converse, exchange parts, interrupt each other, and engage in playful games.

Meta-Morphi III by Glen Gillis

Glen Gillis is Director of Bands and Music Education as well as Saxophone Instructor at the University of Saskatchewan. He is an active clinician and adjudicator in Canada and the United States.

The CD for this piece is from the Didgerie Dudes album "Under the Earth Tones." There are three didgeridoos in this performance. Dr. Gillis later provided the improvisatory saxophone part, which demonstrates many extended techniques of contemporary saxophone performance.

There are numerous legends surrounding the didgeridoo and its relation to the Aborigines of northern Australia. One story having to do with the creation of the animals and birds, tells how the Great Spirit Balame created man, who then "sounded" the beasts into form by playing the didgeridoo. Another legend tells of an ancient hunter who found a hollow branch filled with termites. He blew through the stick, which we now call the didgeridoo, flinging the termites up to the sky where they became the stars. Some Aboriginal people think that there is the soul of a warrior inside the instrument. Its drones are used in ceremonies, dance, and in forms of healing. It is believed that listening to the didgeridoo will open one's heart and lift one's spirit.

THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall

Friday, April 5, 2002

8:00 p.m.

DOCTORAL RECITAL*

LYNNE GREENWOOD, SAXOPHONE

with

Matthew Ma, Piano

Pièce en Forme de Habanera (1895)

Maurice Ravel

(1875-1937)

tr. Marcel Mule

Ars Nova, Op. 67 (1987)

David Noon

(b. 1946)

1. Adagio

2. Allegro

Pièces Caractéristiques en Forme de Suite (1962)

Pierre Max Dubois

(b. 1930)

1. À l'Espagnole

2. À la Russe

3. À la Française

4. À la Hongroise

5. À la Parisienne

- INTERMISSION -

Caprice en Forme de Valse (1950)

Paul Bonneau

(b. 1918)

Fantaisie (1898)

Gabriel Fauré

(1845-1924)

1. Andantino

2. Allegro

tr. Daniel Duffayet

Élégie et Rondeau (1960)

Karel Husa

(b. 1921)

1. Quasi improvisando

2. Allegretto

* In partial fulfillment of the requirements for the Doctorate of Musical Arts
with a major in Saxophone.

Reception to follow.

Program Notes

Pièce en Forme de Habanera

Maurice Ravel was a student of Gabriel Faure at the Paris Conservatory. He is especially known for his brilliant and innovative orchestrations such as “Bolero,” in which he uses soprano and tenor saxophone. Habanera is a slow Cuban dance with a prominent dotted rhythm like that of a tango.

Ars Nova

David Noon is Chairman of the composition faculty at the Manhattan School of Music. In “Ars Nova” he contrasts the austere setting of the Adagio with dance motifs of the Allegro. The work ends with a quiet reference to the first movement.

Pièces Caractéristiques en Forme de Suite

Pierre Max Dubois, was a student of Darius Milhaud, and a winner Grand Prix de Rome for composition in 1955. He has written numerous pieces for the saxophone, including chamber works, a concerto, a sonata, and many short descriptive solos. In this collection Dubois captures images of four diverse countries with folk-like melodies and exuberant dance rhythms. The fifth movement has a circus like atmosphere, or is it a busy Parisian street?

Caprice en Forme de Valse

French conductor and composer, Paul Bonneau has written several pieces for saxophone which are considered to be standards of the repertoire. The “Caprice”, although based upon the “feeling” of a waltz, exploits the saxophone’s agility and expressiveness in a style reminiscent of a cadenza.

Fantaisie

Gabriel Fauré was an organist who held a series of church positions before becoming affiliated with the Paris Conservatory. He taught composition there and held the position of Director from age 60 to 75. This “Fantaisie” was originally written for flute, but transcribed by the saxophonist Daniel Duffayet. Adjusting to the soaring high notes of the flute, the saxophonist is occasionally required to play in the altissimo range.

Élégie et Rondeau

Karel Husa is an American composer, originally from Prague, who won the Pulitzer Prize for Music in 1969. The Elegie was first written for piano as a eulogy for Husa’s mother who inspired and influenced his musical education. When Sigurd Rascher commissioned Husa to write a piece for saxophone, the Husa considered the lyric and dramatic qualities of the Elegie appropriate for the first movement. A footnote from the composer suggests that the general feel of the second movement is “like that of a rondeau, light in mood, quick in tempo, but it is from beginning to end a progressive crescendo.”