

Cambridge University Press  
978-0-521-59666-4 - The Cambridge Companion to the Saxophone  
Edited by Richard Ingham  
Frontmatter  
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## The Cambridge Companion to the Saxophone

*The Cambridge Companion to the Saxophone* tells the story of the saxophone, its history and technical development from its invention by Adolphe Sax c. 1840 to the end of the twentieth century. It includes extensive accounts of the instrument's history in jazz, rock and classical music as well as providing performance guides. Discussion of the repertoire and soloists from 1850 to the present day includes accessible descriptions of contemporary techniques and trends, and moves into the electronic age with midi wind instruments. There is a discussion of the function of the saxophone in the orchestra, in 'light music', and in rock and pop studios, as well as of the saxophone quartet as an important chamber music medium. The contributors to this volume are some of the finest performers and experts on the saxophone.

Richard Ingham is a lecturer at Leeds College of Music and is a member of the Northern Saxophone Quartet.

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From saxophone quartets by Strauss  
On days off from the Opera House,  
Or works by Milhaud and Ravel  
Or Villa-Lobos in Brazil,  
To Lester leaping in possessed  
By his brass-belled iconoclast,  
The sound we hear is yours, Adolphe,  
Posterity, its howling wolf,  
Time salivating on a reed  
And fingering at breakneck speed.

from Douglas Dunn, *An Address to Adolphe*  
*Sax in Heaven* (*Northlight*, 1988)

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## Notes on the contributors

**Don Ashton**, MIMIT, a lifelong champion of the saxophone, author, writer and arranger, is involved in teaching as varied in level as in scope. Players and groups of all standards discover his music to reflect an intimate understanding of the saxophone, its sounds and its capabilities in both experienced and less practised hands. This intimacy extends to the saxophone's mechanics – with over forty years of experience he is a partner of Woodwind & Company, repairers well-respected in the UK music industry.

**Chris 'Snake' Davis** studied at Leeds College of Music and began playing soul and Motown as the front man for The Alligator Shoes. Following a period of study on cruise liners and in New York, he formed the band Snake Davis and the Charmers which toured Europe to great success. Wider exposure for his talents has come via many performances for television, and many of today's major recording artists have also appreciated Chris's ability, including Swing Out Sister, Lisa Stansfield, Paul McCartney, Pet Shop Boys and M-People.

**Claude Delangle** won first prizes in saxophone and chamber music at the Paris Conservatoire (CNSM) before beginning his career as an international soloist. In 1986 Pierre Boulez invited him to join the Ensemble InterContemporain; he has made twenty recordings and has been Professor of Saxophone at the Paris Conservatoire since 1988 (following Adolphe Sax, Marcel Mule and Daniel Deffayet). He is President of the International Association for the Development of the Saxophone and of the International Saxophone Committee. Numerous works have been dedicated to him, and his first performances include works by Berio, Ligeti, Takemitsu, Denisov and Stockhausen.

**Thomas Dryer-Beers** received his B.Mus. from Indiana University under Dr Eugene Rousseau and M.Mus. at North Texas State University under James Riggs. Since coming to England in 1988 he has taught as a peripatetic music teacher, lecturer, orchestral and chamber music coach, and private instructor. He has performed at several World Saxophone Congresses and was a recitalist at the first and second British Saxophone Congresses. With the Texas Saxophone Quartet he was an award winner in the Fischoff Chamber Music Competition and was a member of Saxtet. Thomas is Retail Manager for Wood, Wind and Reed of Cambridge.

**John Helliwell** worked as a computer programmer for two years before touring with the Alan Bown Set in the 1960s. In 1973 he joined the band Supertramp on saxophone and clarinet, moving to California in 1975, and recording and touring extensively until 1988, during which time the band's great international success included the albums *Crime of the Century* and *Breakfast in America*. They have sold fifty million albums to date. Session work in California and a period of study at the Royal Northern College of Music in

*xi Notes on the contributors*

Manchester occupied John before Supertramp began their 'It's About Time' world tour in 1997.

**Kyle Horch** is a free-lance saxophonist based in London, and has given recital and chamber music performances at the Purcell Room, Queen Elizabeth Hall, British and World Saxophone Congresses, and at many other venues in Britain and abroad. He is a member of the Mistral Saxophone Quartet; other work includes concerts and recordings with symphony orchestras, contemporary and chamber music groups, dance bands and theatrical ensembles. He has given masterclasses at many institutions in Britain, Ireland, Switzerland, Australia, Norway and the USA. He teaches at the Royal College of Music in London.

**Richard Ingham** is a member of the Northern Saxophone Quartet, with whom he has performed in Britain, Europe, the USA and Japan. He has broadcast and recorded many items of the solo saxophone repertoire and has presented masterclasses in conservatoires in the UK and abroad. He is Visiting Professor of Jazz at the University of St Andrews and lectures at Leeds College of Music. He was chairman of the Clarinet and Saxophone Society of Great Britain (1989–92) and co-directed the first British Saxophone Congresses from 1990 to 1996. He has premiered several new works for midi wind controller.

**Gordon Lewin** studied at the Royal Manchester College of Music and has had extensive experience in the light music genre as a free-lance player with the orchestras of George Melachrino, Frank Cordell, Philip Greene, Peter Yorke, Robert Farnon, the BBC Television Orchestra, and as a long-term member of the Krein Saxophone Quartet. Radio, television, recording and film sessions were combined with twenty years in the music department of Middlesex University as visiting tutor of clarinet, saxophone and arranging. A prolific writer for woodwind, he has had many arrangements and compositions published.

**Thomas Liley** has performed throughout the United States in solo and chamber music recitals and as a concerto soloist, and has long been involved with the North American Saxophone Alliance, serving as State Chairman and as Editor of the *Saxophone Symposium*, the quarterly journal of the Alliance. A former member of the United States Navy Band in Washington DC, he has been Professor of Saxophone at the University of Florida and at the University of Kansas, and is currently a member of the music faculties of Joliet Junior College and Olivet Nazarene University in Kankakee, Illinois.

**Jean-Denis Michat** was a prize-winner at the Paris Conservatoire (CNSM). He is Professor of Saxophone at the Conservatoire in Lyons, Assistant Professor at the Paris Conservatoire, and teaches at the European Summer University in Gap. He is a founder member of the Quatuor Argan and conducts Les Temps Modernes and the saxophone ensemble L'artisanat furieux. As a composer, he writes mainly chamber and vocal works. He is president of the Rhônes-Alpes regional Association Pour l'Essor du Saxophone.

**David Roach** was a founder member of the Myrha Saxophone Quartet with John Harle, Andy Findon and Irita Kutchmy. He has been a member of the Michael Nyman Band since 1983 and the London Saxophonic since 1994, and has

xii *Notes on the contributors*

made many recordings. He is Professor of Saxophone and Chamber Music at the Guildhall School of Music and Drama in London. David has played for, among others, the Philharmonia Orchestra, the London Symphony Orchestra, the London Sinfonietta, the Royal National Theatre, Frank Sinatra, Elton John and composers Dominic Muldowney, Rachel Portman and Jennie Muskett.

**Stephen Trier** studied with Frederick Thurston and Walter Lear at the Royal College of Music in London. He was a member of the Royal Philharmonic Orchestra (1950–6), Sadler's Wells Opera (1953–6), the London Symphony Orchestra (1955–68) and the London Philharmonic (1964–95), as well as playing with many chamber groups. He was Professor of Saxophone at the Guildhall School of Music from 1966 to 1988, and Professor of Bass Clarinet and Saxophone at the Royal College of Music from 1970 to 1997. He edited the English-language version of *Le Saxophone en Jouant* by Jean-Marie Londeix.

**Nick Turner** is a founder member of the Northern Saxophone Quartet, and has performed extensively in Britain as well as giving masterclasses and recitals in the USA, Japan and Europe. Since graduating from the University of Leeds he has combined a busy free-lance career with a very successful teaching practice, also giving concerto and recital performances on both clarinet and saxophone. He is a visiting tutor in saxophone at the University of Leeds, and is a clinician and adviser on woodwind performance and pedagogy.

## Preface

The story of the saxophone is one of frustration, despair and discovery in the nineteenth century, and one of limitless horizons in the twentieth century. By persuading my fellow contributors to tell this story, incorporating a historical overview with authentic technical and performance guidelines, I hope that this book goes some way towards capturing in print the multi-faceted nature of an instrument which, on the brink of the twenty-first century, enjoys a popularity far beyond the imagination of M. Sax, the eponymous hero.

I am grateful to all the authors, who are outstanding performers and experts in their respective fields, first of all for their writing, which I have been privileged to read and study at length during the editing process, and also for their time and patience in answering queries and providing much additional information beyond their original tasks. The history of the saxophone is not extensively documented, and indeed in some areas is documented for the first time in this volume; consequently much patient but rewarding detective work has been necessary. Of existing writing it soon became clear that the books by Harry Gee, Frederick Hemke, Wally Horwood and Jean-Marie Londeix have had an enormous impact on our subject, making this text a slightly easier proposition than it might otherwise have been. Wally Horwood, who sadly died in 1996 and who was to have contributed to this volume, will long be remembered for his scholarship and enthusiasm.

The subject area, encompassing classical music, jazz and rock, is most certainly a wide one, and I am particularly pleased that the authors represent an equally wide cross-section of the international saxophone fraternity. I hope that the content will be attractive to both the casual reader and the saxophile, both of whom will find that the book contains much scientific and academic rigour, yet never loses its aim of telling a story. A book of this length cannot hope to be comprehensive in every area; information, lists and tables are offered where it is felt that the publication of this material will be beneficial to the future development of the instrument.

My thanks are due to many people who have helped to bring this book to fruition. It would not be possible to catalogue here the full extent of Don Ashton's assistance; I will just mention his tireless efforts in producing all the diagrams and charts, music type setting and provision of computer hardware, in conjunction with his scientific knowledge of the subject, kind hospitality and unfailing encouragement. My colleague Peter Nichols was kind enough to provide an excellent translation of the text by Claude Delangle and Jean-Denis Michat, and I am very glad that I wandered into John Brown's office at Leeds College of Music one afternoon, a meeting which led to John offering his considerable artistic skills in the service of the book.

[*xiii*] My wife Julia has tolerated the closed study door for longer than she ought, and

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has at the same time prevented two very small puzzled children from playing games with pieces of paper and photographs which their father might not have appreciated. I would like to thank Penny Souster at Cambridge University Press for initiating this exciting project, and for her gentle but readily available guidance at all stages of its conception and writing. Many colleagues have provided information and assistance, a small number of whom are mentioned in the Acknowledgements; in particular I am indebted to Eugene Rousseau and Dennis Langfield for their continued help and inspiration.

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Secretarial assistance: Nicky Croft, Katherine Ingham.

## Abbreviations

CASS Clarinet & Saxophone Society of Great Britain

NASA North American Saxophone Alliance

Pitch registers are indicated using the Helmholtz scheme:

