ABSTRACT

Title of Dissertation: MARCEL MULE: HIS INFLUENCE ON SAXOPHONE LITERATURE

Audrey Elizabeth Cupples, Doctor of Musical Arts, 2008

Dissertation directed by: Professor Gregory Miller
Chair of Wind and Percussion Division
School of Music

Marcel Mule (1901-2001) was a French saxophonist, founder of the modern saxophone quartet, teacher at the Paris Conservatory, and arranger. His influence in these capacities resulted in a wealth of music for the saxophone that remains relevant and popular. I have chosen to focus on the characteristics and styles that reflected Mule's recital programming. To this end, I have designed three recitals that will include quartets, solo works, and transcriptions.

The first recital consists of standard saxophone quartets written for Mule's quartet. They include: 1) Grave et Presto (1938), an early work for saxophone quartet written by his colleague at the Paris Conservatory, Jean Rivier, 2) Gabriel Pierne's Intro et variations sur un ronde populaire (1937), the first major work written for saxophone quartet, 3) Bozza's Andante et Scherzo and 4) Desenclos' Quatour, which was considered by Mule to be one of the finest saxophone quartets written.

The second and third recitals are a combination of unaccompanied solos, accompanied solos, concertos or concertinos, and transcriptions by Mule. Vellones' Rapsodie pour alto saxophone, harp and celesta (1937) is one of the first compositions written for saxophone. Bonneau's Caprice en forme de valse pour solo
saxophone (1950) is his most notable saxophone piece, although his Suite (1944) is a lesser-known work. Mule considered the Tomasi Concerto (1949) a good piece with a marvelous score, and was disappointed that it was not performed more often. The Tableaux (1954-59) by Maurice is a standard in saxophone literature. Bozza’s Pulcinella (1944) is rarely performed, but is a good example of his light-hearted, chromatic, French style of composing. The Improvisation of the Improvisation et Caprice pour solo saxophone (1944), is not often performed, but the Caprice is a standard. The third movement of the Concertino (1938) is often played alone, but I performed the entire work. Mule respected Debussy, and his transcription of Clair de Lune is a beautiful arrangement. Mule’s transcriptions of Baroque music were important; therefore, I chose arrangements of works by Bach, Lully and Martini.
MARCEL MULE: HIS INFLUENCE ON SAXOPHONE LITERATURE

by

Audrey Elizabeth Cupples

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2008

Advisory Committee:

Professor Gregory Miller, Chair
Mr. Dale Underwood
Professor Mark Hill
Professor Edward Walters
Professor Peter Beicken, Dean’s Representative
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SOLOS DE CONCOURS DEDICATED TO MULE

1943 Henri Busser (1872-1973)  *Au pays de Leon et de Salamanque, opus 116*
1944 Paul Pierre (1874-1952)  *Prelude et scherzo*
1945 Edmond Marc (1899-1982)  *Pierrot et Colombine*
1946 Marcel Dautremer (1906-1978)  *Tango et tarantelle*
1948 Claude Pascal (1921-)  *Sonatine*
1949 Henri Tomasi (1901-1971)  *Concerto Mvt. 1*
1950 Jean-Michel Damase (1928-)  *Concertstück, opus 16*
1951 Jeanine Rueff (1922-99)  *Concerto Mvts. 2+3*
1952 Henri Martelli (1899-1980)  *Cadence, interlude et rondo, opus 78*
1953 Robert Bariller (1918-)  *Rapsodie Bretonne*
1954 Marius Constant (1925-2004)  *Musique de concert*
1956 Alfred Desenclos (1912-1971)  *Prelude, cadence et finale*
1959 Pierre-Petit (1922-)  *Andante et filèuse*
1961 Eugene Bigot (1888-1965)  *Prelude et danses*
1963 Pierre Lantier (1910-98)  *Allegro, ariosò et finale*
1964 Roger Boutry (1932-)  *Divertimento*
1965 Jules Semler-Collery (1902-88)  *Fantaisie caprice*
1966 Ida Gotkovsky (1933-)  *Concerto Mvts. 2 +3*
1967 Georges Dandelot (1895-1975)  *Sonatine*
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Heitor Villa-Lobos  (1887-1959)  *Fantasia*, opus 630, 1948

**SAXPHONE QUARTETS DEDICATED TO MULE**

Jean Absil  (1893-1976)  *1er Quatuor*, opus 31, 1937
*3 Pieces en Quatuor*, opus 35, 1954

Eugene Bozza  (1905-91)  *Andante et Scherzo*, 1938
*Nuages*, 1946

Charles Brown  (1898-)  *Quatuor*

Roger Calmel  (1921-98)  *Concerto Grosso*, 1956
*Quatuor de Saxophone*, 1957

Robert Clerisse  (1899-1973)  *Cache-Cache*

Alfred Desenclos  (1912-1971)  *Quatuor*, 1964

Jean Duperier  (1886-)  *3 Airs pour un soir de Mai*, 1936

Julian Falk  (1902-)  *Prelude et Fugue*, 1949

Jean Francaix  (1912-97)  *Paris a nous deux*, 1954

Alexander Glazounov (1865-1936)  *Quatuor*, opus 109, 1932

Georges Migot  (1891-1976)  *Quatuor*, 1955

Claude Pascal  (1921-)  *Quatuor*, 1961

Gabriel Pierne  (1853-1937)  *Introduction et variations une ronde populaire*, 1936


Jeanine Rueff  (1922-99)  *Concert en Quatuor*, 1955

Florent Schmitt  (1870-1958)  *Quatuor*, opus 102, 1941

Jules Semler-Collery  (1902-88)  *Arlequinade*, 1950
THE COMPOSERS WHO WROTE FOR MULE

- Paul Bonneau (1918-1995) Bonneau was a student of composition at the Paris Conservatory. He wrote several pieces for saxophone in 1944 and dedicated them to Mule: *Piece concrétante dans l’esprit jazz*, *Concerto*, and *Suite*. His most notable piece written for saxophone is *Caprice en forme de valse*, composed in 1950 and dedicated to Mule. Bonneau studied the saxophone with Mule for a short period so that he could become proficient on a band instrument when he entered military service. He was a talented man, and according to Mule, became a respectable saxophonist in six months. Bonneau became the assistant conductor of the Guard Band in 1945.

- Eugène Bozza (1905-1991) Bozza and Mule were good friends and from the same generation. He was a very talented man and won the Prix de Rome in composition. He wrote many pieces for saxophone that he dedicated to Mule, including *Aria* (1936), *Concertino* (1938), *Improvisation and Caprice* (1944), *Etudes caprices* (1944), *Pulcinella*, opus 53a (1944), *Scaramouche*, opus 53b (1944), and *Pièce Brève* (1955). Bozza dedicated these works to Mule’s quartet: *Andante et Scherzo* (1938) and *Nuages* (1946). Mule played the third movement of Bozza’s *Concertino*, in 1958, when he was invited by Charles Münch, music director of Boston Symphony Orchestra, to be the featured soloist in a 12 concert tour of the United States.

- Alfréd Desenclos (1912-1971) Mule and Desenclos were good friends. He won a Prix de Rome and was Professor of Fugue at the Paris Conservatory. He was not a prolific writer due to his own insecurities that his music was not good enough. His *Prélude, cadence, et finale* for alto saxophone and piano was a 1956 saxophone contest piece at the Paris Conservatory and was dedicated to Mule. His *Quatuor* (1964) was dedicated to Mule’s quartet.

- Paule Maurice (1910-1967) Paule Maurice was a French woman composer. She was professor of sight-reading at the Paris Conservatoire (1943), then of harmony and analysis at the Normal School of Music (1967). She and her husband, Pierre Lantier (he also wrote saxophone music dedicated to Mule), were good friends with the Mules and shared vacations in Southern France. *Tableaux de Provence* was written between 1954-9 and was most likely inspired by the beauty of Southern France combined with Mule’s practicing during their holidays.

- Gabriel Pierné (1853-1937) Pierné was an excellent musician as well as a composer and arranger. He was very interested in Mule’s saxophone quartet and tried writing an arrangement of three Scarlatti pieces to learn about writing for saxophones. Later, he included saxophone in a symphonic poem he wrote for the Colonne Orchestra, which he was conducting at the time. In 1937 he composed *Variations sur une ronde*
populaire for Mule’s quartet. That same year, they won Le grande prix du disque for their recording of this piece.

- Jean Rivier (1896-1987) Rivier was the Professor of Composition at the Paris Conservatory from 1948-66. Rivier wrote a lot of movie music and Mule frequently played the saxophone parts of his scores. He also wrote an operetta in which he included a pretty part for alto saxophone. Rivier wrote the *Grave et Presto* for Mule’s saxophone quartet in 1938, and later wrote the *Concerto for Saxophone and Trumpet*.

- Henri Tomasi (1901-1971) Mule and Tomasi were good friends, colleagues, and the same age. Mule performed the *Ballade* (1938) when he toured the United States in 1958 with the Boston Symphony Orchestra. The *Concerto* was written in 1949. The first movement was used as a saxophone contest piece at the Paris Conservatory in 1949. Mule considered this to be a good piece for saxophone with a marvelous score using full orchestra. He was disappointed that it was not performed more often.

- Pierre Vellones (1889-1939) Pierre’s real name was Pierre Rousseau. He was a medical doctor and an amateur musician who admired the saxophone. Mule remembered that Vellones was a charming man who possessed intelligence and great sensitivity. Around 1930, Vellones took several pieces he had written and arranged them for Mule’s saxophone quartet. He titled this group of pieces *Au jardin des betes sauvages*. He wrote *Valse chromatique*, *Cavaliers andalous*, and *Les dauphins*, which were all recorded by Mule’s quartet. Vellones also wrote the first saxophone concerto for Mule, and in 1935, Mule premiered *Concerto for Saxophone* with the Pasdeloup Orchestra, with Albert Wolff conducting. Vellones knew that he did not have sufficient musical background or the gift to write monumental works, but his *Concerto* possesses marvelous color with the orchestral accompaniment and was received quite well by the audience. Mule became acquainted with Ibert because of the premiere of Vellones’ *Concerto*. Ibert was the critic for that performance and was impressed with Mule’s playing. That is when Ibert asked Mule to premiere his *Concertino da camera*, one of the most famous pieces ever written for saxophone. In 1937, Vellones wrote *Rapsodie pour alto saxophone, harp, and celesta*. Mule transcribed this piece with piano accompaniment.
SOME STUDENTS OF MULE

1942-43  Daniel Deffayet: Saxophone Professor at Paris Conservatory 1968-88
         Transcribed many pieces for Leduc.

         -Claude Delangle: Studied with Deffayet: Saxophone Professor at
         Paris Conservatory

         -Jean-Yves Fourmeau: Studied with Deffayet: Saxophone Professor at
         C.N.R. de Cergy-Pontoise and a juror at the Paris Conservatory

1950-52  Guy Lacour: Joined Marcel Mule Saxophone Quartet 1961
         Professor at Ecole Nationale de Musique Edgar Varèse
         Director of the Conservatoire Municipal de Mantes-le-Ville
         1992- Ended all activities to concentrate on composition

1951-53  Jean-Marie Londeix: Instructor at the Conservatory of Dijon for 18
         years. Professor at the National Conservatory of Bordeaux France until

         -William Street: Student of Londeix, Hemke, and Etheridge. In 1988,
         he became a Professor at the Alberta Department of Music, where he
         teaches saxophone, is a chamber music coach, and is Director of the
         University Symphonic Wind Ensemble.

         -James Umble: Student of Londeix: Associate Professor of Music at
         Youngstown State University’s Dana School of Music.

1955  Frederick Hemke: 1st student from abroad, USA: Professor of
      Saxophone at Northwestern University

1959  Paul Brodie: Too old to be in the class, but he was a foreign auditor:
      Taught woodwinds 1959-60 at the Royal Conservatory of Music,
      1968-73 a the University of Toronto, and began teaching at York
      University in 1982. In 1969, he and Rousseau founded the World
      Saxophone Congress in Chicago to demontrate the versatility of the
      saxophone.

1960-61  Eugene Rousseau: Auditor from USA. Professor at the University of
         Minnesota. Was Professor Emeritus at the Indiana University Jacobs
         School of Music. Co-founded the World Saxophone Congress.

1963-64  George Etheridge: Conductor of the capital Wind Symphony and a
         staff conductor for the Fairfax Symphony Orchestra. He was the
         Assistant Professor of Saxophone at the University of Maryland.
Audrey Cupples, saxophone
Student of Dale Underwood
Doctoral Candidate Recital
Lecture Hall at the University of Maryland, College Park
Saturday, March 29, 2008 at 5:30 p.m.

Pulcinella
Eugene Bozza

Rapsodie pour saxophone alto, harpe et celesta
Réduction pour saxophone alto et piano
Pierre Vellones
Marcel Mule

Improvisation et Caprice pour saxophone solo
Eugene Bozza

Clair de Lune
Transcription pour saxophone alto et piano
Claude Debussy
Marcel Mule

Concerto pour saxophone alto et orchestre
I. Andante et Allegro
II. Final “Giration”
Henri Tomasi

Roy Hakes, piano
Audrey Cupples, saxophone
Student of Dale Underwood
Doctoral Candidate Recital
Sousa Band Hall, Marine Barracks
Saturday, April 19, 2008 at 4:00 p.m.

Tableaux de Provence

Paule Maurice
Suite pour saxophone et orchestre ou piano
1) Farandoulo di Chatouno (Dance of the Young Girls)
2) Canson per ma Mio (Song for my Love)
3) La Boumiano (The Bohemian Girl)
4) Dis Alyscamps L’Amo Souspire (The Sigh of the Soul for the Alyscamps)
5) Lou Cabridan (The Bumblebee)

Romance Célèbre

Martini
“Plaisir d’amour”
Le Bourgeois Gentilhomme
arr. Marcel Mule
Menuet extrait des “Ballets du Roi”
arr. Marcel Mule
Suite en Si Mineur
J.S. Bach
Badinerie

Caprice en forme de valse

Paul Bonneau

Suite pour saxophone alto et piano

Paul Bonneau
1) Improvisation
2) Danse des demons
3) Plainte
4) Espièglerie

Concertino pour saxophone alto et piano

Eugène Bozza
1) Fantasque et Léger
2) Andantino
3) Tarantelle

Roy Hakes, piano