

## 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 Pierre'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  
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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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### Selected Bibliography

Gee, Harry R. *Saxophone Soloists and Their Music, 1844-1985*. Bloomington: Indiana University Press, 1986.

Rousseau, Eugene. *Marcel Mule: His Life and the Saxophone*. Shell Lake: Etoile Music, Incorporated, 1982.

SOLOS DE CONCOURS DEDICATED TO MULE

- 1943 Henri Busser (1872-1973) *Au pays de Leon et de Salamanque, opus 116*
- 1944 Paul Pierne (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-) *Concertstuck, 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 fileuse*
- 1961 Eugene Bigot (1888-1965) *Prelude et danses*
- 1963 Pierre Lantier (1910-98) *Allegro, arioso 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*

ADDITIONAL SOLOS AND STUDY MATERIAL DEDICATED TO MULE

Albert Beaucamp	(1921-1967)	<i>Tarantelle</i> , 1946
Louis Beydts	(1895-1953)	<i>Romanesque</i> , 1935
Serge Bichon	(1935-)	<i>Jouons du Saxophone</i> , 1969
Jean-Robert Blanc	(1907-)	<i>Aubade et Impromptu</i> , opus 29, 1956
Paul Bonneau	(1918-95)	<i>Caprice en forme de valse</i> , 1950 <i>Concerto</i> , 1944 <i>Piece concertante dans l'esprit jazz</i> , 1944 <i>Suite</i> , 1944
Eugene Bozza	(1905-91)	<i>Aria</i> , 1936 <i>Concertino</i> , 1938 <i>Etudes caprices</i> , 1944 <i>Improvisation et caprice</i> , 1944 <i>Piece Breve</i> , 1955 <i>Pulcinella</i> , 1944 <i>Scaramouche</i> , 1944
Charles Brown	(1898-)	<i>Arlequinade</i> , 1969
Henri Busser	(1872-1973)	<i>Asturias</i>
Rene Challan	(1910-78)	<i>Concerto</i> , 1946
Rene Corniot	(1901-)	<i>Eglogue et Danse Pastorale</i> , 1946
Jules-Albert Douane	(1891-)	<i>Capriccio</i> , 1960
Robert Druet	(1920-)	<i>L'Ecole Francaise du Saxophone</i> (3 Vols. 1963)
Pierre-Max Dubois	(1930-95)	<i>Divertissement</i> , 1953
Jean Francaix	(1912-97)	<i>5 Danses Exotiques</i> , 1962
Claude Pascal	(1921-)	<i>Impromptu</i> , 1953 <i>Sonatine</i> , 1948
Paul Pierne	(1874-1952)	<i>3 Pieces</i>
Pierre Vellones	(1889-1939)	<i>Concerto in F</i> , opus 65, 1934

Heitor Villa-Lobos (1887-1959) *Fantasia*, opus 630, 1948

SAXOPHONE QUARTETS DEDICATED TO MULE

Jean Absil	(1893-1976)	<i>1er Quatuor</i> , opus 31, 1937 <i>3 Pieces en Quatuor</i> , opus 35, 1954
Eugene Bozza	(1905-91)	<i>Andante et Scherzo</i> , 1938 <i>Nuages</i> , 1946
Charles Brown	(1898-)	<i>Quatuor</i>
Roger Calmel	(1921-98)	<i>Concerto Grosso</i> , 1956 <i>Quatuor de Saxophone</i> , 1957
Robert Clerisse	(1899-1973)	<i>Cache-Cache</i>
Alfred Desenclos	(1912-1971)	<i>Quatuor</i> , 1964
Jean Duperier	(1886-)	<i>3 Airs pour un soir de Mai</i> , 1936
Julian Falk	(1902-)	<i>Prelude et Fugue</i> , 1949
Jean Francaix	(1912-97)	<i>Paris a nous deux</i> , 1954
Alexander Glazounov	(1865-1936)	<i>Quatuor</i> , opus 109, 1932
Georges Migot	(1891-1976)	<i>Quatuor</i> , 1955
Claudé Pascal	(1921-)	<i>Quatuor</i> , 1961
Gabriel Pierne	(1853-1937)	<i>Introduction et variations une ronde populaire</i> , 1936
Jean Rivier	(1896-1987)	<i>Grave et Presto</i> , 1938
Jeanine Rueff	(1922-99)	<i>Concert en Quatuor</i> , 1955
Florent Schmitt	(1870-1958)	<i>Quatuor</i> , opus 102, 1941
Jules Semler-Collery	(1902-88)	<i>Arlequinade</i> , 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 concertante 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 Padeloup 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 2001. More than 100 pieces written for him.
- 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: 1<sup>st</sup> 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 at 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 demonstrate 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

"Plaisir d'amour"

Le Bourgeois Gentilhomme

Menuet extrait des "Ballets du Roi"

Suite en Si Mineur

Badinerie

Martini

arr. Marcel Mule

Lully

arr. Marcel Mule

J.S. Bach

arr. Marcel Mule

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