

THE SAXOPHONE SYMPOSIUM



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- In your email, include:
 - A cover letter (including your name, email address, a statement indicating that you would like these materials reviewed for publication in *The Saxophone Symposium*, and a description of the materials for review).
 - A copy of the materials for review, either as an attachment or as a link.

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FINANCIAL REPORT

NORTH AMERICAN SAXOPHONE ALLIANCE ASSETS, REVENUE, EXPENDITURES

2024 Annual Report

ASSETS

Cash & Checking	\$122,228.85
General Endowments	\$136,927.79
Thomas Liley Endowment Fund	\$24,500.00
Inventory	\$11,795.44
Total Assets	\$295,452.08

REVENUE

Advertising Income	\$125.00
Bank Interest	\$4,436.95
Conference Income	\$37,563.79
Advertising (\$410)	
Competition Income (\$4,628.79)	
Exhibit Income/Booth Rent (\$10,500)	
Registration Income (\$525)	
Sponsor Income (\$21,500)	
Membership	\$36,845.00
Under 30 (\$15,350)	
General Membership (\$15,650)	
Contributing Member (\$1,500)	
Patron Member (\$225)	
Senior (65+) (\$1,620)	
MS/HS Program Membership (\$750)	
Under 30 Member Sponsorship (\$1,750)	
Publication Sales	\$242.50
Donations	\$1395.00
Thomas Liley Endowment (\$15.00)	
CGE Scholarship Fund (\$125.00)	
DEIBA Program Fund (\$100.00)	
General Fund \$(1,155.00)	
Unreal gain(loss) on investment	\$32,326.48
Total Revenue	\$112,934.72

EXPENDITURES**Operational / Administrative Expense**

Accounting/Legal Expense	\$1,125
Bank & PayPal Fees	\$1,571.36
Honoraria	\$1,904.99
Management Fee	\$6,600
Office Supplies	\$561.62
Postage & Shipping	\$85.34
Printing & Design Expense	\$456.38
Other Expense	\$539.35

Total Operational Expense	\$12,844.04
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Program Expense

Conf-Accompanist Expense	\$3,500.00
Conf-AV/Venue Rental Expense	\$9,500.00
Conf-Competition Expense	\$25,500.00
Conf-Honoraria	\$800.00
Conf-Jazz Rhythm Section	\$4,395.00
Conf-Meeting Space/Host Expense	\$24,317.63
Conf-Office Supplies/Expense	\$336.27
Conf-PayPal, Wire Transfer Fees	\$952.07
Conf-Printing & Design Expense	\$209.72
Conf-Other Expenses	\$7,119.00
Pub-Printing, Design & Editing	\$1,400.00
Pub-Other Expense	\$544.00
Website Design/Maintain	\$4,148.17
Thomas Liley Research Awards	\$500.00
CGE Scholarship Fund Awards	\$1,900.00
CGE Program Expense	\$1,200.00
DEIBA Program Expense	\$3,100.00
NASA Seed Grants	\$810.00
General Fund Expenditures	\$18.32
Donation Program Expenses	\$3.94
Other Program Expense	\$175.00

Total Program Expense	\$90,429.12
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Total Expenditures	\$104,006.96
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Net Income	\$9,759.23
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Sigurd Raschèr's Pedagogical Worldview: The Influence of Anthroposophy

Andrew J. Allen

Abstract

Sigurd Raschèr was deeply influenced throughout his life and career by the teachings of the philosopher Rudolf Steiner and the belief system known as Anthroposophy. The saxophonist's artistic and pedagogical worldview were deeply impacted by Steiner's work. In this article, primary sources examining these influences are explored, detailing how Steiner's teachings directly inspired Rascher's life and work.

Keywords: Sigurd Raschèr, pedagogy, anthroposophy

Introduction

The role of Sigurd Raschèr as a pioneering performer and driver of original literature for the saxophone has been well-documented. However, his life as a pedagogue has received relatively scant attention, despite his influence. In addition, the occult spiritual and educational thought that inspired him throughout his life has received even less attention.

Following positions at Copenhagen's Royal Academy of Music from 1934 to 1939 and Sweden's Malmo Conservatory from 1935 to 1939, Sigurd Raschèr never held a full-time position in an institution of higher education.¹ Raschèr did teach as a faculty member at many prominent schools of music in the United States, but he never served as a full-time faculty member during the regular academic year. Beginning in January 1940, he was a contract teacher at the Manhattan School of Music, and he taught one summer session at the Julliard School in the same year.² A proposed appointment to the faculty of the Hartt School evaporated due to a monthslong exile in Cuba in 1940 and 1941.³ In 1954, Raschèr was "Lecturer in Saxophone" at the University of Michigan for the institution's summer session.⁴ Beginning in 1959, the saxophonist served on the summer faculty of the Eastman School of Music.⁵ Starting in 1961, he would hold rank as a visiting professor at the University of Rochester until his resignation at the beginning of 1966.⁶

Through these limited appointments, multiple appearances at educational conferences, numerous guest artist appearances at colleges throughout the world, and voluminous educational articles and publications, Raschèr developed a considerable amount of influence as a pedagogue. After the mid-1960s, many of his organized teaching activities in higher education consisted of summer workshops at multiple universities—

some of which offered college credit, while others did not. These included various programs at New York's Union College, the University of Northern Iowa, Lebanon Valley College, The University of Georgia, The University of Southern Mississippi, Syracuse University, the Berlin Academy of Arts, Georgia State University, and Yale University.⁷ In and out of academia, in his artistic and pedagogical life, Raschèr was driven by the teachings of an occult Austrian philosopher, Rudolf Steiner, and the latter's belief system: Anthroposophy.

Rudolf Steiner & Anthroposophy

The philosopher and occult spiritual leader Rudolf Steiner was born in Austria in 1861. After his academic training, he developed an early scholarly interest in Johann Wolfgang von Goethe's nonstandard scientific theories. Steiner eventually served as editor for the official publication of Goethe's writings on the subject. From here, he developed an interest in the spiritual discipline of Theosophy, rising to leadership of the Theosophical movement in Germany.

Through the combination of Goethe and Theosophy, Steiner developed a belief that human beings could gain occult knowledge by means other than their sensory organs. He felt that this capacity was inherent within human beings, but that humanity had lost this ability to interact with the spiritual world largely through materialism.⁸ After breaking with the Theosophical movement on a disagreement about the basic nature of the Christ figure, Steiner founded the Anthroposophical Society in 1912 to further his teachings—namely that the mind could be developed to perceive the spiritual world, independent of the senses.⁹ In 1913, Steiner began building the Goetheanum in Dornach, Switzerland, as a center to teach his philosophy of Anthroposophy. Sigurd Raschèr claimed to have had a role in the building of this structure, grinding pigments for paint for the roof of the main structure as a young boy.¹⁰ Steiner's philosophies also led to Waldorf Schools and a host of other institutions.¹¹

In addition to Goethe, Steiner appears to have drawn inspiration from Eastern religions, along with Christianity. He combined these with his own ideas, including a belief in noncorporeal, seemingly infinitely wise beings that were mankind's early spiritual teachers. Steiner asserted that these beings had once lived on Earth but were now inhabitants of the moon.¹² The principle of reincarnation, framed as the evolution of the soul, was central to Steiner's teachings.¹³

Rudolf Steiner believed that all human beings were made of four different "bodies." In his teachings, these were: (1) the physical body, with which people interact with the corporeal world; (2) the "etheric" body, which contains the general disposition and nature of a person; (3) the "astral" body, associated with basic instincts and root emotions; and (4) the "I-body," the immortal, basic essence of an individual. Steiner taught that all three of the non-physical bodies could be detected as auras around a person, if the observer had

been properly trained.¹⁴ He also described human beings as possessing a “threefolded” essence, with each person being capable of thinking, feeling, and wanting (or willing). In his estimation, the activities of thinking and wanting had to be properly balanced to produce an individual with the optimal emotional makeup.¹⁵

In Steiner’s teachings, art is viewed as central to the process of spiritual development. In his estimation, music was the closest parallel to the spiritual world, and human beings could encounter their true spiritual selves through it.¹⁶ The importance of music even led Steiner to develop the practice of “eurythmy,” an art form that sought to render sounds (whether speech or music) visible through physical motion.¹⁷

Raschèr & Anthroposophy

Sigurd Raschèr was virtually born into the Anthroposophical movement. Raschèr’s father Hanns was initially interested in Theosophy, and had been an early follower of Steiner, joining his movement in 1908, when the latter was leader of the German branch of the Theosophical Society.¹⁸ The elder Rascher (as the surname was originally spelled) would follow Steiner in his break with Theosophy with the founding of the Anthroposophical Society in 1912.¹⁹ As a physician, Hanns Rascher was one of the earliest proponents of applying Anthroposophical ideas, along with other occult practices, to the field of medicine.²⁰

The teachings of Rudolf Steiner would be central to Sigurd Raschèr’s entire life. In a letter written in his early sixties, he related, “Rudolf Steiner gave so many, so far-reaching, so profound ideas, that no single person can embrace them all in one life time [*sic*]. The most common problems of today—in ALL phases of human endeavor—cry for answers, and he gave ample suggestions, both in general and in very minute detail.”²¹

In an even more revealing letter, written to his friend Karl Holvik in 1963, the saxophonist went into greater detail, hinting at his Steiner-inspired belief in reincarnation and the evolution of the soul:

You remember, we spoke now and then of the meaning of life and the direction, we want to give it. We wonder often: Just why am I here, and where will I go from here. It is only a short visit on this dim planet—and then? Is it all over? If so, why bother? What was before? Is it all a grim joke on us, or have we perhaps ourselves [*sic*] participated in an earlier existence (of whatever kind it may have been) in the preparation of the conditions, that shape our present existence? (This includes our ancestry, geographical place of birth, social environment, talents, character, temperament, physical characteristics, health, preferences, etc. etc.[...]) If there is no sense in it all,

there is no use, why I should strive to do my best; rather: simply get the best out of it. Can it be understood with a mind, that has been brought up to think in scientific terms and thought-habits? Or is it all a uncertain, mystical, even foggy notion, not accessible to us in plain thinking and understanding?²²

Raschèr continued to signal his wholehearted acceptance of Steiner's spiritual philosophy later in life. In a 1972 article in *The Journal of Anthroposophy*, while supporting an opposition to nuclear power production on Anthroposophical grounds, he cited his belief in reincarnation, along with other touchstones of Steiner's teachings.²³

Anthroposophical Education

Sigurd Raschèr was involved in Anthroposophical education from his childhood throughout the rest of his life. He was a member of the second graduating class of the world's first Waldorf School, located in Stuttgart, Germany, attending from 1920 to 1925.²⁴ The school had been founded by Rudolf Steiner in 1919 for children of the workers of the Waldorf-Astoria cigarette factory in that city. He had been invited to undertake the school's formation by the director of Waldorf-Astoria, Emil Molt, who was an adherent of Anthroposophy.²⁵

Steiner began an experiment that eschewed the top-down, authoritarian approach to instruction, common in German schools of the time. Instead, he sought to create a school governed democratically by its teachers that focused on wholistic education, encompassing day-to-day instruction in domestic activities and the arts for all students, as well as more traditional academic subjects.²⁶ By his own account, Raschèr had frequent contact with Steiner during his studies in Stuttgart, before the latter's death in 1925.²⁷

Steiner taught that the four "bodies" of a human being developed gradually in four seven-year cycles at the beginning of a person's life. In the first seven years, after the physical body is born, the etheric body develops and is itself "born" when a child loses its first set of teeth. The "astral" body is born at puberty, at the end of the second seven-year cycle. The last, "I-body," is born at the end of adolescence, around the time of an individual's twenty-first birthday.²⁸ In the first seven-year period, the senses develop, and Steiner felt that human beings learned best through imitation at this stage. Memory and empathy develop in the second seven-year period, according to Steiner. In the final seven-year period, abstract thought begins to develop in a child.²⁹ In the first period, in Waldorf education, the child learns through imitation. In the second period, the child's imagination is fostered. Lastly, in the third phase, factual knowledge is a focus, with a special concentration on deduction and critical inquiry.³⁰

Raschèr's association with Waldorf education continued until the end of his life. From 1930 to 1932, when he was making his first forays as a concert saxophonist, Raschèr

taught woodcraft in the Rudolf Steiner School of Berlin.³¹ His association with this institution even led to many of his early professional successes. While there, he befriended the music teacher, Mrs. Fourness. She was a violinist, and her husband was a violist in the Berlin Philharmonic. His friendship and affiliation with these fellow Anthroposophical musicians would lead to early section performances with the Berlin Philharmonic—which then led to early collaborations with composers such as Edmund von Borck.³²

This association with Waldorf education continued after the young saxophonist established himself in the United States. From approximately early 1941 until the summer of 1942, Raschèr taught at the Rudolph Steiner School in New York before moving to the farm in Shushan, New York, where he would live for the rest of his life.³³ His schedule consisted of teaching approximately forty pupils, three days a week.³⁴ After his move to Shushan, he would not formally teach full time in a Waldorf setting again. However, he continued to have close associations with the movement.

Raschèr taught public school instrumental music in New York's Washington County from February 1944 to the end of the 1953–1954 school year.³⁵ Despite this, the saxophonist was opposed to modern public-school methods and continued to advocate for the Anthroposophical approach throughout his life.³⁶ In his view, public school education in the United States focused on training students for “more efficient money-making,” rather than instilling moral, spiritual, and emotional skills.³⁷ Raschèr was a onetime member of the Waldorf Schools Fund, a nonprofit organization set up to support Anthroposophical education on an international level.³⁸ He also donated funds to Waldorf educational institutions throughout his life. For example, he gave away the proceeds from his eponymous mouthpieces to many such educational establishments.³⁹

Parallels with Raschèr's Educational Philosophies

Music is viewed as vital to the development of a child's personality and character in Steiner-inspired pedagogy.⁴⁰ In a letter to Bruce Weinberger (then serving as a Waldorf teacher, in addition to his role in the Raschèr Saxophone Quartet), the elder saxophonist shared his own views on the purpose of music in education, beyond the goal of preparing future professional performers:

And your teaching—you do not find that all of it meets your expectations [...]that must be expected and be taken in stride. If of your many pupils a handful eventually will make anything of it, that is fine. For others it is an experience of a discipline, only we human beings can enjoy and therewith, albeit in most instances subconsciously, reassure us of our human dignity.

And that, as we know, is the golden glow of the dual citizenship—that of the world of spirit and the world of matter.⁴¹

Raschèr further elucidated this philosophy in a letter to Holvik in 1965:

Man's core as well as the essence of music are non-material. Because we refuse to understand this, many of the negative phenomena around us result....Have we music teachers ever really made it clear, what we want to accomplish in the overall educational effort through the inclusion of music into the curriculum? Or is it more or less a fringe, a little fun, or "social adjustment", or the development of an imaginary "esthetic taste"? What is our aim as educators? Could it be compared to the methodical programming of an IBM computer? Or do we want to assist the unfolding inner force of man to become gradually better able to use his tools, including his body, for a more convincing manifestation in the world of matter? Are we interested in character?⁴²

This echoes Steiner's own views. The creator of Anthroposophy argued that deep engagement in the arts was necessary for every human being as a means of developing their humanity. He integrated arts education fully into his Waldorf educational method.⁴³ Steiner believed that arts education could stave off the worst aspects of human nature, and that music could literally fend off evil spiritual beings.⁴⁴ Similarly, Steiner also believed that the quality of music could influence the spiritual beings drawn to people: High-quality, beautiful music would draw beneficent, beautiful forces, while poor-quality music would bring negative spiritual entities near.⁴⁵

The Anthroposophical idea of "threefolding" (thinking, feeling, and willing) was vital to Raschèr's conception of musical pedagogy. In the forward to his *Scales for the Saxophone*, he wrote:

The ability to play an instrument is not inherited. It can neither be donated, nor can it be bought. It must be acquired. This is done, in a healthy situation, through the free will of the player. That is: choice, aim and decision are essential in the quest for ability and knowledge....Between information and drill lies learning, possible only for man. Whereas the acquisition of information is an almost exclusively intellectual process for the giver as well as for the receiver, drill is intended to develop habits, not influenced by changing situations. The former neglects the body, the latter the soul. Neither is directed by me and therefore results are shallow. When I learn a piece, I

grasp its essence mentally, I form an inner counterpart for it. This acquired understanding then directs bodily actions, necessary to “re-create” the piece.

An activity is satisfying for man only if its meaning and purpose are understood and therefore the effort is made to carry the activity through to fulfillment. The decision to do so is mine. This is learning; its results stay with me; it changes me.⁴⁶

Raschèr’s pedagogical philosophy was clearly heavily influenced by Steiner and the Waldorf educational approach. He revealed this most blatantly in a synopsis for a music education course he taught at the University of Michigan in the summer of 1954. In this document, Rascher included several Anthroposophical ideas:

The origin of music is of a spiritual nature, either as a “gift of the Gods” in mankind’s beginning, or as an inspiration through the person of a composer. We can comprehend music because our innermost being is a spiritual one. Only our body is related to the animal kingdom.⁴⁷

In the synopsis, Raschèr went on to draw parallels between the three inseparable elements of music (melody, harmony, and rhythm) and three parts of human beings (unnamed in the synopsis, but identifiable as the Anthroposophical divisions of physical, etheric, and astral). He also drew connections between the three elements of music and the “threefold” aspect of human nature. He equated melody with “thinking,” harmony with “feeling,” and rhythm with “willing.”⁴⁸ These corollaries were taken directly from Steiner’s teachings.⁴⁹ Later on in this remarkable document, he outlines three stages of the development of a child that exactly mirror the Waldorf conception.⁵⁰ While only briefly referencing Rudolf Steiner’s name, Raschèr lays out an outline of Waldorf educational methods as they could relate to instrumental music education.

Conclusion

Sigurd Raschèr’s entire life and career were shaped by Anthroposophy. As he once wrote to James Houlik:

Not many know the fundamental meaning of music and art, and their place in man’s life—i.e. also in education. And as the paths of tradition wear out, we begin to flounder, looking for signposts which we can not find, because we have blinded ourselves [*sic*] for most phenomena, not belonging to the world of matter. How can it be otherwise? Materialism is correct for the world

of matter, although it can not even in this world help us to understand all we experience, because so much is a direct result of other forces. But when we come to phenomena of a non-material kind, we are lost.⁵¹

Raschèr's musical journey was entirely shaped by the teachings of Rudolf Steiner. This includes his embrace of the saxophone as a concert instrument. As he once wrote of Adolphe Sax's invention, tying the performance of concert music on the instrument to a "threefolded" humanity, "With the saxophone, there had come into existence the necessity of a conscious act of imagination on the part of the player. He must have a 'moral backbone' in order to decide whether to use his instrument for petty self-expression or the conveying of spiritual values."⁵²

This anti-materialist philosophy also impacted the composers that the saxophonist worked with. He consistently refused to pay for new pieces. As he once wrote, "Creativity is a spiritual process; it can not be stimulated by the hope for material gain!"⁵³

As seen above, Anthroposophy and Waldorf educational philosophies also clearly influenced Sigurd Raschèr's pedagogical life. Above all, music and the arts were for spiritual growth and development, both in the student and in the listener. All else was ancillary.

The fascinating life, career, and philosophy of Sigurd Raschèr still bears more investigating. His pedagogical ideas and materials continue to influence saxophonists all over the world. To truly understand him, however, we must go further: We must explore his life, his career, and his ideas fully. Only then will we truly be able to understand this fascinating, multi-faceted pioneer of the saxophone.

¹ Sigurd Raschèr, "A few selected dates," manuscript, undated, SC002.1, box 109, folder 6, Sigurd Raschèr Papers, Reed Library, State University of New York at Fredonia; Raschèr to Belle Roosevelt, August 30, 1940; "The Saxophone Goes High-Hat in Solo with Philharmonic," *Newsweek*, November 20, 1939, 48; Letter of Recommendation from the Director of the Malmo Conservatory, September 29, 1939.

² Eliot B. Coulter to Erminie Kahn, October 30, 1940; "Julliard Summer School Adds New Members to Faculty for Ninth Consecutive Season," *Musical America*, April 25, 1940, 33.

³ Coulter to Kahn, October 30, 1940.

⁴ Agreement for Sigurd Raschèr to teach at the University of Michigan, signed by Herbert G. Watkins, January 6, 1954.

⁵ Allen I. McHose to Sigurd Raschèr, November 10, 1958.

⁶ "Music Teachers Upgraded," *Democrat and Chronicle* (Rochester, NY), December 24, 1961; Sigurd Raschèr to Allen McHose, January 21, 1966.

⁷ "Union College Summer Session," *Schenectady Gazette* (NY), May 28, 1968; "Saxophone Seminar," event program, The University of Northern Iowa, August 5–16, 1968; Sigurd Raschèr to Karel Reiner, October 22, 1968; "LVC Will Present Music Workshops," *Lebanon Daily News* (PA), May 18, 1976; "1977 University of Georgia Sigurd Raschèr Saxophone Workshop," prospectus, 1977, SC002.04.1, folder 2, Sigurd Raschèr Papers, Reed Library, State University of New York at Fredonia; "Offer Music Workshops," *Columbian-Progress* (Columbia, MS), May 21, 1981; "Sigurd M. Rascher Saxophone Workshop," *Saxophone Symposium*

10, no. 2 (1985): 35; Sigurd Raschèr to Petra Krebs, March 26, 1991; Sigurd Raschèr to Bob Haley, August 12, 1991; Sigurd Raschèr to John David Lamb, August 20, 1992.

⁸ *Britannica Academic*, “Rudolf Steiner,” accessed February 29, 2024, <https://academic-eb-com.us1.proxy.openathens.net/levels/collegiate/article/Rudolf-Steiner/69553>.

⁹ *Britannica Academic*, “Anthroposophy,” accessed February 29, 2024, <https://academic-eb-com.us1-proxy.openathens.net/levels/collegiate/article/anthroposophy/7798>.

¹⁰ Sigurd Raschèr, “A Boy’s Glimpses of Rudolf Steiner: Three Vignettes,” *Journal for Anthroposophy* 12 (Autumn 1970): 28.

¹¹ *Britannica Academic*, “Rudolf Steiner.”

¹² Rudolf Steiner, *Anthroposophy: An Introduction* (Rudolf Steiner Press, 1931), 41–42.

¹³ Steiner, *Anthroposophy*, 69, 80.

¹⁴ Heiner Ullrich, *Rudolf Steiner*, trans. Janet Duke and Daniel Balestrini (Continuum, 2008), 60–63.

¹⁵ Ullrich, *Rudolf Steiner*, 63.

¹⁶ Rudolf Steiner, *The Inner Nature of Music and the Experience of Tone: Selected Lectures from the work of Rudolf Steiner*, ed. Alice Wulsin, trans. Maria St. Goar (Anthroposophic Press, 1983), 8.

¹⁷ P. Bruce Uhrmacher, “Uncommon Schooling: A Historical Look at Rudolf Steiner, Anthroposophy, and Waldorf Education,” *Curriculum Inquiry* 25, no. 4 (1995): 385.

¹⁸ Ullrich, *Rudolf Steiner*, 20–27.

¹⁹ Uhrmacher, “Uncommon Schooling,” 386; Ullrich, *Rudolf Steiner*, 27.

²⁰ Peter Staudenmaier, “Between Occultism and Fascism: Anthroposophy and the Politics of Race and Nation in Germany and Italy, 1900–1945” (PhD diss., Cornell University, 2010), 182–183, <https://ecommons.cornell.edu/server/api/core/bitstreams/db1dad79-53bf-451e-b95b-6982dd24afe3/content>.

²¹ Sigurd Raschèr to Francis Tursi, October 25, 1968.

²² Sigurd Raschèr to Karl Holvik, December 13, 1963.

²³ Sigurd Raschèr, “Forces of Death and Life: The Nuclear Crisis,” *Journal of Anthroposophy* 16 (Autumn 1972): 26.

²⁴ “Ex-Teacher Musician Hits ‘Reflex Thought’ Education,” *Honolulu Star-Telegram*, December 17, 1959; “Lansing Symphony Orchestra,” musical program, soloist Sigurd Raschèr, conductor Pedro Paz, The Lansing Symphony Orchestra, Lansing, MI, April 22, 1941; “Rudolf-Steiner-Schulverein Wuppertal,” concert program, soloist Sigurd Raschèr, conductor Fritz Gerhard, piano Hans-Christian de Bruyn, City Hall, Wuppertal-Elberfeld, The Federal Republic of Germany, January 15, 1970.

²⁵ Uhrmacher, “Uncommon Schooling,” 381–383.

²⁶ *Britannica Academic*, “Waldorf School,” accessed February 29, 2024, <https://academic-eb-com.us1.proxy.openathens.net/levels/collegiate/article/Waldorf-school/609553>.

²⁷ Sigurd Raschèr, “A Boy’s Glimpses,” 29; Uhrmacher, “Uncommon Schooling,” 401.

²⁸ Ullrich, *Rudolf Steiner*, 72–73.

²⁹ Ullrich, *Rudolf Steiner*, 72–74.

³⁰ Ullrich, *Rudolf Steiner*, 77–78.

³¹ “Sigurd Rascher: A Personal Biography,” *Woodwind World* (February 1971): 6.

³² “Sigurd Rascher,” *Woodwind World*, 6.

³³ “Sigurd Rascher of Shushan, Concert Saxophonist, To Be Guest of University Women,” *Glens Falls Times* (NY), February 14, 1970.

³⁴ Eliot B. Coulter to Erminie Kahn, October 30, 1940.

³⁵ Sigurd Raschèr to Dolores Hayward, March 1, 1944; Sigurd Raschèr to W.W. Wagner, June 7, 1954.

³⁶ Sigurd Raschèr to Michael Ried, February 22, 1992.

³⁷ Sigurd Raschèr to Michael Ried, November 28, 1992.

³⁸ “Board Members,” Waldorf Schools Fund, accessed March 19, 2025, <https://www.waldorfschoolsfund.org/board-members.html>.

³⁹ Michael Ried to Sigurd Raschèr, December 31, 1992.

⁴⁰ Ullrich, *Rudolf Steiner*, 84.

⁴¹ Sigurd Raschèr to Bruce Weinberger, September 29, 1986.

⁴² Sigurd Raschèr to Karl Holvik, April 19, 1965.

⁴³ Hilda Deighton and Gina Palermo, *Singing and the Etheric Tone: Gracia Ricardo's Approach to Singing, Based on Her Work with Rudolf Steiner* (Anthroposophic Press, 1991), 14.

⁴⁴ Deighton and Palermo, "Singing and the Etheric Tone," 92; Rudolf Steiner, *Music: Mystery, Art and the Human Being*, ed. Michael Kurtz, trans. Matthew Barton (Rudolf Steiner Press, 2016), 129–130.

⁴⁵ Rudolf Steiner, *Music: Mystery, Art and the Human Being*, 131.

⁴⁶ Sigurd Raschèr, *Scales for the Saxophone* (McGinnis & Marx, 1965), 2.

⁴⁷ "1954 University of Michigan Summer Session, Synopsis of Course 224 Music and Music-Education-What and Why, 1954," SC002.04.1, folder 1, Sigurd Raschèr Papers, Reed Library, State University of New York at Fredonia.

⁴⁸ "1954 University of Michigan Summer Session, Synopsis of Course 224 Music and Music-Education-What and Why, 1954," SC002.04.1, folder 1, Sigurd Raschèr Papers, Reed Library, State University of New York at Fredonia.

⁴⁹ Rudolf Steiner, *Music: Mystery, Art and the Human Being*, 111–112.

⁵⁰ "1954 University of Michigan Summer Session," Sigurd Raschèr Papers; Uhrmacher, "Uncommon Schooling," 389; Ullrich, *Rudolf Steiner*, 72.

⁵¹ Sigurd Raschèr to James Houlik, October 5, 1972.

⁵² Sigurd Raschèr, "Musical Instruments and the Development of Consciousness," *Forerunner* 3, no. 1 (1942): 27–31.

⁵³ Sigurd Raschèr, "Music for the Saxophone, Part 1," *Music Journal* (April 1968), 62.

Roman Palester and His Concertino for Saxophone: New Evidence, New Conclusions, New Interest

Brian Kauth

Abstract

Recent performances, recordings, and inquiries indicate that there is growing interest among saxophonists in Roman Palester's Concertino for alto saxophone and string orchestra. New information recently uncovered further illuminates and clarifies the relationship between the composer and the work's dedicatee Sigurd Raschèr, including Raschèr's attempts to premiere the Concertino following World War II. Additionally, Palester's relationship with saxophonist David Pituch throughout the 1970s and 1980s, which resulted in a revision of the Concertino, is also explored. The purposes of this article are threefold: (1) to illustrate in detail Raschèr's commitment to the work and his efforts to premiere it after World War II; (2) to offer some possible reasons for the work's substantial revision, including reworking its original instrumentation; and (3) to present this new information to add depth and insight into the composer's relationship with both Raschèr and Pituch.

Keywords: Roman Palester, Sigurd Raschèr, David Pituch

Introduction

The past fifteen years have shown a growing interest among musicians in Roman Palester's orchestral and chamber music, including his Concertino for alto saxophone and string orchestra. New information recently uncovered further illuminates and clarifies the relationship between the composer and world-renowned saxophonist Sigurd Raschèr, including Raschèr's attempts to premiere the Concertino following World War II and the reconstruction of the orchestral score. Additionally, Palester's relationship with American saxophonist David Pituch is examined in greater detail, documented through several letters exchanged between them during the 1970s and 1980s. Their correspondence illustrates how the Concertino was revised, performed, and eventually published as the version available today. The most comprehensive analysis of Palester's Concertino is this author's doctoral dissertation, and this new evidence will add additional clarity and context to the murky history of this substantial work for alto saxophone and string orchestra.

Attempts to Schedule a Premiere

Roman Palester (1907–1989) completed his Concertino for alto saxophone and string orchestra in 1938 for saxophone virtuoso Sigurd Raschèr (1907–2001), following their meeting at the Fourteenth International Society for Contemporary Music (ISCM) Festival in Barcelona, Spain, in 1936.¹ At the time, Raschèr was extremely active in Europe, working with composers from several countries, including Edmund von Borck (1906–1944), Wolfgang Jacobi (1894–1972), Jacques Ibert (1890–1962), Alexandre Glazunov (1865–1936), Lars-Erik Larsson (1908–1986), Frank Martin (1890–1974), and Eric Coates (1886–1957).² Palester, for his part, was also very active during the 1930s, with his works receiving performances both in Poland and abroad.³

Raschèr was originally scheduled to premiere Palester's Concertino at the Seventeenth ISCM Festival in Warsaw during April 1939.⁴ However, the saxophonist and several other artists notified the festival's organizers that they were not coming due to the political climate of the time.⁵ The festival took place as scheduled, but with reduced performances.⁶ Raschèr soon immigrated to the United States, while Palester remained behind in Poland.

The correspondence between Palester and Raschèr provides clues about the latter's enthusiasm for the Concertino and his desire to perform it. When research on this topic began in 2006, every attempt was made to locate all pertinent correspondence. Five letters exchanged between the composer and saxophonist from the period 1938–1939 were located, examined, and copied, providing a context for their relationship as well as some small details about Palester's Concertino. After March 1939, the trail appeared to go cold, with no additional letters or other correspondence found. The final communication to Raschèr was a handwritten note from November 1945 by an unknown author (the signature is very difficult to read) informing him that Palester was alive and working in Krakow.⁷ At the time, this appeared to be the final communication between the two.

Recently, the discovery of additional correspondence in the Sigurd M. Raschèr Archive at the State University of New York at Fredonia conclusively proves that conductor-composer-violinist Grzegorz Fitelberg (1879–1953) sent Raschèr the note from November 1945. Furthermore, this strengthens the notion that both were attempting to uphold Palester's legacy by preserving the Concertino's score, including the scheduling of a premiere performance. Fitelberg's first letter is dated August 13, 1945, and erroneously indicates that Palester perished just after the war's end and that the Concertino's manuscript should remain in his possession:

I am sorry first, that I didn't confirm the receiving the Palester's music [sic] and second that I am answering your letter only now. But I came to NY

yesterday only. In [the] meantime we [report] very bad news: poor Palester is no more alive. He dead [sic] in Poland about two months ago. In what circumstances he died we don't know. Our situation don't [sic] permit us any plan[n]ing of concerts. If you like to have the Palester's music back then I shall make one photostatic copy for you, because the Palester's autograph now, after his death, we ought to have in our possession.⁸

After expressing his sadness over Palester's apparent demise, Raschèr stated that the manuscript should remain in his possession, as Palester wrote and dedicated the work to him:

Thank you for your letter of August 13th. It was very sad news indeed, you had to give me, particularly so, since Palester succeeded in living through all the horrible years of Nazi occupation. It is with keen regret, that I hear, the outlook for a performance is not very bright and I hope sincerely, this situation will improve soon. As to the manuscript of Palester's saxophone concerto, I request you to send it back to me. If you want to keep a copy of it, I do understand that thoroughly, so please get a photostat made for you, but the original is the one, that ought to come back to me. Roman Palester wrote, dedicated and sent this composition to me, consequently I think I am entitled beyond any question to have it in the original.⁹

Apparently, Fitelberg did not return the manuscript score to Raschèr in a timely manner, as there is a written note at the bottom of his August 26 response to Fitelberg stating "skrivit [written] again on Nov. 3: return Original, quick!"¹⁰

The next note from Fitelberg is the one mentioned above, dated November 23, 1945, which informed Raschèr that Palester was alive and working in Krakow: "I'm writing in order to give you a wonderful news: Palester is alive, safe and working. He is in Cracow—Poland."¹¹

The addresses (310 West 73rd Street, New York City) and signatures found on the two letters are identical, proving that Fitelberg was the author of both letters. Fitelberg had known Raschèr for some time—he had conducted a performance of Lars-Erik Larsson's Concerto for Saxophone and String Orchestra with Raschèr in 1937 in Warsaw.¹²

In December 2018, the author became aware of two additional letters from Raschèr to Palester in the University of Warsaw library which date from 1947.¹³ These letters were not found in the Sigurd M. Raschèr Archive at the State University of New York at Fredonia. In the first letter, dated October 10, 1947, Raschèr wrote: "I will be coming to Paris on November 9th and I hope to see you—absolutely. The possibility of playing your concerto

in New York in January is not yet confirmed...I'm going to write to New York about this, but I hope that we can make something in any case!"¹⁴

Raschèr's next letter, from November 7, 1947, provided details about his upcoming concerts and suggested a meeting: "I will be coming to Paris this Sunday, November 9th...can you come to the airport or is there a bus coming from the airport?"¹⁵

At the suggestion of both Palester and Tadeusz Kassern (discussed below), Raschèr contacted both Fitelberg and Jan Maklakiewicz (the music director of the Warsaw Philharmonic Orchestra at the time) to arrange concerts in Warsaw in 1949. Raschèr's letter to Fitelberg states:

In Paris I met Roman Palester and Mrs. Palester (who just had come from Poland that morning). Mr. Palester has now finished the score of his saxophone concerto of which I had the only copy. I brought the score with me to New York and now Mr. T. Kassern has it, and he will get parts copied, so it can be performed. Both Roman Palester and Mr. Kassern urged me, when going to Europe the next time, also to play in Poland. And indeed, I would consider it not only a great pleasure, but just as much a great honor, to play under your baton again.¹⁶

In a separate letter to Jan Maklakiewicz dated the same day, Raschèr wrote:

In a recent conversation with Mr. Tadeusz Kassern (Polish Consulate General in New York) I was advised to get in touch with you concerning the possibility of my coming to Warszawa [Warsaw] on occasion of my next European concert tour. I just returned from my first European tour after the war and was immediately asked to come next season again. You will remember me from a concert with Grzegorz Fitelberg in Warszawa with the Radio Orchestra, when I played the concerto by Lars-Erik Larsson. I will most likely play with Mr. Fitelberg again when coming to Poland.¹⁷

Unfortunately, there is no evidence to suggest that Sigurd Raschèr ever performed Palester's Concertino.

The "Original" 1938 Score

This author has previously detailed the differences between the 1938 and 1978 versions of Palester's score of the Concertino, including the massive reworking of the piece to match the composer's late style.¹⁸ However, one aspect of the work that is still shrouded in mystery

is its original instrumentation and the lack of a physical score of this version. At last, there may be an answer to this particularly troublesome question.

Palester's letter to Raschèr of November 7, 1938, details many aspects of the *Concertino*, including the work's structure and instrumentation—solo alto saxophone, piano, harp, two percussionists, and string quintet. Palester states, "The work is made up of two parts (the first a fast *Capriccio*) the second begins with an introduction which is followed by an *allegro*...The chamber orchestra consists of piano, a harp, two percussionists and a string quintet (can be augmented as you please)."¹⁹

In the same letter, Palester asked for Raschèr's mailing address so that he could send him the piano reduction. He regretted not being able to send the full score, as the parts were not yet copied.²⁰ After visiting the Sigurd M. Raschèr Archive and examining all materials related to Roman Palester, there is no score with this instrumentation present. Why?

These materials do contain a letter from Tadeusz Kassern (1904–57) to Sigurd Raschèr that corroborates some details first expressed by Zofia Helman in her biography of Palester regarding the status of the *Concertino*'s score.²¹ Kassern wrote:

I am writing on behalf of my friend Mr. Roman Palester, whose piano score of the "Concerto for Saxophone" has been delivered to you before the outbreak of the war. Mr. Palester—unaware of your present address—would greatly appreciate if you would send me this piano score. The entire composition has been completely destroyed during the war and the piano score—in your possession—is the only source for the restoration of this work. In case of your valuable agreement I would be able to make a photostat copy of this work and send it to Poland. May I assure you that the score obtained from you will be returned to you as soon as possible.²²

We can conclude that Raschèr did in fact send the score to Kassern who forwarded it to Palester, as there is an indication in the margins of the letter written in Raschèr's handwriting: "1. Sept. 47: please return the piece."²³

In April 1948, Kassern and Raschèr corresponded again, this time regarding the status of the completed orchestral score of Palester's *Concertino*. Kassern wrote that he would send the score to prominent conductors in the hopes of securing a premiere performance. His letter of April 8 states:

I am forwarding to you under separate cover: a) the original score and one photostat, b) one complete set of the orchestral parts (8, 8, 5, 6, 5) of Roman Palester's "Concertino for saxophone and string orchestra." Photostats of this score and of the parts have been made and one copy has been sent to Mr.

Palester and to the Polish Music Publishers in Kraków. The remaining photostats will be submitted here to conductors like Stokowski, Ormandy, Mitropoulos. Shall we make the specific reservation that this work will enjoy exclusive rights of performance by you? Should it be that you and Mr. Palester are in agreement on that point we shall be glad to insert this reservation.²⁴

Raschèr's enthusiastic response ten days later illustrates his commitment to the piece:

Thank you for your kind letter of April 8th. Yesterday I also received the score and parts of the Palester Concerto. This material is really excellently well done! Congratulations. (The physical condition of the orchestra material is of great importance to the performer, since it saves much time in the rehearsal, if the musicians can easily read their parts.) Yes of course, Roman Palester wrote this work specially for me and dedicated it to me. He most certainly wanted me to play it, and, besides – since he frequently uses the extreme high register, which as yet no other saxophonist masters, it really is and was meant for me. So if you send the score to all these conductors, surely mention my name. They all know me and it is the best recommendation for the piece, to be introduced by a well known performer. I have written to all the people, who's [*sic*] addresses you gave me, when I visited you in New York in December. These letters went out before Christmas (also to Grzegorz Fitelberg), but I have not received any answer as yet. I just hear[d] from my manager in Europe, that I will be over again during January-March [19]49."²⁵

These letters provide conclusive proof as to how the version for string orchestra came to be, and why the date 1937/1938 is written on the string orchestra versions of the score—even though according to Helman and now corroborated by this correspondence, the Concertino was reconstructed from the piano reduction in 1947. These letters also strongly suggest that Raschèr was committed to performing the work and was seriously interested in performing it during his 1949 European tour.

Palester's Relationship with David Pituch

In the late 1970s, American saxophonist David Pituch (1948–2020) learned of Palester's Concertino and contacted the composer in the hopes of obtaining a copy of the score. Pituch was successful and premiered a revised version of the Concertino in 1979 with the Capella Cracoviensis conducted by Stanislaw Galonski.²⁶ It is this version that Pituch also recorded.²⁷

Recently, several letters from David Pituch to Roman Palester have resurfaced in the University of Warsaw library, documenting the contact between Palester and Pituch.²⁸ Fourteen surviving letters were examined by the author; however, Palester's responses are not included. It appears that Palester's responses to Pituch's correspondence were not saved—this is compounded by the fact that Pituch spoke with the composer on the phone several times from 1977 to 1983. Nevertheless, one is still able to paint a clear picture of their relationship: an enthusiastic young saxophonist eager to perform a work by a notable Polish composer. In his first letter to Palester, Pituch wrote:

You will recall that in our telephone conversation of September 25, 1977 I requested your written permission to make a duplicate copy of a photostatic copy of the score to your 'Concertino' for saxophone and chamber orchestra which I recently found in the New York Public Library. I first became interested in trying to locate your saxophone concertino after I read an article by Stefan Jarocinski in the book *Polish Music* which mentions this composition... I have studied saxophone with Sigurd Raschèr and it was, in fact, he who told me that there was a good possibility of finding the 'Concertino' in New York City because he had once seen a copy of the score at the library of the Polish Embassy in New York. Since the Embassy Library no longer exists I checked the New York Public Library and was successful.²⁹

Pituch states in his next letter to Palester:

At the moment I am very interested in the history of your 'Concertino' for saxophone. As I understand, you wrote the composition for Sigurd Raschèr in 1936...When and where has the 'Concertino' been performed? I would like to know where you feel this composition fits into your stylistic and compositional development. Why did you decide to write a composition for saxophone? Anything you have to say about the 'Concertino' will be interesting to me."³⁰

Already at this early stage in their correspondence, Pituch planned to record the Concertino for Polish Radio between January and February 1978 and to perform it in France (where Palester lived at the time) following the recording sessions. According to Pituch:

In April of this year [1977] I made a recording of a few saxophone recital pieces for Polish Radio and was invited to return and record a composition with orchestra. When I mentioned that you had written a "Concertino" the

management at Polish Radio was not only pleased but actually enthusiastic about the possibility of recording one of your early works.... After receiving a copy of the score I would like to have your permission to make orchestral parts and to record the work for Polish Radio.³¹

On October 26, 1977, Pituch wrote:

If I receive the orchestral score before the end of November, as you stated in your letter [October 15, 1977], that should be early enough for the recording session at Polish Radio, which has been tentatively planned for January-February 1978.... Do you think there would be any possibility of performing the 'Concertino' in France, after the recording at Polish Radio?³²

A regular exchange between Pituch and Palester ensued through letters and telephone calls. Many of Pituch's notes inquire about interpretive suggestions in performing the Concertino as well as details of the saxophonist's performances of the work. Interestingly, there is mention of Palester possibly composing a sonata for saxophone and piano—an idea that regrettably did not develop.³³ However, there are a few interesting morsels that provide additional context regarding the Concertino's publication history.

In a letter dated January 2, 1978, Pituch first suggested that Palester publish his Concertino. Acting on the composer's behalf, the saxophonist stated: "I am writing to Ken Dorn of Dorn Productions in Islington, Massachusetts, a firm which publishes primarily saxophone music, strongly recommending that he publish your work. I will give Mr. Dorn your address and, undoubtably, he will be in touch with you soon."³⁴

A subsequent inquiry made by this author to Dorn determined that no record of the inquiry by Pituch exists.³⁵ A possible explanation may be found in an undated letter from 1978, in which Palester was advised to reconsider signing any type of publication contract with Dorn because Pituch had also been in contact with Gerhard Narholz of Edition Pro Nova Sonoton to record and publish the Concertino in Germany. Pituch wrote: "I have recently received a letter from Gerhard Narholz from Edition Pro Nova in Munich saying that a recording of your saxophone 'Concertino' is possible in Germany if Mr. Narholz can publish this composition. If you have not already signed a contract with Mr. Dorn I would strongly urge you to publish the composition with Mr. Narholz since a recording is guaranteed."³⁶

Subsequently, Pituch informed Palester that Narholz would be willing to co-publish the Concertino with PWM—Polskie Wydawnictwo Muzyczne [Polish Music Publishing House]—and that Palester's other works may also be considered for publication due to the changing political climate in Poland. Pituch wrote on January 3, 1981:

After our telephone conversation in December concerning the publication of your 'Concertino' for saxophone and string orchestra I met with Mr. Tomaszewski at PWM, as you requested. Mr. Tomaszewski agreed that PWM will publish a printed version of the 'Concertino'...So that at this time the conditions have been met for you to sign a publication agreement with Pro Nova Sonoton, who with PWM plans to co-publish this composition. Mr. Tomaszewski asked me to inform you that PWM would like to publish in printed form another composition of yours in addition to the 'Concertino.' The more recent the composition the better.... Things are changing in Poland at this time so it is a good opportunity for you to take care of these matters now.³⁷

Evidently this venture proved successful, as a published version of the Concertino by Edition Pro Nova Sonoton did exist for a short time in the 1980s.³⁸ The revised version of the piece is currently published by PWM.

At the time that Pituch was corresponding with Palester, the latter was also in the midst of composing his Concerto for viola and orchestra.³⁹ Interestingly, there are some striking similarities between this piece and the revised Concertino for alto saxophone and string orchestra. Though it is beyond the scope of the present article to delve into a measure-by-measure comparison of both works, it is worth noting that there are several passages (both in the solo viola and in the orchestra) that are either directly borrowed from the Concertino for saxophone, or that are slightly modified.⁴⁰ The formal structure of both works is identical—three movements (fast-slow-fast) played without pause. Additionally, there are rhythmic cells found in the Concertino for saxophone that also appear in the Concerto for viola, most noticeably in the slow section accompaniment. Melodic contours and phrases similar to those found in the Concertino for saxophone are also apparent in the Concerto for viola, in addition to the presence of comparable contrapuntal textures in the solo parts of both works.⁴¹ It appears that the Concertino for saxophone served as a creative impetus for Palester to create the Concerto for viola, and it is quite possible that he was revising the former work while composing the latter.

New Interest and Performances

At the time of this author's initial research into Palester and his Concertino for saxophone (2006–2009), the only known performances of the work were by David Pituch, who played the piece in Poland on several occasions. These performances were of the revised 1978 version, not the original 1938 version composed for Sigurd Raschèr. This author premiered

the original 1938 version with piano at SMR 100: The Sigurd M. Raschèr Centennial Celebration on November 10, 2007. Since then, there are saxophonists in Poland, including Alina Mleczko and Łukasz Dyczko who are studying the original Concertino in earnest and securing performances of the work for themselves.

In 2019 PWM (Polish Music Publishing House), in association with the University of Warsaw, produced a CD recording of four of Palester's concertinos with orchestra – among them is the original 1938 version of his Concertino for saxophone.⁴² While it is very exciting and gratifying to hear all these works, it should be noted that there are several differences between the notated score of the Concertino for saxophone and the recording.⁴³ Nevertheless, it is a wonderful addition to the ever-growing recorded output of Palester's music.

Since 2007, this author has performed and lectured about the Concertino on several occasions, opening the door to further discussion and performances in the United States of a high-quality work for saxophone by a venerable Polish composer. Additionally, several CD recordings of Palester's chamber and vocal music have been released in recent years, with more planned. This surge in interest and activity, three and a half decades after the composer's death, is vitally important in keeping his music alive and in the repertoires of various ensembles. Though many of these performances are still confined to Poland, it is only a matter of time before Palester's music reaches an international audience who will study and appreciate it for generations to come.

¹ Brian Donald Kauth, "A Comparative Analysis of Roman Palester's Concertino pour saxophone alto et orchestra à cordes." (DMA diss., The University of Southern Mississippi, 2009), 10, <https://aquila.usm.edu/dissertations/1001/>.

² Kauth, "A Comparative Analysis," 10.

³ Kauth, "A Comparative Analysis," 4.

⁴ Kauth, "A Comparative Analysis," 12.

⁵ Brian Kauth, "Roman Palester's Concertino for Alto Saxophone and String Orchestra," *The Saxophone Symposium* 36–37 (2013-2014): 186n40.

⁶ Kauth, "Roman Palester's Concertino," 186n40.

⁷ Grzegorz Fitelberg to Sigurd Raschèr, November 23, 1945.

⁸ Grzegorz Fitelberg to Sigurd Raschèr, August 13, 1945.

⁹ Sigurd Raschèr to Grzegorz Fitelberg, August 26, 1945.

¹⁰ Sigurd Raschèr to Grzegorz Fitelberg, August 26, 1945.

¹¹ Grzegorz Fitelberg to Sigurd Raschèr, November 23, 1945.

¹² Sigurd Raschèr to Jan Maklakiewicz, December 23, 1947.

¹³ Thanks goes to David Pituch for putting me in touch with pianist/impresario Lech Dzierzanowski in order to obtain these materials. These letters indicate that Raschèr was indeed attempting to schedule a performance of the Concertino. He also provided the author with copies of several letters Pituch sent to Palester, which are found in the University of Warsaw library.

¹⁴ Sigurd Raschèr to Roman Palester, October 10, 1947. "Je viendrai à Paris le 9. Nov. et j'espère de vous voir -absolument. La possibilité de jouer votre concerto en janvier à New York n'est pas définitive...Je va écrire à New York de celle chose mais j'espère que nous pouvons faire quelque chose en tout cas!" Author's translation.

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- ¹⁵ Sigurd Raschèr to Roman Palester, November 7, 1947. “Je viendrai à Paris ce dimanche, Nov. 9me...Est-ce que vous pouvez venir à l’aerodrome ou le bus venant d’aerodrome?” Author’s translation.
- ¹⁶ Sigurd Raschèr to Grzegorz Fitelberg, December 23, 1947.
- ¹⁷ Sigurd Raschèr to Jan Maklakiewicz, December 23, 1947. Interestingly, Fitelberg and Maklakiewicz were both affiliated with the Warsaw Philharmonic Orchestra. Fitelberg served as the orchestra’s music director from 1909–1911, while Maklakiewicz served in the same capacity from 1947–1948. Website of the Warsaw Philharmonic Orchestra, accessed December 28, 2025, <https://filharmonia.pl/en/o-nas/historia>.
- ¹⁸ Kauth, “A Comparative Analysis,” 15–71.
- ¹⁹ Roman Palester to Sigurd Raschèr, November 7, 1938. “Das Werk ist aus zwei Teilen zusammengesetzt (der erste ein rasches Capriccio) deren zweiter au seiner größeren Introduction un einem Allegro gegliedert ist...Das Kammerorchester ist vom Klavier, einer Harfe, zwei Schlagzeugspieler und dem Streichquintett (in beliebiger Anazaañ) zusammengesetzt.” Translated from the original German by Carina Raschèr.
- ²⁰ Roman Palester to Sigurd Raschèr, November 7, 1938.
- ²¹ Kassern was a Polish composer who studied piano and composition in Lviv and Poznań. During the 1940s he was the Counselor of Arts and Culture for the Polish Consulate General in New York City. “Kassern is Dead; Composer was 53; Polish Musician Defected From Government Post—Found Asylum Here, Work for Strings Hailed, Came Here in 1945,” *New York Times*, May 3, 1957, <https://www.nytimes.com/1957/05/03/archives/kassern-is-dead-composer-was-53-polish-musician-defected-from.html>.
- ²² Tadeusz Kassern to Sigurd Raschèr, September 28, 1946.
- ²³ Tadeusz Kassern to Sigurd Raschèr, September 28, 1946.
- ²⁴ Tadeusz Kassern to Sigurd Raschèr, April 8, 1948.
- ²⁵ Sigurd Raschèr to Tadeusz Kassern, April 18, 1948.
- ²⁶ Kauth, “A Comparative Analysis,” 13.
- ²⁷ Kauth, “A Comparative Analysis,” 13.
- ²⁸ Many thanks to Lech Dzierzanowski for providing me with these materials. See note 13.
- ²⁹ David Pituch to Roman Palester, late September/early October 1977.
- ³⁰ David Pituch to Roman Palester, October 26, 1977.
- ³¹ David Pituch to Roman Palester, late September/early October 1977.
- ³² David Pituch to Roman Palester, October 26, 1977.
- ³³ David Pituch to Roman Palester, June 9, 1981.
- ³⁴ David Pituch to Roman Palester, January 2, 1978.
- ³⁵ Ken Dorn email to author, May 29, 2019.
- ³⁶ David Pituch to Roman Palester, undated (1978).
- ³⁷ David Pituch to Roman Palester, January 3, 1981.
- ³⁸ A photocopy of this edition was sent to the author by David Pituch in 2007.
- ³⁹ Roman Palester, *Requiem, Metamorphoses, Viola Concerto*, Musicon F5E 001, 2019, compact disc.
- ⁴⁰ Roman Palester, *Concerto per Viola e Orchestra*, (Warsaw, PWM Edition, n.d.).
- ⁴¹ Some notable examples from the Concerto for viola that illustrate its relationship to the Concertino for saxophone are the fourth solo phrase in the viola’s opening cadenza, mm. 38–39, mm. 44–45, mm. 53–54, mm. 71–73, m. 116, mm. 138–140, mm. 146–154, mm. 207–219, mm. 244–245, mm. 253–264, and mm. 309–314.
- ⁴² Roman Palester, *Concertinos*, Sinfonia Iuventus, Anaklasis ANA 003, 2019, compact disc.
- ⁴³ It is beyond the scope of this article to review the differences between the score and the recording; however, it is the author’s opinion that these alterations are not mistakes, but rather done deliberately for some unknown reason.

RECORDING REVIEW*Nostos*

Lucas Hopkins, saxophone and Er-Hsuan Li, piano

Soundset Recordings

© 2024

Reviewed by Sarah Hetrick

Nostos is an evocative, compelling, and exceptionally dexterous performance from saxophonist Lucas Hopkins and pianist Er-Hsuan Li that weaves themes of nostalgia, storytelling, and play through the curated works of living composers Carter Pann, Aris Antoniadis, and Joseph Bozich. The title captures the fabric of the album, as *nostos* is of Greek origin, meaning homecoming, with Hopkins in particular seeming to draw from collaborations and connections throughout the last decade of his career.

The album opens boldly with Carter Pann's *Sonata for Alto Saxophone and Piano*, a work inspired by the saxophone music of William Albright and the artistry of saxophonist Joseph Lulloff. Hopkins quickly takes ownership of the bespoke work by seamlessly navigating the unyielding demands, which range from dynamic, boundless technical passages to moments of calm, delicate resolve.

In *This Black Cat*, Hopkins and Li employ an ease and sensitivity to Pann's genre-bending groove, mimicking the cool nonchalance of jazz artists John Coltrane, Charlie Parker, and Sonny Rollins. Virtuoso intensity gives way to a set of songs without words, an homage to salon music of the mid-19th century. A setting in which the saxophone has no historical context; Hopkins and Li are right at home delivering this vocal set with beautiful sound and delicate subtlety. These inner movements culminate with sweeping momentum from the piano, which Li performs with energetic clarity and precision. *Cuppa Joe* is a jolt of unwieldy lines, deftly managed by both Hopkins and Li. The last movement is a *Lacrimosa* in memory of Joel Hastings; a lament written with "abject sadness" for the passing of a dear friend¹. Performed with control and care, Lucas and Er-Hsuan capture the listener's attention with transparent lines whose warm simplicity and longing work to define the movement's role as epilogue.

The listener is then introduced to composer Aris Antoniadis through *Two Childhood Portraits*, an outstanding new work for soprano saxophone and piano in two movements. "Hide and Seek" opens cunningly with material in the low range of the soprano saxophone, which Hopkins traverses with ease. The mood is quickly established as nostalgic, a

¹ Pann, Carter. "CARTER PANN: Sonata for Alto Saxophone and Piano." Liner notes. *Nostos* by Lucas Hopkins and Er-Hsuan Li. Soundset Recordings, 2024, Compact disc.

reminiscence of childhood, which is a testament to both the writing of Antoniades and to the interpretative effectiveness of both Hopkins and Li. The interplay between the duo successfully conveys images of wonder, play, and curiosity; a true collaboration between parts producing a cohesive style of rhythmic and punctuating motifs. In the second movement, “Sunset,” the duo presents a somber opening with natural pacing and beautiful use of tone color. The trajectory constructed by Antoniades and executed by the duo elicits the slow development of a sunset, eventually reaching the horizon with full, burning color and warmth.

The following work on the album is Joseph Bozich’s Sonata for Alto Saxophone and Piano, a work that by Bozich’s description does not follow traditional form or convention but was written as “representation of a substantial abstract work composed of integrally related movements.”² Written for Hopkins, the Sonata was originally premiered in 2015 while Bozich was working with composer Bright Sheng at the University of Michigan.³ The Scherzo unfolds the material for the subsequent movements in a dizzying frenzy, demonstrating Hopkins and Li’s astonishing achievement in successfully navigating the extremes of expression, range, and ensemble. I can’t help but identify notes of Gotkovsky, Denisov, Bolcom, and Albright, as well as a motif of ascending fourths. These idiomatic ties beg the question, is Bozich a saxophonist? Regardless, Bozich identifies and employs effective and expressive techniques in his writing for saxophone. The second movement is especially captivating with an extensive saxophone cadenza and piano at the book ends, utilizing space to differentiate this inner movement. Hopkins delivers virtuosic and at times dreamlike style with technical acumen. The piece closes with an introduction from the piano, builds a pointillistic bargaining between Hopkins and Li, and eventually concludes with a ferocious ending.

Closing the album is another gem from Antoniades and the namesake of the album, *Nostos*. It is a three-movement work that requires close collaboration between alto and soprano saxophones and piano, and that continues to shape this album as one with true duo music, skillfully performed. Antoniades draws on treasured personal memories and folk music from Greece’s rich cultural heritage in this work. The first movement, “A Morning in the Village,” is inspired by “lively and competitive spirit of the traditional Cypriot dance form Zeimbekiko” and features playful dialogue between voices. The second movement, with the sincere and endearing exchange between piano and soprano saxophone, serves as an ode to the principal role Antoniades’ grandmother played in his upbringing. The third movement is aptly named “Ritual Dance (Leventikos)”. “Leventikos” leverages Antoniades

² Bozich, Joseph. “JOSEPH BOZICH: Sonata for Alto Saxophone and Piano” Liner notes. *Nostos* by Lucas Hopkins and Er-Hsuan Li. Soundset Recordings, 2024, Compact disc.

³ Bozich, Joseph. “Sonata for Alto Saxophone and Piano.” Joseph Bozich. <https://josephbozich.com/saxophone-sonata>.

own background as a folk dancer to center “the infectious energy of Greek and Balkan folk-dance rhythms.”⁴ Hopkins and Li are convincing in this distinctive style, utilizing ornaments and lurid details, such as growling, to color the movement with a zesty, gritty hue.

Hopkins and Li are collaborators with much expressive and artistic vision and little-to-no technical limitations. While the liner notes remark on the close collaboration of artists on this album, I am left wanting to learn more about the duo’s relationship to the music, to the composers, and the narrative behind this curation. I highly recommend that any saxophonist introduce this album to their library and the compositions (especially those by Antoniades) to their repertoire.

RECORDING REVIEW

Dualities

Kyle Jones, alto and soprano saxophones; Julian Hernandez, clarinet; Timothy Jones, piano

Neuma Records

© 2025

Reviewed by Kevin Norton

On my first listen to *Dualities*, I became overwhelmed with feelings of melancholy, similar to watching the sky at sunset on an overcast, unusually-warm winter evening. I was also transported to the last time I had such an experience: my first time listening to the Rascher Quartet’s 2003 release *Saxophone*, an album dedicated entirely to Philip Glass’s Saxophone Concerto and its related materials.

Though probably unintentional, Kyle Jones’s latest record shares numerous similarities with the aforementioned Rascher Quartet album—from both albums’ packaging favoring soft, purplish-pinkish hues, to the musical selections bending towards minimalist and (in Jones’s case) some post-minimalist compositions.

While the melancholy on the Rascher Quartet album may be more implicit, the works on *Dualities* state it more explicitly. Themes of loss, nostalgia, and mourning permeate the programs on Jones’s album, touching on subjects such as the AIDS crisis (Chris DeBlasio’s *Walt Whitman in 1989*), erosion (Miriam Young’s *This Earthly Round*), and memories of beloved dancers long gone (*Las Dolly Sisters* and *Mambo Ninón*, both by

⁴ Antoniades, Aris. “ARIS ANTONIADES: Nostos.” Liner notes. *Nostos* by Lucas Hopkins and Er-Hsuan Li. Soundset Recordings, 2024, Compact disc.

Gabriela Ortiz). Even the two less programmatic works—Rodney Rogers’s *Lessons of the Sky* and Tyler Gholston Davis’s *Tableau IX*—find themselves tinged with gentle sadness. Such feelings are amplified by the techniques used throughout these works. *This Earthly Round* is filled with haunting timbre trills, quarter tone fingerings, and an unearthly-sounding shimmer created (to the best of my hearing) by Kyle Jones performing into an open piano while the sustain pedal is pressed. *Las Dolly Sisters* and *Lessons of the Sky* have strong post-minimalist rhythmic identities, with *Lessons* also having a jazzy, summer-sounding tonal structure similar to the works of Michael Torke. Meanwhile, *Tableau IX* is a reflective unaccompanied soliloquy, and *Mambo Ninón* appears to pull from all of the other works on the album to create a truly expansive composition.

All of these elements are brought to life by superb performances. Kyle Jones does a remarkable job on each track, showing great versatility and range on extremely challenging compositions, and his ensemble with pianist Timothy Jones (no relation) is strong and on-point. Clarinetist Julian Hernandez is also impressive, and he and Kyle sound great performing *Las Dolly Sisters*, managing to lock in rhythmically while also sounding loose and carefree.

Dualities is an album that deserves many repeat listens, both for the outstanding performances by all involved and the many complex emotional layers within each work. It is a recording that shows how rewarding exploring the world of melancholy can truly be.

RECORDING REVIEW

Traces

Clifford Leaman & Joseph Lallo, saxophone; Peter de Jager, piano

Soundset Records

©2024

Reviewed by Stephen Fischer

Recorded in 2024, *Traces*, with saxophonists Clifford Leaman and Joseph Lallo and pianist Peter de Jager, features five new compositions for two saxophones. Not as common as other genres of saxophone repertoire, these pieces explore new and exciting possibilities for performers and listeners. Clifford Leaman of the University of South Carolina, and Joseph Lallo of the Melbourne Conservatory, provide a strong performance of each of the selected works.

According to Australian composer, Matthew Orlovich, *Seventh Heaven* (2021) is intended to be “joyful” and to demonstrate the composer’s “fondness for using the interval

of a Major 7th." This is immediately evident in the energetic and upbeat performance that instantly attracts the listener. Whether it is the highly rhythmic and intricate writing for the soprano and alto saxophone or the contrasting interludes of the piano, the strong collaborative skills of all three performers is immediately apparent. The second movement, "Fugitivo," introduces a contrasting concept that feels freer and more open before the final movement, "Con ritmo," returns to the joyful and energetic feel of the opening movement, "Brillante." Throughout, the tonal clarity and blend of Leaman and Lallo is excellent and creates a strong initial impression.

Lullaby for the Innocent (2022) by Catherine Likhuta was commissioned by Leaman and Lallo for soprano saxophone, alto saxophone, and piano. According to notes located on the Soundset website, Likhuta's work "depicts the final goodbye to the closest person in one's life" following the passing of her mother during the opening days of the war in Ukraine. Beginning with a pensive melody in the piano, the entrance of the saxophones creates a solemn and thoughtful mood, using breath sounds and pitch bends. Eventually, the ensemble transitions to a quicker tempo—a contrast that seems almost chaotic and aggressive in nature—before returning to the solemn and thoughtful mood.

The title composition of the album, John Fitz Rogers's *Traces* (2021), is composed of four movements for two alto saxophones. According to the online album notes, the piece "explores various interconnected musical ideas" inspired partially by a Buddhist philosophy "that everything is interconnected." The first movement, "Schools of Thought," opens with rapid flourishes for both Leaman and Lallo creating an impression that each musical line is chasing the other. The second movement, "Entrainment," is an eerie contrast, leading to the angular style of "Shards." The final movement, "if then," combines many of the prior ideas in a "grooving burst of energy." Throughout, the technical precision and musicality of Leaman and Lallo creates an exciting performance of this difficult work.

The Lily-colored Jasmine Flowers by Fang Man is inspired by a Chinese folk song named "Mo Li Hua" and features soprano and alto saxophone. Composed as a blend of modern sounds and the folk melody, the piece alternates between dissonant intervals, multiphonic usage, and a simple calming melody. Probably the most unique work of the album, Leaman and Lallo's performance of the work is admirable as they seamlessly move between the modern saxophone techniques and folk melody that the piece is based upon. The final work of the album, *Three Dances* (2022) by Braxton Blake, is an interesting three-movement work for soprano and alto saxophones with piano. Beginning with "Rondo," a highly rhythmic and energetic movement, all three performers firmly demonstrate their technical skill on their respective instruments. Written as an obvious contrast, "Sarabande" is more reserved and lacks the energy of the first movement. As noted by the composer, the second movement is "influenced by the gray and austere winter beaches that have moved me since childhood." The final movement, "Tarantella," returns to the quick and energetic

tempo of the first movement, once again providing an opportunity for the three performers to demonstrate their technical skill.

Traces is an excellent album featuring new works for both saxophone duo and saxophone duo with piano. Comprised of works that have been commissioned by Leaman and Lallo, each work is an excellent addition to the repertoire and provides saxophonists with more options for the instrumentation. The performances of all involved are outstanding, demonstrating the musical flexibility and technical prowess needed to perform such challenging works.

RECORDING REVIEW

Quiet Hearts

Gail B. Levinsky, saxophone

Featuring Lorraine Duso Kitts, oboe/English horn; Jackie Edwards-Henry, piano; Jaime Namminga, piano

© 2024 AMP Recordings

Reviewed by Kevin Norton

Writing this review in early 2026, it is distressing to observe the precarious state of civil rights in the United States. Important protections for marginalized people—laws meant to ensure that women, people of color, Black Americans, the LGBTQ+ community, and others are allowed the rights and opportunities to live and flourish as human beings that have been historically denied them—are being eroded by those who have benefitted from and/or promoted the manufactured “advantages” of being white, male, cisgender, and heterosexual...those who act out of a senseless fear that more diversity somehow lessens them and should be subdued at any price.

In such an atmosphere, it is more important than ever to ensure that the voices of those historically forced into the background are given a way to sing out. This is the goal of Gail Levinsky’s album *Quiet Hearts*, an album that focuses specifically on the “artistry of women and non-binary composers,” with each work on the album “chosen for their historical and artistic value, while further trying—in a small way—to showcase...diversity in the music composition sphere.”¹

To state it simply, she succeeds with flying colors. The compositions on *Quiet Hearts* are immensely diverse, both in their musical choices and the ways in which they address

¹ Gail B. Levinsky, *Quiet Hearts*, AMP Recordings, accessed January 25, 2026, https://www.amp-recordings.com/wp-content/uploads/2024/08/AMP_29_QH_CD_Booklet_Digital.pdf

the prejudices and aggressions that marginalized people have endured and continue to endure in the modern world. The composition list is well-balanced in its inclusion of solo saxophone (*komorebi: tree escape light* by Miho Sasaki, *hush* by Gilda Lyons, and the title track by Marilyn Shrude), saxophone and piano (*Chant Lyrique* by Fernande Decruck, *Lullaby* by Lori Laitman, and the trio *A Justice for All* by Stephanie Berg that also features Lorraine Duso Kitts on oboe and English horn), and saxophone and fixed media (*Women to Vote Together for Change* by Ash Graham); each work presents a unique presentation ranging from the Impressionism of Decruck, to the more contemporary, extended technique leanings of Shrude and Sasaki, to the mixture of saxophone and speech found in the Lyons.

Several of these works tackle the issues in a direct and manner-of-fact fashion, making it clear how truly important their messages are. *Women to Vote Together for Change* uses the words of poet Stalina Villarreal to address the suffrage movement of the nineteenth and twentieth centuries, confronting the racism from Elizabeth Cady Stanton, Susan B. Anthony, and others that hindered the voting rights of Black women and women of color for decades after the Nineteenth Amendment was ratified. *A Justice for All* is a celebration of the vision, diligence, and legacy (to borrow from the work's three movement titles) of late Supreme Court Justice Ruth Bader Ginsburg. Meanwhile, Lyons's *hush* addresses the numerous (and often contradictory) micro- and macro-aggressions women deal with on a daily basis; instructions such as "speak up/not too loud" and "Smile! You're pretty when you smile" are spoken by the performer throughout to illustrate the narrow misogynistic tightrope on which women in society are placed.

In such a direct setting, the works by Shrude, Decruck, Sasaki, and Laitman act as reprieves, allowing spaces for one to breathe, meditate, and re-energize themselves before returning to the serious issues at hand. From the Kaddish-inspired title track, to the *Lullaby* composed for a newborn child, and the beauty of life in a forest in *komorebi: tree escape light*, these tracks offer a momentary escape from the intensity—a change of pace that also helps the listener realize how important the previously-mentioned issues truly are to the broad tapestry of life.

The performances are phenomenal. Levinsky sounds amazing on each of the compositions, displaying a dazzling range of emotion, dynamics, and technical ability. Her blend with her fellow performers (the aforementioned Kitts on oboe/English horn as well as pianists Jaime Namminga and Jackie Edwards-Henry) is immaculate, creating a rich listening experience. Most striking is the timbral diversity Levinsky shows throughout; her performance on *Lullaby* exemplifies this, as she displays a much softer and brighter tone that works extremely well for such a gentle piece and creates balance with the more triumphant, operatic tone taken on the Decruck and Berg.

Quiet Hearts is an important album, not just for the outstanding performances contained within but due to its mission during a time when those considered "different" are

being treated more and more as “lesser.” These voices need to be heard by everybody, and thanks to the efforts of Levinsky, these “quiet hearts” have a chance to sing out loud to make life better.

RECORDING REVIEW

Gregory Wanamaker: of Light and Shadows

Stephen Page, saxophone; Liz Ames, piano

Soundset Recordings

©2017

Felt, Metal, Wood: A Concerto by John Mackey

Stephen Page, saxophone; Liz Ames, piano

Navona Records

©2024

Earthly Round

Stephen Page, saxophone; Alexandre Maynegre-Torra, piano

Navona Records

©2025

Reviewed by Andrew J. Allen

In the last decade and a half, Stephen Page has firmly established himself as one of the leading artistic and pedagogical voices of the saxophone in North America and beyond. From his brilliant performances and excellent university students, to his high-quality, accessible multimedia materials for saxophonists of all ages, he is a highly positive force for the continued progress of his instrument. These three recordings of the last decade serve as testaments to his well-deserved reputation as a musician of the highest and noblest artistic standards.

On two of these recordings, Page is joined by the equally incredible artist (and great friend of the saxophone) Liz Ames. Both shine on Gregory Wanamaker's *of Light and Shadows*, a work of tremendous emotional depth. Throughout this performance, both musicians are required to draw upon the extremes of their technical and affective resources. The suppleness and dynamic range of Page's playing in the work's first movement must simply be heard to be believed. The clarity and emotional power from both saxophonist and pianist in the high-wire, lyrical first movement are astounding. The second movement

again demonstrates the duo's immense gifts as technicians while simultaneously highlighting Page's astoundingly beautiful, completely controlled tone from the lowest pitch to highest altissimo.

In the opinion of this reviewer, the incredible melodies and colors of John Mackey's Soprano Saxophone Concerto are negatively countered by balance issues in live performance with a wind ensemble in all but the most ideal conditions. However, in *Felt, Metal, Wood* a beautiful, effective reduction for soprano saxophone and piano delivers all the psychic benefits of the work with none of the drawbacks. In addition, the artistry of Page and Ames lends a tenderness and emotional complexity that is often lacking from performances of this intense work. The result is a magnificent, thrilling performance. Ames delivers a tour de force as collaborator, drawing a panoply of shimmering colors from her instrument. At times, she delivers a performance of great sensitivity and deep lyricism, while bringing glorious, earthshaking splendor at other moments. Page's magnificent, flexible soprano saxophone tone is on full display, showcasing his intense expressive capabilities, sterling intonation, and polished, masterful technique.

On a final recent recording, *Earthly Round*, Page collaborates with the brilliant and sensitive pianist Alexandre Maynegre-Torra. The title track, Miriama Young's *This Earthly Round (REDUX)*, could merely be a rote exploration of microtonality in lesser hands. However, Page's combination of precision and heart make this a glimmering jewel box of a work, rife with beautiful, mesmerizing, swirling lines. His recording of the unaccompanied *Klockology* by the multi-faceted saxophonist/flutist/composer Yusef Lateef is an incredibly welcome, high-quality reference for a piece that long ago should have entered the saxophone's standard repertoire. Finally, the album includes a performance of Fazil Say's *Suite*, a recent masterwork for our instrument that should be in the repertoire of every serious proponent of the saxophone as a concert instrument. Here, Page's exceptional sound and virtuosity, along with Maynegre-Torra's sparkling mastery sell this marvelous piece to full effect. In short, this whole album is a must-listen.

Stephen Page and his two incredible collaborators present a cornucopia for the eager listener. In every note, there is a whole masterclass for young saxophonists. Here is a hope that all these fine musicians have many more such excellent recordings in store for us in the future!

CONTRIBUTOR BIOGRAPHIES

Andrew J. Allen has performed throughout the United States, Canada, Great Britain, France, and Croatia. As a concerto soloist, he has appeared with the Wichita Falls Symphony Orchestra, University of South Carolina Wind Ensemble, Oklahoma State University Chamber Orchestra, University of Arkansas Wind Symphony, Midwestern State University Wind Ensemble and Percussion Ensemble, and Georgia College & State University Orchestra. More than two dozen works have been dedicated to him from such composers as François Rossé, Robert Lemay, Fang Man, Jesse Jones, Greg Simon, and Jay Batzner. His recordings can be heard on the Equilibrium and Ravello labels.

Allen is one of the most active researchers and public pedagogues of the saxophone today. His articles have appeared in *The Instrumentalist*, *Teaching Music*, *The Saxophone Symposium*, *Saxophone Today*, *The NACWPI Journal*, *JazzEd*, and *School Band and Orchestra*, among many other publications. Allen has lectured throughout the United States and abroad, and he has presented clinics across the country, including at the state music education conventions of Georgia, North Dakota, South Carolina, South Dakota, and Texas.

Andrew J. Allen is an Associate Professor of Music at Georgia College & State University. He is also a Conn-Selmer Artist-Clinician, a Vandoren Performing Artist, and a Key Leaves Endorsing Artist, and he performs exclusively on Selmer Paris saxophones and Vandoren mouthpieces, reeds, and ligatures. Andrew J. Allen is president of the North American Saxophone Alliance.

Described as “an elegant player with a beautiful tone,” Dr. **Brian Kauth** teaches in New York and has worked with students ranging from beginners to advanced players. He is an active performer in the Hudson Valley region, playing classical music and jazz in a variety of ensembles and settings, including serving as the principal saxophonist with the New York Wind Symphony, on-call saxophonist with the Greater Newburgh Symphony Orchestra, and soprano saxophonist with the Hudson Valley Saxophone Orchestra. He earned degrees in music education/music performance from the State University of New York at Fredonia and the University of Southern Mississippi.

As a scholar, Dr. Kauth has published his research about Polish composer Roman Palester and the saxophone music of Dr. Laurence Wyman in *The Saxophone Symposium*, in addition to several articles in the online journals *Saxophone Today* and *The Saxophonist*.

His doctoral dissertation on the Concertino for Saxophone of Roman Palester is the only English language document about this notable composer. Additionally, Dr. Kauth serves as a digital archivist for American composer Stephen Dankner, as well as for his mentor, Lawrence Gwozdz. Dr. Kauth is a Silverstein artist and performs on vintage Buescher saxophones manufactured between the 1920s and 1950s.