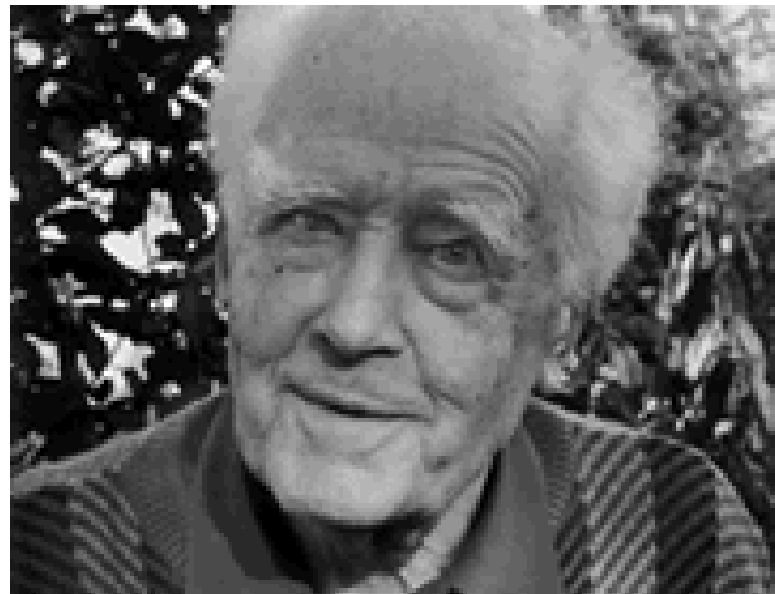


# THE SAXOPHONE IN THE MUSIC OF WILL EISENMANN

by Ton Verhiel



**SAXOPHONE HISTORY SERIES NR. 1**

**SAXOPHONE HISTORY SERIES NR. 2 -  
THE SAXOPHONE MUSIC OF GORDON JACOB**

**SAXOPHONE HISTORY SERIES NR. 3 -  
A LITTLE HISTORY OF THE C TENOR SAXOPHONE**

FRAU HANNA EISENMANN GEWIDMET



## INTRODUCTION

The music of Swiss composer Will Eisenmann is not frequently performed anymore. Nevertheless some of his works, especially his chamber music and some of his saxophone compositions, can still be heard in our concert halls. Eisenmann's son Olivier does lots of work to have the compositions of his father promoted. He regularly does perform the **Meditationen opus 88** and the **Evocation opus 100** for flute and organ with flutist Verena Steffen as well as the organ works composed by his father.

There are also some recordings of Eisenmann's work, first of all by his son Olivier Eisenmann, but also by other musicians. Organist Karl Raas recorded the **Prelude for organ opus 97** and pianist Hiroki Sakagami played the **Variants for piano opus 71**. From the saxophone works the **Nevermore Ballad** is the only piece that is recorded quite often.

As a saxophonist I was intrigued by the many works Will Eisenmann wrote for the saxophone. And what was conceived as a little article on the saxophone music of Will Eisenmann has grown to this booklet, that studies the position of the saxophone in all his works. Among saxophonists there are probably two compositions of this composer that are familiar. In the last ten years the little ballad

"Nevermore" opus 28 was frequently played and recorded and also the "Duo Concertante" opus 33 may be known to performers.

My first contact with Eisenmann's music was the "Duo Concertante" for alto saxophone and piano and this piece always has interested and intrigued me because of its drive and melodic, often baroque-like phrases. That was the reason to explore Eisenmann's other saxophone works and this research opened a way to several other interesting pieces.

But before starting this story, I must say thank you to Mrs. Hanna Eisenmann, the composer's widow. Without her help and information, comments and source material I could not have written this booklet. Further I want to thank Mrs Kupper of the library in Luzern, Mr. Jeremy Linden of Fredonia University for sending me the correspondence between Will Eisenmann and Sigurd Rascher and Carina Rascher for some pleasant telephone talks. Also I am very grateful to the publisher Schott in Mainz, who provided the opportunity to study the scores of Eisenmann's dramatic works as *Bethsabé* and *Leonce and Lena* and last but not least I have to mention the help of Olivier Eisenmann, who overlooked the manuscript very critical and whose comments, additions and advise had an important influence on this booklet.

May this booklet, which does not pretend to be a musicological dissertation, stimulate the interest in especially Eisenmann's saxophone compositions but also in his complete work.

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## BIOGRAPHY

Will Eisenmann was born on the 3th of March 1906 in Stuttgart, Germany. His parents did not had anything to do with art. His first contacts he became from some neighbours, a violinist, a theatre-actor and a sculptor.

From 1926 to 1929 Eisenmann frequented the Stuttgarter Hochschule für Musik and he also followed courses in art-history and philosophy. After this studies he assisted for a short time at the opera houses in Wiesbaden and Köln (1931) as “regie-assistent”.

During that time Eisenmann also did read a lot of French literature. He was especially fond of “Jean-Christophe” by Romain Rolland. This work describes the life of the very talented musician Jean-Christophe and his confrontations with German thinking. Eisenmann sent Rolland a copy of one of his youngest compositions, a Concerto grosso, which is not mentioned in his worklist anymore. Rolland liked this piece very much. He wrote: *“Elle a beaucoup de charme, charme poétique, charme proprement musical.”*

*Romain Rolland (1866-1945) gained recognition with, which is concerned his masterpiece, the novel “Jean Christophe” (1902/04). This novel was the reason that Rolland won the Nobel Prize for literature in 1915. This novel was described as “a combination of thought and poetry, of reality and symbol, of life and dream, which attracts us, excites us, reveals us to ourselves.”*  
<http://nobelprize.org>

Rolland made it possible for Eisenmann to travel to Paris (1932) and have some studies with Charles Koechlin and Paul Dukas.

In 1933 Eisenmann moved to Spain. In Calle San Telmo Eisenmann’s Concertino for violin and piano was premiered by Hugo Hermann and Eva Eisenmann-Westphal<sup>1</sup>. From October 1933 until February 1934 the family lives in Barcelona. Some of Eisenmann’s compositions (Violin Concertino, Songs) were broadcasted. After Barcelona there is a short stay in Majorca, but already in august 1935 political reasons forces the family to move to Switzerland. On Majorca Eisenmann starts working on his opera “King of the dark chamber”, which will be finished in Switzerland.

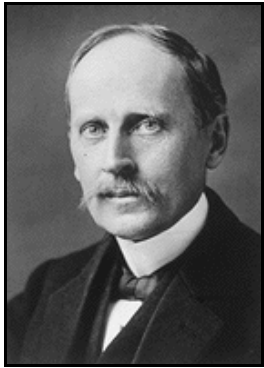
On this European “trip” Eisenmann is accompanied by his first wife Elisabeth, his first son Roman (1932), a friend Eva Westphal (who will become his second wife) and Agnes Hoster. In Spain a second son, Raphael, is born and in 1935, already back in Switzerland, a third son is born called René.

After some shorter periods in other places, in 1940 Eisenmann and his family settled in Dalpe. In Dalpe Eisenmann and Eva Westphal got five children, of which son Olivier (\*1940) is to become a performing musician, who premiered a lot of his father’s compositions. In 1950 Eisenmann and his family settled in Tessin in

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<sup>1</sup> Eva Eisenmann: Lebensaufenthalte von Will Eisenmann 1931-1968 – private Manuscript

the south, the Italian speaking part of Switzerland, where they will live for several years.



*Romain Rolland*

In the late thirties Will Eisenmann composes some of his most important works. He wins the Prize of the Emil Hertzka-Stiftung in Vienna with the opera “King of the dark chamber”.

*Emil Hertzka was a publisher and founded the famous Universal Edition in Vienna, Austria. Under his baton, UE published a lot of contemporary composers as Zemlinsky, Mahler, Schoenberg and Berg.*

He sends his songs on poems by Hermann Hesse (his opus 32) to the author. A long friendship with this famous German writer grew. Hesse even helped Eisenmann financially<sup>2</sup>. In latter years Eisenmann wrote:

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<sup>2</sup> From “Programm” 100 Jahre Will Eisenmann, Page 18

*“What I had in common with Hesse, was the love to the wisdom of India and China. Hesse loved the metaphysical and magic in music.”*

On the contrary Hesse thought Eisenmann “to belong to the best talents in new European music”.



*Will Eisenmann and Hermann Hesse*

Financial things did not always work well in those early Swiss years. The family kept growing and income was low. So there often was a lack of money and Eisenmann had to ask friends for help and

supply. The house they lived in was a kind of tourist house, which was rented every summer. So the family could only live there from autumn to June. In a letter Will Eisenmann wrote to Sigurd Rascher in 1940, we learn more about this place:

*“Wie du aus der Adresse siehst, bin ich wieder auf meinen allerersten Wohnsitz im Tessin zurückgekehrt. Hier in Dalpe auf 1277 m Höhe finde ich die Stille zum komponieren. Was mich aber täglich von neuem hinreisst, sind die Schneeberge, die das ganze Tal umsäumen.”*

In the years to come Will Eisenmann organised two private opera studios in Zurich which were no success, he gave private lessons, wrote about music and composed. His permanent interest in eastern philosophy and poetry, which was founded during his Parisian years by Indian artist Sukumar Deuskar, got more influence on his composing.

Eisenmann did a lot of work to promote his compositions and with success: the famous conductor Hermann Scherchen (indeed: the same conductor, who premiered the Ibert Concertino da Camera with Rascher!) was not only very fond of Eisenmann's work, but also one of his personal friends. Scherchen conducted several first performances and once replied that he performed more works of Eisenmann than of any other modern Swiss composer.

From 1940 to 1950 the family often had hard times. An overall lack of money makes financial help by his parents in law and friends

necessary. There were plans to emigrate to Hawaii or in the USA, but finally he decides to stay in Switzerland<sup>3</sup> In 1944 Will Eisenmann refuses to take part in the German army<sup>4</sup> and loses his nationality and official papers.

In those years Eisenmann still has a lot of energy and he plans to found an Academy for modern music and theatre with the best Swiss and Dutch musicians in Spain as soon as the Franco-regime would have ended.<sup>5</sup>

Shortly after the war, in 1947 Eisenmann divorces from his first wife Elisabeth and one year later he marries Eva Westphal. This second marriage lasts until 1967 and in 1968 he marries a third time, now with Hanna Willi, and settles in Schwarzenberg near Lucerne.

From 1950 on an intensive teaching job makes life financially easier. Also his compositions are played frequently. Eisenmann's music was quite popular in Europe from the late thirties to the beginning of the sixties of the 20<sup>th</sup> century. After that period his compositions were less frequently performed.

In 1938 the Dutch composer Piet Ketting, who as a pianist did perform some of Eisenmann's works and who was very fond of Eisenmann's music, dedicated three Sonnets (on text by William Shakespeare) for voice and piano to Eisenmann. Italian composer Goffredo Petrassi (1904-2003) organized some performances of

<sup>3</sup> From “Programm” 100 Jahre Will Eisenmann, Page 18

<sup>4</sup> Verena Naegle, “Freie Liebe, freie Kunst” (= free love, free art)

<sup>5</sup> Letter from Will Eisenmann to Sigurd Rascher written the 24<sup>th</sup> April 1946.

Eisenmann's work in Italy and dedicated his Concerto per pianoforte to him.

Will Eisenmann was not an easy person to live with. He is described as a strong, quite complicated and difficult personality. According to Verena Naegele, who wrote about Eisenmann's life for his 100<sup>th</sup> birthday jubilee concert, he "lived an extreme non conventional life". His lifestyle and musical language did not at all fit in any normal convention in those days"<sup>4</sup>. Nevertheless some of his friendships, as with Scherchen, Hesse and Rascher were very tight and lasted for many years.

Composer Will Eisenmann died on August 20<sup>th</sup> 1992, 86 years old. In 2006 Luzern celebrated his 100<sup>th</sup> birthday with concerts and an exposition on his life and work. His son Olivier Eisenmann organized a jubilee-concert in the church of Zug in which three of his saxophone compositions were performed by Mario Venuti.

## THE COMPOSER WILL EISENMANN

Will Eisenmann started composing as Alban Berg and Anton Webern wrote their twelve-tone music. Paul Hindemith was a growing star and Richard Strauss was at his heights. Nevertheless Eisenmann sought his own way. Influenced by the French instrumentation virtuosos as Maurice Ravel and Paul Dukas and the master of the short forms Charles Koechlin, Will Eisenmann tried to combine older forms and a new musical language. To his own style he said:

*"Ich pflege eine farbige, polyphon-polytonale Schreibweise, welche sich einer Einordnung im üblichen Sinne entzieht, und gehöre weder einer Schule an, noch verschreibe ich mich einer der gängigen Gegenwartstendenzen. Eine intellektualistische Musikauffassung, bei der die musikalischen Wertmassstäbe ausschliesslich mathematisch-analytischer Natur sind, lehne ich ab"*

*"My language is a coloured, polyphonic-polymodal one, that can not be placed in a certain musical style neither do I belong to one of the modern, trendy compositional schools. An intellectual idea of music where just mathematical and analytical elements are the centre of composition, is not my idea of creating music."*

Eisenmann's starting point did not lie in a positive period in history. Nazi German was growing and he was completely opposite to this regime, so he fled, travelled through Europe, finally finding a new home in Switzerland.

One could divide Eisenmann's compositional life into two periods. The splitting point lies around 1950. Until that year Eisenmann composed several large works and theatrical compositions such as the opera *Leonce und Lena* and the pantomime *Bethsabé*. Other works are the 1937 composition *Hymne au soleil* op. 20 for four women's voices and large orchestra and *Alkestis* op. 46 (1948/49), a dramatic scene for high voice and large orchestra. Also the opus numbers 10 (*Primavera Espanola*), 21 (*Trauermusik*) and 42 (*Symphonie für Streicher*) are written for greater orchestrations. This period is closed by *Die Klage Hiobs* op. 49, which is composed in 1950 and is set for baritone, mixed choir, children's choir and a large orchestra.

After this composition, Eisenmann specializes in smaller forms and chamber music and his oeuvre shows just two larger works: the *Konfrontationen* op. 85 (1972) for flute solo and orchestra and the *Musica Concertante* op. 96 composed in 1977/78.

Eisenmann's compositions show a great diversity, but he always knows how to handle the possibilities of instruments and voices he is composing for.

Conductor Hermann Scherchen, who promoted Eisenmann's music a lot, wrote in 1947:

*"Eisenmann's Musik ist modern, aber nicht orthodox. Sehr selbstkritisch arbeitend, im Ausdruck vielfältig, vom Virtuosen und Musikantischen bis zum Lyrischen und Verhaltenden."*

*("The music of Will Eisenmann is modern, but not bound to strict rules. Always critical to his own works, the music shows manifold expression, is virtuosic and playful, is lyrical and intimate.")*

Besides this large compositions, Will Eisenmann composed a variety in chamber music. Two string-quartets, two works for string-trio, a *Divertimento* for two clarinets and bassoon as well as a trio *"Spiel zu dritt"* for flute, oboe and bassoon. Several compositions for voice and choir and works for an instrument (flute, trumpet) and organ or voice and organ.



*Will Eisenmann in Tübingen, ca 1950* <sup>6</sup>

<sup>6</sup> source: Library Musikhochschule Lucerne

The catalogue shows pieces for instrument (cello, flute, saxophone) and piano and songs (Rubaiyat I and II) on short eastern verses, the *Haikus*. In Eisenmann's own words:

*"I had a strong affinity with the introvert and compact art. The four row verses by Rubaiyat were fascinating and so came also the interest in the three row Japanese Haiku".*

The *Haiku* series opus 64 and opus 83 are for high voice and piano. A third part *Haiku III*, opus 86 is for middle voice, oboe and piano and the *Tanka* opus 15 based on five row Japanese poems are for low voice, flute and piano. Also there are several works for choir.

Then there are the works for piano and for organ. His catalogue shows eight pieces for piano and five for organ. From the piano pieces the *Suite der Gegensätze* opus 51 and the *Varianten* opus 71 must be mentioned. The organ works, as are the second and third *Fantasies*, the *Praeludium* opus 97 and the *Toccata and Reflessioni*, were all premiered by Eisenmann's son Olivier, who played this works in hundreds of concerts and dozens of cathedrals all over the world.

Will Eisenmann left an oeuvre of more than 100 compositions. His worklist starts with opus number five, a work for women's choir *Frauenleben*. The numbers one to four are not mentioned. His last work, the opus 109, is a work for oboe (or soprano saxophone) solo called *Metamorphosi*.

Another quotation from Will Eisenmann to his composition closes this chapter:

*"The influence of Paul Dukas was for me, who was always interested in the sound possibilities of the orchestra, without doubt strong. In composing I was even more influenced by Ravel, whose filigrane art of instrumentation was fascinating me". (1981)*



*Paul Dukas*



## EISENMANN'S RELATIONSHIP WITH SIGURD RASCHER

There were two saxophonists who did very much work to make the compositions of Will Eisenmann known to the audience. His relationship with Sigurd Rascher dates from their student time in Stuttgart and after the creation of the *Concerto da Camera* by Swiss saxophonist Hans Ackermann, there was a regular correspondence and personal contact between Eisenmann and Ackermann.

The frequent use of the saxophone in his music is surely caused by the intensive relationship Eisenmann had with one of the great pioneers of the classical saxophone, Sigurd M. Rascher. Both musicians knew each other very well. Their friendship dates from the 1920's as they met at the Hochschule für Musik in Stuttgart. Rascher was studying the clarinet at that time and both young men had many discussions on music and on life in general. Both of them were interested in poetry and literature as well as in eastern lifestyles. As Rascher departed to Berlin, they lost contact, but as Eisenmann studied in Paris, France, for a while he heard Rascher playing the saxophone. Rascher told Eisenmann proudly, that he had proved the saxophone to be a real classical instrument. From that time they regularly contacted each other and Rascher often stayed overnight as he was giving concerts in Europe. Both men had a long life correspondence. A lot of the letters, from 1940 on,

were saved. Sometimes there were more letters in a very short period, but there were also periods of a few years they did not write each other. The letters contain information on musical subjects, concerts, performances and troubles with publishers, but also political things as the war in Vietnam and the situation of the economy in the US were discussed.



*Will Eisenmann with a very young looking Sigurd Rascher*

That both men were on very good terms with each other is also be seen at the opening of the letters. They always begin with “Dear (friend) Will” and “Dear Sigurd”. Also Eisenmann was really concerned about the circumstances Rascher lived in.

In a letter from 16<sup>th</sup> September 1940 Eisenmann writes:

*“What you write me about your life in New York is worrying. We think much of you and hope that a better solution will be found. Will you still let your wife and child come to America? Three persons who are starving to death does not make any sense. It is a situation without perspective. For myself I can say, that, without my friends, I would be in a difficult financial situation.”*

Rascher answers on the 13<sup>th</sup> November from Calbazar-Havana in Cuba!

*“I can imagine your astonishing face to receive a letter from me from Cuba! But, to be clear, I do not want anyone to know that I am here. I trust on you and do tell your wife and Eva Westphal not to mention this”.*

Interesting is the opening of a letter from 24 April 1946:

*“From your brother in law I learned your address and some thing about your life. As you know, for some years you were thought to be dead. This rumour was probably brought to life by Ibert”*

In a phone-call with Carina Rascher she remembered some of the time the Raschers spent at Eisenmann’s home in Schachen near Lucerne.

*“I was thirteen or fourteen at that time and Eisenmann lived somewhere high on a mountain. You could not get there by car, the house could only be reached by walking and I always wondered how they had got the great piano up there. It were very happy times”.*

Carina Rascher stayed in contact with Eisenmann’s son Olivier and they did some performances of his work together, carrying on the cooperation of her father Sigurd Rascher and Olivier Eisenmann, who performed and broadcasted together in the 1960’s. (Stuttgart, Munich, Lausanne)

At Rascher’s 75<sup>th</sup> birthday Eisenmann was asked to write a little tribute on his life-long friend. He wrote:

*“I wrote several works for Sigurd, both concerti and chamber music. He often stayed with me when on tour in Europe. Until this very day our acquaintance continues. Out of a youthful comradeship, a lasting, productive and musical friendship has developed. May the great artist Sigurd M. Rascher at his 75<sup>th</sup> birthday receive the honours from the international music world that he deserves.”<sup>7</sup>*

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<sup>7</sup> source: information by Mrs. Hanna Eisenmann

As is not unusual in a long-life friendship between two persons with both a strong character, there were also times with less contact. Rascher and Eisenmann were not always on the same terms as was stated by Mrs. Hannah Eisenmann, but they always sought each other again.



## **SAXOPHONIST HANS ACKERMANN<sup>8</sup>**

Hans Ackermann (\*1902, †1979) studied in Basel and Paris and played the violin and the viola in the Basel Symphonic Orchestra. He was a member of this orchestra from 1929 to 1964. Already in the 1930's he is frequently performing as a saxophonist. On the 26<sup>th</sup> of May 1933 the National Zeitung, Basel calls him a "fabulous virtuoso of the saxophone". Also in 1936 this newspaper recalls the playing of Ackermann as "das fabelhaft schöne Können".

How Ackermann came to the saxophone and where he did his studies is not known yet, but during his time in Paris he surely heard a performance of Marcel Mule. According to his friend and colleague Curt Paul Janz<sup>9</sup> he was self-taught on the saxophone. "We started as saxophonists in dance bands, but Ackermann wanted more and made from what had started as a hobby his life-goal".<sup>9</sup>

In 1938 Ackermann is performing on saxophone in Paris as an article in the Revue Musicale shows. It is not sure if he had some private lessons with Marcel Mule at that time.

From the 1940's on Ackermann is regularly performing as a saxophonist, but also as a violinist. Eisenmann did hear Ackermann

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<sup>8</sup> The information about Hans Ackermann comes from some internet sites, the book "Le saxophone" by Marcel Perrin and a flyer Hans Ackermann used and which I got from Mrs. Hanna Eisenmann

<sup>9</sup> Phonecall with Curt-Paul Janz, July 2008.

play in those days, but was not quite enthusiastic: “a player called Ackermann does not have sound neither height”.<sup>10</sup> In October of the same year he writes: “sometimes a man called Ackermann is playing around here. But he is very bad and just plays circus music”.

In 1943 Ackermann performs as a viola player in a chamber music program. Here he is also mentioned as saxophonist who plays a *Rêverie du Soir* composed by Camille Saint-Saëns.

After the Second World War Ackermann's career as saxophonist is expanding. Although he stays a member of the Basler Orchester Gesellschaft, he frequently performs as saxophone soloist. He plays the Ibert and the Glasunow Concertos in Switzerland, he also gave performances of Tomasi's Ballade and the Debussy and Coates' Rhapsodies. Besides he did a lot of work to promote Swiss composers and premiered several compositions such as

Albert Moeschinger - *Concerto Lyrique* (1959) for alto saxophone and orchestra

Peter Mieg - *Daphne, a ballet* for flute, two saxophones (alto and tenor), celesta and two pianos by (1945)

Albert Jenny - *Fantasy* for alto saxophone and strings

Jean Apotheloz - *Serenade* for alto saxophone and piano

K.H. David - *Concerto* for alto saxophone and orchestra

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<sup>10</sup> Letter from 2<sup>nd</sup> April 1941

His repertoire contained also the *Légende* by Florent Schmitt, the *Ballade* of Frank Martin and a *Concertino* by Jean Rivier. He played a varied repertoire with piano including music by Erwin Dressel, Paul Bonneau, Claude Pascal and Swiss composers like Hans Brunner, Roger Vuatez and René Gerber<sup>11</sup>. Also he founded a classical saxophone quartet with Curt Paul Janz on tenor-saxophone and played several compositions especially written for this quartet.<sup>12</sup>

In the 1950's his reputation brought him a job as saxophone professor at the Basler Music Conservatory and he even was invited to do concerts abroad. He gave concerts in the Netherlands, France and Italy and also made a tour through North-Africa, performing in concert and on radio in Algeria and Morocco.

*Curt Paul Janz reported that Ackermann played all the orchestral saxophone solos. They did the Honegger Jeanne d'Arc with Ernest Ansermet conducting and Janz transposing the third alto saxophone-part to tenor. "Ackermann had a beautiful sound", he told.*<sup>13</sup>

It is not strange that Ackermann was invited to perform the premiere of Eisenmann's *Concerto da Camera*. He had a good reputation and surely was a very fine saxophonist. Besides he was probably the best to get in Switzerland at that moment.

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<sup>11</sup> Swiss composer René Gerber (1908-2006) did not only write a Sonata for alto-saxophone (1948), but also a Concertino for trumpet, alto-saxophone and piano (1937) and a Divertissement for flute, alto saxophone and piano (1985).

<sup>12</sup> from a telephone call with Janz 17<sup>th</sup> July 2008

<sup>13</sup> as 7)

Although Ackermann and Eisenmann came to a good relationship (Ackermann stayed for his holidays with Eisenmann and his family and Will Eisenmann also did visit Ackermann at his home), the correspondence between both men always starts with the official “Dear Mister”. That as a contrast to Eisenmann’s much more personal relation he had with Sigurd Rascher.

Ackermann’s career longed into the 1960’s. He was a very active man trying to promote the saxophone, but in a letter to Will Eisenmann of February 1960 he complains that it is so difficult to have performances with saxophone in Germany. *“Ich mache keine Offerten mehr, es wirkt doch nichts”. (“I do not try to get performances anymore. It does not work after all”)*

In 1962 Hans Ackermann once more plays the Eisenmann *Concerto* together with the Debussy *Rhapsodie* with the Berner Stadtorchester conducted by Cedric Dumont. The Eisenmann Saxophone Concerto is combined with Gershwin’s *An American in Paris* and the concert opens with Ernest Bloch’s *Concerto grosso nr. 1*.

Although Eisenmann was very fond and much more convinced of the artistry of Sigurd Rascher, one cannot deny that the work and playing of Ackermann was a very strong contribution in making Eisenmann’s saxophone music known to a broader audience.

## HERMANN SCHERCHEN

A third musician who did a lot to promote Eisenmann's music was conductor Hermann Scherchen. He is probably the most important person for making Eisenmann's orchestral works known to the public.

Scherchen was born in 1891 in Berlin and was mainly self taught in music. After being conductor in Riga he got very active in promoting new music. In Berlin he founded a New Music Society and created Melos, a journal devoted to contemporary music. From 1923 on he regularly conducted in Leipzig, Frankfurt and Winterthur. In 1933 he left Germany and travelled through Europe, founding several orchestras and journals. In 1930 Scherchen meets Will Eisenmann. It is the beginning of a long cooperation. Scherchen plays a lot of Eisenmann's compositions especially in the period 1944 to 1950 as a conductor of the Zurich Radio Orchestra, later renamed in Radio Beromünster Orchestra.

Scherchen did not only perform a lot of now famous compositions by Arnold Schoenberg, Alban Berg, Anton Webern, Karl Heinz Stockhausen, Hans Werner Henze and many other 20<sup>th</sup> century composers, he also tried to stimulate interesting artists. One of them was Sigurd Rascher, with whom he played the Concerto by Edmund von Borck in 1933 and who was the soloist in the first performance

of Jacques Ibert's Concertino da Camera. This performance was conducted by Hermann Scherchen.

In a letter dated 18 January 1935 he writes:

*"this boy (= the conductor Ernest Bour) serves it and also I finally want to give the poor Rascher a rentable and worthy job"*<sup>14</sup>



Hermann Scherchen<sup>15</sup>

In an article from 1948 on "Problems in broadcasting music" Scherchen writes about Eisenmann's van Gogh-Suite:

*"Eisenmann's van Gogh-Suite has nothing to do anymore with the traditional suite. The composer has, in a new musical form, solved the broadcasting problem of changing visual in acoustic".*

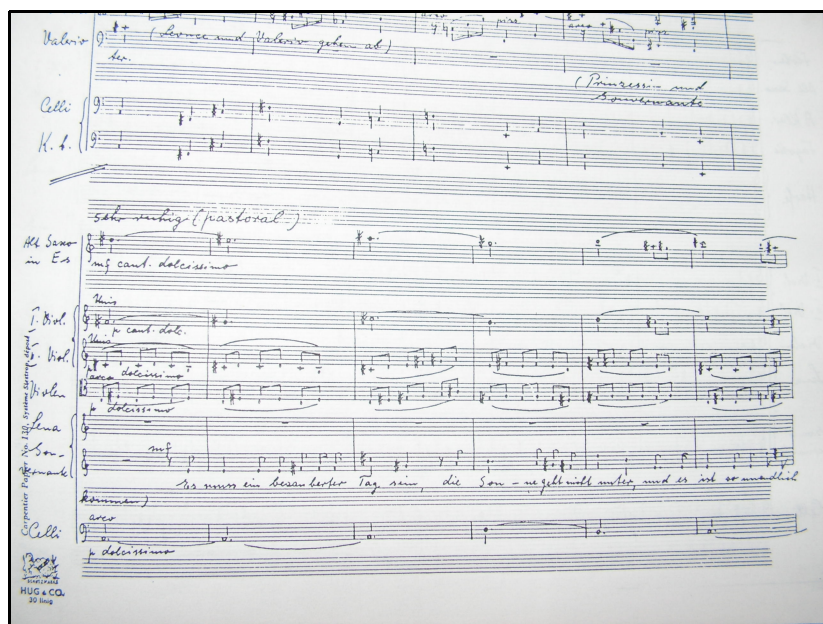
Hermann Scherchen also wrote many articles and books on music. He died in Florence, Italy in 1966.

<sup>14</sup> from: Hermann Scherchen ... alles hörbar machen. Briefe eines Dirigenten 1920-1939

<sup>15</sup> Source: Zentral- und Hochschulbibliothek Luzern.

## COMPOSITIONS USING THE SAXOPHONE AS AN ORCHESTRAL VOICE

Eisenmann must have been very fond of the sound of Rascher's saxophone. From 1936 on he used the instrument frequently in his works.



Fragment from *Bethsabé*

The first work is *Bethsabé*, a pantomime-oratorio<sup>16</sup> for tenor, baritone, speaking voices, actors, pantomime and orchestra from 1936. The score asks for two saxophones, one alto and one tenor saxophone. They are used almost through the complete score. In all the operatic works where a saxophone is used, I never saw it's role so intense as in this work by Will Eisenmann.

*Bethsabé* is set for singing voices, speaking voices, piccolo, two flutes, two oboes, alto saxophone, tenor saxophone, bassoon, two French Horns, trumpet, trombone, tuba, tympani, cymbals, celesta, harp, piano and strings. It is called a "Drame-pantomime-oratorio en trois scènes" and is based on a text by André Gide. The story tells of David, King of Juda and his wife Bethsabé and longs for about 75 minutes.

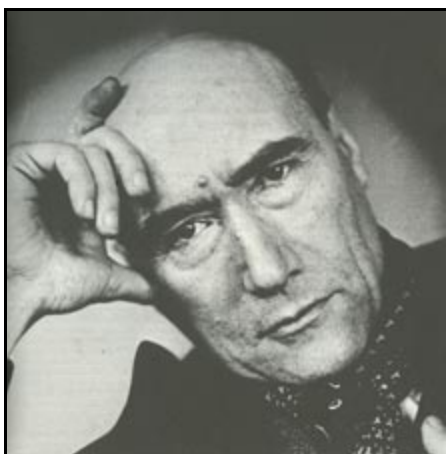
André Gide's (1869-1951) thinking influenced his and the next generation moralists. His ideas formed the way to the existentialism of Sartre and Camus. In his romans he experimented with new stylistic ideas. *Bethsabé* was written in 1912. Gide won the Nobel-price in 1947 for his "loving the truth and sharp psychological insights".

<http://www.the-ledge.com>

The saxophones enter in measure 10, forming a quartet with bassoon and horn and playing a sort of choral which is indicated

<sup>16</sup> According to Olivier Eisenmann the word "oratoria" was cancelled on the original manuscript.

*Andante, quasi religioso*. During this work the saxophones are often combined with the bassoon as if Eisenmann looks at this combination as a sounding instrumental trio. (In the beginning of the 1940's he will compose a trio for two saxophones and bassoon!). Remarkable are also the passages where the saxophones and the piano accompany the singing of David. These passages show a strong rhythmic flavour.



André Guide

Especially the alto saxophone is used for solo passages, but there are some solo passages for the tenor saxophone. One of these solo passages starts on measure 269. The alto saxophone plays a solo-line which has to be performed *cantabile* and is accompanied by the string section and the voice of David. The tempo is *Largo* and lasts for nine measures. The lead is taken over by the first flute and after

seven measures the alto saxophone enters again and plays in dialogue with the flute. This fragment is closed by flute and saxophone together in measure 290. Also remarkable are two passages where the saxophones have to play "*mit Aluminium Daempfer*", which means they have to use a mute.

Both saxophones are used to their top-tones: the alto part goes up to high F-sharp and the tenor saxophone is playing up to high F. The lower register is not used. Both saxophone parts do not play lower than F, except one measure where the tenor saxophone goes down to low B.

*Bethsabé* was first performed in 1947. It was played in concert at the Radio studio in Zurich and conducted by Hermann Scherchen. The fact that André Guide was awarded the Nobel Prize in that year surely had a stimulating effect on having *Bethels* performed.

The next piece which contains a part for the saxophone is the *Turmeric (Epitaph pour Maurice Ravel)* op. 21.

Composed in 1938 an alto saxophone has just two sections to play in this 14 minutes long work. After an opening by triangle and tympani in which the *Andante funebre* is characterized by a triplet and two quarter notes a string section follows. The saxophone enters in measure 23, playing a forte counter melody against the flute and piccolo. This section takes five measures and in *cantando* the sax goes up to high F sharp. The next entrance is in measure



37. After a sixteenth (semiquaver) note melody by the clarinet, the sax plays again *forte* and the composer wants it to play *espressivo*. This section goes up to high F sharp and down to low B, exploring almost the complete range of the sax.

Fragment from the score of the Trauermusik op. 21. The saxophone part goes up to high F-sharp.

In the same year, 1938, Will Eisenmann writes for saxophones in his *Seven Pictures by van Gogh op. 22*, one of the orchestral works that grew quite popular in those days and which is seen as his most important composition for orchestra. This work is inspired by the paintings of Vincent van Gogh. The saxophone is used in three of

the seven movements and the last movement even asks for two alto saxophones.

The solo part in the third movement of the *Sieben Bilder*.

The third movement (the first movement where the saxophone is used) is based on van Gogh's self-portrait with his cut ear. Eisenmann calls this part "music of the sentiments" and bases his music on an extract of a letter van Gogh wrote to his brother Theo. The saxophone enters after an *Adagio, misterioso* in measure eight, playing an Andante solo-line characterized as *cant. molto*. This solo goes up to high F-sharp. The accompaniment is a long sustained E minor chord in the strings, bassoon and sarrusophone together with timpani and a counterpoint in the horn.

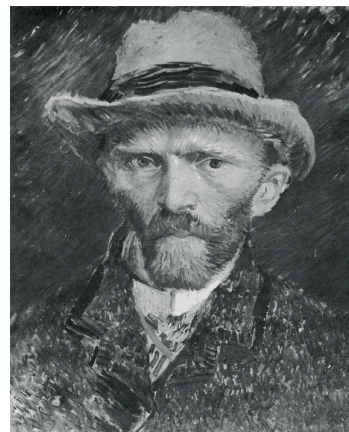
Knowing Rascher's playing techniques Eisenmann writes even some harmonics in the third movement. The saxophone part calls for a high G-sharp. Eisenmann probably did not realize that no other saxophone player could play these high tones in those days. In a recording by the orchestra of Radio Beromünster this passage is played an octave lower.

The sixth movement (*Allegro satirico*), based on Artist in Restaurant from 1887, is also a "music of the sentiments". Almost the entire movement the alto saxophone is playing in unison with piccolo and flute. This movement is rather fast. The *Allegro satirico* asks for 144 quarters in a minute. A short solo phrase, *rallentando molto, calmo*, that again goes up to high F-sharp is accompanied by only the piano. This 26 measure movement is closed by piccolo, flute, xylophone and gong.

In the seventh movement, *senza interruzione*, this work asks for two alto saxophones. There is no solo role. Both parts just contain some harmonic fill-ins.

This Suite is first performed in 1948 in Zurich and conducted by Hermann Scherchen. Strange enough the work has to wait for some comments until the 1970's. The publishing of the work by Universal Edition Vienna in 1969 led to some reviews in notably English magazines. It was reviewed in "The musical Times" of July 1970, in "Notes" of September 1970 and in the same year also in the magazine "Music and Letters". The last one mentions Mussorgsky's

Pictures of an Exhibition as an example for the composing of this work. The use of the saxophones and a passage marked "Souvenir au cher maître M. Ravel"<sup>17</sup> are characteristics, that strengthens the author in his opinion.



Vincent van Gogh

Some years later Will Eisenmann uses the saxophone in his evening filling lyrical comedy *Leonce and Lena op. 36* on text by George Büchner. This opera, where he worked on from 1943 to 1945, is written for soloists, speaking voices and large orchestra. The orchestration contains a little role for an alto saxophone.

George Büchner (1813-1837) wrote this story on the prince Leonce and the princess Leone almost at the end of his short life. In this

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<sup>17</sup> I could not find this mark in my edition of the score. (UE 11780)

fairy-tale like play the marriage between Leonce and Lena is already arranged, but both, who do not know each other, do not want to marry at all. Apart from each other they travel to Italy where they meet and learn that they belong together.

The first entrance for the saxophone is in the second act. There is a pastoral atmosphere and the sax plays a quiet theme in unison with the first violin in the first part of this passage. This phrase has a length of 17 measures and in last 8 measures the singing of Lena is accompanied by a quartet of flutes, oboes, saxophone and bassoon.

The second entrance is a solo line of six measures indicated to be played cant. molto. The harp is playing an accompaniment and Leonce and his governess are singing in dialogue.

The third and fourth entrance are very short. The third being just two measures and the fourth only four measures but descending down to a mezzo forte played low B. The saxophone is to be heard just once more in this evening filling opera. Together with bassoon and contrabassoon the sax plays a quiet theme in the lower register of the instrument.

*Leonce and Lena* was published by Schott, but got never performed.

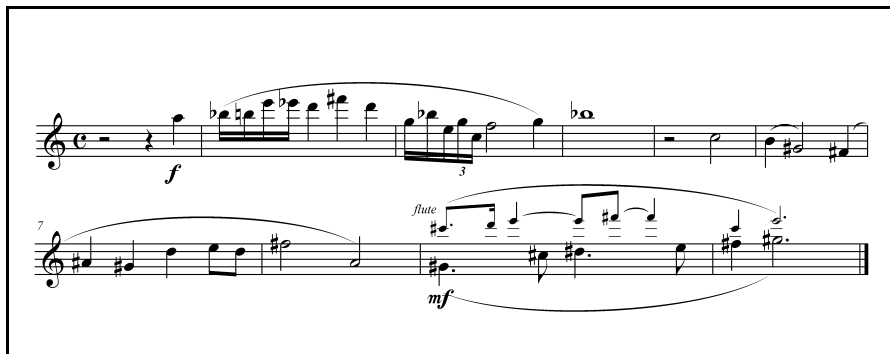
Fragment from the score of *Leonce and Lena*<sup>18</sup>

<sup>18</sup> Available on rental base at Schott Music, Mainz

The last orchestral work with saxophone is the *Musica Concertante* op. 96 from 1978 (see picture on previous page), which was performed under direction of conductor Marc Andreae. This 15 minute-work was composed at a time Eisenmann just wrote short, compact pieces and it was his last orchestral work.

There is a part for the alto saxophone in this piece and the first entrance is at measure 73. In a *tranquillo*, (*quarter equals 76*) the saxophone is part of a wind sextet consisting of oboe, English horn, bass-clarinet, alto saxophone and two bassoons. This phrase lasts for fourteen measures and the saxophone has the lead during almost the complete passage.

Also in the next passage (m. 135) the saxophone is treated in combination with the other winds, imitating the motif of English horn and first clarinet. In measure 148 the alto saxophone gives a motif of sixteenth notes which is repeated by the first clarinet and once again by the flute. The entrance in measure 182 again finds the saxophone in a sort of wind-ensemble with combined woodwinds and brass, without strings and percussion. In this passage the saxophone part goes up to high F-sharp. As the sax plays in measure 190 and 191 a little counterpoint to the flute-part, is this the last note of the saxophone in this *Musica Concertante*.



The measures 182 to 191 from *Musica Concertante* with the last entrance of the saxophone.

## COMPOSITIONS FOR SAXOPHONE

As a solo-instrument Will Eisenmann uses the saxophone in three concertos and several chamber music works. During his life one can see two periods in which the saxophone works are composed. In the first period, 1938 to 1945, Eisenmann's most popular saxophone pieces were written. The *Duo Concertante*, the *Nevermore Ballad*, the *Divertimento* and the two large concertos of which the *Concerto da Camera* with strings is the most successful. The second period, which are just the years 1961 and 1962, gives us the *Double Concerto* for soprano saxophone, alto saxophone and strings and the *Movements* for alto saxophone and piano. The *Capriccio* for tenor saxophone lies besides this two periods and the last piece in which Eisenmann used the saxophone is also his last great orchestral work, the *Musica Concertante* op 96, that was written in 1977/1978.

Perhaps a little bit strange is that, although Will Eisenmann knew and liked the saxophone quartet Rascher founded with his daughter Carin, Bruce Weinberger and Linda Bangs (in a letter from July 1980 he writes to Sigurd Rascher: "The concert you played with your quartet in the little church of Niederhasli is still in my memory") he did not write a piece for that ensemble.



*Sigurd M. Rascher*

I will present the saxophone compositions in chronological order.  
The first solo-piece was the

### CONCERTO

#### **pour SAXOPHONE EN MI<sup>b</sup> et ORCHESTRE, opus 24**

In the mid-thirties of the 20<sup>th</sup> century Sigurd Rascher was "collecting" concertos to expand the repertory for saxophone and orchestra. As he met his old friend Will Eisenmann, who was starting up his composer's career, in Paris, he stimulated him to write a concerto for saxophone.

à Sigurd Rascher. 1.

Will Eisenmann.

**Concerto**  
pour  
**Saxophone en M<sup>re</sup> et Orchestre**

*Instrumenti dell'orchestra: 1. Ottavino (Ott.) 2. grandi Flauti (Fl.) 2. Oboi (ob.) 1. Fagotto (Fag.)  
2. Corni in Fa (Cr. fa.) 2. Trombe in Do (Tr. Do) Timpani (Tp) Triangolo (Trg.)  
Vibrafono (Vibr) Arpa (A)  
Violini I (V.I.) Violini II (V.II) Viola (Vla) Violoncelli (Vc) Contrabbassi (Cb) (5 corde)*

*Allegro, ma non troppo. ♩. 104 - 112.*

First page of the 1938 Saxophone Concerto

That Eisenmann was still influenced by his French years can be seen in the title page of this concert, which is all in French, even the dedication to Sigurd Rascher. The Concerto was written for alto saxophone and is in three movements. The orchestration is piccolo (ottavino as Eisenmann calls it), 2 flutes, 2 oboes, bassoon, 2 horns and 2 trumpets, timpani, triangle, vibraphone, harp and strings. The saxophone-part is definitely written on Rascher's capabilities to play four octaves on the saxophone. The highest note is E flat"" and although there are some alternative passages, this concerto is very demanding for the soloist.

#### I. Allegro, ma non troppo (quarter=104-112)

The *Allegro ma non troppo* opens with a march-like theme in horns and trumpets. It is played *mf* and followed by a soft, but vigorous theme in the strings. The character of this introduction is dark and scary. It seems to imitate the sound of boots of marching soldiers. As the saxophone enters, this march motif is played very soft in harp and cellos on a long sustained E in the contrabass. The saxophone-part begins on middle E and works itself up into the harmonic register. The melodic line leads into a very slow played (quarter=56) middle part that ends on a fermata on a on F based chord. For just three measures the tempo speeds up to 88, then Eisenmann

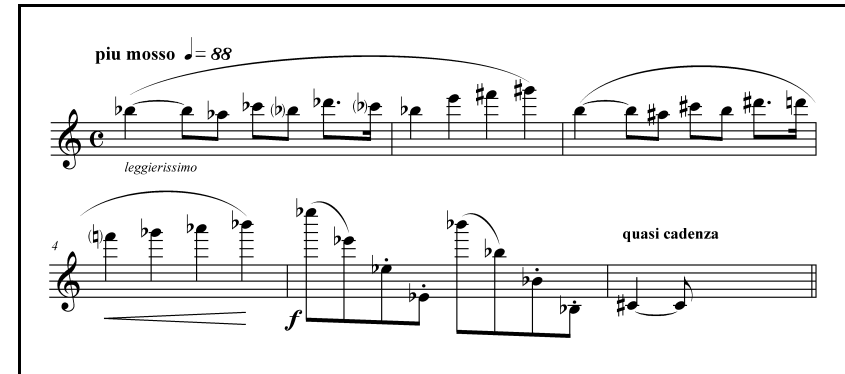
brings a *molto espressivo e tenuto ma dolce*” in half time (eight note=88). After just nine measures the flute is introduced as a second soloist along with the saxophone line.

Then the first time returns, now with a pressing rhythm in the timpani. A short Cadenza by the soloist leads into a dance-like finish with, again, the flute as a second soloist. A soft triplet-motif in horns and trumpets and a pizzicato B flat in celli and bassi ends this first movement.

## II. Andante tranquillo

The second movement starts in a very slow *Andante tranquillo* (quarter=46) the sax playing unaccompanied. As in the first movement the flute plays an important role as second soloist. Also the timpani rhythm from the first movement is heard again. First only in the lower sounding instruments, then in tutti strings. A *più mosso* (quarter=88) leads into a cadenza, which is followed by a string quartet solo playing a theme that was already heard in the first movement, but with a different harmonisation. In tempo quarter=104 the sax plays a melodic line accompanied by crotchets (the “marching boots” from the first movement) in harp and timpani.

Then the *Andante* returns and the second movement ends in a *ppp* played D minor chord with the sax playing the fifth.



Example from the second movement

## III. Allegro vivace

The third movement is the shortest of the three. It opens with a virtuoso and forceful theme, that soon leads in a more quiet played *dolce espressivo* (crotchet=112). Again a military rhythm comes through, now in the solo voice. A third section leads to the end of this Concerto with the saxophone playing scale like figure up to a harmonic D in a strong crescendo and on an open B flat chord.

The musical language of this Concerto is not always easy to understand. Nevertheless it shows a craftsman in orchestration. All three movements show some interesting instrumental colours. In the first movement, the third section gives the solo-part accompanied by bassoon and viola. A few measures further on the first horn is joining this trio. Special are also the two passages where the flute has a second solo-line. The second movement shows a solo passage for string quartet followed by the soloist accompanied by unison timpani and harp. An interesting instrumentation in the third movement is found by the soloist accompanied by oboe, bassoon and two horns.

The image shows a page of a musical score for the final measures of a concerto. The score is written for several instruments: Sax Solo (Saxophone Soloist), VI (Violin I), VII (Violin II), Vla (Viola), Vc (Violoncello), and Cb (Contrabasso). The Sax Solo part is marked 'f' (forte) and 'acc. v.' (accelerando vivace). The VI and VII parts are marked 'mf' (mezzo-forte) and 'div.' (divisi). The Vla part is marked 'mf' and 'pizz.' (pizzicato). The Vc and Cb parts are marked 'mf' and 'sonore' (sonorous). The score includes various musical notations such as notes, rests, and dynamic markings. The final measure is marked 'fin'.

Final measures of the Concerto

This Concerto was premiered by Sigurd Rascher the 5<sup>th</sup> February 1939 in Studio Lugano with Otmar Nussio as the conductor. (In 1950 Nussio also conducted a performance of the Concerto da Camera). This was the first and last performance of this Concerto. The reason, that the Concerto was never performed again is probably partly due to Eisenmann's own relationship with this work. Although he was a great fighter to get his works performed, he never again stimulated another performance of this Concerto. According to Mrs. Eisenmann, he never gave a reason for ignoring this work. He only mentioned, that he stood not behind this work anymore.

To My personal opinion, Eisenmann tried to express his feelings concerning the upcoming regime in this Concerto. The influence of the Nazis was clearly growing in 1938 and was seen as a threat for complete Europe. A lot of the themes and motifs in this work, that sometimes has a flavour of the music of Dmitri Shostakovich, can be related to military sounds, like marching and walking boots on the streets. The way Eisenmann handles these themes makes even more clear, that the composer saw this political development as frightening and threatening. This could be a reason, why he broke with this concerto, which manuscript lies in his home in Switzerland.



## **NEVERMORE, Kleine Ballade opus 28**

This short movement was composed in 1940 and was first played by Rascher in New York. An exact date is not known. Rascher took the piece on tour and did perform it Australia, the USA and several other countries. In the sixties there were some radio recordings of the piece by Rascher accompanied by Eisenmann's son Olivier and in 1963 Marcel Perrin did play the work for German Radio. Also Rascher's daughter Carina did perform this piece regularly.

In the last few years this little *Ballad* has become quite popular. It was recorded by Lawrence Gwodz on his CD Rascher International. Manfred Wordtmann (Germany) and Dieter Pätzold (Austria) recorded it with organ accompaniment. It is also regularly performed among others by Mario Venuti, Detlev Bensmann and Stephen Hass. In April 2007 the Ballad was performed by Bob Ruqus from the West Virginia Wesleyan College. There even exists an arrangement for saxophone and string quartet by the Polish saxophone player George Daravelis.

On October 10<sup>th</sup> 1947 Rascher performs in Hornung in Danmark. On the program are Wolfgang Jacoby's *Sonatine* (!), Clair Leonhard's *Recitativo and Abracadabra*, the *Arietta* by Waldemar Welander, *Introduction and Capriccio* by Svend Erik Tarp, a *Racconto* by Jörgen Bentzon and "*Andante con moto*" by Will Eigenmann (!). The last work is definitive the "Nevermore-Ballad".

4

Lightly

Gently

a piacere

rit. p

♩ = 70

rit. *fp* leggiero

A tempo

accel.

*fp* accel.

*fp*

Passionato

sempre legato

all quite short

6178

Page from the Kendor-edition of the Nevermore-Ballad.  
Pay attention to the canonical imitation between saxophone  
and piano on letter E.

Eisenmann called this work “Kleine Musik für Saxophon und Klavier”. Another title, which was acceptable for Eisenmann was “Andante sostenuto”. In later correspondence Eisenmann mentions this piece as “Music for saxophone – Nevermore”<sup>19</sup>. To have the piece published, there was an intensive contact between Sigurd Rascher and Lee Smith from Carl Fischer Inc. Eisenmann also contacted Smith himself.

In an introduction, he wrote in 1969, he mentions, that this piece has stimulated the interest in the saxophone, an instrument that was not seen as a real classical instrument in those days (=1940). But with its different tone colours the saxophone has more sound possibilities than any other wind instrument.

The “Nevermore” composition is a single movement work, that is divided in several smaller sections. Eisenmann wrote: “You can see the smaller pictures in this work as a sort of chain reactions in which the melodic and rhythmic elements embrace the linear idea, which gives a illusion of a more part work.” The work is an overall, about five-minute lyrical work with a short humorous line from letter D. (see example). It is not a very difficult piece, but nevertheless it asks two times for an obligatory harmonic G. Although Eisenmann and Rascher did do a lot of work to get these piece published, even as

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<sup>19</sup> Letter from Will Eisenmann to Sigurd Rascher written the 16th September 1940. The title “Andante sostenuto” was according to the correspondence the idea of Lee Smith from Carl Fischer.

early as 1940 (!), the ballad was finally published by Kendor Music in 1959. Today it is not mentioned anymore in its collection.

### TRIO

Around 1944 Will Eisenmann wrote a lot of chamber-music. In trying to fill a gap in the repertoire, because “by that time he did not know any work for two saxophones and bassoon”, he composed a Trio for two alto-saxophones and bassoon. This Trio is first mentioned in a letter to Rascher from July 1940. Eisenmann wrote:

*“By the way, what might be interesting to you: I have written a Divertimento for two alto saxophones and bassoon. The piece exits also with B flat clarinet, alto-saxophone and bassoon. The first performance is planned during the I.G.N.M. but with clarinet, because no saxophonist can play the high notes. As on command all the Swiss players stop with high F. Even F-sharp is impossible. The Divertimento takes about eight minutes and is a very serious, strong through composed Trio”*

Rascher’s answer comes from Havana and he writes that he is interested in the new piece but that performance in Cuba is not possible because of the very low level of the complete musical scene there.

In a letter from April 1941 the Trio is mentioned two times. Eisenmann writes that he sent the piece to Rascher's address in New York and recalls that he also made a third transcription for two clarinets and bassoon. Also he mentions that he would be very happy if Rascher could manage to stimulate the editor Carl Fischer to publish the work. Interesting is Eisenmann's own comment:

*"By the way Divertimento: the only tricky place in the piece, concerning the high notes, is in the first saxophone part. Between measure 33 (animez) and the calme, pastoral. You eventually can omit these measures (the numbers 33 to 38)."*<sup>20</sup>



#### *Measures 33 to 38 from the Trio*

<sup>20</sup> 2 April 1941: Letter from Will Eisenmann an Sigurd Rascher

In the same letter Eisenmann calls the Trio his "best piece of chambermusic for winds".

The Trio is a one-movement work that starts with the second saxophone accompanying the theme of the first line. This first section is played quietly, quarter equals 72. A small trumpet-signal-like bridge leads into a second theme, which has to be played "animez". The following "pastoral" section (quarter = 56) opens as a canon and is based on the same rhythmic motif as the "animez". A "piu risoluto", still based on the same motif is the beginning of the last section, which leads to the end of the of the piece with a virtuoso part for the bassoon. The first saxophone part regularly expands in the altissimo register and to my opinion it would sound better on soprano-saxophone. This also would give this little piece a better balance. Eventually the bassoon-part could be played on baritone-saxophone, which would make this work a charming attribution to the trio-repertoire.<sup>21</sup>

When Rascher premiered the Trio is not known. According to a letter from 4 October 1941, Rascher has promised Will Eisenmann to perform the piece in a concert with chamber music in New York. Rascher did not mention any date, so if this performance took place is not sure.

<sup>21</sup> A complete printed set with parts for several settings edited by the author of this booklet is available through Mrs. Hanna Eisenmann.

As in 1967 two movements of the *Divertimento* for two clarinets and bassoon were played in the USA, Sigurd Rascher sent a programme of this concert to Will Eisenmann asking if “*this Divertimento has something to do with my Divertimento for 2 sax and bassoon?*”<sup>22</sup> Then, in 1970 Eisenmann closes a letter to Rascher with the question if he still has the *Divertimento* in his repertoire. So stays the question if Rascher did actually perform the Trio or that he has forgotten the piece and was reminded about it as it was performed in the Emporia State College in Kansas?

Known concerts with the Trio did have place after 1970. In 1973 Rascher performed the piece in Zurich and some little villages. It was played by Sigurd Rascher with his daughter Carina and an unknown cellist! That the piece was not performed after these concerts, could be concluded from a letter dated 4 November 1976. Rascher plans some concerts with the quartet in Switzerland and Will Eisenmann writes: “*When you still do solo-recitals, I would be happy if you would perform one of my pieces. Perhaps you could do the Divertimento, that you performed so brilliant in Zurich, once more*”. He writes that the work now is published by Sikorski and that it is published for two clarinets as well as for two saxophones with bassoon. In the answer Rascher writes some days later, he does not mention the *Divertimento* at all. His statement is: “*I do not*

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<sup>22</sup> This question is remarkable, then Will Eisenmann reported already in 1941, that the Trio knew performances in its transcription for 2 clarinets and bassoon and “that it was sounding very well in that instrumentation”.

*play a lot of solo-recitals these days. It does not interest me anymore*”. The Trio in its original form for two saxophones and bassoon did not come to performance anymore.

The manuscript of this *Trio* bears no dedication, nor opus-number, nor composition year (In 1982 Eisenmann gives 1944 as year of composition!)<sup>23</sup>. Strange is, that this *Trio* is not mentioned in Eisenmann’s worklist. In 1982 Eisenmann himself calls the composition *Divertimento* and describes the work as *a short one-movement piece*.

Finally one must conclude, that we have two different compositions here. The first being the one-movement *Trio* for two alto saxophones and bassoon as mentioned in the early letters, the second is the *Divertimento opus 55* for two clarinets and bassoon, composed in 1954. In the last work the earlier saxophone piece is used in a shortened version as the first movement of three.

The edition by Sikorski from the fifties of the 20<sup>th</sup> century does not mention the possibility that this piece can be played with one or two saxophones. Not known is also, if Sigurd Rascher knew the latter version of this piece. He once signalled it<sup>24</sup>, but none of the letters between Eisenmann and Rascher is mentioning the three movement piece.

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<sup>23</sup> Eisenmann composed the Trio in 1940/1941. The year 1944 is probably the year the Trio was expanded to what is now the *Divertimento opus 55*.

<sup>24</sup> Letter from Sigurd Rascher to Will Eisenmann, 1967.



#### *Opening of the Trio for two alto saxophones and bassoon*

The Divertimento for three woodwinds was mentioned in 1947. It was performed during a concert in Amsterdam. It is not clear if the piece was performed with two clarinets or with clarinet and alto saxophone (an instrumentation also mentioned by Eisenmann). The latter is a possibility, because saxophonist Hans Ackermann performed the Concerto da Camera in the same programme. The author, Dutch composer Lex van Delden, describes the Divertimento as a serious and gloomy piece with a to often repeated rhythmic motif.

In 2008 the Divertimento was once again in its version for two clarinets and bassoon performed by the Trio Bon in Augsburg (Germany)

From a letter dated 31 July 1980 we learn, that Lawrence Gwodz is interested in the Trio, but Will Eisenmann writes, that he does not have the score and the parts anymore. So he asks Sigurd Rascher to send a copy of the piece to Gwodz.<sup>25</sup>

One year later, a short time after Eisenmann's 75<sup>th</sup> birthday, Carina Rascher asks in a letter the real composition-date of the Trio. Not sure is, if she did perform the piece or was planning to perform it.

<sup>25</sup> Letter from Will Eisenmann to Sigurd Rascher 31 July 1980.

### **DUO CONCERTANTE opus 33**

Shortly after the Nevermore-music Eisenmann composed another work for saxophone and piano. In a letter written on the 4<sup>th</sup> October 1941 Eisenmann mentions that he has sent the piece with the same post.


*"It is without doubt the most grateful piece I have written for you in meaning "having success". Me, voila, as a pioneer of the saxophone literature. I am curious what you think about it."*

So the *Duo Concertante* (1941) came to birth. The piece has two movements. The first is to be played *Deciso*. It opens with a continuing movement of quavers in the piano part on which the saxophone sings a very melodic line, characterized by some sixths, sevenths and octaves. The following "*in modo classico*" is build on baroque-like sequences. The piece gains in movement by doubling the quavers to semi-quavers and by playing the melody in half the rhythm as before. A fortissimo played semiquaver scale in the piano leads to a very slow *Maestoso* that finishes this first movement.

The second movement, marked *Energico*, is virtuoso in character. It opens with a semiquaver note statement in the piano, that is repeated in the saxophone part. Again the baroque sequences are to be heard and the opening theme is repeated. The coda has more speed and leads to a forte played climax, but Eisenmann closes this

work with a piano *ssubito*, played *sonoro* in the saxophone and *dolcemente portato* in the piano. Getting slower to the end, this movement, that started in a minor is closed with a superb sounding, pianissimo played D major chord in which the saxophone plays the third.

The Duo Concertante contains some harmonics going up to B<sup>7</sup>". It was regularly performed by Rascher and published in 1956 by Carl Fischer in New York. For this publications some changes were made, but, due to Sigurd Rascher, who called the reworked version a piece for schoolboys, the original version was published. Nevertheless it had been well to publish the alternative version along with the original. It would have reached more saxophonists and would surely have been more popular in the saxophone world then is has been until now.

The image shows a musical score for the beginning of the second movement of 'Duo Concertante'. The tempo is marked 'Energico' with a metronome marking of quarter note = 104. The score is written for saxophone and piano. The piano part begins with a semiquaver scale in the left hand, marked 'f' (forte). The saxophone part enters with a melodic line. The score is divided into two systems, each with a repeat sign at the beginning. The first system is marked 'meno f' (meno forte). The second system continues the melodic and harmonic development. The score ends with a final chord in the piano and a sustained note in the saxophone.

*Beginning from the 2<sup>nd</sup> movement*

It is not known when Sigurd Rascher did the first performance, but probably it was shortly after he received it.

Eisenmann was not always informed on the performances Rascher did of his works. In 1946 he writes to Rascher, mentioning that *“Ackermann regularly plays the pieces (the Duo and the Nevermore) on the radio”* and asking Rascher if he still does perform his music.

In May 1960 this work was broadcasted by Rascher and Eisenmann's son Olivier. John Edward Kelly performed it for Swiss radio in 1989 and there were performances by Detlev Bensmann and Mario Venuti (2006). I also found this work in the study programme of the saxophone class of Filiberto Palermi and in 1995 the piece was played by Fechar Janela at the university of Brasilia to obtain the highest degree in saxophone. Rascher did stimulate his students to play the Duo. One of them, Dr. Michael Ried (now at Fredonia University) was quite fond of this work. He did a lot of performances of the composition.<sup>26</sup>

Olivier Eisenmann often was the accompanying pianist as saxophonists as Sigurd Rascher, Hans Ackermann, Carina Rascher and Mario Venuti performed the Duo Concertante. In 1966 his father wrote on the score: *“Olivier, dem besten Mit-Interpreten dieses Stückes, in Freude und Dankbarkeit v.s. Papa” (Olivier, the best co-interprete of this piece, in happiness and gratefulness. Dad)*

The Duo Concertante is one of the pieces by Eisenmann that should be played much more often. In this work Eisenmann succeeds in composing a “tradition bound music, which forms are filled with a new, more time bound feeling of life” as he mentioned himself.

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<sup>26</sup>correspondence between Sigurd Rascher and Will Eisenmann

## **CONCERTO DA CAMERA**

### **opus 38 für Altsaxophon und Streichorchester**

By 1946 Rascher had not played a lot of performances for several years. He taught in public schools and took care of his farm.<sup>27</sup> Nevertheless Will Eisenmann writes his Concertino for alto saxophone and strings (as he first calls it) with Rascher's sound in mind. Finally this piece grew into the Concerto da Camera, a 15 minutes long, in three movements with all the technical facilities Rascher was capable of. Eisenmann wrote:

*"Sigurd Rascher can play a low, middle and high register with tones similar to bassoon, clarinet and even strings. His tone colours could find their equal in the sounds of the strings and to explore that equality was my goal in this work".*

The work was finished in 1945, but caused by the war and his personal circumstances Sigurd Rascher did not come to Europe to play the part. For the first performance the Swiss saxophonist Hans Ackermann was contacted.

Ackermann surely wasn't a bad saxophone player, but he could not play all the altissimo Rascher was able to. So Eisenmann revised the saxophone part and wrote several passages an octave lower. He even wrote a dedication to Ackermann above the published

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<sup>27</sup> Letter from Sigurd Rascher to Will Eisenmann written 2<sup>nd</sup> June 1946

score of the Concerto. Conducted by the famous conductor Hermann Scherchen the *Concerto da Camera* was first performed the 18<sup>th</sup> of March 1946 in Zürich. The Concerto was quite successful. Critics were very positive: *"The cantilena from the first movement, andante amoroso, flows in a continuing melodic line."*

Eisenmann wrote to Rascher:

*"The press was unanimous, this was Ackermann's best performance, but Ackermann does not have a very stabile high register as Marcel Mule does and misses the dynamics in his performance that made Mule so famous"*<sup>28</sup>

In the same letter Eisenmann mentions that Marcel Mule has asked him to send the score of the Concerto and to enclose also his two works for saxophone and piano. Eisenmann is quite sure that Mule will perform the Concerto in Paris.<sup>29</sup> Nevertheless he pushes Rascher to play the piece, possibly in New York.

A second performance of the Concerto was planned in Lausanne and there after it was performed by Ackermann in Amsterdam on the 13<sup>th</sup> April 1947 and in 1949 there were performances in Dresden, Stuttgart (with the Stuttgarter Kammerorchester conducted by Karl Münchinger) and for Radio Lugano (April 1950)<sup>30</sup>. After several years, in which Ackermann does a lot of work to get

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<sup>28</sup> Letter from Will Eisenmann to Sigurd Rascher written the 24<sup>th</sup> April 1946

<sup>29</sup> As far is known, Marcel Mule never performed the Eisenmann Concerto da Camera, neither the Nevermore or the Duo Concertante.

<sup>30</sup> Verena Naegle: Freie Liebe, freie Kunst



the piece played, there is another known performance in 1962 in Bern, Switzerland.

*According to the performance in Amsterdam in 1947 which contained a programme with only works by Eisenmann, the Dutch composer and music reviewer Lex van Delden (who wrote a very famous Sonatine for alto saxophone and piano!) wrote:*

*"In the Concerto for saxophone and strings, that closed the interesting afternoon, Eisenmann develops himself positive. His musical talents allow him to express himself less serious, so the audience is listening more concentrated. The Swiss player Hans Ackermann was the tremendous soloist, who demonstrated very well the special sound of the saxophone, which is not often heard."*<sup>31</sup>

As far as is known Sigurd Rascher never played this Concerto. Already in 1946 he writes that he has proposed the piece to several "Kapellmeisters", but it did not come to a performance. Rascher does not mention which conductors he contacted for a performance of the piece, but asks Eisenmann to send him the score.

Finally in 1960 (!) he does receive the score from the publisher and promises the composer to study it. He will send its comment on the Concerto to Eisenmann, but this comments are not known or even never written down.

In 1980 John Edward Kelly as well as Lawrence Gwodz are seeking contact with Will Eisenmann.<sup>32</sup> The cooperation between Will

Eisenmann and John Edward Kelly results in a performance of the original version of the Concerto in Lucerne. Then in 1996 Philippe Savoy does the "easier" version again.

In 2009 there are two new performances of the Concerto. Organized by Olivier Eisenmann, saxophonist Mario Venuti is soloist in the piece. The orchestra is the Orchestra Santa Maria conducted by Droujelub Yanakiew and the concerts were held in Weggis and Menzingen (Switzerland). A third performance was cancelled.<sup>33</sup>

Mrs. Eisenmann send me recordings of the performances by John Edward Kelly and Philippe Savoy and comparing these two makes clear, how well the original version is in harmony with the strings, especially in the high register. And although Philippe Savoy plays very well, John Edward Kelly does a wonderful, musical job in his performance.

The Concerto da Camera consists of three movements, an Andante amoroso, a Molto vivace e energico and as third movement an Allegro scherzando.

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<sup>31</sup> internet site, which is not available anymore

<sup>32</sup> Information by Mrs. Hanna Eisenmann.

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<sup>33</sup> Orchestra Santa Maria – Annual report 2009

1) Andante amoroso (quarter=56)

After the opening statement, the introduction of this Concerto shows very strong polyphonic writing. Also after entrance of the soloist, there stays much movement in all the lines. The middle part is taken much slower, even half tempo, but is built up again to Tempo 1 to be

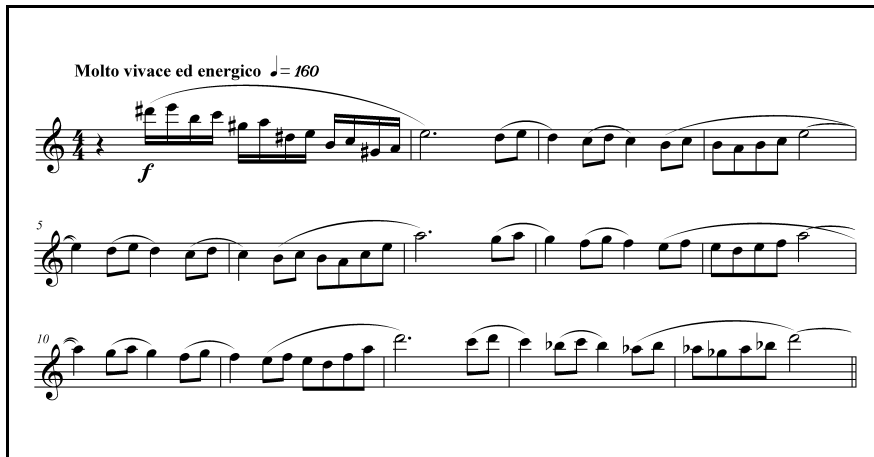
The image shows a musical score for a saxophone part, consisting of three staves. The first staff is in 4/4 time and begins with the tempo marking "Tempo 1 ma meno mosso". It features a melodic line with triplets and a key signature of one sharp (F#). The second staff continues the melody, marked "ruhiger" (quieter), and includes a crescendo marking "cresc. poi a poi" leading to a fortissimo "f" dynamic. The third staff starts with an octave transposition marking "(8va)" and continues the melodic development, ending with a fortissimo "ff" dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Fragment from the saxophone part of the first movement of the Concerto da camera. The ottava-measures are not indicated in the score by Universal Edition Wien, but are played by John Edward Kelly and are almost sure to be the original intention of the composer.

played "*ma meno mosso*". The following "*animez*" gives the soloist possibilities to show his virtuosity. It leads, with scale and chord-figures in the saxophone-part to the Tempo Primo. A pentatonic theme played "*animez un peu*" leads to the end of this movement.

2) Molto vivace ed energico (quarter=160)

After a unaccompanied rush in the saxophone, a folkdance-like theme is played by the soloist. The accompaniment exists out of pizzicato and non pesante played crotchets. As B motif this second movement shows a "*in modo classico*" (quarter = 92). Imitations and sequence-like figures are dominating. After an abrupt closing the folkdance is repeated and this part is ended "*violente*".



*Beginning of the second movement*

### 3) Allegro scherzando (quarter=112)

The triplets in the introduction played by the strings are taken over by the soloist and create a joyful character. A “*più tranquillo*” leads into a short “*molto cantabile e calmo*”, that gives a moment of peace. The opening tempo is taken up again and leads into a “*fuori tempo quasi Cadenza*”. The finale is vigorous and the Concerto ends with the main motif of this third movement.

## MOVEMENTS

### opus 68 for alto saxophone and piano

For more than fifteen years Will Eisenmann did not write anything for the saxophone again. At the beginning of 1960 as Sigurd Rascher is again touring in Europe, Eisenmann is stimulated to write something for saxophone again. In 1961 he composes the Movements. The work opens with a theme that is exposed in a canonical way in the piano. The saxophone also imitates this theme, having it played energico. The tempo is quarter equals 76. A “*più calmo*” leads to a “*più calmo ancora*” (quarter = 42). A sonorous melody in the saxophone is accompanied by a “*sub. dolce legato*” in the piano. A rhythmic “*più mosso*” leads into a “*più mosso ancora*”, which recalls a slow waltz character, which is shortly interrupted by some semiquaver triplets. A *meno mosso* shows us the semiquaver triplets again, and a short *arioso* leads into a brilliant finale. The finale requests a good breath control and technical capacities. This composition ends with a virtuoso accelerando rush up to harmonic D.

Sigurd Rascher premiered this work in München on November 13<sup>th</sup> 1962. In December of the same year it was broadcasted by Radio Hilversum in the Netherlands and once again in May 1963. In March 1964 Rascher made radio performances of this work in Lausanne,

Switzerland (first radio recording) and Stuttgart (Germany) together with Eisenmann's son Olivier.



*Finale from Movements op. 68 for alto saxophone and piano*

In 1976 Will Eisenmann asks Rascher if he sees a possibility to get the **Movements** published by either Kendor or Carl Fischer, but Sigurd Rascher answers that it is better when Will Eisenmann himself will contact the publishers. The work does not get published, but is played by Carina Rascher, John Edward Kelly, Detlef Bensmann and Mario Venuti.

### KONZERT für Sopransaxophon, Altsaxophon und Streicher opus 69

As Sigurd Rascher was looking for new pieces to perform together with Carina he again did request several composers he already know. He asked among others Erwin Dressel, William Latham, Lex van Delden and Erland von Koch. All these composers had already written pieces for Rascher that grow more or less famous. Especially the *Sonatina* by van Delden and the *Concerto* of Erland von Koch were “hits” from the Rascher repertoire. Rascher succeeded in getting new works composed from all these men. Erland von Koch wrote his *Concertino piccolo* for soprano, alto saxophone and strings in 1962 (in 1976 also transcribed for wind orchestra) and some years later a unaccompanied *Dialogue* (1975), that probably could be played as an encore after the performance of the *Concertino piccolo*. Dutch composer Lex van Delden transcribed his successful *Concerto* for two oboes for two soprano saxophones and orchestra, William Latham composed his *Concerto grosso* in 1960 and Erwin Dressel wrote a *Double Concerto* in 1965.

Also Will Eisenmann was asked for a piece for two saxophones and orchestra and in 1962 Eisenmann composed the **Concerto opus 69** for soprano saxophone, alto saxophone and strings. It was nevertheless never performed by the Raschers. Reasons are not really clear, but are probably put together by changing possibilities

for self-made artists and virtuosos as Rascher, who did all work himself, and who had more and more trouble to get performances with orchestra, Rascher's age (he is almost sixty at the time this piece is finished and is doing less solo work, concentrating on the quartet), the declining interest in the compositions of Will Eisenmann and his contemporaries, because of the growing more avantgardistic compositionstyle and, last but not least, the small position of the saxophone in the concert world as a solo instrument. Rascher did use his master classes and workshops to get pieces performed. He did the *Jephta* by Carl Anton Wirth with Carina and also the William Latham piece *Concerto-grosso* came to performance, but despite Will Eisenmann's persistence and asking, Sigurd Rascher did not take any actions to have this piece played. Carina Rascher stated that the quartet the Raschers had founded, took most of the energy and that was one of the reasons, that Sigurd as well as Carina did no more solo concerts anymore.<sup>34</sup>

The Double-Concerto was finally premiered in 1998(!) in Zeitz by Karola Elssner on alto saxophone, Detlef Bensmann on soprano saxophone, who both had a tough job to do, and the Kammer Philharmonie Schönebeck.

This concerto is a very difficult one-movement piece. There are a lot altissimo notes. Not only in the alto part, but also in the soprano part.

The Concerto starts *calmo, espressivo* with a syncopated melody in the alto saxophone, which is after seven measures imitated by the soprano saxophone. The accompaniment is a light pizzicato played beat and afterbeat rhythm. New thematic material enters in the orchestra and on this material a dialogue between the soloists develops.

The movement gets faster. In a "*light flowing*" (*crotchet=108*) the soprano saxophone takes the lead. The alto has a second line and there are accompanying triplets in the violins. Eleven measures long the bass gives a base of a long piano played E. Triplet figures in both solo lines followed by a long line of semiquavers in the alto saxophone leads in a new section: "*energico, ma meno mosso*" (*quarter=94*). Viola and violin are opening this section. The soloists take over, imitating each other. The final fermata of this polyphonic section brings the soprano saxophone up to harmonic B. The next "*dance-like moderate movement*" (*crotchet=108*) gives the character of an intermezzo in form of a quite waltz. According to Eisenmann this section builds the bridge to a real concertising of both soloists and orchestra. A very long phrase with just semiquavers, which also brings the soprano saxophone in constant bridging the regular and the harmonic register makes this section very masterly.

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<sup>34</sup> Phone call with Carina Rascher, May 2008.

The following cadenza shows a polyphonic and imitating writing between both soloists. Semiquaver triplets are taken over by the orchestra and are again played by the soloists. The soprano goes up to harmonic C. Increasing the volume this section ends with both soprano and alto saxophones playing up in their harmonic register. After two measures intermezzo by the orchestra, a “*rubato*” in the alto saxophone leads into a “*subito calmo e doloroso*”. The alto plays a longer solo line, interrupted by the soprano. Built on a “*pesante*” beat and afterbeat rhythm the piece gets more and more technical and virtuosic. After a fermata the orchestra takes over.

The image displays a musical score for measures 96 to 102 of the Double Concerto. It features two staves: Soprano Sax. and Alto Sax. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as quarter = 84. The score shows intricate polyphonic and imitative writing between the two soloists, including semiquaver triplets and a 'pesante' beat and afterbeat rhythm. The Soprano Sax part includes a fermata at the end of measure 102. The Alto Sax part includes a 'rubato' section and a 'subito calmo e doloroso' section. The score concludes with a fermata over the final measure.

Measures 96 to 102 from the Double Concerto

This is the only longer rest for the soloists. Although the entrance of the soloists is again virtuosic, the piece soon leads into a “*subito tranquillo arioso*” (quarter=54). A singing melody in both instruments leads to the finale of this work.

This finale is in two sections. First an “*Andante*” where the alto starts soloing for six measures, the soprano takes the lead and is followed up by a dialogue between the soloists.

The second section of the finale (quarter=120) consists of long lines of scale like sixteenth notes (semiquavers). The soprano again goes up to high C, the alto to high B. In the last final rush the soprano goes up to his last note: a harmonic G sharp. The alto saxophone scales down to low C-sharp. An energetic rhythmic motif in the orchestra concludes this virtuosic and difficult Concerto.

That Will Eisenmann is still very convinced and impressed by the craftsmanship of Sigurd Rascher can be read in a letter from 31 July 1980. Concerning this Double-Concerto he writes:

“Dear Sigurd

The Concerto for two saxophones and string orchestra I did compose for you and your daughter Carin is still awaiting its first performance. Now, John Edward Kelly wants to study the score because he sees a possible performance in the USA. Before I risk the expensive transport of the score, I want to ask you if you think that Kelly and his partner are able enough to perform this difficult work”

Rascher's answer to this question is not known, but Kelly did not perform the Double-Concerto.

The image shows a handwritten musical score for a piece titled 'Double-Concerto'. The score is written for a chamber ensemble consisting of Soprano, Alto, Violin 1, Violin 2, Viola, Cello, and Double Bass. The notation is dense, featuring many accidentals (sharps, flats, naturals) and dynamic markings such as 'marc.', 'cresc.', 'rit.', and 'f'. The tempo is indicated as 'rit. molto'. The score is divided into two systems, with a double bar line separating them. The first system includes markings for 'marc.', 'cresc.', and 'rit. molto'. The second system includes markings for 'rit. molto' and 'f'. The score is written in a clear, legible hand.

Fragment of the Double-Concerto with lots of harmonics in the soprano part

### CAPRICCIO opus 92 for tenor saxophone and piano

This short piece, only 36 bars and about 2 ½ minutes long is the last piece Will Eisenmann composed for the saxophone. It was written on 6 January 1977 and the manuscript bears no dedication. The reason why this work was composed is not clear. Maybe Bruce Weinberger, the tenor player of the Rascher saxophone quartet has asked Eisenmann to write something for tenor saxophone. Told is, that Eisenmann handed the score to Bruce Weinberger after a concert by the quartet and Weinberger promised to perform the little work and sent a programme. Years later, in 1980, Eisenmann asks Rascher in a letter if he knows if Weinberger ever played the *Capriccio*.<sup>35</sup> Their was no clear answer and probably Weinberger did not play the *Capriccio* in public and the first performance comes on account of Detlef Bensmann during a concert of works by Will Eisenmann in the Swiss embassy in Berlin. The piece is still in manuscript.

The *Capriccio* starts “flowing” (crotchet = 72) and the semiquavers and triplets in the saxophone part are accompanied with soft crotchet chords in which the major second dominates the harmony. Intensity is growing through more movement in the piano part and through a “rit. molto”. A middle part (quaver = 84) with a moving

<sup>35</sup> Letter from Will Eisenmann to Sigurd Rascher – 31 July 1980

rhythm in the saxophone part that is imitated by the piano gives, though a slower tempo, an idea of increasing speed. The third section, a three quarter beat, is quiet again (quarter = 66) and a free passage based on the rhythm of the second section leads to a *Tempo primo*. The piano takes the lead, but after already three bars the saxophone starts a row of semiquavers that leads with a *Tempo rubato* – *al presto* to a low, fortissimo played, low Bb on the saxophone. For this last measure Eisenmann offers two possible endings for the pianist. The first is a three beat chord concluding the work with a crotchet chord build on fifths. The second possibility gives a whole tone scale on C with an Ab as bass note concluded by a quarter note C major chord without fifth.

The image shows a musical score for the final two measures of the Capriccio. The score is for Tenor Saxophone and Piano. The Tenor Saxophone part starts with a 'Tempo rubato al presto' marking and a fortissimo (f) dynamic, playing a series of semiquavers. The Piano part starts with a 'non arpeggio' marking and a fortissimo (ff) dynamic, playing a low Bb. The score concludes with two alternative endings for the piano part, marked 'OSSIA'.

Final two measures with alternative ending of the Capriccio

Finally I want to mention two solo works, not originally composed for saxophone, but which will do quite well on the instrument. First there are the *Metamorfosi* for oboe-solo, which dates from 1985 and it is the last work composed by Will Eisenmann. Again conceived as one-movement work with several sections this piece can be played on sopranosaxophone without any changes. The only complication maybe a harmonic G, which is required two times.

A second piece is the short *Impression (Concertino op. 108)* for clarinet. With permission of Mrs. Eisenmann I did work out a version for alto saxophone of this piece by transposing it up a fifth, give some alternatives for the altissimoaltissimo notes and by putting some legato bows in the score.



## **CONCLUSION**

From the correspondence between Will Eisenmann and Sigurd Rascher one must believe that most saxophone compositions by Eisenmann were the composers own initiative. Rascher never asks Eisenmann to write a piece for him. Of course, the new pieces could be discussed in private talks, and the first *Concerto* must find his origin there, but the *Duo Concertante* and the *Trio* were written just for the love of the sound of the saxophone and the work Rascher did for the *Nevermore*-Ballad.

Also the *Duo-Concerto* must have been written on request. Rascher was looking for pieces to play with Carina and remarkable is, that Rascher in the beginning of the 1960's suddenly did a lot of performing and broadcasting of Eisenmann's other works, especially the *Movements*.

Nevertheless, Will Eisenmann wrote some very fine works for the saxophone. Especially the *Concerto da Camera*, that was so successful in the beginning of its career deserves a more regular performance. Publishing this work with a reduction of the orchestra part for piano, as has happened with most of the famous concertos for saxophone, could bring this fine work closer to professional students and performers worldwide. Also a recording by a famous saxophone player (perhaps an album with Swiss concerts for saxophone) could bring this work to more prominence.

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