INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book. These are also available as one exposure on a standard 35mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI
University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600
Approaching Iapetus. [Original composition]

English, Paul Bryson, M.M.
Rice University, 1989
RICE UNIVERSITY

APPROACHING IAPETUS

by

PAUL ENGLISH

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE MASTER OF MUSIC

APPROVED, THESIS COMMITTEE

[Signatures]

Professor Paul Cooper, Chairman
Composition Department
Shepherd School of Music

Professor Anne Schnoebelen
Shepherd School of Music

Associate Professor George Burt
Shepherd School of Music

Houston, Texas
April, 1989
Copyright
Paul English
1989
ABSTRACT

The trip to Iapetus is not at all what you might expect. In fact, you hardly notice the little sphere at all since the overwhelming spectacle of Saturn, with her beautiful colors and rings, very nearly obliterates all else from view as you draw closer. But once you spot her, the tiny moon, Iapetus, presents her own intrigue.

Part white and part black (for which no definitive explanation has been forthcoming), she whizzes about Saturn in a wildly different orbit than the other satellites. These puzzles and the paradox of space itself (for what could be more full, more congested than space?) inspired the tenor saxophone concerto, Approaching Iapetus.

The work is in two movements and is composed in a bipolar fashion, attempting to exploit to their full advantage several binary relationships including texture (chamber vs. orchestral music, solo vs. ensemble), genre (jazz vs. contemporary symphonic music), harmonic vocabulary (tonality vs. serial and twelve-tone elements), and the idea of improvisation within an organized and fully notated structure.

This work was commissioned by the Houston Symphony Orchestra and the Houston Composer's Alliance at the suggestion of Tobias Picker and received its first performance at the Miller Outdoor Theatre in Houston on June 24, 1987 under the baton of Nicklaus Wyss. The tenor saxophone soloist was Mr. Rob Lockhart.
Acknowledgements

To Paul Cooper for his wisdom and vision in guiding me toward new worlds and new adventures,

To Ellsworth Milburn, George Burt, and Arthur Gottschalk, my teachers and friends, for their companionship and encouragement,

To the fine faculty and staff at the Shepherd School of Music for helping to make my days at Rice constructive and enlightening,

And to my dear parents and family for their constant love and support

I would like to express my sincerest gratitude for making this journey possible.
PAUL ENGLISH

APPROACHING IAPETUS

Concerto for Tenor Saxophone and Symphony Orchestra
Orchestra

2 Flutes
1 Piccolo
2 Oboes
1 English Horn (F)
2 Bb Clarinets
1 Bb Bass Clarinet
2 Bassoons

4 French Horns (F)
4 C Trumpets
3 Trombones
1 Tuba

1 Harp

3 Percussion:
  Vibraharp, Marimba, Glockenspiel
  2 Snare Drums, 1 Tom-tom, Field Drum, or other (optional)
  Suspended Cymbal, Tam-tam
  Assorted Light Percussion

1 Timpani (at least three drums)

Solo Bb Tenor Saxophone

Strings
Flute
Piccolo
Oboe
English Horn
Clarinet
Bass Clarinet
Bassoon
Horns
Trumpets
Trombone
Tuba
Harp
Percussion
1
2
3
Tenor Saxophone
Violin
Viola
Cello
Bass