

BERNHARD HEIDEN

Diversion

for Alto Saxophone and Concert Band

Edited by R. Mark Rogers

INSTRUMENTATION

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|---|---|
| 1-FULL SCORE | 3-1st TRUMPET in B-flat |
| 1-SOLO ALTO SAXOPHONE in E-flat | 3-2nd TRUMPET in B-flat |
| 1-PICCOLO | 3-3rd TRUMPET in B-flat |
| 4-1st FLUTE | 2-1st HORN in F |
| 4-2nd FLUTE | 2-2nd HORN in F |
| 2-OBOE | 2-1st TROMBONE |
| 1-CLARINET in E-flat
(optional - not shown in score) | 2-2nd TROMBONE |
| 4-1st CLARINET in B-flat | 2-3rd TROMBONE |
| 4-2nd CLARINET in B-flat | 2-Baritone T.C. |
| 4-3rd CLARINET in B-flat | 3-Baritone B.C. |
| 2-BASS CLARINET in B-flat | 4-TUBAS |
| 1-1st BASSOON | 2-TIMPANI (3 drums) and BELLS |
| 1-2nd BASSOON | 3-PERCUSSION |
| 4-ALTO SAXOPHONE in E-flat | Triangle, Tambourine, Snare Drum,
Bass Drum, Crash Cymbals |
| 2-TENOR SAXOPHONE in B-flat | |
| 1-BARITONE SAXOPHONE in E-flat | |

Duration: Approx. 7 Minutes
Grade 4

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MUSIC

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Diversion was composed in 1943 while Bernhard Heiden served in the US Army band during World War II. In a career that would span roughly six decades, he was to become an influential voice in writing for the saxophone, enjoying an early success with the debut of his 1937 *Sonata for Alto Saxophone and Piano*, widely considered to be the first sonata written expressly for the instrument. Four years after completion, it was picked up by Associated Music Publishers, becoming the composer's first published composition ever.

Although today *Diversion* is similarly regarded as a staple of 20th Century saxophone solo repertoire, this work written just six years after the *Sonata* had a much longer and more arduous path to publication. In his 1985 interview with *The Saxophone Symposium*, Heiden traces the genesis back to his original score, which was then titled "Solo for Alto Saxophone and Band." The quote suggests the humble origins of the piece, written almost incidentally for the 445th Army Services Band, for which he was the assistant bandmaster: "The band had some wonderful players, especially saxophonists; they were all outstanding jazz musicians who had been assembled for that purpose, but they had to play in the concert band...I wrote (*Diversion*) in 1943 and we performed it many times."

After Heiden's return from the war, *Diversion* was in fact soon accepted by another major publisher, however as a result of most performance materials being inopportunistically misplaced by the company, the deal was ultimately scuttled. In spite of that, Heiden continued to receive steady requests to perform the work year after year. The interest in the piece never died and fortunately *Diversion* got a second chance in the 1980's by virtue of a concert of the composer's works organized by his former student Michael Cunningham, then a faculty member at the University of Wisconsin Eau Claire. Heiden recounts that he uncovered a personal copy of the pencil manuscript score and handed it to Cunningham saying, "If you want to make parts and copy out the score, you are perfectly welcome. I don't want to be involved with that piece anymore, you know, after thirty years."

This concert was the catalyst that ultimately brought this work to the attention of world-renown classical saxophonist Eugene Rousseau, who offered to publish it for Heiden under the Etoile brand Rousseau had founded at Indiana University. Heiden accepted and the title was changed to *Diversion* at the composer's request to avoid confusion with another of his works, *Solo for Alto Saxophone and Piano*. The publication of the original score along with a reduction for saxophone and piano helped establish Etoile as a serious saxophone music imprint, a legacy which remains to this day. **

The influence of the composer's mentor, Paul Hindemith is evident in *Diversion's* tonal but non-diatonic harmonies, paired with Heiden's own elegant melodic writing. Constructed in a loose rondo form, the work is light and tuneful, revealing a mastery of instrumentation, with graceful lines for the solo saxophone and accompaniment passages supporting lightly underneath it. Contrasting sections for wind and brass choirs, punctuated with full tutti ensemble provide interesting variety and underline climactic moments.

**Saxophone/ Piano reduction available separately (S151008) from Etoile, a division of Lauren Keiser Music Publishing.

Editor's Note

The process of creating a performing edition of a composition which is more than 70 years old can be fraught with difficulties, chief among them being the lack of primary source materials from which to work. As mentioned elsewhere, the autograph score to Bernhard Heiden's *Diversion for Solo Alto Saxophone and Band* has been lost. Thus the most accurate reliable documents from which to begin the editing process are the engraved piano accompaniment score and solo alto saxophone part which were prepared under the composer's supervision. That being said, it is also true that careful study of the student written concert band score and parts which have been used in the past may reveal a great deal of pertinent information.

It is clear that the wind band for which Heiden composed the work in 1943 was, by modern standards, extremely modest in size. This is not surprising since this was a war-time ensemble whose primary mission lay in entertaining the troops. In all likelihood the band under Heiden's command consisted of one flute, one oboe, three clarinets (perhaps more), one bass clarinet, two bassoons, three saxophones, three trumpets, two horns, three trombones, one euphonium, one tuba and three percussion - a total ensemble of as few as 24 players. The parts for piccolo and E-flat clarinet are optional; they seem to have been afterthoughts as these instruments are used sparingly, and are often silent during sections of full ensemble. Evidence suggests that Heiden's tuba(s) were the small tubas pitched in E-flat (quite common in those days, but which have now almost entirely disappeared). It seems that Heiden expected that his writing for percussion could be performed by only three musicians, which would require one performer to play (simultaneously) bells and triangle while another performer plays bass drum with attached cymbals.

Several instruments are used in a manner which seems to indicate that Heiden's experience was more along the lines of professional European orchestral wind instrument tradition rather than the American amateur town bandsmen. Examples of non-idiomatic usage occur rather frequently. Evidence pointing in this direction includes measures 19 and 20 in the bass clarinet, measure 115 in the 2nd horn, and several bits in the euphonium that are out of the range of 3-valved instruments. While the passages mentioned above have been left as they were found, numerous other passages have been altered to conform to more standard modern usage without further comment. Southern Music Company's publication of Heiden's *Diversion* is intended to provide a practical performing edition suitable for use with bands that range from wind ensembles as small as 24 players up to symphonic wind bands of 60 musicians or more. Diligent correction of wrong pitches and careful insertion of additional rehearsal numbers will produce far more efficient rehearsals than in the past. In short, we are happy to present this handsome new edition in full confidence that it will stand the test of time.

DIVERSION

for Alto Saxophone and Concert Band

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Bernhard Heiden (1943)

edited by R. Mark Rogers

Moderato ♩ = 108

Piccolo

Flute 1

Flute 2

Oboes

Clarinet 1 (B♭)

Clarinets 2, 3 (B♭)

Bass Clarinet (B♭)

Bassoon 1, 2

Alto Saxophones (E♭)

Tenor Saxophone (B♭)

Baritone Saxophone (E♭)

Moderato ♩ = 108

Solo Alto Saxophone (E♭)

Trumpet 1 (B♭)

Trumpets 2, 3 (B♭)

Horns 1 (F)

Horns 2 (F)

Trombones 1, 2

Trombone 3

Euphoniums

Tubas

Timpani

Triangle

Snare Drum

Crash Cymbals

Bass Drum

Bells

