

THE THEATRICAL SAXOPHONE: VISUAL AND NARRATIVE ELEMENTS IN
CONTEMPORARY SAXOPHONE MUSIC

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ABSTRACT

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Many examples of contemporary saxophone music incorporate visual and narrative elements that can be deemed “theatrical”: choreographed movements or gestures, the elocution of text, specific staging and lighting indications, the inclusion of props, and costuming. Distinctly different from the theatrical genres of opera and ballet, the use of these extra-musical components represents a collaboration between music and related art forms. Such presentations contribute to a heightened sense of excitement and anticipation that is unique to works of this kind.

This study will: 1) Identify the historical precedents of theatre in music prior to 1970; 2) Identify major composers and performers of theatrical music for the saxophone; 3) Examine current representative examples of solo, chamber, and large ensemble music for the saxophone; 4) Describe collaboration across areas of the arts for site-specific, large-scale works including saxophone; and 5) Provide an annotated bibliography of works for saxophone that include elements of theatre.

The aim of this document is to provide a comprehensive dissection of theatre in the performance of concert music relating to the saxophone. This study will identify literature and inform the study of theatrical works, enabling saxophonists to perform pieces in a manner that is genuine, accurate, and honors the composer’s intent.

This document is dedicated to the ideals embodied by Adolphe Sax:

Innovation, Perseverance, and Vitality

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PREFACE

Contemporary saxophone performance and composition often exhibit various elements of planned and/or improvisational theatre. This “theatricality” is represented in all genres of saxophone repertoire, including solo music, chamber works, and large-scale productions. All such works that require visual and/or narrative components represent a collaboration of music with the related art forms of dance, visual art, drama, and lighting design. Since the saxophone has become a frequent component of contemporary music, “theatrical” composers have frequently focused on saxophone performers for the realization of their works. While the artistic justifications of theatrical elements may vary between composers, the incorporation of these components increases the palette of artistic diversity offered to the audience. Compared to the exclusive focus of sound found in most historical and traditional performances, the presentation of theatrical literature infuses an excitement and sense of anticipation that is unique in the repertoire of the saxophone. The following examination of representative works will highlight and illustrate non-musical elements for such literature.

This document will focus exclusively on composed, notated concert art music, rather than music which is commercial or ceremonial in nature. Certainly the dramatic elements of pop music, circus bands, marching bands, and buskers are interesting, but are not appropriate for this research. Another key qualifier for this study is the separation of artist from composer. Performers often take the role of presenter in determining, through their programming decisions, the audience’s viewing and listening experience. A subtle difference between *presentation* and *performance* must be stressed. A recital or concert is both a performance and presentation. *Presentation*, though, implies the offering of a product for the viewing public, while *performance* refers mainly to an artist’s rendition of the material, in considering what exactly is

being done.¹ This document is limited to theatrical elements specifically indicated by the composer, and will not include examples of performers and/or directors interjecting theatrical realizations of music without a composer's input or collaboration. For example, in the final page of the score to Philippe Leroux's *Un Lieu Verdoyant* (1999), the text under m. 130 of the saxophone staff reads "*petit à petit le saxophoniste recule de quelques pas et se retourne.*"² This is translated as "little by little the saxophonist moves a few steps back and turns." The direct indication of movement prescribed by the composer is one possible component of theatrical performance. A contrasting example is a recent performance of Jean Matitia's³ *Devil's Rag* (1985)⁴ for saxophone ensemble by the Eastman School of Music's Eastman Saxophone Project on October 31, 2011. In this performance, the saxophonists (playing from memory) make very fast 180° turns from section to section, following the passing of melodies through the ensemble. For solo and soli phrases, the performers move front and center stage, directing the attention of the audience. There is even an obligato tap dance added to the end of the work. The performance is expertly executed and visually riveting, as its online video posting readily confirms⁵. However, there are no written staging indications published by the composer. While Lauba may approve or accept this result, such a theatrical presentation was not foremost in his thinking, and thusly it is omitted from this study.

While the usual physical rituals of the performing recitalist and/or chamber musician represent a type of "musical" theatre, certain contemporary composers and performers have

¹ Bernard Beckerman, *Theatrical Presentation* (New York: Routledge, 1990), 1.

² Philippe Leroux, *Un Lieu Verdoyant: Hommage à Gérard Grisey* (Paris: Gérard Billaudot), 2001.

³ Jean Matitia is the pseudonym for the lighter works of composer Christian Lauba.

⁴ Christian Lauba, *Devil's Rag*, 1985, Bowling Green State University Saxophone Studio Library.

⁵ Eastman Saxophone Project, *Devil's Rag* by Christian Lauba, online streaming video, www.youtube.com/watch?v=yd7g2G7hLS0, (accessed April 16, 2012).

exploited various dramatic elements in order to expand, enhance, or redefine the role of performer and the resulting stage presentation. In analyzing the theatrical components in contemporary saxophone literature, performers may gain a deeper understanding of the composer's artistic intent. In addition, theatrical performance may offer a meaningful aesthetic from which scholars can approach the ever-evolving performer/audience relationship. And perhaps this "musical theatre" may be a way in which contemporary music can more successfully resonate with "uneducated" audiences or listeners.

For the saxophonist performing a theatrical work, non-traditional elements may include types of movement, costume, lighting, and staging. Besides describing these elements, it is important to analyze how they are used in the service of the composer's artistic realization. As Karlheinz Stockhausen explained during a 1980 lecture, "Movements of the performer that are usually 'free' are here associated with musical functions – they should serve to elucidate the composition and thereby to deepen *the art, to listen*."⁶ In this case Stockhausen is referring to his piece *In Freundschaft* (1977),⁷ but throughout this document the justifications of theatrical elements will vary among composers and works.

What does it mean to describe a performance or piece of music as theatrical? Oxford's dictionary defines *theatrical* as:

1. Pertaining to or connected with the theatre or stage with scenic representations.
2. Representing or exhibiting in the manner of an actor.
3. Having the style of a dramatic performance; extravagantly or irreverently histrionic; 'stagy'; calculated for display, showy, spectacular.⁸

⁶ Karlheinz Stockhausen, *The Art, to Listen – A Musical Analysis of the Composition In Freundschaft* (Kürten, Germany: Stockhausen-Verlag, 2002), 18.

⁷ Karlheinz Stockhausen, *In Freundschaft* for saxophone (Kürten, Germany: Stockhausen-Verlag, 1990).

⁸ *Oxford Dictionary of English*, s.v. *theatrical*.

Theatrical elements exhibit a strong reference to the traditional stage genres: opera, dramatic theatre, and ballet. The primary difference between these genres and traditional concert music is the inclusion of visual components. In all concert and also purely theatrical pieces, the audience views the performances. However, only specific works of theatre (opera/ballet/drama) consistently control a work's visual aspect from performance to performance. Because the skills of theatrical performance (acting, dance, and singing) are very rarely required of instrumentalists, it is rare to find a serious contemporary saxophonist with experience in these areas.

In analyzing and describing theatrical saxophone literature, it is important to establish clear definitions of the many specific components falling under the umbrella of “theatricality.” These components can be manifested as gestures of the performer or aspects of the visual presentation of the stage, lights, and costume. Possible theatrical actions required of the performer include choreography, physical gesture, and spoken or sung vocalization of text. *Choreography* refers to “the written notation of ballet.”⁹ For the instrumentalist, this refers to specifically notated movements of the body. *Physical gesture* is defined as “ordering the attitudes or movements of the body, oneself.”¹⁰ Gesture is less defined than choreography, even when indicated by the composer. Choreographed indications could include specific stage positions, space measurements, or a body diagram. An example of such indications exist in Vinko Globokar's *Dos à Dos* (1988),¹¹ which indicates the positioning of the two performers along with the exact distance, in meters, that should separate them. An example of physical gesture is shown in the penultimate line of Karlheinz Stockhausen's *In Freundschaft* where the

⁹ Ibid, *choreography*.

¹⁰ Ibid, *gesture*.

¹¹ Vinko Globokar., *Dos à Dos* (Milan: Ricordi, 1988).

composer indicates “langsame Schleife in Raum (slowly make a loop in space).”¹² The saxophonist makes a circular motion with the instrument, but some details can be interpreted, including the size and direction of the circle (i.e., clockwise or counter-clockwise). The final theatrical element strictly tied to the performer’s action is the communication of text through speech or singing. The qualifier of understandable text is important, as this is taken from the tradition of theatrical acting and elocution. If the saxophonist vocalizes or sings a tone without text, it is merely a variant of musical color and instrumental timbre and may be better defined as an extended technique as used in saxophone pieces such as *Anubis et Nout* (1990) by Gérard Grisey¹³ and *Opcit* (1984) by Philippe Hurel¹⁴. The clearest example of recited text by a saxophonist is in William Bolcom’s *A Short Lecture on the Saxophone* (1979).¹⁵

The theatrical elements of costume, color, and staging impact both the performer and the visual configuration of the performance space. *Costume* is defined as “The dress and ‘get-up’ of an actor or actress representing a character in a play.”¹⁶ For musicians, a key qualifier is whether or not the dress differs from traditional formal attire worn in concerts, and if it is supported by a musical or theatrical consideration of the composer. *Color* is a term with many definitions, including the following pertaining to theatre:

1. A hue or tint, and related senses; any of the constituents into which light can be separated as in a spectrum or rainbow.
2. To impart or impregnate with color.
3. To apply colors to the surface for decorative or artistic purposes.¹⁷

¹² Stockhausen, *In Freundschaft*, 4.

¹³ Gérard Grisey, *Anubis et Nout* for bass or baritone saxophone (Milan: Ricordi, 1990).

¹⁴ Philippe Hurel, *Opcit* (Paris: Gérard Billaudot, 1984).

¹⁵ William Bolcom, *A Short Lecture on the Saxophone*, 1979, personal collection of John Sampen.

¹⁶ Oxford, *costume*.

¹⁷ *Ibid*, *color*.

Color in this document will primarily reference the preceding definitions, not the aural definition relating to the principles of instrumental timbre and sonic shading. Visual color can be present in the dyes of a costume fabric, painting or printing of stage materials, or choice of lighting specifications. Color is considered theatrical when a composer specifically indicates its use, as with Stockhausen's *Edentia* (2007), where a costume is suggested in the color of HKS 25 (magenta-red) in the German textile system.¹⁸

Staging is defined as “producing or causing to happen for public view or public effect.”¹⁹

While this occurs at every performance, it is considered theatrical if the composer indicates a specific non-traditional setup for the performance. An example of theatrical staging is Salvatore Sciarrino's *La bocca, I piedi, il suono* (1998), where the solo saxophone quartet performs from four platforms above the audience, and the 100 accompanying saxophonists move throughout the space freely.²⁰ A related concept is *spatialization*, defined as “invested with spatial qualities or relations.”²¹ This term is often applied to the positioning of loudspeakers in a performance space for works of purely electronic music. It can also refer to the change in position of a performer during the performance. Though a composer may include spatialization primarily for aural consideration, the visual nature of “human” spatialization, especially when movement is involved, is theatrical nonetheless.

A few more components of theatricality in musical composition include narrative, character, text, lighting, and the concept of inferred theatre. *Narrative* refers to “recounting or telling a story; representing a story through painting or similar art forms.”²² Stories in music are

¹⁸ Karlheinz Stockhausen, *Edentia* (Kürten, Germany: Stockhausen-Verlag, 2009), II.

¹⁹ Oxford, *staging*.

²⁰ Salvatore Sciarrino, *La bocca, I piedi, il suono* (Milan: Ricordi, 1998).

²¹ Oxford, *spatialized*.

²² Ibid, *narrative*.

common in programmatic pieces such as Berlioz's *Symphonie Fantastique*, or Strauss's *Don Quixote*, but for this document such works would only be considered theatrical if one or more of the visual theatrical elements are present and in the service of moving forward the story.

Character in the theatre is defined as "a personality invested with distinctive attributes and qualities; the 'part' assumed by an actor on stage."²³ This is easily applied to musicians, but like narrative, there must be a clear visual component (such as gesture or costume) in the performance for a character to be theatrical. A final concept is that of inferred theatre or inferred theatricality. Theatrical components of a piece that are present in a performance but not specifically indicated in any way by the composer can be said to be *inferred*. An example of this concept is Andrew Mead's *Schemata* (2010)²⁴ for two saxophonists. In the piece, each player performs soprano, alto, tenor (one player), baritone, and bass saxophones. All instrument changes occur during solo passages of the one performer, and unless accomplished quickly, the corresponding entrances of the second performer are late. The end result is an exhilarating struggle of performance logistics in addition to the demands of the score. Moreover, the piece is perhaps remembered more for the flurry and excitement of accomplishing instrument changes and the spectacle of seeing multiple saxophones on stage rather than its musical material.

The first chapter of this document will highlight the precedents and development of theatre in concert music through the middle of the twentieth century. The subsequent chapters will identify important theatrical composers and examine representative examples of solo saxophone music, saxophone chamber music, and large-scale, often site-specific pieces that feature the saxophone. An appendix follows, with an annotated list of citations for identifying theatrical saxophone literature.

²³ Ibid, *character*.

²⁴ Andrew Mead, *Schemata* (Murphy Music Press, 2012).

CHAPTER I. HISTORICAL PRECEDENTS TO THEATRE IN MUSIC

1.1: TRADITIONAL RECITAL PROTOCOL AND EARLY SAXOPHONE SOLOISTS

In his memoir *My Young Years*, pianist Artur Rubinstein recalls instructions given by his teacher Karl Wilhelm Barth before his first performance of the A Major Mozart *Concerto* in Potsdam in 1899:

“When you come out on the platform, make a deep bow to the public, then a shorter one to the orchestra. Fix your piano stool so as to gain perfect control of the movement. Don’t look at the public. Concentrate on what you are going to play before giving the conductor the sign to begin ... Watch your pedal, don’t make faces, don’t sing while you are playing, never change your fingering – it might get you into trouble.”²⁵

Rubinstein then recalls a successful performance based on these instructions and an unintended encore that didn’t follow his rules. This quote illustrates the typical ritual and protocol for concert soloists at the turn of the 20th century. Anyone currently familiar with even a modest amount of traditional classical concerts can attest that this protocol has changed very little in the last 100-plus years. As the 20th century progressed, however, we also see increasing examples of specified theatrical directions as suggested or required by the composer. Often these theatrics were developed via consultation with the performer.

Before describing theatrical presentations in saxophone music, it may be mentioned that full solo saxophone concerts were a rarity until the latter part of the 20th century. In his biography of French saxophonist Jean-Marie Londeix, James Umble notes:

During the 1950s, the idea of a European wind player having a major solo career as a recitalist was apparently a new development. While many soloists frequently took part in “salon” style concerts, where a variety of soloists would appear in succession, a full solo recital by a wind player was, as Londeix remembers, unusual in Europe at this time.²⁶

²⁵ Artur Rubinstein, *My Young Years* (New York: Alfred A. Knopf, 1973), 49.

²⁶ James Umble, *Jean-Marie Londeix: Master of the Modern Saxophone* (Cherry Hill, NJ: Roncorp, 2000), 55.

Londeix recalls that recitals lasted two hours minimum. Among wind players the only performers giving recitals in Europe at the time were himself, flutist Jean-Pierre Rampal, saxophonist Marcel Mule, and saxophonist Sigurd Rascher who eventually immigrated to the United States.²⁷ Saxophonists who presented concerts in the early 20th century included Elise Hall, Cecil Leeson, and Rudy Weidoeft, though the length and depth of their concert appearances was rarely substantial.²⁸

While few artists were as central to the overall development of serious saxophone literature as Sigurd Rascher or Marcel Mule, other early performers were known for theatrical performances including Charles “Ali-Ben” Souallé, The Six Brown Brothers, and Rudy Wiedoeft. Though schooled in clarinet at the Paris conservatory, Souallé learned the saxophone. After converting to Islam, he became active in the 1850s and 1860s presenting concerts in London, Calcutta, Madrid, and Australia while also publishing his own compositions.²⁹ A photo and biography of Souallé on the web site of Musik Fabrik Publishing shows the performer wearing a turban, Middle-Eastern cloak, and long beard.³⁰ This exotic appearance (from a European standpoint) certainly contributed to the mystery surrounding the performer. While only brief concert descriptions survive³¹ without mentioning specific theatrical actions, one might surmise that Souallé used elements of theatre in his presentations.

²⁷ Ibid.

²⁸ Mark Hulsebos. *Cecil Leeson: the Pioneering of the Concert Saxophone in America from 1921 to 1941*. D.A. diss., Ball State University, 1989.

²⁹ Frederick Hemke, *The Early History of the Saxophone* (DMA diss., University of Wisconsin-Madison, 1975), 343-345.

³⁰ Musik Fabrik Publishing, *Biographical information about French saxophonist and composer Ali Ben Sou Alle aka Charles-Valentn Soualle and catalog of works published by Musik Fabrik*, Musik Fabrik, <http://www.classicalmusicnow.com/absa.htm> (accessed April 24, 2012).

³¹ Hemke, 345.

The Six Brown Brothers, born in Ontario, Canada, were hugely popular on the North American vaudeville and Broadway circuits during the 1920s through the Great Depression of the early 1930s.³² Numerous promotional photos of the group show elaborate clown costumes, with the leader Tom Brown often wearing blackface makeup that was acceptable and popular at the time. The Brown Brothers were instrumental in advancing the popularity of the North American saxophone in the 1920s, but their music was light, commercial, and thus not appropriate for serious study in this document.

The most successful artist of the time was Rudy Wiedoeft; he achieved unprecedented levels of popularity for the saxophone. His solo *Saxophobia* is the all-time best selling solo recording for saxophone, and showcases his unique control of the instrument. From his C melody saxophone, his playing easily produced melodies imitating sighs, moans, and laughs. Although few descriptions of his live performances survive, he was known to dress eccentrically, even “wearing a cowboy suit – chaps, spurs, vest, everything. On the street he wore a huge, white ten-gallon hat.”³³ Capitalizing on his enormous popularity, Wiedoeft crafted a show featuring “beautiful showgirls (all playing the saxophone)...and toured the country as the ‘Saxophobia Idea’ in 1928.”³⁴ For the scholar of the saxophone, the histories of Souallé, the Browns, and Wiedoeft provide colorful examples of the instrument’s presence in mainstream culture, if not the elevated circles of art music composers.

³² For a detailed history of the Six Brown Brothers, one may refer to Bruce Vermazen’s book *That Moaning Saxophone: The Six Brown Brothers and the Dawning of a Musical Craze* (New York: Oxford University Press, 2004).

³³ Ted Hegvick, “The Legacy of Rudy Wiedoeft,” *Current Contents* 10 (1989), 72.

³⁴ *ibid.*

1.2: EARLY 20TH-CENTURY AVANT-GARDE MOVEMENTS IN MUSIC

A number of musical avant-garde trends in the early twentieth century allowed the introduction of some theatrical presentation, including Italian Futurism and Dadaism of France and Switzerland. The Futurists, led by Filippo Tommaso Marinetti (1876-1944), believed that an evolving society needed to fully embrace new technological advances, integrating fast kinetic energy, militarism, violence, and action in order to create legitimate art.³⁵ Futurism was present in various areas of art including poetry, architecture, theatre, and music. One notable type of Futurist performance experiment was codified in the *Variety Theatre Manifesto* of 1913. This document proposed integrating the audience into the performance through bizarre actions such as the administration of itching and sneezing powders, coating seats with glue, offering free tickets to noticeably unbalanced people, and placing political rivals in seats next to each other to provoke quarrels.³⁶ Futurism in music is primarily known through Luigi Russolo's manifesto *The Art of Noises* (1913), where he proposed the creation of a series of percussion instruments to be used in large orchestras, mimicking the sounds of car and airplane engines and other machines.³⁷

An overlapping movement to Futurism, Dadaism sought the destruction of art that preceded it.³⁸ Its notable proponents were Marcel Duchamp, Erik Satie, and Guillaume Apollinaire. The Dadaists frequently collaborated on the creation of grand spectacles that commented on the state of art and society. One such famous event was the premiere of *Parade*, a 1929 ballet staged by Sergei Diaghlev and his *Ballets-Russes* in Paris, with music by Satie, sets

³⁵ Michael Kirby, *Futurist Performance* (New York: E.P. Dutton & Co, 1971), 3.

³⁶ Caroline Tisdall and Angelo Bozzolla, *Futurism* (London: Thames and Hudson, 1979).

³⁷ Kirby, 38.

³⁸ Chilvers, Ian, and John Glaves-Smith. "Dada." In *A Dictionary of Modern and Contemporary Art*. New York: Oxford University Press, 2009. <http://0-www.oxfordreference.com.maurice.bgsu.edu/view/10.1093/acref/9780199239665.001.0001/acref-9780199239665-e-653>.

and costumes designed by Pablo Picasso, and a libretto of Jacques Cocteau.³⁹ Though there was no saxophone included, the score's orchestration included many "noise" instruments such as a pistol, sirens, typewriter, and "Wheel of Chance."⁴⁰ The ballet's irreverent subject matter was meant to imitate the sounds of the common or lower class man, and its message was certainly anti-bourgeois. In the later 20th century, composers and artists frequently presented traditional concert music in non-traditional spaces, or conversely brought "low" or "fringe" art into normal, sophisticated methods of viewing. These innovations typified the notion of *avant-garde*, referring to the time of the French Revolution, where artists were considered the prophets who would inspire the public into new, utopian ways of thinking and living.⁴¹ Georges Auric's program note in the original score of *Parade* summarizes the artistic view of the time:

"(Satie's) art, like Picasso's, does not try to seduce us through brilliant and dramatic devices. Projecting a new vision he...portrays with clarity astonishing personages who suggest a Rimbaud dream and a future free of boredom...Some writers, enamored of the familiar bold strokes and the whimsy that had once amused us, warn us of the inexperience of a musician in whom they feel obliged to expose a lack of charm and of originality. – Meanwhile, Art follows its own course, which nothing can interrupt."⁴²

³⁹ Erik Satie, *Parade* (Paris: Rouart, Lerolle & Cie., 1917, reproduced by Dover, Mineola, NY, 2000).

⁴⁰ Ibid, ix.

⁴¹ Peter Bürger, "Avant-Garde," in *Encyclopedia of Aesthetics* Oxford: Oxford University Press, 1998, vol. 1, 185-189.

⁴² Satie, xii.

1.3: EXPERIMENTALISM IN THE POSTWAR PERIOD

Many artistic and musical trends temporarily ceased with the advent of World War II. In the immediate postwar period, two important musical trajectories emerged. The first, modernism, sought to control every parameter of sound by governing the relationship of musical components through pre-determined methods and their realizations. This music evolved from the 12-tone methods used by Arnold Schoenberg, Anton Webern, and Alban Berg; and was advanced by Pierre Boulez and Karlheinz Stockhausen in the early 1950s. While initially concerned with a sound's attack, duration, volume, pitch, and timbre, composers like Stockhausen later began to consider theatrical elements (e.g. movement, color, costume, and spatialization) as possible factors to be controlled with organizational techniques. The second notable trajectory was aleatory and experimentalism, typified by the music of John Cage and the early minimalist works of La Monte Young and Terry Riley. Cage, interestingly, was a friend of Duchamp, and thus familiar with Dadaism, and he had some encounters with Schoenberg in his formative years, demonstrating his willingness to understand serial technique.⁴³

In the late 1950s and 1960s, new musical experiments challenged the very fundamental notions of organized sound, and forced the artistic world to expand its understanding of the field. As was the case with the Futurists, Surrealists, and Dadaists, moments in musical evolution were often theatrical. Audience bewilderment was present in performance presentations of Fluxus artists such as Nam-Jun Paik, Yoko Ono, and Dick Higgins. Writer D.C. Denison once described a performance by Paik in Cologne, Germany:

The performance . . . began normally enough with Paik playing Chopin on the piano. It ended a few minutes later, when Paik jumped off the stage to where John Cage was sitting with the pianist David Tudor and Karlheinz Stockhausen, produced a pair of scissors, cut off Cage's

⁴³ Calvin Tomkins, *The Bride and the Bachelors: Five Masters of the Avant-Garde* (New York: Viking Press, 1968), 84-85.

tie at the knot, poured a bottle of shampoo over Cage and Tudor (Stockhausen was spared) and then forced his way through the crowd and out the front door. A few minutes later, a telephone rang in front of the room. It was Paik from the bar downstairs, announcing the end of the concert.⁴⁴

The theatrical presentations of such performances certainly had a striking effect on the audience. As more and more artists of the 1960s became familiar with the changing concepts of performance practice, there was an increase in specifically notating and controlling theatrical elements rather than using aleatoric or improvisational prompts or improvisations as in earlier works. Figure 1-1 is a reproduction of Fluxus artist George Maciunas' *Space projected in time GRAPHIC MUSIC/Time projected in space MUSIC THEATRE*, which organizes the many cross-pollinating influences within the experimental trend of the early 1960s. The chart also shows that these artists had a keen self-awareness, an understanding of how the differences present in their work fit in and around the work of their contemporaries.

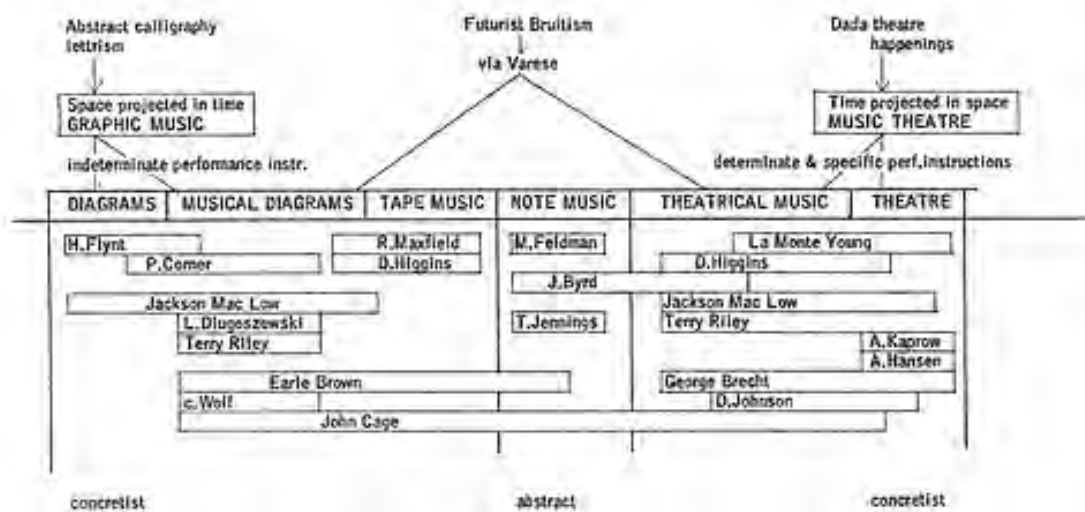


Figure 1-1. George Maciunas' *Space projected in time GRAPHIC MUSIC/Time projected in space MUSIC THEATRE*⁴⁵

⁴⁴ D.C. Denison, "Video Art's Guru," *New York Times Magazine* (April 25, VI, 1982), pp. 55-56.

⁴⁵ Robert Schwartz, *Minimalists* (London: Phaidon, 1996), 7.

1.4: EARLY MINIMALISM: LA MONTE YOUNG AND TERRY RILEY

Two artists who influenced and contributed to early experiments of theatre were La Monte Young (b.1935) and Terry Riley (b.1935). Interestingly, both were performers on the saxophone, albeit with differing levels of fluency. Young was born to an extremely poor family during the great depression, but nevertheless had access to a saxophone, and learned jazz from his uncle Thorton in American Fork, Utah.⁴⁶ In his teens he developed his skills at John Marshall High School in Los Angeles, an institution noted for its music program.⁴⁷ In his early years, Young was completely enraptured by the jazz lifestyle, running away from his Mormon household when his family opposed his life choices. He later recalled,

My parents and grandparents were very upset that I was always playing in these night clubs, and they were also upset that I was playing with black musicians. I was meeting these Communist Jewish kids at John Marshall High School, and I was going out with girls who weren't members of the church. Here I was the first born, the first grandson; I had been a model churchgoer, and I was going down the drain. They even hid my horn in a closet in the bedroom, but I found it, and I literally ran out of the house with it and left home. I went to some cheap drive-in motel, and I got a job working in a seat-belt-buckle factory.⁴⁸

Young eventually enrolled in Los Angeles City College where composer, teacher, and Schoenberg disciple Leonard Stein saw his work and pushed him towards composition, which eventually overtook his obsession with jazz. As a graduate student in Berkeley, Young met Terry Riley, a fellow student who was initially impressed by Young's control of elongated durations in works such as the 1958 piece *Trio for Strings*.⁴⁹ In 1959, Young attended the Darmstadt summer courses in Germany, where Stockhausen introduced him to the works of John Cage. The following school year, both Young and Riley performed theatrical "happenings" for their bewildered audiences. In one performance of Young's 1960 piece *Poem for Tables, Chairs,*

⁴⁶ Ibid, 16.

⁴⁷ Ibid, 18-19.

⁴⁸ Ibid, 20.

⁴⁹ Ibid, 28.

Benches, Etc., the composer and Riley “played catch outside while someone mowed the lawn; meanwhile, inside the hall the performers fried eggs, slept in a sleeping bag, played marbles, and handed out provocative literature.”⁵⁰

By 1962 La Monte Young had moved to New York City and collaborated with Yoko Ono and other artists who would become members of the famous group Fluxus. His involvement was short lived, but included the curating of a series of performances in Ono’s loft and providing the music for film experiments of Andy Warhol.⁵¹ In 1963, Young assembled an ensemble called Theatre of Eternal Music. The group provided long, static harmonies over which he would improvise on the soprano or sopranino saxophone. The ensemble rehearsed nearly every day, and Young eventually turned to singing instead of saxophone playing with the group. The group’s visual settings were often trance-like light and color environments curated by Young’s wife Marian Zazeela.⁵² The performances the Theatre of Eternal Music coincided with the increase in psychedelic experimentation of the American counter-culture of the 1960s, and the group’s experiments were influential for musicians in popular genres. It is important to underline that the saxophone was initially at the forefront of La Monte Young’s creative ensemble, but gradually the instrument’s importance faded when he became more engaged in Indian classical music.

Terry Riley spent two years in Europe following his graduation from Berkeley in 1962. He lived in Spain and Paris, and supporting himself by composing, “playing the piano in bars and air force officers’ clubs, and serving as a driver and accompanist for carnival-like variety

⁵⁰ Ibid, 30.

⁵¹ Jeremy N. Grimshaw. "Young, La Monte." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed February 9, 2013, <http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/A2225888>.

⁵² Schwartz, 37-38.

shows.”⁵³ He then moved to New York City in 1964. Though primarily a pianist, Riley learned the soprano saxophone while experimenting with tape loops, with the goal of reproducing through technology the multiple-layering acoustical effects of his 1964 piece *In C*. While his first foray into saxophone with tape looping was 1965’s *Dorian Reed*, the mature culmination for the instrument was *Poppy Nogood and the Phantom Band* (1967), where Riley would (in performance) sit cross-legged on the floor with his saxophone and record melodic cells into two tape recorders. During playback, this created his intended overlapping layers of sound.⁵⁴ *Poppy Nogood* played live exhibited some of the characteristics of theatre identified in this document including inferred theatre and staging. The visual effect of the tape loop and microphone apparatus, the meditative seated position of the performer, and the static electronic drone all combined to create an Eastern, spiritual climate closely resembling an Indian temple.

From the late 1960s onward, composers often required unique and unusual stage setups in order to accomplish the musical processes of their works. Examples include Steve Reich’s *Pendulum Music* (1968)⁵⁵ and György Ligeti’s *Poème Symphonique* for 100 metronomes (1962).⁵⁶ As theatrical elements in music composition generally became more accepted in the latter part of the 20th century, the ways in which composers used these components were as varied as the creators themselves. In the following chapters, this document will highlight key composers while examining works for solo saxophone, saxophone chamber music, saxophone in large ensembles, and site-specific works. These chapters will focus on notated, non-improvised

⁵³ Edward Strickland. "Riley, Terry." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 9, 2013, <http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/23474>.

⁵⁴ Schwartz, 47.

⁵⁵ Steve Reich. *Pendulum Music*. Vienna: Universal Edition, 1968.

⁵⁶ György Ligeti. *Poème Symphonique*. Mainz, Germany: Schott, 1982.

music. In addition, the theatrical considerations are all drawn from the composer's intent or approval and not solely the product of a performer or external director.

Though it will not be included in this study, it is important to note a long-standing tradition for performers to interject their own theatrical presentations into previously composed programs, (e.g., choreography, costumes, character, or other narrative elements). Such performers do so primarily as a way to reach audiences who might not otherwise listen to live music. These players can range from an amateur buskers playing on the streets of metropolitan areas, to collections of chamber musicians who dress or act in an exaggerated fashion for marketing purposes. This capability of musicians to impose theatre is difficult to articulate and separate from impassioned performance. Whether calculated or not, extroverted performances can be a possible influence on the theatrical elements chosen by composers of serious artistic music.

CHAPTER II. THEATRE IN SOLO SAXOPHONE MUSIC

2.1: THE WORKS OF KARLHEINZ STOCKHAUSEN AND *ENTFÜHRUNG*

A leading figure in music history, Karlheinz Stockhausen (1928-2007) produced a sizable output for saxophone, and many of his works contain theatrical elements. The composer's musical style evolved over the course of his compositional life, beginning with strict serial practice, later incorporating aleatoric techniques, eventually leading to the writing of tightly controlled pieces governed by formulas and superformulas.⁵⁷ From the middle of the 1970s forward, the majority of Stockhausen's works required the performers, and certainly the soloists, to perform from memory and execute indicated movements and gestures.⁵⁸ Costume is generally suggested or required, ranging from the simple suggestion of a color as in *Edentia*,⁵⁹ to the complex possibilities of *Ypsilon* (1989) where the performer is instructed to attach Indian bells to a folk-inspired costume,⁶⁰ or the required operatic costume of *Entführung* (1988/2004). Although these and other non-aural considerations contribute to the notoriety and distinctiveness of Stockhausen's music, all theatrical elements directly strengthen and support the music, its organization and its comprehension by the audience. The theatre in Stockhausen's pieces is derived from the music and is not cheaply introduced or conceived. In addition, Stockhausen's music exhibits an increasing control of theatrical elements over the course of his life.

⁵⁷ The term *superformula* refers to a short segment of music that serves as the root material for a cycle of pieces. Stockhausen used this organization in his opera cycle *LICHT* and later in *KLANG*. For an example, see figure 2-2.

⁵⁸ Earlier works such as *Zyklus*, *Kontakte*, and *Mantra* exhibit the concept of inferred theatre through specific staging indications, the required movement of musicians through the space and the performance of auxiliary instruments, as is the case with the pianist performing percussion in *Kontakte* or the two pianists of *Mantra* performing percussion and adjusting the ring modulators. It is in the works from the mid 1970s and later that theatre became more than just a product of the music's execution.

⁵⁹ *Edentia*, p. x.

⁶⁰ Email from Kathinka Pasveer 9/15/12.

In an effort to clarify Stockhausen's compositional development, the author has divided his music into four historical periods. The earliest era (1950-1970) marks the use of serial principles governing all aspects of sound (e.g., pitch, attack, duration, volume), although some aleatory and indeterminacy was introduced in the late 1950s. His second period begins with the composition *Mantra* (1970), which was scored for two pianos enhanced with ring modulation. During this phase, Stockhausen wrote many works based on formulas governing the proportions and pitch material for each piece. Stockhausen's *LICHT*, a cycle of seven operas, comprised his third period (1977-2003). The cycle's grandiose scope and vision are evident in its approximately twenty-nine-hour duration. The required performing forces include eight and twelve-channel electro-acoustic setups and various orchestras and soloists performing from non-traditional positions. This was taken to the extreme in the opera *Wednesday*, where his string quartet was stationed in four helicopters flying above the auditorium, and sending back a video feed broadcast to the audience.⁶¹ From the seven operas, the composer excerpted or derived a series of separate solo and chamber works. The final period of Stockhausen's life comprised a collection of multiple "hours" or related works, grouped under the overarching title *KLANG*. Twenty-four hours were planned; however only twenty-one were completed at the time of the composer's death in 2007.

Edentia represents Stockhausen's last published composition for saxophone. As in many other Stockhausen-Verlag scores, the publisher offers a compendium of pieces applicable for performance by that specific instrument. Figure 2-1 shows the performance list for saxophone as suggested in the score to *Edentia*, grouped according to the author's arrangement of Stockhausen's compositional periods:

⁶¹ Seth Colter Walls, "Karlheinz Stockhausen's Opera 'Sonntag aus Licht' Performed in Cologne." *Washington Post*, (April 11, 2011).

1. **Early/Indeterminate (1950-1970)**
 - a. *Plus-Minus*
 - b. *Solo*
 - c. *Spiral*
 - d. *Pole*
 - e. *Expo*
 - f. *Tierkreis*
 - g. *Aus den Sieben Tagen*
 - h. *For Times to Come*

2. **Formula (1970-1977)**
 - a. *Amour*
 - b. *In Freundschaft*

3. **LICHT (1977-2003)**
 - a. *Piccolo* from Jahreslauf (Course of the Years) from Tuesday
 - b. *Saxophone* from Jahreslauf (Course of the Years) from Tuesday
 - c. *Knabenduett* (from Michael's Homecoming) from Thursday
 - d. *Linker Augentanz* (from Lucifer's Dance) from Saturday
 - e. *Xi*⁶²
 - f. *Entführung* from (from Eve's Magic) from Monday
 - g. *Ypsilon*
 - h. *Europa-Gross*

4. **KLANG (2003-2007)**
 - a. *Erwachen*
 - b. *Edentia*

Figure 2-1. Grouping of Stockhausen's Saxophone works by compositional period

Since the focus of this document concerns theatrical elements in saxophone works, there will be no deep theoretical or structural analysis of the music of Stockhausen⁶³ or any other composer.

The scores of the Early/Indeterminate period include extensive instructions on the execution of the music. While performances of these compositions often include theatrical characteristics, the theatre is part of the indeterminate nature of the performing forces and space. As such it is not

⁶² *Xi*, *Ypsilon*, and *Europa-Gross* are not adapted scenes from *LICHT*, but are pieces based on portions of the *LICHT* formulas and superformula. Portions of these works were later incorporated into *LICHT*.

⁶³ For a general study on the musical content of Stockhausen's works for saxophone, see Elizabeth Bunt's "The Saxophone Works of Karlheinz Stockhausen." (DMA diss., University of Arizona, 2011).

specifically indicated, and will not be studied intensely in this document. In the Formula period, *Amour* (1976) and *In Freundschaft* exhibit limited control of gestures, movement, and stage position. In the *LICHT* and *KLANG* periods, all elements of theatre are fully utilized to support Stockhausen's compositions.

LICHT is a cycle of seven operas that include three main characters: Michael, Eva, and Lucifer. Each of these characters appears in the score of Stockhausen's superformula for *LICHT*, the source material for all of the operas (see figure 2-2). The characters in the opera cycle take on multiple spiritual and metaphysical meanings, and are associated with a variety of instruments, symbols, voice types, and colors. Michael's color is sky blue, and is portrayed instrumentally as a solo trumpet or vocally as a tenor. Eva's color is light green, her instrument is basset horn, and her voice type is soprano. Lucifer's color is deep red, with his instrument being the trombone, and his voice type being bass. Similarly, each day of the week carries with it related colors, scents, planets, and visual symbols. The most clearly visible symbol in regard to the solo works derived from *LICHT* is color. Figure 2-3 lists the days of the week and their associated colors.

Fig. 2-2. Superformula for Stockhausen's *LICHT*⁶⁴

Superformel für LICHT Stockhausen

The score is divided into four systems of measures, each with specific time markings and performance instructions:

- System 1:** Measures 60, 63.s, 53.s, 63.s. Includes parts for MICHAEL, EVA, and LUZIFER. Dynamics range from *p* to *ff*. Instructions include *vibr*, *Geräusch-Gliss*, and *Modulation*.
- System 2:** Measures 50.s, 47.s, 60, 85. Includes parts for MICHAEL, EVA, and LUZIFER. Dynamics range from *p* to *ff*. Instructions include *3 ECHOS*, *unregelmäßig staccato*, *Kußgeräusche*, *ECHO*, and *Zahlennamen stummlos rufen*.
- System 3:** Measures 60, 45, 60, 56.s, 71, 75.s. Includes parts for MICHAEL, EVA, and LUZIFER. Dynamics range from *p* to *ff*. Instructions include *Verecho*, *Jodel*, *Zahlennamen stummlos rufen*, and *Wind*.
- System 4:** Measures 80, 63.s, 67, 60, *rit.*. Includes parts for MICHAEL, EVA, and LUZIFER. Dynamics range from *p* to *ff*. Instructions include *breit*, *unregelmäßig frei: Farbwechsel nervös*, and *Zahlennamen stummlos rufen*.

24. III - 4. IV 1978

⁶⁴ Karlheinz Stockhausen Foundation, *Superformula for LICHT*, <http://www.stockhausen.org/superformula.html> (accessed 11/12/12).

Monday – Light Green
 Tuesday – Red
 Wednesday – Bright Yellow
 Thursday – Purple
 Friday – Orange
 Saturday – Black
 Sunday – Gold

Figure 2-3. Color Associations in *LICHT*⁶⁵

Knowledge of the influences of Stockhausen’s theatrical choices for the *LICHT* operas is important to understand the theatrical elements in the saxophone works of the period. A number of personal experiences in the late 1960s and early 1970s changed the composer’s worldview and helped him re-imagine performances of his works. During his visit to Japan in 1966 (composing the work *Telemusik*), and a return trip in 1970 for the World’s Fair in Osaka, Stockhausen was deeply moved by the movements of Noh theatre performers.⁶⁶ Though not without variance, Noh is marked by very long periods of extremely slow movement by the actors, with occasional short bursts of hyper-activity. This Japanese influence is present in his later piece *Inori* (1974)⁶⁷ but here the title refers to prayer or adoration. In *Inori*, two dancer-mime soloists perform various prayer-like and meditative hand positions and motions that correspond to the dynamics and pitch of the orchestral music.⁶⁸ This piece shows an important progression of Stockhausen’s control of performer movement, and underlines his use of physical gestures to highlight the music’s structure, formulas, and/or proportions.

Another major influence for Stockhausen in the formative years leading into the composition of *LICHT* is the *Urantia Book*, a comprehensive cosmology that blends Indian,

⁶⁵ Malcolm Ball, “LICHT aus STOCKHAUSEN,” *Avant* 5, UK, 1997.

⁶⁶ Email from Paul Miller to Thomas Rosenkranz, 3/31/11.

⁶⁷ Karlheinz Stockhausen, *INORI* (Kürten, Germany: Stockhausen-Verlag, 1983).

⁶⁸ For an explanation of *INORI*’s gestures and their relation to pitch, dynamics, and durations, see p. XX of the score.

Christian, and supernatural forces and themes. Published in Chicago by the Urantia Foundation and originating in the early part of the twentieth century, the *Urantia Book* was first introduced to the composer in 1971. According to the infamous legend, a man in New York City approached Stockhausen...

clad in a goatskin cape, carrying a staff and holding a thick book. The man stood out even amid the colorful throng of hippies and bohemians who had shown up to hear Stockhausen conduct his *Hymnen*. The stranger introduced himself, played a self-made flute and offered up the heavy tome under his arm, asking Stockhausen to become “the minister of sound transmission.”⁶⁹

The names of many celestial beings, places, and stars in the *Urantia Book* are present throughout the many works of *LICHT*, and more prominently in the *KLANG* cycle.⁷⁰

While the *Urantia* book dates from the twentieth century, centuries-old traditions and rituals also fascinated Stockhausen. He was a devout Roman Catholic until the 1960s and was certainly familiar with the power of solemn, prescribed, and repetitive gesture as a result of attending religious services almost daily. After abandoning Catholicism, Stockhausen increasingly drew from symbolism of medieval, ancient, and non-western cultures.⁷¹ Jerome Kohl suggests that the choice of color for each day in the *LICHT* operas may be related to the seven alchemy metals of the medieval period and their oxides. These metals (gold, silver, copper, iron, tin, mercury, and lead) also have associations with the celestial spheres of the time (Sun, Moon, Venus, Mars, Jupiter, Mercury, and Saturn).⁷² The application of character and the personality of the planets was a staple of the mythologies of many cultures, including the ancient Greeks and Romans. As a result there is a wealth of possible associative and

⁶⁹ William Robin. “An Operatic Conundrum Untangled.” *New York Times*, May 8, 2011.

⁷⁰ Of the 21 completed *KLANG* works, *Havona*, *Orvonton*, *Uversa*, *Nebadon*, *Jerusem*, *Urantia*, *Edentia*, and *Paradies* have *Urantia Book* titles.

⁷¹ Interview with Jerome Kohl, 8/10/11 in Kürten, Germany.

⁷² *Ibid.*

nuanced meanings in Stockhausen's choices in assigning colors. Interestingly, after the completion of *LICHT*, Stockhausen changed his preferred organization of color, settling on the Wilhelm Ostwald system of color variance (24 hues, with 28 shades per hue) in the *KLANG* period.⁷³ This collection, conical in its organization, is associated with varying intensities of hues. The numerology of 24 is consistent, composed of 24 hues on the Ostwald system, 24 hours in the day, and 24 layers making up the all-electronic piece *Cosmic Pulses* (2007), from which various layers are extracted to create the backbone of the *KLANG* period works for solo instrument and electronics.

The seven operas of *LICHT* were not composed in the order of the week, but were completed in the sequence *Thursday* (1978-80), *Saturday* (1981-1983), *Monday* (1984-1988), *Tuesday* (1988-1991), *Friday* (1991-1994), *Wednesday* (1992-1998), and finally *Sunday* (1998-2003). The adaptation of many solo saxophone works from *LICHT* does not follow the same chronology. For the purposes of this document the date of the original composition, not the adaptation, will be applied. For example, the duo version of the work *Saxophon* was premiered in 1998 by saxophonist Christoph Hansen and percussionist Michael Pattmann, but the piece's original composition was a section of *Course of the Years*, written for Japanese *gagaku* ensemble in 1977.⁷⁴ In contrast, the *Knabenduett* from the same opera, *Thursday*, was composed in 1980, and premiered as part of the full staging of *Thursday* at La Scala in 1981 by Simon Stockhausen and Hugo Read⁷⁵. While premiered earlier than *Saxophon*, *Knabenduett* is here considered a later work.

⁷³ Karlheinz Stockhausen, *Natürliche Dauern* (Kürten, Germany: Stockhausen Verlag, 2008).

⁷⁴ Karlheinz Stockhausen, *Saxophon*. Kürten (Germany: Stockhausen-Verlag, 1999).

⁷⁵ Karlheinz Stockhausen, *Knabenduett*. Kürten (Germany: Stockhausen-Verlag, 1980).

It is in viewing the theatre of *Entführung*⁷⁶ that one clearly sees the depth and control of Stockhausen's non-musical elements. The piece is an adaptation of the final scene of *Monday* from *LICHT*, originally for piccolo. In the opera scene, the soloist's character is that of the Pied Piper of Hamelin, a folk-tale reference where the playing of the flutist enraptures the children of the village, setting the stage for an easy kidnapping. The piece is constructed as a series of 13 x 2 "virtuosic variations," where the first, long pitches of each variation form an ascending spiral. In the notes to the published score of *Entführung*, Stockhausen states that anyone hearing "this musical spiral will be **abducted** into a magical world of scintillating, glittirizing, tiralirraling, chirpirilifing, trillikiping, glissirining, sparkilining, shriltisiking, clitirising, twirlimizing, kissipijiing, tinkilining, piccoling tonesidiens."⁷⁷ The costume is not specified in the published version of *Entführung* for saxophone, but its description can be taken from the notes to the work *Der Kinderfänger* (The Pied Piper), which is a solo version of the final two scenes of Act III from *Monday* for alto flute and piccolo, and includes *Entführung*. For the Pied Piper costume, Stockhausen states: "The colours of the costume should be silver-green and red...The Pied Piper should seem like a boyish fairy-tale figure."⁷⁸ The costume created for Kathinka Pasveer's premiere performances of the *Monday* solos is shown in figure 2-4.

⁷⁶ Karlheinz Stockhausen, *Entführung* (Kürten, Germany: Stockhausen-Verlag, 2006).

⁷⁷ *Entführung*, III. The translator notes that these onomatopoeic word-constellations are only approximations of the original German.

⁷⁸ Karlheinz Stockhausen, *Der Kinderfänger* (Kürten, Germany: Stockhausen-Verlag, 2002), XII.



Figure 2-4. Published cover of solo piccolo version of *Entführung*⁷⁹

Entführung's theatre is unique for Stockhausen's saxophone pieces in requiring the performer to constantly and rapidly change positions throughout the hall; conversely works such as *Saxophon* or *In Freundschaft* require the various gestures to be performed within a stationary base position on the stage. In the first 1'15" of *Entführung* the saxophonist is instructed to walk or run while playing the notes of the piece, but to "Freeze in a pose at each pause, marking the beginning of rest bars with a movement."⁸⁰ In addition the saxophonist is "cheerful and exuberant, sometimes with lightning-fast changes and turns," while always looking above the audience, not directly at them.⁸¹ The staging preferred by Stockhausen for many of his pieces includes seven partitions (2.5m high by 2m wide) set at the rear of the stage, which allows the performer to quickly disappear and appear without the necessity of using the wings. In *Entführung*, two pathways are suggested for the saxophonist, both starting from the rear of the

⁷⁹ Karlheinz Stockhausen Foundation. *Stockhausen Scores, MONTAG aus LICHT*, http://www.stockhausen-verlag.net/MONTAG_aus_LICHT.htm (accessed 11/12/12).

⁸⁰ *Entführung*, 1, soprano saxophone part.

⁸¹ *ibid*, III.

audience (See figure 2-5). The saxophone is amplified and always heard through the sound projection.

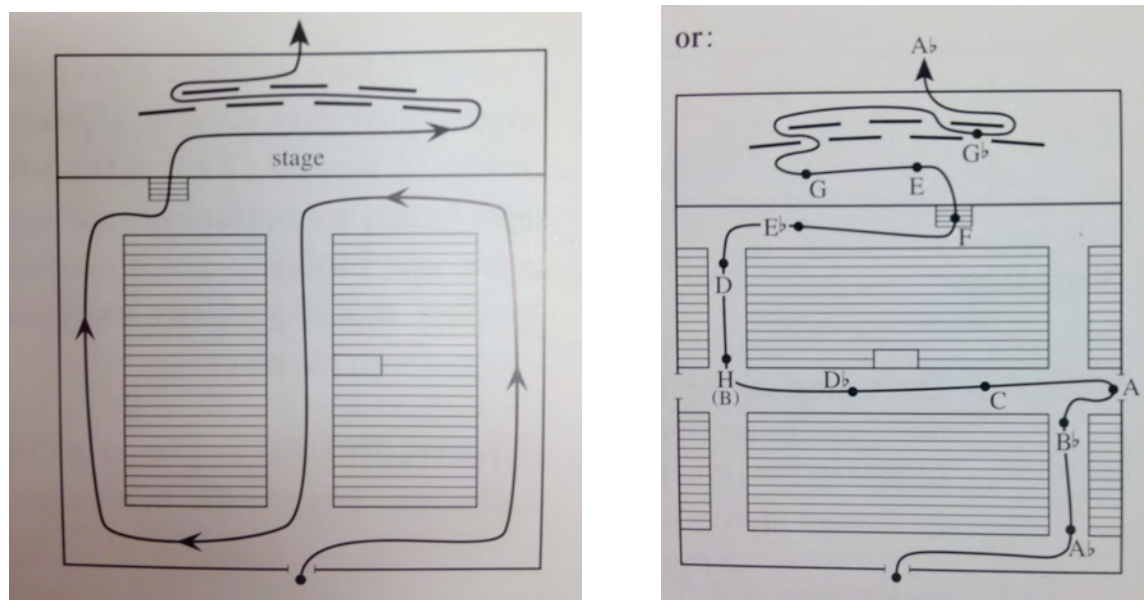


Figure 2-5. Suggested pathways for the performance of *Entführung*⁸²

Each of these paths is negotiated over the fifteen minutes duration of the piece. The second diagram (see Figure 2-5) includes the locations that the thirteen variations should begin according to their first pitch, thus creating the ascending spiral for the work.⁸³ As the saxophonist travels through the darkened hall, a spotlight follows them from the rear of the audience. When the player is hidden, the spotlight is focused on a single point at the rear center of the stage, focusing the gaze of the audience while the electronic music plays. The performer's physical movement around and through the audience is similar to an earlier work of Stockhausen entitled *Signale zur Invasion* from *Tuesday* from *LICHT* (1992) for solo trombone and electronic music.⁸⁴ In both *Invasion* and *Entführung* (abduction), the title describes an unwanted presence,

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Stockhausen-Verlag, program book, *2011 Stockhausen Courses and Concerts* (Kürten, Germany: Stockhausen-Verlag, 2011), 58.

which in this case may refer to the discomfort of the listener as the performer forcibly enters their space, contrary to the comfort and safety offered by the traditional performer/audience separation.

While the author has chosen *Entführung* as a lens for describing the choreography, colors, movements, and narrative quality of Stockhausen's saxophone music, many of his other solo and chamber works are equally fruitful in their musical and theatrical impact. Over the course of his compositional life, Stockhausen's music exhibited an ever-increasing depth of theatrical control, both in the execution of the performers, and the associative symbolism of the composer's sensory choices. Stockhausen's theatrical influences were drawn from his own expanding view of the world and universe, and the increase in theatrical presentation was already a clear component of his music at the time his saxophone solo and chamber works emerged in the mid-1970s. By the time of the composer's death, he had composed twelve solo and ensemble compositions for saxophone and numerous other indeterminate pieces that exhibit theatrical elements. Experiencing Stockhausen's music as a performer is a requisite for any saxophonist engaging in meaningful study of theatrical literature for the instrument.

2.2: WILLIAM BOLCOM'S *A SHORT LECTURE ON THE SAXOPHONE*

Though not without moments of humor and whimsy, Stockhausen's music is generally serious, thoughtful, and provocative. A contrasting example of solo music for saxophone that also heavily exhibits theatrical elements is William Bolcom's *A Short Lecture on the Saxophone* (1979).⁸⁵ Bolcom (b.1938) has composed many large-scale works including three operas, numerous concertos, eight symphonies, and three musical theatre works.⁸⁶ His music often includes influences of popular or commercial music, as evidenced in the jazz-inspired third movement of his *Concert Suite* for Alto Saxophone and Band (1998),⁸⁷ or the reggae-inspired final movement of his *Songs of Innocence and Experience* (1984).⁸⁸ Bolcom has written four volumes of cabaret songs on texts of Arnold Weinstein, which he has frequently performed with his wife, soprano Joan Morris. These songs are full of humorous text, and easily lend themselves to the exaggerated movements and gestures vocalists employ when performing art songs. In his vocal writing, one sees Bolcom's acute sense of pacing and control of audience anticipation, which is used to maximize comedic effect, although there are no theatrical notations in his scores. For the saxophone, Bolcom has written many concert works including *Lilith* (1984),⁸⁹ the aforementioned *Concert Suite*, and the *Concerto Grosso* for Saxophone Quartet and Orchestra (2000).⁹⁰

⁸⁵ William Bolcom, *A Short Lecture on the Saxophone*, 1979, library of John Sampen.

⁸⁶ William Bolcom. *William Bolcom, Composer – Compositions*, <http://williambolcom.com/index.php?contentID=1017> (accessed 11/20/12).

⁸⁷ William Bolcom, *Concert Suite for Alto Saxophone and Band* (New York: Edward B. Marks, 1998).

⁸⁸ William Bolcom, *Songs of Innocence and Experience*, (New York: Edward B. Marks, 1985).

⁸⁹ William Bolcom, *Lilith* (New York: Edward B. Marks, 1985).

⁹⁰ William Bolcom, *Concerto Grosso for Saxophone Quartet and Orchestra* (New York: Edward B. Marks, 2000).

A Short Lecture on the Saxophone was adapted from Bolcom's 1976 *Short Lecture on the Clarinet* in collaboration with saxophonist John Sampen. The composition was premiered at the Sixth World Saxophone Congress (1979) in Evanston, IL. The work's title perfectly describes its structure, which is a humorous elocution of the saxophone's history intertwined with short excerpts of notable saxophone pieces and melodies to reinforce the text. Sampen suggested the adaptation of *A Short Lecture* to the composer after his encounter with clarinetist F. Gerald Errante in 1978. Ever the opportunist and always looking for unique repertoire, Sampen contacted Bolcom because he "thought the piece was a lot of fun, and (he) was looking for something a little unusual to do for the World Congress for 1979."⁹¹ While the composer approved of the idea and promised to work on the adaptation, Bolcom found himself behind schedule on the project, and finally invited Sampen to come up with ideas.⁹² Sampen sketched much of the monologue, and the two then met in early May of 1979 to "finish" the work.⁹³ The piece differs from the earlier version for clarinet in a number of details, including the choices of the different musical quotations that reinforce the text. Saxophone examples include Dubois' *Le Lièvre et la Tortue*, Milhaud's *Creation du Monde*, Mussorgsky/Ravel's *Pictures at an Exhibition*, Ibert's *Concertino da Camera*, Creston's *Sonata*, Ferling's *Etudes*, and various popular tunes such as Boots Randolph's *Yakety Sax* and Guy Lombardo's *Auld Lang Syne*. Bolcom, showing his deep memory for popular music from the early twentieth century, suggested the older and more obscure piece *Chicken Sax* for inclusion in the piece.⁹⁴ The composer included original material in a cadenza-like section on the score's fourth page. Figure

⁹¹ John Sampen, interview with the author, 11/20/12.

⁹² Ibid.

⁹³ Ibid.

⁹⁴ Ibid.

2-6 shows the handwritten manuscript of this section, which represents the earliest writing of Bolcom for solo saxophone, pre-dating his *Lilith* of 1984.

The five-page score of the work consists of the script, notated musical examples, and parenthetical indications of theatrical gestures, movements, and timing. Such indications include various silences “(Thoughtful pause while examining one’s lip),”⁹⁵ and indications of intensity “(spoken) I’m sure you will all want to know the various part of the saxophone. (Dramatically point out) The mouthpiece, the neck, the body, the bell, and the neckstrap.”⁹⁶ Bolcom is careful to allow the performer to adapt many of the theatrical details for one’s own personality, but is specific where the theatrical presentation is necessary. For example, in the final section of the piece, an excerpt of Ferling’s *Etude #10*, Bolcom’s instructions read that... “While playing, the saxophonist marches offstage and perhaps re-enters, still marching. The audience, thinking this is the end, may applaud at this point. Upon returning the saxophonist stops playing, looks at the audience and grins.”⁹⁷

⁹⁵ *Short Lecture*, 1.

⁹⁶ *Ibid*, 2.

⁹⁷ *Ibid*, 5.

Handwritten musical manuscript for saxophone, featuring various musical notations and dynamic markings. The manuscript includes annotations such as "P lazy, 4's", "tristhen sax, very fast", "slow", "pp", "mp", "mf", "f", "Bop style, fast", and "f slow again". The manuscript is published by G. Schirmer, No. 55-10 Staves.

Figure 2-6. Bolcom's handwritten manuscript of *A Short Lecture on the Saxophone*⁹⁸

⁹⁸ Reproduction of original manuscript from the library of John Sampen.

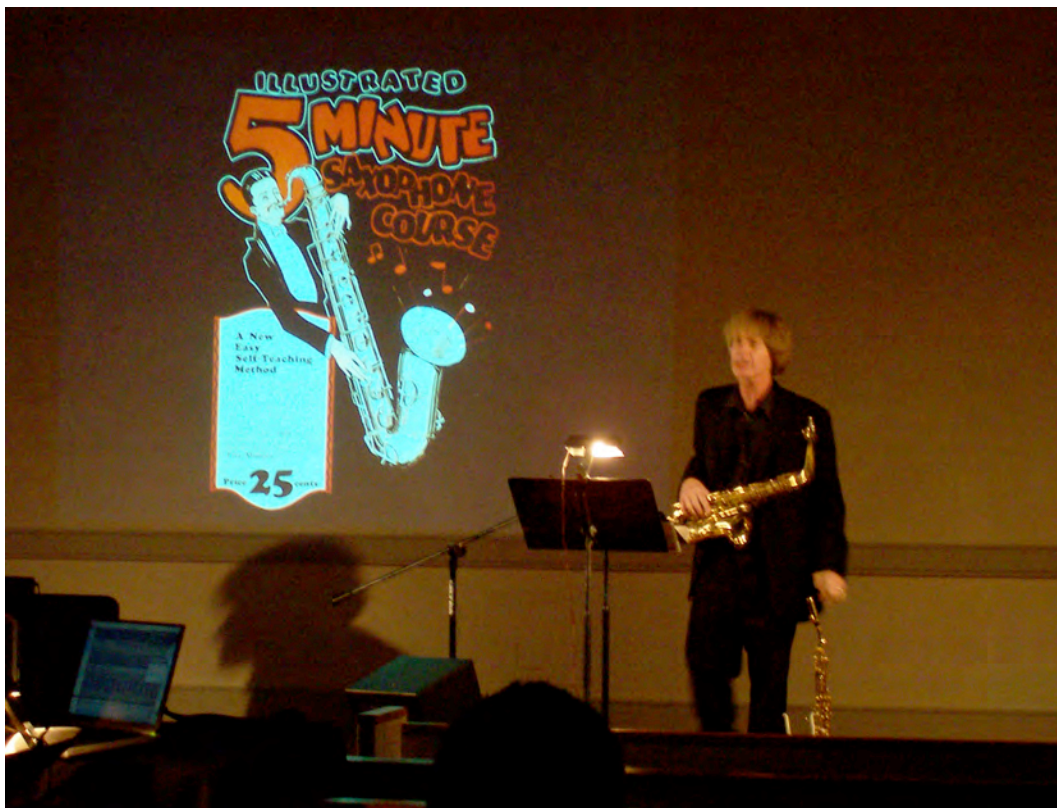


Figure 2-7. John Sampen performing *A Short Lecture on the Saxophone* with projections⁹⁹

Although the score includes many theatrical indications of movement and gesture, John Sampen has additionally developed a slide show that corresponds with the work, projecting visual manifestations of the colorful imagery included by Bolcom in the text (see figure 2-7). This added visual presentation increases the theatrical elements used in the piece (e.g. colors and images) and subsequently offers additional sensorial data for the audience’s reaction. The projections have been used on Sampen’s tours throughout North America and Europe, where he has performed the piece “easily over 100 times.”¹⁰⁰ The colorful saxophone-related images are taken from Sampen’s personal collection of humorous greeting cards. Although not incorporated into the presentation of the piece until years after the premiere, this visual component greatly contributes to the work’s sense of comedic timing.

⁹⁹ John Sampen, performing *A Short Lecture on the Saxophone* in 2004, from private collection.

¹⁰⁰ John Sampen, interview 11/20/12.

The directives of theatrical action support Bolcom's clever, often absurd imagery and dialogue. A light, though memorable piece, *A Short Lecture on the Saxophone* remains unpublished in 2013 despite initial attempts by Edward B. Marks to prepare the score in 1980. Remarkably, Bolcom has never heard Sampen perform the piece in its entirety, and perhaps has never experienced its joy and wit as a listener.¹⁰¹

¹⁰¹ *ibid.*

CHAPTER III. THEATRE IN SAXOPHONE CHAMBER MUSIC

3.1: GENERAL CHARACTERISTICS

Theatrical musical performance, as in the traditional theatrical performance of actors and actresses, affords numerous possibilities depending on the number of performers. The theatrical prospects of solo saxophone music can be compared to an actor's monologue, which affords a deep individual perspective on a scene. The literal interaction of multiple musicians can be likened to ensembles, casts, and troupes of traditional actors. Theatrical chamber music thus opens a wealth of visual and narrative possibilities to the composer. Many of the saxophone's fundamental characteristics easily contribute to theatrical communication, including the instrument's ease of portability, its technical fluency, and its close relation to the most communicative of all instruments, the human voice. Facial features are the most focused and nuanced component of an actor's performance, and they are often amplified by using stage makeup.¹⁰² However, the saxophonist's required focused embouchure for pitch production can afford little variation in the shape of the mouth. Although some motion in the eyes and eyebrows is possible, the character and quality of larger body movements are, for the saxophonist, the most effective physical component in communicating emotions such as panic, surprise, excitement, or lethargy.

Various combinations exist in saxophone literature that utilizes theatre, ranging from the saxophone duo, as in Vinko Globokar's *Dos à Dos* or Stockhausen's *Knabben-duett*, to the medium ensemble possibilities of Stockhausen's *Linker-Augentanz* (1993),¹⁰³ Marilyn Shlude's

¹⁰² Makeup for actors is assumed from the earliest examples of Ancient Greek theatre. Specific makeup indications date from the Sanskrit theatre of India circa 100 A.D. For more detail see Oscar G Brockett and Franklin J. Hildy's *History of the Theatre*, 10th ed. (Boston: Allyn and Bacon, 2002).

¹⁰³ Stockhausen, see Ch.2

Fantasm (2004),¹⁰⁴ or Robert Lemay's *Tentation d'exil* (2007).¹⁰⁵ While there are also works for very large saxophone ensembles, these examples will be investigated later in this document.

Due to the large overall output for saxophone quartet, it is no surprise that this particular combination of saxophones boasts the most numerous examples in the theatrical repertoire. Many examples for the traditional SATB configuration of the saxophone quartet include limited elements of theatre. Such works include Klaas de Vries' *Twee Koralen* (1974),¹⁰⁶ where the saxophonists stand on their chairs as the music's tessitura rises, and then fall to the floor when the piece fizzles to completion. Another example is Dana Wilson's *Howling at the Moon* (2002),¹⁰⁷ where all members of the quartet rhythmically vocalize syllables approximating a voodoo incantation. In an effort to expand the communicative possibilities of the saxophone quartet, many composers have re-imagined the instrumentation of the quartet to include multiples of the same type of saxophone. This is evident in Ernest H. Papier's theatrical piece *Axe à 4* (1993).¹⁰⁸

¹⁰⁴ Marilyn Shrude, *Fantasm*, 2005, private collection.

¹⁰⁵ Robert Lemay, *Tentation d'exil* (Toronto: Canadian Music Center, 2007).

¹⁰⁶ Klaas de Vries, *Twee Koralen* for saxophone quartet (Amsterdam: Donemus, 1974).

¹⁰⁷ Dana Wilson, *Howling at the Moon* (London: Boosey and Hawkes, 2000).

¹⁰⁸ Ernest H. Papier, *Axe à 4* (Courlay, France: Fuzeau, 2006).

3.2: ERNEST PAPIER'S *AXE à 4*

Little information exists on the compositions of Ernest Papier, primarily due to the non-existence of a composer under this name. Ernest H. Papier is a pen name, a pseudonym for the compositions of composer/saxophonist Pierre-Stéphane Meugé. A founding member of the modular saxophone quartet XASAX, Meugé studied at the Conservatory of Strasbourg, France, while also conducting research at IRCAM and studying composition with Emmanuel Nunes.¹⁰⁹ Since 1999 he has taught saxophone and chamber music at the Lausanne Conservatoire in Switzerland. As the composer Papier, he has written numerous works for saxophone, including the large chamber ensemble piece *Changement de viande réjouit le cochon* (1994), the mixed quintet *Schweinschwittschwitz* (1996), and *Bouechées doubles* (1998), a duo for two performers seated at a table playing only on saxophone and brass mouthpieces.¹¹⁰ *Axe à 4* continues to be a programming favorite by XASAX many years after its composition¹¹¹ and the piece has enjoyed a recent renaissance in North America through the championing efforts of new modular ensembles such as the Anubis Quartet. As such, it is easily Papier's most performed piece.

The atypical presentation of *Axe à 4* is evident before any sounds are produced. The four saxophonists begin the piece standing, equally spaced and facing the center of the stage, as if at the ends of a large "+" sign. While often the "box" position of both string and saxophone quartets is used in rehearsal and performance, Papier's variation is unsettling, due particularly to the closest member of the quartet (at the front of the stage) performing with his/her back turned

¹⁰⁹ Festival Archipel 2011 Genève, *Biographie de Pierre-Stéphane Meugé*, <http://www.archipel.org/2011/index.php?m=12&i=i344> (accessed January 21, 2013).

¹¹⁰ Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire 1844-2012* (Glenmoore, PA: Roncorp, 2012).

¹¹¹ Frank Kuznik. "Contempuls, La Fabrika, November 19," Prague Culture Blog, entry posted November 21, 2010, http://pragueculture.blogspot.com/2010_11_01_archive.html (accessed January 22, 2013).

away from the audience. This detail could be interpreted as a gesture of irreverence or defiance to performer/audience protocol, and certainly the sight of a performer's back is a rarity in the classical music world. The main musical material of the piece, a loud, steady rhythmic pulse of a meandering microtonal cluster, continues the unsettling quality of the quartet's orientation. The first moment of contrast in the piece is a *pp* fermata in m. 40, where the performers move slowly in unison, from one position to another to accomplish a positional rotation. At this point the earlier musical material returns, but is faster and more syncopated. A dramatic pause at the end of m. 63 sets up the theatrical surprise of m. 64, in the form of a sustained chord emerging from *niente*. This figure foreshadows similar slow motion to m. 40, but instead, there are four beats of loud and fast motion back to the original position of the quartet, punctuated by four different timbre variations (vibrato, trill, bisbigliando, and flutter). Without a break in the sound, the opening of the piece is recapitulated. This sharp contrast of slow or no motion with fast, excited body movements calls to mind the Noh theatre of Japan, which was a theatrical influence on Stockhausen (see Ch. 2), but the implication in Papier's music may be coincidental.

The middle sections of *Axe à 4* include more sophisticated control of positioning and motion. The peak of the long, gradual crescendo from m. 71-98 is punctuated by a unison *pirouette*, or fast 360° turn, as shown in figure 3-1. The following, siren-like section includes a visual joke when the high tessitura of microtones (and resultant-tones) reaches its conclusion in m. 113. Upon the cutoff, the quartet turns to face the audience for the first time; they exhale through their instruments in an exaggerated fashion and suddenly aim their bells into the floor of the stage, softly playing a low register cluster.

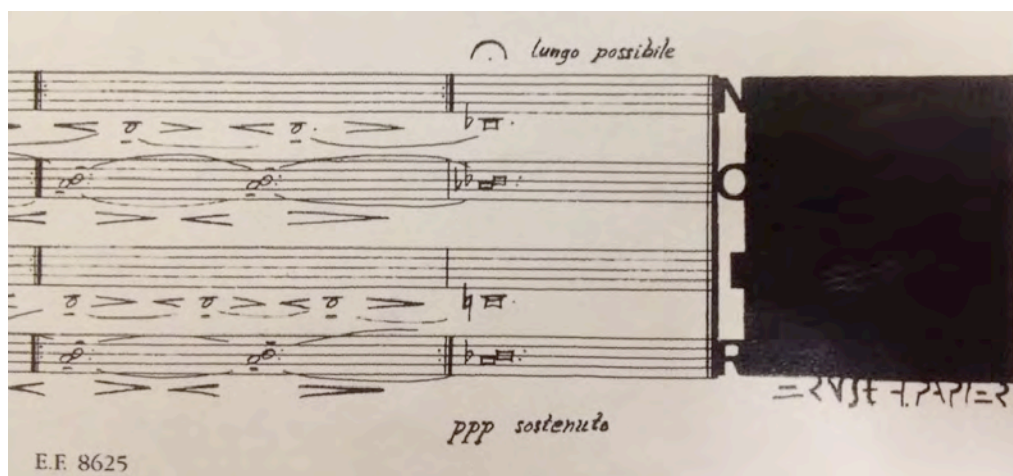
Figure 3-1. Measures 96-98 of Papier's *Axe à 4*¹¹²

The image shows a handwritten musical score for measures 96-98 of Papier's *Axe à 4*. The score is written on four staves. The notation is complex, featuring various notes, rests, and dynamic markings. Handwritten annotations include "show 3x" at the top, "pirouette!" with "III" below it, "3x" above the first staff, "m-f", "o-a", "v-s", and "e-t" on the right side of the staves, and "ff Flatt." with a graphic notation of a double bar line and a wedge at the bottom. A large "2" is written on the right side of the score. The score is divided into two measures by a vertical bar line.

This overt, almost cartoon-like simplicity effectively contrasts the complexity of the dense harmony and sounds of the piece. Immediately after this climax, the quartet shifts its position to the front of the stage, and all four players abandon their instruments and perform rhythmic slap tongues on two alternating mouthpieces of a soprano and tenor saxophone. Upon concluding this section (m. 138), the quartet moves in a fast motion back to their original instruments and slowly move into the circle of space within their four music stands. Forming a very tight box, the ensemble plays a long, soft multiphonic chord to conclude the piece. A graphic notation of “N O I R” in the score suggests a lighting cue of complete darkness in the hall, as seen in figure 3-2.

¹¹² Papier, *Axe à 4*, m. 97-98.

Figure 3-2. Final three measures of *Axe à 4*¹¹³



Papier's theatrical elements used in *Axe à 4* are not overtly narrative, as in a programmatic work, but are used to clearly define the key structural points of the piece. The motions are clear and simple, and provide a way for even the untrained listener to make sense of the piece's form and evolution despite the sustained loud dissonance of its harmonic language. The work balances complex technical elements with clear visual gestures. Musical factors that contribute to its sense of stability include a regular, clear quarter note pulse and frequent repetitions. Ultimately, the integration of theatrical elements underlines the musical construction of the work and contributes positively to the intelligibility and comprehension of the piece, whose surface characteristics are for many listeners abstract, unsettling, and unfamiliar.

¹¹³ Ibid, m. 149-150.

3.3 THE MUSIC OF GEORGES APERGHIS

Several major European composers have written theatrical chamber works for saxophone in the latter part of the 20th century including Georges Aperghis, Vinko Globokar, and Mauricio Kagel. The Greek-born Aperghis (b. 1945) is largely self-taught and a longtime resident of France, and he has continued to be a leading figure of contemporary music and theatre into the 21st century. His first theatrical piece is the 1971 work *La tragique histoire du nécromancien Hieronimo et de son miroir* for women's voices (speaking and singing), lute, and cello.¹¹⁴ Perhaps his most famous composition is *Récitations* (1977-78) for solo voice, which further explores the limits of the singer's expressive qualities despite the absence of notated body movements or theatrical gestures. These short works, built on nonsensical phonemes that approximate French, German, and English, require performer dexterity and endurance that creates an incredible sense of drama and tension within each piece. One of Aperghis' greatest contributions is his founding of the Atelier Théâtre et Musique (ATEM) in 1976.¹¹⁵ This French ensemble created works of contemporary theatre in which the players performed on instruments, sang, danced, and acted. Based in the small Parisian suburb of Bagnolet, the young performers, inspired by the Montréal Olympic Games, sought to "celebrate the Olympian ideals of vitality of the human body."¹¹⁶ With ATEM, Aperghis had the luxury of rehearsing directly with his musician/actors several hours a day, and through constant experimenting and cooperative creation he was able to synthesize the various areas of performing into his unique output.

¹¹⁴ Michael Ibrahim, *New Aesthetics in Contemporary Saxophone Music* (DMA Diss., Manhattan School of Music, 2009), 86-87.

¹¹⁵ Ibid.

¹¹⁶ Sean Patayanikorn, *Georges Aperghis: A Brief Biography and Analyses of 'Alter Ego' and 'Crosswind'* (DM Diss., Northwestern University, 2012), 7.

The combination of multiple performing elements is present in Aperghis' 2001 work *Le Petit Chaperon Rouge* (The Little Red Riding Hood).¹¹⁷ Although the intended audience is for children age nine and above, the musical language is microtonal, heavily syncopated, and distinctly nuanced, as are his solo compositions for saxophone *Alter Ego* (2002)¹¹⁸ and *P.S.* (2007).¹¹⁹ *Le Petit Chaperon Rouge* was originally composed as 23 short 'extraites,' or short pieces. These each had a loose connection to one another without sequential order and were eventually adapted into the final version of the piece.¹²⁰ As a result of seemingly un-connected fragments, the organization of the work is quite non sequiter. Although the general narrative of Charles Perrault's 1698 publication of *Le Petit Chaperon Rouge* is honored in Aperghis' retelling, there is an inclusion of non-linear events and repetitions, ranging from recapitulations of earlier scenes to incessant repetition of short text fragments. Aperghis himself justifies his fragmented approach, saying:

I don't believe – how should I say this – in a world where harmony and coherence of thought rule the day. I don't see any connections between things. That doesn't interest me. I believe more in small fragments, pieces of life, that randomly come into contact.¹²¹

His chamber piece *Crosswind* (1997)¹²² for saxophone quartet and solo viola includes limited elements of theatre, as the violist must vocalize in the female register and the saxophonists must perform on brass mouthpieces attached to plastic tubes that are connected to

¹¹⁷ Georges Aperghis, *Little Red Riding Hood* (Paris: Durand, 2003).

¹¹⁸ Georges Aperghis, *Alter Ego* (Paris: Durand, 2002).

¹¹⁹ Georges Aperghis, *P.S.*, 2008, <http://www.aperghis.com/selfservice.html>.

¹²⁰ Matthias Rebstock, 'Ça devient du theater, mais ça vient de la musique': *The Music Theatre of Georges Aperghis*, in *Composed Theatre*, ed. Rebstock (Chicago: Intellect, University of Chicago Press, 2012), 231.

¹²¹ Catherine Maximoff, *Georges Aperghis: Storm Beneath a Skull* (DVD documentary, Juxta Productions, 2006).

¹²² Georges Aperghis, *Crosswind* (Paris: Durand, 1997).

the saxophone necks.¹²³ While these theatrical actions are a result of preparations and extended techniques to produce a new musical sound, the importance of the performance's visual nature should not be suppressed. In *Crosswind*, Aperghis gradually increases his integration of vocal sounds, through singing while playing, using the brass mouthpieces, and eventually vocalizing without the instruments. Marcus Weiss, whose XASAX quartet commissioned and premiered *Crosswind*, cautions the listener not to be too focused on these technical components of the piece:

What Aperghis told me is the idea of *Crosswind* is like animals overlapping, with the saxophones either with or against the viola. The theatrical idea is in this, because in animal territories, they are constantly overlapping, and there is always communication and fighting. This is the theatrical movement inside musical text, which I like very much.¹²⁴

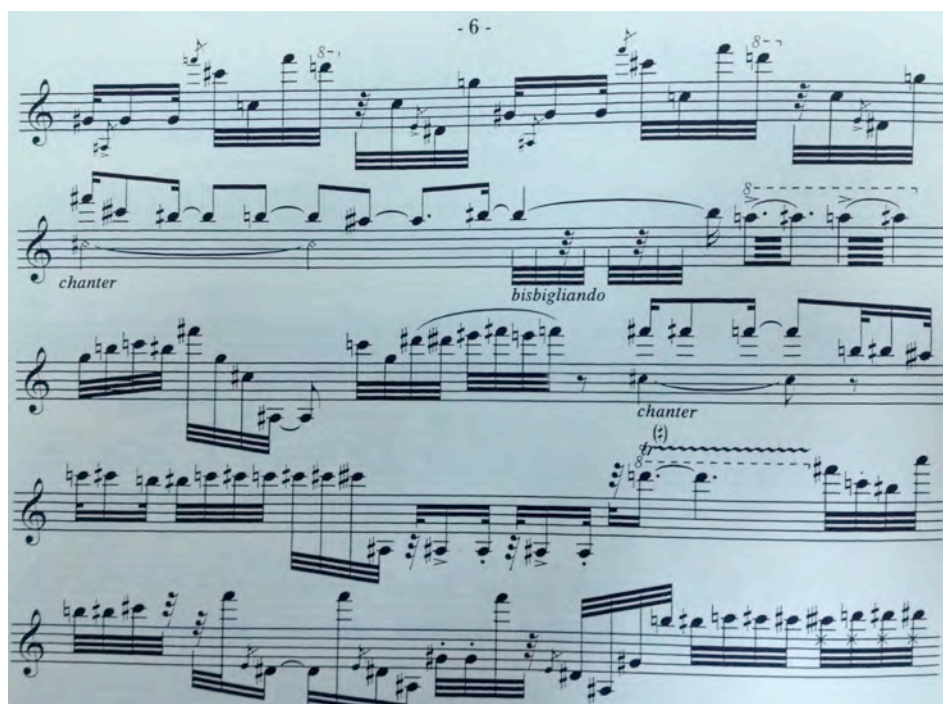
The concept of theatre inside the musical text of Aperghis is present in the solo saxophone pieces *Alter Ego, P.S.*, and the duo for soprano saxophone and viola *Rasch* (2006). As in the *Récitations*, Aperghis injects speech-like patterns and inflections in the form of fast microtonal fragments (see figure 3-3) and extremely soft dynamics, which allow for the perception of key clicks and instrument mechanics.¹²⁵

¹²³ Maximoff, *Storm Beneath a Skull*.

¹²⁴ Marcus Weiss, interview with the author, February 1, 2013.

¹²⁵ Ibrahim, 87.

Figure 3-3. Microtonal patterns and speech-like fragments in Aperghis' *Alter Ego*¹²⁶



While these pieces do not include specific theatrical indications in the score, Weiss, to whom *Alter Ego* is dedicated, believes that a theatrical sensibility of the performer is absolutely required for performance. While Aperghis prefers to spend many hours in rehearsal with performers of his music as was possible in the ATEM days, Weiss suggests possibilities for developing this mentality for those who cannot work directly with the composer:

I have my students watch and listen to the *Récitations* and *Jactations* (a 2001 collection of vocal pieces for baritone). In these pieces his expression is not just love and hatred, but it can be much more absurd and in between. Often the performer can have quite defined roles, like a drunken beggar... In each of these pieces each movement is a different theatrical expression and character. In listening to these pieces you begin to understand the notes you are playing are not sounds, but they are more like text. If the saxophone is your voice, you become a singer without words. You become a singer, a speaker, a stumbler. However the performer doesn't have to be inventive, but follow the rhetoric of the text, just as there is specific rhetoric for the work of J.S. Bach.¹²⁷

¹²⁶ Microtonal patterns and speech-like fragments in *Alter Ego*, page 6.

¹²⁷ Weiss, interview.

Aperghis has been and continues to be an influential figure in the French contemporary music and theatre scene.¹²⁸ In contrast to the works of Stockhausen, where the gestures of the performer frequently correspond with and are governed by the organization of the musical material (see *In Freundschaft*, or *Edentia*), Aperghis flatly rejects such a hierarchy of visual vs. musical elements in his theatrical works, stating:

The visual elements should not be allowed to reinforce or emphasize the music, and the music should not be allowed to underline the narrative. Things must complement themselves; must have different natures. This is an important rule for me: never say the same thing twice [...]. Another thing has to emerge that is neither one nor the other; it is something new.¹²⁹

¹²⁸ The French ‘théâtre-musique’ has connotations that imply contemporary or modern music, a much different association than American “Musical Theater” popular on Broadway.

¹²⁹ Rebstock, *Composing Theatre*, 20.

3.4 THE MUSIC OF MAURICIO KAGEL AND *ZWEI AKTE*

An earlier, differing approach to theatre is present in the music of Argentine-born German composer Mauricio Kagel (1931-2008). From an early age Kagel was greatly influenced by surrealist art, notably that of Salvador Dalí and Luis Buñuel.¹³⁰ Socially conscious in the 1950s, the young composer sought to write music opposing the neo-classical style favored by the communist regime of Juan Perón.¹³¹ In 1957 he won a DAAD student grant to study in Cologne, Germany, and never returned to live in Argentina.¹³² He soon studied at the Darmstadt summer courses, was a frequent lecturer, teaching throughout Europe and the United States, and also became the director of the New Music Institute at the Hochschule für Musik in Cologne.¹³³ His use of theatre invites references to surrealist works; an important example is his writing of a film score for Buñuel's famous 1928 film *Un Chien andalou*.¹³⁴

Kagel's output includes specific saxophone pieces and also indeterminate works that are suitable for performance by saxophonists. Examples of the latter are his *Con Voce* (1972)¹³⁵ and *Atem* (1969/70).¹³⁶ The earlier *Atem* is a graphic score where one performer is invited to choose any three wind instruments with which to present the piece. As such, a configuration of tenor saxophone, clarinet, and vuvuzela (a cheap plastic horn popular during football matches at stadiums in South Africa) is just as valid as trombone, oboe, and bass flute. The performer dresses in a costume that depicts a maniacal instrument technician in his/her home, constantly

¹³⁰ Otto Karolyi, *Modern American Music: From Charles Ives to the Minimalists* (London: Cygnus Arts, 1996).

¹³¹ Ibid.

¹³² Ibid.

¹³³ Paul Attinello, "Kagel, Mauricio." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 24, 2013, <http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/14594>.

¹³⁴ Karolyi, 125.

¹³⁵ Mauricio Kagel, *Con Voce* (Frankfurt: Litloff/Peters, 1992).

¹³⁶ Mauricio Kagel, *ATEM* (Vienna: Universal Edition, 1970).

adjusting the instrument in search of the perfect sound. While the action of the piece is occurring, a mute actor, or pre-recorded video of the performer can be shown,¹³⁷ creating a two-person scene that illustrates the internal and external duality of the character. *Con Voce* consists of notated fragments that are performed from memory; however the performers are instructed to mime the sounds rather than actually producing them. Although the resulting silence is similar to John Cage's famous *4'33"*, the justification for muting the performers is quite different. Kagel writes:

This piece was written after the Soviet invasion of Prague and is dedicated to my Czechoslovakian friends. Like the suppressed population, the three players here are robbed of their instrumental voice and are thus, in a very real sense, mute. Hence a motto from Franz Kafka's "In the Penal Colony": "*Up to now manual operation was necessary, but now the machinery works entirely on its own.*"¹³⁸

The placement of the performers on the stage is indicated (e.g., a very tight triangle), as well as lighting, costume (e.g., black bow tie and black suit), and playing positions. The length is indeterminate, but the performers are instructed to maintain absolute seriousness and concentration, even if the audience inevitably begins to laugh, speak, and become agitated.

Two pieces Kagel wrote specifically for saxophone include *Burleske* (1999-2000)¹³⁹ for Baritone Saxophone and SATB chamber choir, and *Zwei Akte* (1989)¹⁴⁰ for Saxophone, Harp, and two actors or dancers (one male, one female). The writing for saxophone in both pieces is similar, with the composer utilizing a diverse palette of instrumental colors and extended techniques, including key clicks, slap tongues, varying degrees of airiness in the tone, and even the insertion of a handkerchief into the saxophone bell to induce mute-like transformations.¹⁴¹

¹³⁷ Ibid.

¹³⁸ Kagel, *Con Voce*, 2.

¹³⁹ Mauricio Kagel, *Burleske* (Frankfurt: Litolff/Peters, 2000).

¹⁴⁰ Mauricio Kagel, *Zwei Akte* (Frankfurt: Litolff/Peters, 1989).

¹⁴¹ Kagel, *Burleske*, m. 341.

The overt theatrical gestures for the saxophonist in either piece are limited but include vocalizations where the performer laughs, gasps, and exhales in an exaggerated fashion. In *Burleske*, as in the later music of Aperghis, the musical material is communicative, speech-like, and often fragmented. In this way Kagel blends the instrument with the choir's voices, producing largely percussive and non-musical sounds, as shown in figure 3-4.

Figure 3-4. Conclusion of Kagel's *Burleske*¹⁴²

The image shows a page of a musical score for the conclusion of Kagel's *Burleske*. The score is for a Baritone Saxophone (BarSax.) and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The BarSax. part begins at measure 409 with the instruction "Flz. pusten, fast tonlos" (puffing, almost unpitched) and "puffing / puffing". The vocal parts are marked "halb geflüstert" (half-whispered) and "Seufzer / sigh". The score includes dynamic markings such as *mp*, *p*, *pp*, *ppp*, and *fff*, as well as performance instructions like "gliss." and "molto lunga". The vocal parts have lyrics: "de a - de a - de de ... a - de ...". The score is published by Litolfi / Peters, number 32256, and is dated Paris, 16.3.2000.

Kagel's piece *Les Inventions d'Adolph Sax* (2007), a cantata written for the Rascher quartet, continues the composer's interest in blending saxophones with chorus, though it includes no theatrical elements.¹⁴³

¹⁴² Ibid, m. 409-412.

¹⁴³ Weiss, interview.

While *Zwei Akte* lists few notated requirements of theatrical elements for the saxophonist, it is an important work because of the instrument's role in one of Kagel's most memorable and large-scale theatrical compositions. The subtitle "Grand Duo for Saxophone and Harp" does the work justice, as musically it explores the complete realm of possibilities for each instrument. The piece was commissioned by the Alten Oper Frankfurt, and premiered on September 4, 1989 by Michael Reissler, saxophone, and Brigitte Sylvestre, harp.¹⁴⁴ The saxophone and harp in this 30-minute work are intended to perform hidden from audience view, with the theatre executed by two actor/dancers. The scene on stage is the wardrobe room of a theatre, full of baskets, drawers, and coat racks overflowing with clothing. The male and female dancers begin the piece totally nude, and over its duration, they each perform a reverse strip tease, slowly putting on large and small articles of clothing.¹⁴⁵ In the traditional sense, a burlesque-inspired striptease is accomplished through prolonged anticipation, as the performer beguiles the audience by very gradually removing each article of clothing. The eroticism experienced by the audience is in the wonder of mind, and as a result the exposing of "private parts" is only a small proportion of the performance. Originating in early 20th-century America, this form of striptease was successfully exported to Europe and made famous by performers such as Gypsy Rose Lee.¹⁴⁶

Kagel suggests in the score how the actors, like strippers, should order their clothing choices in an illogical sequence, "first a glove, then head scarf or hat, other glove, a stocking, glass, a second stocking, etc."¹⁴⁷ In presenting the male and female actors nude from the beginning, Kagel disarms the voyeuristic power of the audience. With no revelation of

¹⁴⁴ Kagel, *Zwei Akte*.

¹⁴⁵ Ibid.

¹⁴⁶ For a more in-depth description of conventional, historical striptease, see Karen Abbot's *American Rose: A Nation Laid Bare: The Life and Times of Gypsy Rose Lee* (New York: Random House, 2010).

¹⁴⁷ Kagel, *Zwei Akte*.

appearance to anticipate, the audience can then focus on the transformation and interrelation of the male and female present on stage and in the sounds of saxophone and harp. On using the piece as an exploration of the dual nature of masculine and feminine, Kagel stated:

While I was making my preparations for the composition, I asked myself (as well as friends and strangers): what instruments does one naturally associate with female and male? So I came up with this unusual instrumentation, for which I wanted to write a piece where (by analogy to the relationship between two people) several different situations are played out. However, the combination of these instruments showed me that stereotypes are more amenable to startling transformations than one might suspect. So the harp and saxophone change the roles assigned to them, and frequently assume the character and expression of their partner. This results in imperceptible transitions and acoustic binds where, as in real life, the listener's interpretation may well differ from mine.¹⁴⁸

In a similar fashion, the indeterminate movements of the actors illustrate the futility of assigning defined roles of male and female. The similarities and subtleties within each gender's perspective create their unique vitality and versatility. To date the work has enjoyed several performances, but it has always been presented in a concert version without actors and staging.¹⁴⁹ While the logistical problems of staging a concert with nude performers may prove difficult, especially in the more conservative culture of the United States as compared to Europe, ultimately experiencing the piece in its preferred presentation would allow the fullness of Kagel's intention. To frame the work, on the cover of the score Kagel includes a quote from Elias Canetti's collection of "Notes, Fragments, and Aphorisms,"¹⁵⁰ *The Secret Heart of the Clock*, which states: "So you should be naked again?"

Kagel's approach to theatre can be described as intellectual, and his pieces are often full of jokes that could be understood by those who are aware of their specific context, or conversely missed by the unaware. Marcus Weiss recalls:

¹⁴⁸ Idit Shner, *Music For Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography* (DMA diss., University of North Texas, 2007), 37.

¹⁴⁹ Weiss, interview February 1, 2013.

¹⁵⁰ Elias Canetti, *The Secret Heart of the Clock* (New York: Farrar, Straus, and Giroux: 2005).

I knew Kagel, I saw him several times, and he was a kind person. But, he quite liked himself and his jokes. Accordion player Theodoro Ancellotti, who Kagel wrote several pieces for, was sitting with the composer once at a concert in Cologne where his orchestra pieces were being performed. There, Kagel was moved to tears by his own music, remarking afterwards, 'Isn't it beautiful?' He was a very special person; not very generous, but absolutely possessed by himself.¹⁵¹

¹⁵¹ Weiss, interview.

3.5 THE MUSIC OF VINKO GLOBOKAR

Important composers Karlheinz Stockhausen and Vinko Globokar are also worthy of discussion in this chapter concerning the theatrical saxophone and chamber music. Stockhausen's theatrical characteristics and influence has been discussed previously in this document, and his chamber pieces such as *Knabbenduett*, *Linker Augentanz*, and *Tierkreis* can be approached in a similar fashion to his solo works. Globokar (b.1934) is a Slovenian-born trombonist and composer who spent a considerable amount of his life studying, living, and working in France. Over the course of his early career he worked closely with Luciano Berio, Kagel, and Stockhausen, and was the dedicatee of Berio's *Sequenza V*, Kagel's *Atem* and *Morceau de Councours*, and Stockhausen's trombone version of *Solo*.¹⁵² Only a few Globokar pieces include saxophone specifically, notably *Discours V* (1981) for saxophone quartet, and the chamber pieces *Carrousel* (1976), *Terres Brûlées, ensuite...* (1998), and *Vendre le vent* (1976).¹⁵³

Terres Brûlées, ensuite... is a piece relating to the Balkan wars that in the 1990s ravaged Yugoslavia, near his native Slovenia, indicated by using "burnt earth" in the title. This work for saxophone, piano and percussion was premiered by Marcus Weiss' Trio Accanto, and includes numerous theatrical elements. The percussionist is set up in four different stage positions and moves among them through the hall.¹⁵⁴ The saxophonist is required to execute movements of the body, play his/her instrument into water, throw books, and perform on various gadgets including a microphone with distortion.¹⁵⁵ The pianist, in addition to the inferred theatre of performing

¹⁵² Niall O'Loughlin. "Globokar, Vinko." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 26, 2013, <http://0-www.oxfordmusiconline.com.maurice.bgsu.edu/subscriber/article/grove/music/11283>.

¹⁵³ Ronkin, 163.

¹⁵⁴ Weiss, interview.

¹⁵⁵ Ibid.

extended techniques inside the piano, must cover his/her fingers in aluminum cigar tubes to facilitate range extension, and when striking the strings in order to create timbral changes.¹⁵⁶

In *Discours V*, the saxophone quartet begins performing the work outside of the auditorium, with each performer wearing a portable audio device that plays pre-recorded spoken questions to the audience.¹⁵⁷ Weiss suggests that Globokar's leftist political leanings led him to assail the concert-going public in the truest sense of *avant-garde*. He recalls:

I know Vinko very well, he is a very strong man, how do you say, a hard-ass. He would always stick to his beliefs against the bourgeois system. He is one of the "last of the Mohicans," who is still out there in this sense... He is often not concerned with musical thoughts, but rather experiments with games,¹⁵⁸ jokes, sociological things, and other concepts.¹⁵⁹

Relating to *Discours V*, Weiss explains:

The catalogue of questions include "Do you like music?" and "Why do you go to a concert, to hear a famous soloist?" Instead of letting the person respond to the recorded question, the saxophonist plays the answer, into the face of the audience. At a certain point the saxophonists gather and play ritualistic music together. Then, the hall doors open and each saxophonist takes the audience members by the hand and guides them into the hall (much of the playing is for the left hand only). The questions are again played on the PA system, such as "Do you think it is important to play fast?" or "Do you think a soloist who is paid more is a better musician?" etc. These are all criticisms of the market of music. He wants to move people with music, and not feed the system in place. While these childish questions are being played, the saxophones sit on stage like a classical string quartet formation, and play music that has no sound, emphatically as if playing a late Beethoven quartet. The musical material feeding this is the communist hymn *International*. In this piece Globokar is using the saxophone quartet as an anti-string quartet, an anti-bourgeois ensemble, while educating and criticizing the crowd... I don't think this is a piece that lasts, and he probably doesn't need it to last. If performed today in Paris, people would just yawn; but if you perform it in a provincial town, it could work.¹⁶⁰

¹⁵⁶ Ibid.

¹⁵⁷ Ibid.

¹⁵⁸ For Globokar's specific approach to improvisational musical games, see his four-volume treatise *Individuum Collectivum* (Unicopli, 1986).

¹⁵⁹ Weiss, interview.

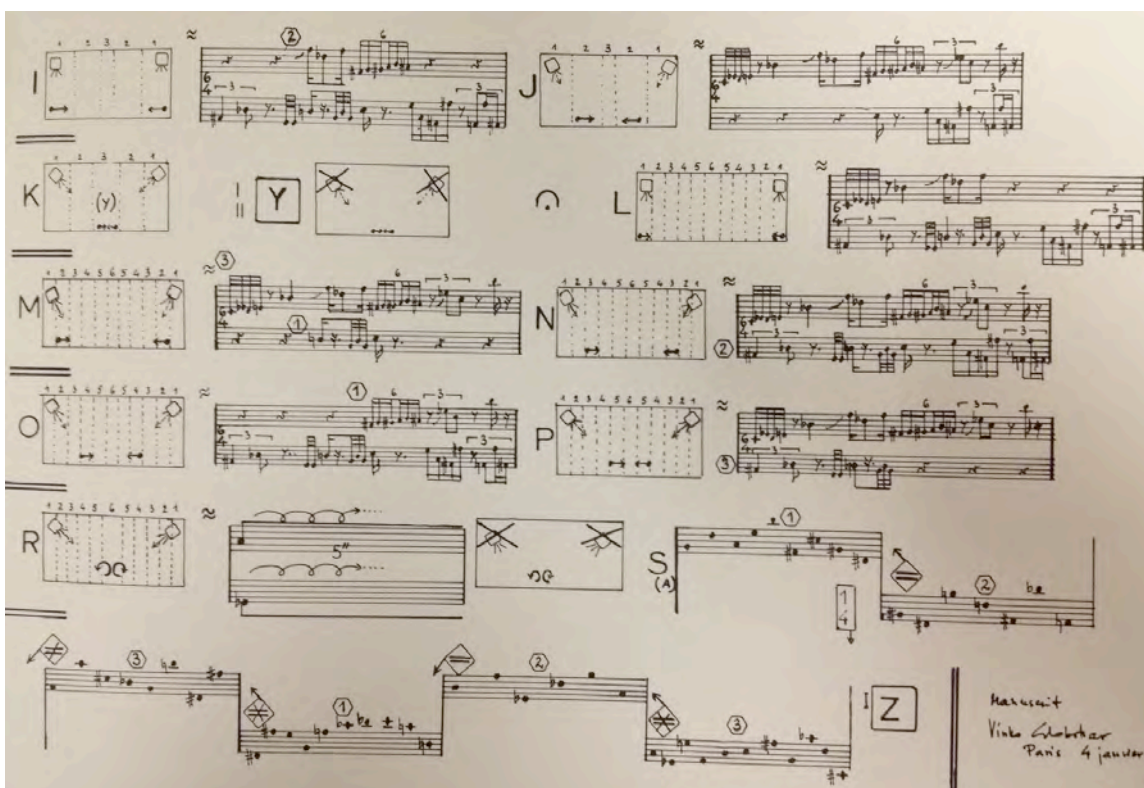
¹⁶⁰ Ibid.

A number of Globokar's works for indeterminate instrumentation are well-suited for performance on the saxophone, including the concerto-like *Ausstrahlungen* (1971), *Concerto Grosso* (1970), *Vorstellung* (1976), or his duet for two wind instrument players entitled *Dos à Dos* (1987).¹⁶¹ In many of his works, Globokar requires the musicians to vocalize. In *Dos à Dos*, this serves the intended conflict of personalities, as the performers shout *ICH, I LOVE YOU/I HATE YOU*, and *OUI/NON*. Specific distances and stage positions for the performers are required, as well as fast turns and lighting cues. At the climax of the piece, both musicians play the culminating tri-tone while quickly spinning around the stage in a frenzied spiral. All staging indications are notated with a series of shorthand symbols above the score that correspond to detailed performance instructions. Globokar enjoyed presenting many of his pieces like artworks at an exhibition, with short fragments of material literally "boxed up" in the score and portrayed "A to Z."¹⁶² Michael Riessler is the dedicatee of *Dos à Dos*, and was also the saxophonist who premiered Kagel's *Zwei Akte*.

¹⁶¹ Ronkin, 163.

¹⁶² Weiss, interview.

Figure 3-5. Page three of Globokar's *Dos à Dos*¹⁶³



Globokar's humorous, almost cartoon-like theatre is a contrast to the general justifications for theatre used by Stockhausen, Aperghis, and Kagel. Stockhausen's movements generally relate to the musical material, governed by formulas and source fragments, and his colors and symbols often relate to universal, cosmic beings and places. For Aperghis, the cultivation of a theatrical sensibility is inferred, and the fragments he used as the building blocks of his theatre related to one's immediate perception of the action. Movement was equal to the music, equal to speech, and always in constant synthesis. For Kagel, the over-arching or metaphysical idea of a piece was his utmost concern. Whether it be the duality of male and female in his *Zwei Akte* or the silent protest of *Con Voce*, the theatrical elements and musical sounds are of equal importance, both maximized to illustrate his aesthetic statement. Globokar's

¹⁶³ Globokar, *Dos à Dos*, 3.

general approach to theatre was very *avant-garde*, and in a 2002 interview with journalist John Palmer, he explained:

If you don't have this extra-musical aspect, the danger is that you will end up playing music in the usual traditional way, I mean the kind of Romantic manner with all these non-reflected patterns. In order to escape from them, I propose this injection of psychological and linguistic qualities which establish the way of playing...I write music which I think should provoke some reaction, this means that I am the person who is helping a process to take place! I am not helped on stage. I am on stage to propose something which is intended to provoke some kind of reflection. I do not belong to those composers who write music for pleasing the ears of the audiences. I don't consider music as an entertainment, but as a critical tool.¹⁶⁴

Herein lies the fascinating quality of theatrical music. While some of the extra-musical effects may superficially appear to be similar, the intent of theatrical elements is often radically different from composer to composer.

¹⁶⁴ Vinko Globokar, "Interview with John Palmer," *Avant*, UK No. 21 (Spring 2002), http://cec.sonus.ca/econtact/10_2/GlobokarVi_Palmer.html (accessed February 13, 2013).

CHAPTER IV. THE THEATRE OF LARGE SPACES

4.1: SITE-SPECIFIC PERFORMANCE AND URBAN SAX

While the previous chapters identified and discussed musical and stylistic variety within examples of theatrical solo and chamber music for the saxophone, most pieces in the genre share basic characteristics. First, the music and subsequent performances are intended for a traditional performing space. While the performer may be called to move throughout the hall, as in Stockhausen's *Entführung*, or may be positioned out of view, as in Kagel's *Zwei Akte*, the general protocol of the performer/audience dynamic is upheld. Next, the number of performers is generally low, ranging from 12-15 performers. This allows for logistical theatrical demands not possible with a large ensemble.

Conversely, and buoyed by the saxophone's portability and versatility, a number of composers and performers have included the instrument in artistic projects that stretch the limits of genre classification, blurring the lines of music, performance art, visual art, and theatre. Such productions are frequently site-specific and involve large performing forces to execute. What can be said of these "on-location" pieces is their exhibition of honesty and hyper-reality, which transcends the capabilities of a traditional concert hall. Although performances of theatre works for large saxophone ensemble and site-specific performances are rare and usually impossible to reproduce, these productions present new possibilities from which to expand the traditional viewing of theatrical music.

A long-running ensemble that has presented numerous performances throughout Asia, Europe, North America, and North Africa is the Paris-based Urban Sax. Various factors have contributed to the group's obscurity in the English-language world, including director Gilbert Artman's lack of English fluency and the difficulty for traditional musicologists to study their

performances.¹⁶⁵ As technological advances have made communication easier in the the 21st century, internet-based blogs and music critics have provided some reference for research on Urban Sax, although though the information is not academically rigorous.

Saxophonist and composer Gilbert Artman founded Urban Sax in 1973. From 1970 to 1978, Artman was the leader of the experimental rock group Lard Free, whose albums have enjoyed cult status and renewed interest in the 21st century. Much of Artman's work with Lard Free involved his performance as drummer and keyboard player; Philippe Bolliet played the saxophone on their early recordings.¹⁶⁶ A review of Lard Free's final album *III* (1977) by Bradley Smith describes musical characteristics that are also evident in Artman's compositions for Urban Sax: "Throughout, it is all very minimalist, with primitive, repetitive rhythmic structures from Artman's drums that are subtly shifted in hypnotic ways."¹⁶⁷ This style, when associated with Artman's other groups (e.g., Clearlight, and Heldon), has been called space music or space rock.¹⁶⁸

Artman gave up the Lard Free project to devote himself fully to Urban Sax in 1978. Originally comprised of eight saxophonists, the group's size has grown to include 50 or more saxophonists, percussionists, and dancers¹⁶⁹ who are costumed and visually anonymous with their various theatrical masks, gas masks, and/or suits resembling astronauts or hazardous

¹⁶⁵ The music performed by Urban Sax is unpublished, save for the commercially available albums of the group. The live performances are difficult to classify for classical music scholars, due to the obvious visual spectacle, abstract imagery introduced, and the relative simplicity of their highly repetitive music. Accounts of the group's performances survive largely from various newspaper journalists.

¹⁶⁶ Lard Free, performer, *Lard Free*, liner notes, Vamp Records LP ILS 9028, 1973.

¹⁶⁷ Bradley Smith, "Lard Free: III," in *The Billboard Guide to Progressive Music* (New York: Billboard Books, 1997).

¹⁶⁸ *Ibid.*

¹⁶⁹ *Urban Sax promo DVD*, Continuo's weblog, entry posted March 7, 2008, <http://continuo.wordpress.com/2008/03/07/urban-sax-promo-dvd/> (accessed January 30, 2013).

material engineers.¹⁷⁰ Their elaborate performances are always produced in large outdoor venues, often in conjunction with concurrent public festivals and exhibitions. The movement of performers throughout the outdoor performance space is choreographed to create an effect of spatialization, where the somewhat static repetitive music mutates around the listener as a result of the change in performer's position. A concise account of a typical Urban Sax performance was written by Mark Miller in Canada's *The Globe and Mail* newspaper following the group's appearance at the 1987 *Festival International de Jazz de Montreal*. He describes the outset of the performance:

Around 10 p.m., the silhouette of a lone, soprano saxophonist was beamed against one of the two towers of the Complex Desjardins. A short, plaintive melody began, repeated for the duration of this grand, if slow, entrance. Two humanoid figures began a descent of the PDA facade, and a third, playing soprano saxophone, was lowered toward the main stage set in front of the Complex Desjardins. Their costumes were gradually becoming clearer: space-suit designs in foil wrap, with a lung-like appendage on the back and an appropriate helmet for the head - something out of Marvel comics. Great cheers went up from various corners of the PDA site as the crowd picked out more of these strange creatures. It would be easy to imagine Orson Welles, in his best War of the Worlds voice, calling the action from a nearby roof top: "There, turning left off Jeanne-Mance, two small lift trucks, each bearing a platform full of saxophonists all rocking together. They're easing slowly through the crowds now. They've stopped in the middle of the block. The saxophonists are mounting two small stages in the street." Other saxophonists - there were some 30 of them altogether, connected to master control via radio - moved to two more small platforms on the PDA grounds. There were four satellite stages altogether; the main stage had filled with more musicians - a guitarist, a bassist, three vibraphonists and a choir. Everyone momentarily in place, the first piece was played through. Then a second. Gradually, the performance turned from pure spectacle to mere concert. There were still more incidents, more bits of business, but with every musician finally moving over to the main stage, as if to the mother ship, the focus of Urban Sax shifted.¹⁷¹

Ample audio and video excerpts of Urban Sax can be viewed on the internet, but no complete performance videos are easily available.¹⁷² The group has released eleven commercial

¹⁷⁰ Urban Sax, *About*, <http://www.urbansax.com> (accessed January 28, 2013).

¹⁷¹ Mark Miller, "French Musicians Cause a Stir: Foil Wrap, Helmets, and Group Sax," *The Globe and Mail*, July 3, 1987.

¹⁷² See www.urbansax.com and www.youtube.com/user/urbansaxband/videos.

recordings¹⁷³ and has had over 200 large-scale outdoor performances in their almost 40-year history.¹⁷⁴

¹⁷³ *Urban Sax promo DVD*.

¹⁷⁴ Urban Sax, *Concerts*, <http://www.urbansax.com> (accessed January 28, 2013).

4.2: MATTHEW BARNEY AND JONATHAN BEPLER'S SITE-SPECIFIC *KHU*

Renowned visual artist Matthew Barney and composer Jonathan Bepler created a site-specific outdoor performance piece named *KHU*, which was staged in Detroit, MI (2010), with prominent features for sixteen saxophonists. Barney (b.1967) is an artist whose works frequently focus on athleticism¹⁷⁵ and “erotic undercurrents to explore the limits of the body and sexuality.”¹⁷⁶ He is best known for his *Cremaster* cycle of five films, whose inspiration is drawn from the “male cremaster muscle, which controls testicular contractions in response to external stimuli.”¹⁷⁷ The ritual-like movements of characters in the *Cremaster* films, frequently portrayed by Barney himself, would later be executed in live performances conceived by Barney, often with the added contribution of his musical collaborator Jonathan Bepler.

After the completion of the *Cremaster* series, Bepler and Barney conceived a seven-chapter cycle of performances under the title *Ancient Evenings*, based on the 1983 novel by Norman Mailer of the same name.¹⁷⁸ The first chapter of *Ancient Evenings*, *REN*, was staged in Los Angeles in 2008 at an abandoned Chrysler dealership.¹⁷⁹ The embodiment of spirit was a gold Pontiac Firebird, initiating an automobile theme that would continue into the motor city of Detroit for the second chapter of *Ancient Evenings*, *KHU*.¹⁸⁰

KHU was staged on October 3, 2010 at various sites in and around the city of Detroit.

The performing forces included solo actors, singers, sixteen saxophonists, percussionists, string

¹⁷⁵ Barney was an accomplished football player and wrestler at his Boise, Idaho high school

¹⁷⁶ Guggenheim Museum, “Collection Online: Matthew Barney,” http://www.guggenheim.org/new-york/collections/collection-online/show-full/bio/?artist_name=Matthew%20Barney (accessed January 30, 2013).

¹⁷⁷ Ibid.

¹⁷⁸ The re-casting of *Ancient Evenings* incorporates Egyptian mythology into modern symbols. Characters in *KHU* include Isis, Osiris, Set, and Nephthys.

¹⁷⁹ Program note to *KHU*, 2010.

¹⁸⁰ Christopher Bolen, “Ren Master,” Interview Magazine, <http://www.interviewmagazine.com/art/ren-master/#page2> (accessed January 30, 2013).

players (performing on specially created instruments called *metalins*), trombonists, and sound engineers. Non-musical performers were integrated into the work, which required boat captains, crane operators, torch cutters, and pyro technicians responsible for executing the molten iron pour at the climax of the work. Local musicians were contracted by New Music Detroit, a contemporary chamber ensemble whose co-founders include percussionist Ian Ding and Swedish-American saxophonist Erik Rönmark.¹⁸¹

The performance began at the Detroit Institute of Art, where an audience of approximately 150 invited guests viewed a short film of Barney driving the Golden Firebird from *REN* off Detroit's Belle Isle Bridge.¹⁸² The audience was then ushered into waiting charter buses and taken to an abandoned glue factory, where they viewed the creation of the metalins and listened to arias sung by Belita Woods. Next, the audience boarded a barge and floated down the River Rouge to a point near the "crime scene investigation site." Here the lead detective (played by double amputee world champion athlete Aimee Mullins) was introduced, and during the ensuing "investigation," four saxophone quartets sailed around the barge on four police boats while playing dissonant aleatoric chords punctuated by percussionists loudly striking bass drums and metals. At the height of the River Rouge scene, the barge's crane raised the sunken shell or "corpse" of a Chrysler from the bottom of the river. This vehicle, of course, was a direct allusion to *REN*. The continuing narrative involved Mullins and the Chrysler engaged in a metaphorical sexual act, after which the audience was given an intermission. During the break, the barge slowly traveled down the Detroit River to the site of the piece's conclusion at an abandoned steel

¹⁸¹ The author was one of the performers of *KHU*. Much of the information in this document is first-hand, a result of working directly with Bepler over the many weeks of rehearsal in preparing the work's performance.

¹⁸² The driving of the Chrysler into the Detroit River from the Bell Isle Bridge is an allusion of an escape act of Harry Houdini.

mill near Trenton, MI. Upon arrival, the audience was instructed to “Get the fuck off the boat!”¹⁸³ The saxophonists assembled around the wrecked Chrysler where they performed the “cutting dance.” This fast, syncopated minimalist composition accompanied actions of the construction workers chopping the Chrysler into pieces with flame torches.



Figure 4-1. Saxophonists in rehearsal of Barney/Bepler’s *KHU*¹⁸⁴

For the final scene, the musicians and audience walked to a dug-out pit where five industrial furnaces were used to melt the torch-cut pieces of iron from the Chrysler. All the musicians were placed on the sides of the “stage,” performing aleatoric melodic cells as conducted by Bepler. The grandiose scale of this final scene cannot be overstated. In addition to dissonant harmonies and traditional tone production by the singers, saxophonists, and trombones, uniquely grating timbres were created by Bepler both in the amplification of the metalins and in

¹⁸³ Linda Yablonsky. “crazy, sexy, khu,” *Artforum*, October 7, 2010. <http://artforum.com/diary/id=26563> (accessed January 30, 2013).

¹⁸⁴ Saxophonists (L to R) Noa Even, Erik Rönmark, Keith Kaminsky, and James Fusik in costume during rehearsals, in a police boat on River Rouge.

the live electronic processing of found and trash percussion instruments. Of particular note was the backdrop of three 250-foot silos, from which heavy steel cables were drawn and connected to the pit. Professional climbers stood motionless on top the silos wearing Pharaoh-like golden costumes. With ritualistic movements they attached large cymbals to the wires, which were released down into the pit.¹⁸⁵ When amplified, they reproduced the sound of an imagined cosmic or electronic energy transmission. The composite sound of the final scene could certainly be described as monolithic, murky, primeval, and supernatural. As the music and loading of metal into the furnaces was completed, the molten iron was poured into a symbolic hieroglyphic mold, signifying the soul's transformation into a new phase for future chapters of *Ancient Evenings*. Figure 4-2 shows the lava pour in-progress.

¹⁸⁵ The amplified cymbals were released along a zip-line. Due to the extreme height from which they were sent, the musical effect was a suddenly approaching Doppler effect, given the earth's natural force of gravity.



Figure 4-2. Molten lava pour at the conclusion of *KHU*¹⁸⁶

While Barney's production was recorded over multiple sessions with the intent of creating a film version of *KHU*, presently there has been no update concerning a formal movie release.

Though the saxophone writing in *KHU* was not overly idiomatic or memorable, the instrument's inclusion was important with its multiple layers of symbolism. As the heavy use of automobiles and industrial imagery link the piece to its site, so does the saxophone act as a symbol of its industrial roots, as created by Adolphe Sax at the height of the industrial revolution in the 1840s. Also, there is the association of jazz music, with which Detroit has a long and proud history. In contrast to *REN*, where Bepler and Barney utilized a drum and bugle corps and a featured singer from Oaxaca, Mexico for its local flavor,¹⁸⁷ the metallic symbolism for the

¹⁸⁶ Yablonsky, photo by Hugo Glendinning.

¹⁸⁷ Program note, *KHU*.

working-class, economically depressed city of Detroit is a role the saxophone can portray effectively. As one compares the differing justifications of theatrical music performance previously discussed in this document (e.g., Aperghis, Kagel, Globokar and Stockhausen), Jonathan Bepler explained his thoughts on conceptualizing music composition equally and concurrently with the visual and thematic elements explored with Matthew Barney during their collaborations. In a 2010 interview with Barney, Bepler stated:

I've been really excited by working with moving sounds, so I often ask musicians to move through space. I want them walking or running, or on a vehicle while playing music. It's another dimension, which cannot be shown in staff notation... That [notational inability] is painful. Especially in collaboration where you don't know yet exactly how the setting will feel. I spend a lot of time researching and thinking about exactly who should be playing, where, and why. It seems crucial to know this before any notes can be committed.¹⁸⁸

While the ability to produce and finance spectacles such as *KHU* is a luxury few composers can afford, their existence can offer unique ways in which musicians are integrated into an immersive performance situation. In contributing to a heightened sense of reality, Bepler remarks “I personally like it when [music in live performance or film] does many things at once, and has a real agency, a character, of its own—a oneness that’s inseparable.”¹⁸⁹

¹⁸⁸ Jonathan Bepler, “Matthew Barney and Jonathan Bepler,” *Interview Magazine*, http://www.interviewmagazine.com/art/matthew-barney-and-jonathan-bepler/#_ (accessed January 30, 2013).

¹⁸⁹ *Ibid.*

4.3: ASPHALT ORCHESTRA

Asphalt Orchestra is an American ensemble that began as a site-specific performance and has evolved over the years. Based in New York City, the orchestra is a 12-piece ‘street band’ consisting of marching percussionists, brass, and woodwinds including multiple saxophones. This group of outdoor musicians functions under the umbrella of the Bang on a Can (BOAC) organization, and is led by creator, director, saxophonist, and composer Ken Thomson. In 2009, BOAC was awarded a grant to perform at Lincoln Center Out of Doors¹⁹⁰ and Asphalt Orchestra was commissioned by BOAC to engage the public by leading the audience through the Lincoln center campus, showcasing its recently completed renovations. The arrangements of musical selections, in true BOAC spirit, were an eclectic mix of genres, including jazz music of Charles Mingus, commissioned compositions, Balkan folk music, and a selection from the heavy metal band Meshuggah.¹⁹¹

After Lincoln Center Out of Doors, Asphalt Orchestra continued performing primarily on the east coast of the United States. All of their presentations at this time were outside and included visual elements and choreographed movements. The reaction to their appearances on the streets of areas like Manhattan was mixed, and while they often played in relation to other artistic events (e.g., festivals and residencies), the dense traffic and population of the city guaranteed a part of the audience to be disinterested in music, forced to either react to or ignore the energetic spectacle taking place in front of them, in much the same spirit as Globokar’s *Discours V* (see Ch. 3).

¹⁹⁰ Much of the history and information about the ensemble is taken from an interview between Ken Thomson and the author on 11/26/12.

¹⁹¹ Anthony Tommasini, “A Few Trombones Short, but Enthusiasm to Spare,” *New York Times*, August 6, 2009.

Asphalt Orchestra carefully curates and plans every aspect of their concerts, employing choreographers Susan Marshall¹⁹² and Mark DeChiazza¹⁹³ for outdoor performances, and DeChiazza and Andrew Robinson¹⁹⁴ for their recent indoor show *Unpack the Elephant*.¹⁹⁵ In addition, their entire wardrobe is styled by Elizabeth Hope Clancy.¹⁹⁶



Figure 4-3. Asphalt Orchestra performing on the streets of Manhattan¹⁹⁷

In regard to the clothing of the ensemble, Thomson describes how:

We wanted to shy away from the style that is immediately recognizable as a marching band, so that we wouldn't stick out too much individually. Once you see twelve people coming together you notice there are some thematic things going on between the clothes, in fact

¹⁹² Marshall is a 2000 recipient of a MacArthur Foundation “genius” grant.

¹⁹³ DeChiazza is a filmmaker and director whose commissions include Carnegie Hall and Princeton University.

¹⁹⁴ Robinson is Deputy Dance Director at the Metropolitan Opera.

¹⁹⁵ Asphalt Orchestra, *About Us*, <http://asphaltorchestra.com/> (accessed February 1, 2013).

¹⁹⁶ Clancy has designed wardrobes for numerous Broadway productions.

¹⁹⁷ Asphalt Orchestra with soprano, alto, and tenor saxophones performing at Lincoln Center in 2009. Photo Credit: Stephanie Berger, @Dominuque Proulx.

feeling a little more guerilla, more impromptu. They crowd should think, ‘How did this happen? Obviously these people do belong together.’¹⁹⁸

Thomson believes that the collaboration of the various directors and designers yields a product that is far more polished and sophisticated than if he or any one person would have complete control. In regards to the wardrobe: “We needed someone that could take care of it. We (the musicians) were only really good at doing concert black (laughs).”¹⁹⁹

In 2011 Asphalt Orchestra created a stage show called *Unpack the Elephant*. In this production the choreographers, musicians, and directors collectively adapted the band from outdoor to indoor performance. Thomson recalls that:

They (the visual directors) were very nervous about the attempt to go on stage. So much of the idea we have is that we are an outdoor guerilla force. So they said, ‘what we had been doing is you giving us the music, and us coming up with the visuals. We want this conversation to be a two-way street.’ About half of the music for this show was newly composed or edited in order to fit what the directors wanted to do. It’s interesting that new pieces were needed for theatrical reasons, not musical ones.²⁰⁰

Unpack the Elephant was premiered at Keene State College (NH) on October 5, 2011, and various scenes are available to view online.²⁰¹ Subsequent performances were staged along the east coast as well as a successful southern California debut in September of 2012. In discussing how the rehearsal process is accomplished for the elaborate, memorized theatrical presentations of the ensemble, Thomson’s approach is similar to that favored by Georges Aperghis in his time with ATEM. Thomson states:

I would say it is about 80-20 in favor of time spent rehearsing the theatre vs. the music. While the musicians know their music very well, they are very hard on themselves and try to correct any brief moments where the group is not totally tight, even if nobody in the audience notices it. These slips might pop up because as musicians we are always stressed out about getting all of the choreography. There is no easy notation for choreography as there is in

¹⁹⁸ Ken Thomson, interview with the author, November 26, 2012.

¹⁹⁹ Ibid.

²⁰⁰ Ibid.

²⁰¹ see www.asphaltorchestra.com.

music. If we play all of the right notes on the score, then we are already 75% there. With choreography that is not the case. The reality of how that works is the choreographer looking at something and saying ‘No, that’s not working. We need to try this.’ The rehearsal process is a creation process. There’s no MIDI for dance. You can only really imagine it if you see the people doing it in front of you.²⁰²

Thomson believes the number and locations of the band’s appearances will continue to grow, and that multiple indoor and outdoor programs will be developed to diversify the offerings the ensemble, which they tailor to the specific place or function of the performance. Asphalt Orchestra is an example of a dynamic group malleable to traditional and non-traditional venues. While the production pales in comparison to the grandeur of *KHU* or the multiple performing cast of *Urban Sax*, the band is nevertheless championing a movement that seeks to diminish the divide between performer and audience through unusual staging. Sidestepping the traditional concert model, Asphalt Orchestra brings music straight into the everyday lives of people. The audience is then forced to react in positive or negative ways or to completely avoid the activity. In this way the musical performance has an increased sense of reality and a more forceful exhibition of musical ideas.

²⁰² Thomson, interview.

4.4: SALVATORE SCIARRINO AND *LA BOCCA, I PIEDI, IL SUONO*

While the above examples exhibit projects by artists and composers working across diverse musical genres, contemporary composer Salvatore Sciarrino has written two works in the “classical” genre that require an ensemble of at least 100 saxophones. The first, *La bocca, I piedi, il suono* (1997)²⁰³ is scored for solo quartet of four alto saxophones and 100 saxophonists *in movimento*. His later work *Studi per l’intonazione del mare* (2000)²⁰⁴ requires an even larger number of performers, and is scored for solo saxophone quartet (four altos), solo flute quartet, solo percussionist, solo counter-tenor, 100 flutes, and 100 saxophones. Unlike *La bocca*, the musicians in *Studi per l’intonazione del mare* are stationary on the stage, and there are no theatrical elements.²⁰⁵

La bocca has a duration of approximately 45 minutes. The first half is written for solo saxophone quartet, positioned on platforms above and around the audience. This non-traditional staging accentuates the spatialization in the work and the subtle mutation of the musical fragments that are passed between members of the quartet. Spotlights are focused on the soloists while the audience space is dark, thus setting the character of Sciarrino’s writing: soft and reflective, with a suspended sense of time passing. In the second half, the 100 saxophones slowly process in through the space, softly playing extended techniques including slap tongue clicks, microtonal sighs, harmonic trills, and un-pitched air sounds. The aleatoric nature of the ensemble’s coordination references the natural world and the unpredictability of the resulting “mouth, feet, and sound” in the title. Though the nature of the physical motion is serious and

²⁰³ Salvatore Sciarrino, *La bocca, I piedi, il suono* (Milan: Ricordi, 1997).

²⁰⁴ Salvatore Sciarrino, *Studi per l’intonazione del mare* (Milan: Ricordi, 2000).

²⁰⁵ Weiss, interview.

could be viewed as ritualistic, Sciarrino's use of movement did not arise out of strong religious influences, as was often the case with Stockhausen.²⁰⁶

Sciarrino, like his earlier contemporary Giacinto Scelsi, was largely self-taught, and subsequently his unique musical language is difficult to compare with other composers. In setting the stage for *La bocca*, Marcus Weiss suggests a poetic text that Sciarrino wrote for his friend Gérard Grisey:²⁰⁷

The rustle of a few grains of sand carried by the wind recognized the stone mountains,
hailed them, and they thanked them.
Now the mountains hail the sand's light touch,
and the latter returns the thanks²⁰⁸

This quote illustrates Sciarrino's interest in the natural process and the grandeur of reality in a metaphysical way. However, he is not interested in recreating or evoking previous events in the manner of a religious ritual. Weiss suggests that to understand this important saxophone piece, the listener or scholar need not over-analyze it, or attempt to inject meaning that is not present. "*La bocca, I piedi, il suono*, that's what he means. The mouth, the feet, and the sound, in order to bring it back to the basic aspects of music that make man, that make life."²⁰⁹ While Sciarrino has not written other theatrical concert works with saxophone, his output of contemporary opera is sizeable and indicative of his interest in old music, especially that of Gesualdo and Scarlatti. His chamber opera *Terribile e spaventosa storia del principe Gesualdo e della bella Maria* (1999) includes a saxophone quartet in his musical ensemble.²¹⁰ The libretto is based on the legend of

²⁰⁶ Weiss, interview.

²⁰⁷ *Simultaneous opposition* here refers to duality. In Grisey's piece, moments are very rapidly moving, yet harmonically static. Likewise, *La Bocca* includes an extremely large orchestration, yet has a soft dynamic.

²⁰⁸ Salvatore Sciarrino, liner note, *Vortex Temporum; Talea* / Gérard Grisey, Ensemble Recherche, France: Accord CD 206352, 1997, 12.

²⁰⁹ Weiss, interview.

²¹⁰ Ronkin, 387.

Carlo Gesualdo (1561-1613) who murders his adulterous wife and her lover. This subject matter, along with that of his other operatic works, suggests that Sciarrino is unafraid to explore the grim realities of life, including blood, murder, and insanity.

CONCLUSION

The incorporation of theatrical elements is a phenomenon that continues to evolve with the increasing number of composers and performers choosing to write and present such works. For audiences, the addition of visual and narrative elements results in multi-sensorial stimulation and more opportunities for comprehension of the artistic experience. For composers, theatrical elements offer increased control in the presentation and staging of their musical pieces, sympathetic with the modernist aesthetic of composers like Stockhausen. Theatre in contemporary music can also be justified with an opposing, experimental aesthetic hearkening back to earlier *avant-garde* movements, as evidenced in the absurdity of early pieces by Terry Riley, La Monte Young, Globokar, and Kagel. This document has sought to delineate general associations and musical threads for the many divergent directions of theatrical saxophone literature, but there remains much room for continued study and research.

Artistic collaboration offers many possibilities for enhancing the interaction and heightened sense of reality for the audience, as evidenced in the work of Asphalt Orchestra and Urban Sax. Creative and “maverick” composers, whose music is difficult to classify, can find ways to use theatrical elements to service their own unique voices, as with the music of Aperghis and Sciarrino. As a result, performers may discover versatility and communicative skills previously unknown to them. And certainly the consideration of these extra-musical components and their integration into the musical material will enhance their understanding of a composer’s intent, more effectively clarifying a work’s musical and non-musical details.

Theatrical composers seem to be seeking a unique type of theatre, whether simple or elaborate, that most effectively communicates their artistic goals. While classifying types of

theatre in concert music can be problematic, Georges Aperghis articulated and celebrated this unknown, mysterious quality, stating:

You have to do [theatrical situations] in a way that the music that some one plays or sings – that what I write for him – carries the vague idea of a character, abstract and often imprecise, that is contradictory, that changes. But I don't want them to play theatre. I am happy if the music and the work we do together makes them exist in a very strong manner and if one is touched by this energy or quality of what they do. But my aim is that one never really knows what it is that they are doing. You can come a bit closer but if you knew, you would stop listening to the music. If you say: 'Ok, this is that,' it's all over. People pull in their antennae and that's it.²¹¹

If “familiarity breeds contempt,” theatrical performances may forge new and unexpected musical adventures, which could recharge and invigorate the current and future artists and audience.

²¹¹ Georges Aperghis, “Interview with Matthias Rebstock, 01/05/2010,” in *Composed Theatre*, ed. Rebstock (Chicago: Intellect, University of Chicago Press, 2012), 228.

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APPENDIX I. ANNOTATED LIST OF SAXOPHONE WORKS WITH THEATRICAL ELEMENTS

Albright, William. *Sonata* for Alto Saxophone and Piano. New York: Peters, 1992.

At the close of the second movement, the saxophonist is invited to perform “a private performance”, which is often interpreted as turning away from the audience and playing into the piano, or even walking off stage and playing in the wings of the concert hall.

Allison, Eric. *A Legitimate Conversation with the Blues*. Medfield, MA: Dorn Publications, 1990.

This duo for two alto saxophones includes specific stage positioning, and the layout for all music stands. The performers frequently make abrupt turns to the next music stand.

Aperghis, Georges. *Le Petit Chaperon Rouge*. Paris: Durand, 2001.

This piece of musical theatre includes the saxophonist acting, moving, and reciting dialogue.

Aperghis, Georges. *Les Boulingren*. Paris: Durand, 2010.

This piece of musical theatre includes the saxophonist acting, moving, and reciting dialogue.

Aperghis, Georges. *Crosswind*. Paris: Durand, 1997.

The saxophone quartet is required to execute graphic notation of shouting and producing air sounds through the instrument, simultaneously. Each performer must also execute grunt-like syllables and speak through the instrument. For some sections the saxophonists must exchange their original saxophone mouthpieces, and perform on brass mouthpieces into the body of the saxophone.

Bedrossian, Franck. *La Solitude du Coureur de Fond*. Paris: Henry Lemoine, 2000.

At the end of the piece the saxophonist must physically show a frenzied state, and gasping for air, eventually tire themselves out, as if a marathon runner who has run out of energy.

Bizzulli, Allen. *Cowboy Suite*. Unpublished Score, 1993.

The saxophonist is required to recite text.

Bolcom, William. *A Short Lecture on the Saxophone*. Unpublished Score, 1979.

Theatrical elements include recitation of a spoken text, specified exaggerated actions (snoring, gasping, emotional responses, and marching off the stage). John Sampen (the dedicatee) often performs with a visual slide show of his creation that illustrates the humorous imagery of the text.

Boulez, Pierre. *Dialogue de l'Ombre Double* (version for saxophone). Unpublished manuscript, 2001.

This work is commonly performed with dark lighting, and from different positions on the stage, corresponding with the 'interludes' of the pre-recorded saxophone part.

Cope, David. *Probe #3*. Framingham, MA: Dorn Publications, 1973.

This duo for alto saxophone and actor includes exact staging and lighting indications, including two chairs and spotlights whose shadows meet at a single point. The directions of the "story" are very specific, and in between musical excerpts of the saxophone the composer indicates the gestures that show the interaction of the two performers.

Corrado, Pasquale. *Archipelgis Solitaire*. Milan: Ricordi, 2010.

The saxophonist must perform from 7 or 9 different stage positions, with continuous motion between stands. There is an optional video projection that corresponds with the music.

Fortner, Jack. *S pr ING no. 6*. Paris: Jobert, 1967.

The piece is scored for solo female voice and 9 players including alto saxophone, on texts of e.e. cummings. This is an aleatoric score with timeline that includes text and sprechsang in the instrumental parts.

Globokar, Vinko. *Discours V*. Frankfurt: Peters, 1981.

The saxophone quartet begins the work outside of the hall, and plays back pre-recorded questions from portable tape recorders, eventually leading the audience into the hall. There are prescribed seated positions on the stage, for the performer, and the directive to mime performance in an exaggerated fashion.

Globokar, Vinko. *Dos a Dos*. Milan: Ricordi, 1988.

The theatrical elements in this piece include notated positioning of the two performers, as well as changes in lighting throughout the sections of the work. Short fragments of text are recited by the performers in German, English, and French. There is a large component of movement, requiring either memorization by the performers or lyre-style folios to be used.

Globokar, Vinko. *Terres brûlées, ensuite...* Milan: Ricordi, 1998.

The percussionist in this trio performs from four different positions. The saxophonist is required to perform various toy/gadget instruments, perform into water, and throw books across the stage. The pianist also uses preparations, such as aluminum cigar tubes on their fingers.

Gubler, Rico. *6 Etuden*. Zurich: Hug Musikverlage, 1995.

This collection includes an etude entitled “choreography”, where the performer must perform fragments along a path on the stage pre-determined by the composer.

Heider, Werner. SAX. Composer Manuscript, 1987.

This piece includes optional scenery for the stage.

Heyn, Völker. *Buon natale, fratello Fritz*. Wiesbaden, Germany: Breitkopf & Härtel, 1985.

This work includes the introduction of “X-mas cards”, which are opened placed in the saxophone bell. These electronic cards form a cacophonous sound layer that is interrupted by multiphonics in the saxophone part. The cards are removed and smothered to end the piece.

Jalbert, Pierre. *The Invention of the Saxophone on a Poem by Billy Collins*. New York: European American, 2003.

The music includes a narrator part, which the saxophonist could optionally perform.

Kagel, Mauricio. *ATEM*. Vienna. Universal Edition, 1970.

The performer must dress in a costume (nighttime robe) and act in the manner of a musician obsessively fidgeting with the technical repair of the instrument, in search of the perfect tone.

Kagel, Mauricio. *Burleske*. Frankfurt: Litloff/Peters, 2000.

The solo baritone saxophone part includes exaggerated vocalizations and the insertion of a handkerchief into the bell to produce muted transformations of the sound.

Kagel, Mauricio. *Con Voce*. Frankfurt: Litloff/Peters, 1992.

This work is for three performers who mime the performance silently. They are instructed to wear formal costumes with bow ties, and sit or stand in a very tight triangle on the stage.

Kagel, Mauricio. *Variété – Concert Spectacle*. Frankfurt: Litloff/Peters, 1980.

This work uses trumpet, cello, piano-accordion, and one player doubling on clarinet, bass clarinet, and alto saxophone. The music is conventionally notated and includes theatrical presentations of assisting indeterminate artists.

Kagel, Mauricio. *Zwei Akte for Saxophone and Harp*. New York: Peters, 1991.

The saxophonist and harp's only theatrical gestures are laughs and vocalizations. The corresponding two actors begin the piece nude on a stage resembling the dressing room of a theatre, and slowly perform a reverse striptease, putting on various pieces of wardrobe and accessories.

Lemay, Robert. *Tentation d'exil*. Toronto: Canadian Music Center, 2007.

In this piece the saxophonists in the ensemble are positioned around the audience in various places of the hall.

Lemay, Robert. *Les yeux de la solitude*. Toronto, Canadian Music Center, 1987.

The saxophonist and percussion perform from a variety of positions on the stage, sometimes facing one another, sometimes obstructed from view.

Leroux, Philippe. *Un Lieu Verdoyant: Hommage à Gérard Grisey*. Paris: Billlaudot, 1999.

At the end of the work, the saxophonist is instructed to turn away from the audience and move back a few paces.

Liang, Lei. *Memories of Xiaoxiang*. New York: Schott, 2003.

The saxophonist is required to take off the mouthpiece to perform siren-like howls, as a ghost. The piece has a version with dancing choreographed by You Shao-Ching.

Luedeke, Ray and Dennis Lee, text. *Garbage Delight*. Unpublished score, 1988.

This saxophone quintet has the performers take turns narrating the piece's text at the front of the stage. Specific characters are suggested for the narrators, such as "child-like" or "Tom Waits voice."

Mead, Andrew. *Schemata*. Murphy Music Press, 2013. www.murphymusicpress.com

The piece is scored for SSAATBBBs saxophones, two players. The changes between instruments are very quick. The implied theatre of the piece is the spectacle of seeing all of the saxophones surrounding the performers, and the excitement of accomplishing the quick changes.

Miereanu, Costin. *Do-Mi-Si-La-Do-Ré*. Paris: Salabert, 1981.

Performances of this work for seven saxophones (one player) have included choreography between instrument changes in previous performances by Daniel Kientzy.

Niculescu, Stefan. *Chant-son*. Paris: Salabert, 1989.

The saxophonist is required to play alto and soprano saxophones simultaneously.

Papier, Ernest. *Axe à 4*. Courlay, France: Fuzeau, 2006.

The saxophone quartet must perform pirouettes, interchange positions on the stage, play low into the ground, and exaggerate inhaling and exhaling. A lighting cue ends the piece.

Papier, Ernest. *Bouechées Doubles*. Unpublished score, 1998.

In this work the two performers are seated at a table, and perform only on brass and saxophone mouthpieces.

Rossé, François. *Sonate en Arc*. Paris: Paquelet Editions, 1982.

In this piece the saxophonist must simultaneously play alto and soprano saxophones, and progress through different positions on the stage, corresponding with areas of the score.

Rossé, François. *...Sur un îlot de la rivière...* Paris: Paquelet Editions, 2005.

This piece includes the speaking of Mandarin Chinese text by the saxophonist.

Rzewski, Frederic. *Histoires*. Unpublished score, 1993.

The piece includes narration by one or more of the saxophone quartet members. In addition, there are multiple indicated foot stomps in the score.

Rzewski, Frederic. *The Fall of the Empire*. Unpublished score, 2006.

At five different points in this short work, the performer must recite lines of text by Rzewski, which describes men who shoot angels, who after being fooled realize they are actually demons.

Sciarrino, Salvatore. *La Bocca I piedi, il suono*. Milan: Ricordi, 1997.

The solo saxophone quartet is positioned on four platforms above and surrounding the audience. The 100 accompanying saxophones move freely in and around the audience and performers, in a very ritual-like manner.

Sellers, James, and Frank O'Hara, text. *Beulah in Chicago*. Hartford, CT: Hog River Music, 1981.

This chamber sextet includes parts for soprano saxophone and narrator. At numerous points in the piece, the instrumentalists (including saxophone) are required to shout fragments of text in dialogue with the narrator.

Shrude, Marilyn. *Fantasm*. Unpublished score, 2005.

The saxophonists accompanying the soloists are positioned away from view from the audience. In this way the soft multiphonic lines that they play resemble distant ghosts.

Solitto, Tony. *Interplay*. Unpublished score, 2009.

This trio for baritone saxophone, trombone, and bassoon features the performers performing from different points on the stage, and moving around the stage while they perform aleatoric fragments, eventually changing positions.

Stockhausen, Karlheinz. *Amour* (für Saxophon, Werk Nr. 44 3/4), Kürten, Germany: Stockhausen-Verlag, 2004.

Each of the 5 pieces is performed from a different position on the stage, and the five are lit in succession, with transitions lit by a circular spotlight.

Stockhausen, Karlheinz. *Die 7 Lieder der Tage* (für Melodie-Instrument oder Melodie-Instrument und Akkord-Instrument). Kürten, Germany: Stockhausen-Verlag, 2002.

Stage positions for each of the seven days are notated. In addition, there are hand-gestures and positions illustrated, however they are impractical for a performance on saxophone.

Stockhausen, Karlheinz. *From the seven days = Aus den Sieben Tagen*, Werk Nr. 26. Vienna: Universal Edition, 1968.

These text pieces allow for the free interpolation of theatrical elements. One movement, "High and Low" is subtitled as a theatre piece, with differing instructions for man, woman, and child actors.

Stockhausen, Karlheinz. *Edentia* (für Sopransaxophon und Elektronische Musik, (*Klang: The 24 Hours of the Day: Hour 20*, Werk Nr. 100)). Kürten, Germany: Stockhausen-Verlag, 2009.

The color HKS 25 (magenta-red) is suggested as costume for the performer. Although there are no indications for movement in the score, the performer must perform motions corresponding to the sections of the piece, showing the intervallic and motivic ideas in a similar fashion to the intervals in *In Freundschaft*. In the opening section, the saxophonist

enters while the electronic music is playing, a spotlight then follows. At “Konstellation,” a sudden change of direction. At “Gärten Gottes,” each pitch must proportionally be shown above the position of the recurring C#s. This continues until “Auferstehungshallen” when the saxophonist shows the inflection of the long tone through upward and downward movement. The same motion applies to “Seraphim” with the addition of horizontal motion across the body. At “Musiker morsen,” the saxophonist can move in a short, quickly changing directions, as if the repetitions of short notes are bits of information being transmitted in the air and received. At “Driecke” the saxophonist creates triangles in space. At “Kreise Kreise” the performer draws different loops in space. At “Edentische Kreuze” crosses are drawn across the body of the performer. At “Glieder Glieder” each fragment can correspond to a different limb of the performer’s body, and played in that direction. As “Tremoli” is the only section in strict time, a very regular, clock-like swaying is acceptable. At “Explosion” the right hand of the saxophonist can draw a loop in space, as if they are throwing the resonance of the reverberation unit into the hall upon the release of the G#. At “Gruppen von Gruppen” the slurred and articulated phrases can be played in opposite directions to underline the contrast in character. In the final section, “Familyten,” the saxophonist begins to move off stage, turning around only to interject the phrases. They should be completely out of sight before the final high D, only jutting the bell of the instrument into view at its sounding. The piece ends in darkness as the electronic music concludes.²¹²

Stockhausen, Karlheinz. *Erwachen* (für Violoncello, Trompete, Sopransaxophon (*Klang: The 24 Hours of the Day: hour 12*), Werk Nr. 92). Kürten, Germany: Stockhausen-Verlag, 2010.

The performers are positioned in a triangle, with cellist at front left, trumpet at rear middle, and saxophonist at front right. They must have both hands on their instruments as they enter. The musicians should be dressed in the color HKS 3, which is a bright yellow.

Stockhausen, Karlheinz. *Europa-Gruss* (für Bläser und Synthesizer *ad lib*, Werk Nr. 73). Kürten, Germany: Stockhausen-Verlag, 2003.

This work includes four soloists, one of which is a soprano saxophonist. The soloists are positioned on one-meter platforms around and above the audience. Different colors are suggested for the solo parts as well as the tutti players.

Stockhausen, Karlheinz. *In Freundschaft* (für Saxophon, Werk Nr. 46 9/10). Kürten, Germany: Stockhausen-Verlag, 1983.

The saxophonist’s movements in this piece are determined by the pitches of the piece, with the central D#-E trill serving as a *line of orientation*. While the trill is emerging the saxophonist sways from side to side. In the first cycle of the work’s formula, all motives lower than the trill line are played to one side, and vice-versa. Vertical movement should

²¹² These staging indications are as instructed by Kathinka Pasveer to James Fusik during private lessons corresponding with the 2011 *Stockhausen Courses and Concerts* in Kürten, Germany from August 6-14.

be proportional to the intervals being played. On page 3 of the score there is an indication “surprising gesture,” and in the penultimate line of the score the instruction to “slowly make a loop in space.”

Stockhausen, Karlheinz. *Knabenduet* ((aus *Michaels Heimkehr*) vom *Donnerstag Aus Licht*, für 2 Sopransaxophone oder Andere Instrumente, Werk Nr. 2. Ex 50 1/2). Kürten, Germany: Stockhausen-Verlag, 1983.

The duo of saxophonists’ movements must mirror each other. The two performers are equally spaced on two sides of the stage, with their eyes fixed on the other performer. An appropriate costume would be a white top bearing the Michael symbol, or the color of the day, bright blue.

Stockhausen, Karlheinz. *Linker Augentanz: aus Luzifers Tanz vom Samstag aus Licht* (für Saxophone, einen Schlagzeuger, einen Synthesizerspieler, Werk Nr. 3, Ex 53.” Kürten, Germany: Stockhausen-Verlag, 1994.

Although seated and performing from music stands, the saxophone ensemble has movements of the body and instrument notated through various arrows and symbols, which apply to all performers whether or not they have notes to play.

Stockhausen, Karlheinz. *Piccolo* (für Sopransaxophon und Geisha-Glocke). Kürten, Germany: Stockhausen-Verlag, 2010.

The percussionist is seated on a stool facing the saxophonist, with their profile to the audience. The saxophonist plays at a slight angle to the audience, but the two performers must always watch each other.

Stockhausen, Karlheinz. *Saxophon* ((aus *Jahreslauf* vom *Dienstag aus Licht*), für Sopransaxophon und Bongo oder als Solo für Sopransaxophon, Werk Nr. 2. Ex 47.) Kürten, Germany: Stockhausen-Verlag, 1999.

If performed with bongo, the percussionist is seated on a stool facing the saxophonist, with their profile to the audience. The saxophonist plays at a slight angle to the audience, but the two performers must always watch each other. If performed as a saxophone solo, it can be performed in an unexpected location such as a balcony or box that is visible to the audience. In such cases a spotlight must fade in and out at the beginning and end of the work.

Stockhausen, Karlheinz. *Xi* (für ein Melodie-Instrument mit Mikro-Tönen, Werk Nr. 1. Ex 55.) Kürten, Germany: Stockhausen-Verlag, 1998.

While the work may never have been realized for saxophone, the realization and performance on basset horn by Suzanne Stephens includes the suggestion of wearing a costume with a large X-shape back piece, which is fitted with many small light bulbs that pulse at various speeds. CHECK JS SCORE

Stockhausen, Karlheinz. *Ypsilon* (für ein Melodie-Instrument mit Mikro-Tönen, Werk Nr. 2. Ex 59.) Kürten, Germany: Stockhausen-Verlag, 1997.

The performer of *Ypsilon* must wear a costume with many bunches of small Indian bells woven into the fabric, as well as Velcro straps around the arms and legs containing Indian bells. There are notated rhythms where the saxophonist shivers and leaps to produce the sounds of the jingling bells.

Stroë, Aurel. *Intrada des Euménides*. Unpublished score, 1985.

In this work the saxophonist is required to simultaneously play soprano and soprano saxophones. In addition, there are various “stations” or positions on stage from which various parts of the piece are performed.

Veldhuis, Jacob ter. *Pimpin* for baritone saxophone and saxophone quartet. Amsterdam: Boombox Music, 2007.

The performer is encouraged to create and perform the piece wearing a “pimp” costume. Associated styles include canes, fur coats, peacock-like feathered hats and scarves, and lots of jewelry.

Vries, Klaas de. *Twee Korallen* for saxophone quartet. Amsterdam: Donemus, 1974.

As the piece reaches its conclusion, the performers stand up, then on their chairs, corresponding with the rise in tessitura in the music. At the close of the piece, the quartet lays on the floor.

Wilson, Dana. *Howling at the Moon*. London: Boosey and Hawkes, 2000.

In the third movement the saxophone quartet rhythmically vocalizes in the manner of a voodoo incantation.

APPENDIX II. HUMAN SUBJECTS REVIEW BOARD APPROVAL

BGSU

BOWLING GREEN STATE UNIVERSITY

Office of Research Compliance

DATE: October 15, 2012

TO: James Fusik, DMA
FROM: Bowling Green State University Human Subjects Review Board

PROJECT TITLE: [374033-3] Theatrical Elements in Contemporary Saxophone Works
SUBMISSION TYPE: Revision

ACTION: APPROVED
APPROVAL DATE: October 13, 2012
EXPIRATION DATE: September 16, 2013
REVIEW TYPE: Expedited Review

REVIEW CATEGORY: Expedited review category # 7

Thank you for your submission of Revision materials for this project. The Bowling Green State University Human Subjects Review Board has APPROVED your submission. This approval is based on an appropriate risk/benefit ratio and a project design wherein the risks have been minimized. All research must be conducted in accordance with this approved submission.

The final approved version of the consent document(s) is available as a published Board Document in the Review Details page. You must use the approved version of the consent document when obtaining consent from participants. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that you are responsible to conduct the study as approved by the HSRB. If you seek to make any changes in your project activities or procedures, those modifications must be approved by this committee prior to initiation. Please use the modification request form for this procedure.

You have been approved to enroll 11 participants. If you wish to enroll additional participants you must seek approval from the HSRB.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office. All NON-COMPLIANCE issues or COMPLAINTS regarding this project must also be reported promptly to this office.

This approval expires on September 16, 2013. You will receive a continuing review notice before your project expires. If you wish to continue your work after the expiration date, your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date.

Good luck with your work. If you have any questions, please contact the Office of Research Compliance at 419-372-7716 or hsrb@bgsu.edu. Please include your project title and reference number in all correspondence regarding this project.