

A Performance Guide and Recordings for

Four New Works for Saxophone

Based on the Syrian Refugee Experience

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2020 by the
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May 2020

ABSTRACT

Throughout history composers have used music to depict their perception of the refugee experience. This project expands upon this idea through the commission and recording of four new works for saxophone. The compositions are *Different Arks* for solo alto saxophone by John Secunde, *Rubble/Resolve* for alto saxophone and piano by Jared Yackiw, *Emerging Light* for soprano saxophone and vibraphone by Alan Hankers, and *Unam aeternam* for solo alto saxophone and stereo playback by Ashlee Busch. For each work, this project provides performance guides, biographical contexts, program notes, and recordings. I hope to encourage artists to discover and facilitate creative ways to draw attention to migration around the world and contribute to the fight against racism and xenophobia.

ACKNOWLEDGMENTS

I would like to thank Christopher Creviston for all his musical guidance and life teachings over the past two years. Thank you, Sabine Feisst and Albie Micklich, for serving on my doctoral committee and for your patience, wisdom, and guidance during my time at Arizona State University (ASU).

This project would not exist without Ashlee Busch, Alan Hankers, John Secunde, and Jared Yackiw, who generously volunteered to write the compositions discussed in this paper.

Thank you to Travis Rowland and Jared Tehse for skillfully performing these works with me and to Clarke Rigsby for masterful recording, editing, and producing.

I would also like to thank Max Denies for editing this paper.

I owe a special thank you to Nadine Deleury, who inspired this endeavor by using her art to help others in countless ways.

I am very thankful to the ASU Herberger Institute for Design and the Arts as well as the ASU Graduate and Professional Student Association for funding the recordings of this project.

Thank you to Jean Roughgarden, David DeJesus, Penelope Jacono, Wildy Zumwalt, Carina Raschèr, and Patrick Meighan for their invaluable musical teachings.

I will, of course, be forever grateful for the love and support of my family, especially my parents Richie and Mary Sacco.

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PREFACE

I remember that on September 11th, 2001 I was leaving my fourth-grade class in the Bronx, walking through the hallway to be picked up from school, and seeing lower Manhattan under smoke through one of the classroom windows that I passed by. While I can clearly recall this image as well as the immediate hostility and even racism that others projected onto my Middle Eastern friends and families – both of these experiences are engraved in my memory of 9/11.

Years later, I moved to Detroit to pursue a career as a freelance saxophonist. During this time, a cellist friend of mine, Nadine Deleury, frequently invited me to perform in concerts to help a Syrian refugee family in Windsor, Canada. She hosted these concerts to raise money for the family and to help them adjust to their new life in North America. To help the family's 10-year-old son Majd improve his confidence presenting in English, Nadine and I performed works alongside him that served as a musical complement to his presentation about his experience moving from Syria, to Lebanon, to Jordan, and finally to Canada. Performing with Majd, learning about his culture, and eating traditional Syrian dishes prepared by his mother, Rasha, inspired me to commission new saxophone works motivated by refugee experiences from their country. I proceeded to reach out to composers whose music I loved and whose personalities I felt connected to. Ashlee Busch, Alan Hankers, John Secunde, and Jared Yackiw all volunteered to create pieces for this project.

Since then, I have performed these works at various venues in Arizona, Florida, Michigan, and New York City. On October 14th, 2018, pianist Yaroslav Gnezdilov and I programmed two of these pieces alongside standard saxophone works in order to raise money for the United States Committee for Refugees and Immigrants of Detroit (USCRI Detroit). This concert was held at the Steinway Gallery of Detroit and featured a refugee guest speaker who was a former client of the USCRI Detroit. This is an example of a way that these works can be used to raise awareness for the refugee crisis.

Although these works were prompted by my personal relationships with Syrian refugees, I envision these compositions to raise awareness for refugees globally. I hope that this document provides a motivation for others who would like to use these pieces to join me in this cause.

Chapter 1:

Music and the Refugee Experience

For years, Syrians have voiced their governmental concerns about high unemployment and corruption.¹ While Syria's semi-presidential republic allows the citizens to vote for their own president, many citizens feel that voting against their current leader, Bashar al-Assad, is dangerous. According to Diana Darke from the Guardian, "To vote for anything other than Bashar al-Assad is a death wish."² On March 15, 2011, Syrian's began non-violent protests that addressed these concerns. The government ended the demonstrations with deadly force, which prompted international protests for Assad's resignation. Violence escalated and over 500,000 people were reported killed or missing.³ Since then, more than 11 million people have left their homes.⁴

¹ BBC News, "Why is there a war in Syria," *BBC NEWS*, February 25, 2019, https://search.lib.asu.edu/primo-explore/search?query=any,contains,Sabine%20Feisst&search_scope=Everything&sortby=date&vid=01ASU&facet=frbrgroupid,include,192188989&lang=en_US&mode=Basic&offset=0.

² Diana Darke, "The choice in Syria's election: vote for Assad or else...", *The Guardian*, June 2, 2014, <https://www.theguardian.com/commentisfree/2014/jun/02/syria-election-vote-for-assad-or-else>.

³ BBC News, "Why is there a war in Syria."

⁴ Daily Times, "Syrian civil war and the fate of Syrian refugees," *Daily Times*, March 3, 2020, <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/2369746867/60A44D096494419PQ/24?accountid=4485>.

However, this migration is only one of many recent refugee crises. By February 27th 2019, 480,000 people had been displaced from the East African country of Eritrea. Eritrea is often considered “Africa’s North Korea.”⁵ People flee here due to issues such as a lack of political representation, limits on freedom of speech, and forced labor.

Due to high levels of violence, refugees flee from El Salvador, Honduras, and Guatemala to Mexico and the United States. The UN Office on Drugs and Crime ranked Honduras first, El Salvador fifth, and Guatemala sixth for their homicide rates internationally.⁶

Since 2008, environmental disasters have forced an annual migration of approximately 25.3 million people. The 2020 Australian bushfires destroyed more than 2,400 homes.⁷ In September 2019, 4,000 refugees fled from the Bahamas to the U.S. due to hurricane Dorian.⁸ In August 2005, over one million U.S. residents sought refuge from hurricane Katrina.⁹

⁵ Laura Heit, “Why are so many people fleeing Eritrea?,” Help Refugees, accessed April 7, 2020, <https://helprefugees.org/news/why-are-so-many-people-fleeing-eritrea/>.

⁶ “Women on the Run,” UNHCR, accessed April 7, 2020, <https://www.unhcr.org/5630f24c6.html>.

⁷ Bill Chappel, “Officials in Australia’s New South Wales Celebrate: ‘All fires are now contained’,” *NPR*, February 13, 2020, <https://www.npr.org/2020/02/13/805616731/officials-in-australias-new-south-wales-celebrate-all-fires-are-now-contained> 4,000.

⁸ Greg Allen, “Bahamians who fled Dorian face an uncertain future in U.S.,” *NPR*, September 19, 2019, <https://www.npr.org/2019/09/19/762212419/bahamians-who-fled-dorian-face-an-uncertain-future-in-u-s>.

⁹ Peter Grier, “The great Katrina migration,” *The Christian Science Monitor*, accessed April 7, 2020, <https://www.csmonitor.com/2005/0912/p01s01-ussc.html>.

Displacement, however, is not a new concept. There have been a plethora of refugee migrations in this past century alone. From 1936-1939, many refugees fled from the Spanish Civil War to Argentina. South Africans escaped Apartheid repression from 1948-1990 by relocating to the neighboring countries of Lesotho, Swaziland, and Botswana.¹⁰ During a civil war in the 1950's, Mozambique refugees found a new home in Malawi. Many refugees fled to Slovenia during war over the disintegration of Yugoslavia in the early 1990's.¹¹ Other migrations came from the Israeli-Palestinian Conflict (since 1948), the Korean War (1950-1953), civil war in Sudan (1955-1972; 2013), the Vietnam War (1955-1975), Afghan conflict (since 1979), political instability in Somalia (since 1991), genocide in Rwanda (1994), wars in the Democratic Republic of Congo (1996-1998), the Iraq War (since 2003), violence in Myanmar (2012), and combat in the Central African Republic (2013).¹²

The tragic events from WWII also created mass migration. Even before WWII began, hundreds of thousands of people sought refuge in the United States. This was partially due to Kristallnacht, also known as the "Night of Broken Glass." It took place from November 9th to November 10th, 1938 and was a night in which German Nazi's

¹⁰ Delphine Marie, "Feature: Lesotho marks the end of an era for apartheid's refugees," UNHCR, accessed April 7, 2020, <https://www.unhcr.org/en-us/news/latest/2002/8/3d6a139e4/feature-lesotho-marks-end-era-apartheids-refugees.html>.

¹¹ Peter Gatrell, "The Question of Refugees: Past and Present," Ohio State University, accessed April 7, 2020, <http://origins.osu.edu/article/question-refugees-past-and-present/page/0/1>.

¹² Giada Zampano et al., "Migrant Crisis: A History of Displacement," *Wall Street Journal*, September 22, 2015, <http://graphics.wsj.com/migrant-crisis-a-history-of-displacement/>.

burned synagogues, destroyed Jewish homes, schools, and businesses, and killed almost one hundred Jews.¹³ In fact, by June of 1939, 300,000 refugee applications had been submitted to the U.S. and by the end of the war at least 60 million people were displaced from their homes.¹⁴ Many of these refugees created musical works based on the events of WWII.

Because of the rise of anti-Semitism, Jewish composer Franz Waxman (1906-1967) fled Germany to France and later the U.S. In 1966 he composed the work *The Song of Terezin*, which is a song cycle for mezzo-soprano, mixed and children's choruses, and orchestra. He created this work with inspiration from the book, *I Never Saw Another Butterfly*. Hana Volavkova compiled this book consisting of various poems and artworks from children at the Theresienstadt camp. Out of the 15,000 children brought to the camp, only about 100 survived.¹⁵

Kurt Weill (1900-1950) was a composer whose music angered the Nazi regime. He left for Paris in 1933 and then for the United States in 1935. From 1934-1936, Weill collaborated with author Franz Werfel (1890-1945) and Director Max Reinhardt (1873-1943) to create the opera *The Eternal Road*. The trio created this work based on

¹³ "Kristallnacht," History.com, accessed April 13, 2020, <https://www.history.com/topics/holocaust/kristallnacht>.

¹⁴ "Refugees," Holocaust Encyclopedia, accessed April 7, 2020, <https://encyclopedia.ushmm.org/content/en/article/refugees>.

¹⁵ Franz Waxman. "Music for Performance: The Song of Terezin 1996," Music for Performance, accessed December 6, 2019, <http://franzwaxman.com/music-performance/song-of-terezin-the/>.

knowledge that Jews were seeking refuge in unwelcoming places.¹⁶ Its four acts are named “The Patriarchs,” “Moses,” “Kings,” and “Prophets.”¹⁷ The opera is set in a synagogue where Jewish people are taking shelter from an ongoing pogrom. The Rabbi preaches stories from the Torah in order to comfort the congregation. The attackers eventually discover their hideout and force them out of the temple.¹⁸

As a child, composer and pianist Ruth Schonthal (1924-2006) and her family fled from Nazi Germany to Sweden in 1938 and eventually Mexico City in 1941. She later moved to the U.S. to study composition under Paul Hindemith.¹⁹ In 1997 she composed her *String Quartet no. 3 “In Memoriam Holocaust,”* which represents feelings from the Holocaust. The first movement, *Grave*, gives each string part the role of an individual victim of the tragedy and uses angular rhythms and shrill timbral effects to portray their experience. The second movement, *Lament and Prayer*, utilizes an Ashkenazi prayer

¹⁶ New York Times, “Kurt Weill’s Heritage: Honor Replaces Scorn; A German City Performs His Jewish Opera,” *New York Times*, June 28, 1999, <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/2234645183/fulltext/887C59F702E7404BPQ/11?accountid=4485>.

¹⁷ “Der Weg der Verheißung,” Kurt Weill Foundation for Music, accessed April 7, 2020, <https://www.kwf.org/pages/ww-eternal-road.html>.

¹⁸ New York Times, “Kurt Weill’s Heritage: Honor Replaces Scorn; A German City Performs his Jewish Opera.”

¹⁹ Jeongin, Kim, “Musical Borrowing in Selected Piano Works of Ruth Schonthal” (DMA diss., University of Cincinnati, 2014), 11.

mode associated with the Jewish tradition. This piece is a musical memorial and the listener is meant to briefly relive the experiences evoked by the work.²⁰

Ursula Mamlok (1923-2016) and her family escaped from Germany to Ecuador in 1939 due to Kristallnacht the prior year.²¹ In 1940, she moved to New York City to study composition with conductor, George Szell. She later learned from Ernst Krenek, Stefan Wolpe, Roger Sessions, Ralph Shapey, and Vittorio Giannini. In 2002, she composed *Rückblick* (translates to *Retrospect*) for alto saxophone and piano as a commission by Temple University. She wrote the piece in memory of Kristallnacht. In the first movement, Mamlok represents this tragedy by presenting a lyrical saxophone line that is aggressively dismantled by a rhythmically driven piano part.²² The rest of the composition expands on this idea by utilizing the saxophone's large range and by moving rapidly between wide intervals and contrasting dynamics.

A large amount of research has been done on this topic as well. The book *Driven Into Paradise: The Musical Migration from Nazi Germany to the United States*, edited by Reinhold Brinkmann and Christoph Wolff, compiles essays, mainly taken from presentations at an international conference in May of 1994 titled, "The Musical

²⁰ "String Quartet No. 3," Milken Archive, accessed April 7, 2020, <https://www.milkenarchive.org/music/volumes/view/out-of-the-whirlwind/work/string-quartet-no-3/>.

²¹ Margalit Fox, "Ursula Mamlok, Avant-Garde Composer, Dies at 93," *New York Times*, May 6, 2016, <https://www.nytimes.com/2016/05/07/arts/music/ursula-mamlok-avant-garde-composer-dies-at-93.html>.

²² "Rückblick : In Erinnerung an die Reichspogromnacht 9. November 1938. Bass-Klarinette und Klavier," Book Depository, accessed April 13, 2020, <https://www.bookdepository.com/Rückblick-Ursula-Mamlok/9783793142584>.

Migration: Austria and Germany to the United States, ca. 1930-1950” focusing on musicians such as Erich Korngold, Kurt Weill, and Paul Hindemith who fled Nazism and the Holocaust in Europe before 1945 to seek refuge in the United States.²³

Another example is *Schoenberg’s New World: The American Years*, written by Sabine Feisst, and published in 2011. This book provides insight into the migrant composer, Arnold Schoenberg. It builds upon past research by correcting existing conclusions on Schoenberg and presenting different perspectives on his career. It focuses on topics such as his personality, pre-migration views of the United States, artistic influence from music publishers, and the impact of his music in America.²⁴ Feisst explained that Schoenberg’s music strengthened America’s ideology of freedom during the Cold War period as he expressed certain creative liberties in ways that would be unacceptable in fascist and communist countries.²⁵

In the United Kingdom, ongoing research is investigating the impact of music and migration from this time period. In 2019, London’s Royal College of Music was awarded a grant of £745,802 (about \$930,910) to study the artistic contributions of refugees who fled from Nazi Germany to Britain in the mid-20th century. Their studies will examine 30

²³ Reinhold Brinkmann and Christoph Wolff, ed. *Driven Into Paradise. The Musical Migration from Nazi Germany to the United States* (Berkeley: U. of California Press, 1999) xii.

²⁴ Sabine Feisst, *Schoenberg’s new world: the American years* (New York: Oxford University Press. 2011), xi-xiii.

²⁵ *Ibid.*, 236.

prominent music teachers, performers, and composers and focus on the impact of their migration in British culture.²⁶

The artistic impact of today's refugees is evident in their musical output. From 2006-2017, the European Music Council (EMC) issued an annual magazine entitled *Sounds in Europe* that covered various music topics pertaining to European cultural policy. Their 2016 magazine focused on music and migration. The publication featured the work of the Calais Sessions in which British musicians collaborate with refugee musicians who live in a refugee camp (known as the "Jungle") in Calais, France.²⁷ Together, they write, rehearse, perform, and record songs. Staff members walk through the refugee camp while playing instruments, hoping to lure musically talented refugees. Project manager, Vanessa Lucas-Smith explained, "When we found 21-year old Abdullah, a (stateless) Kuwaiti Bedouin, he was leaning up against a bike...singing...expressively." Abdullah Kathim recorded a self-written song about being betrayed by a friend and living in exile, "Ya Rab'oun" (2016).²⁸ Today, this song is part

²⁶ "Music, Migration and Mobility: The Legacy of Migrant Musicians from Nazi-Europe in Britain," UK Research and Innovation, accessed December 6, 2019, <https://gtr.ukri.org/projects?ref=AH/S013032/1>.

²⁷ Vanessa Lucas-Smith, "The Calais Sessions," *Sounds in Europe* 11 (2016): 33.

²⁸ The Calais Sessions, "Abdullah's story," YouTube Video, April 19, 2016, <https://www.youtube.com/watch?v=PgfeZ3MkR0s>.

of the organizations album “The Calais Sessions,” which also features twelve other refugee musicians.²⁹

Another example of the artistic impact of refugees is a project begun by the Belgian non-for-profit organization, Muziekpublique, which hosts concerts, teaches music courses, and funds musical projects.³⁰ Inspired by the large number of migrants moving to Europe, they funded an album entitled *Amerli: Refugees for Refugees* (2016). The goal of this project was to help refugees establish a performance career. This CD features music created by refugees living in Belgium from Syria, Iraq, Afghanistan, Pakistan, and Tibet. Its style is a mix of traditional music from their home countries along with modern day pop. The musicians play on their native instruments including the ney (type of flute), oud (type of string instrument), and tabla (type of percussion instrument).

Eight of the eighteen refugees involved in the creation of *Armeli*, created a group called Refugees for Refugees and released an album called *Amina* (2019). Like *Armeli*, this album was also created to advance the musicians’ careers. This album fuses songs from different cultures, including an Indo-Pakistani raga combined with a Tibetan song, an Arabic suite with a popular Hazari melody from Afghanistan, and a Himalayan tune intertwined with Pakistani style spiritual singing. Refugee poet Aman Yusufi, who was separated from his family en route to Belgium, wrote the lyrics to the song *Amina*, which

²⁹ “The Calais Sessions,” Band Camp, accessed April 7, 2020, <https://thecalaisessions.bandcamp.com/releases>.

³⁰ “About,” Muziekpublique, accessed April 7, 2020, <https://muziekpublique.be/about/?lang=en>.

represents overcoming hardships by building a new life. The proceeds of this album went to another refugee assistance organization called Cinemaximiliaan.

Muziekpublique mentions how both *Amerli* and *Amina* were internationally praised by different organizations. Former UK magazine fROOTS, labeled *Amina* “An album of the years and one which people will treat as a benchmark in years to come” while Jan Willem Broek from the pop music review team De Subjectivisten lauded how the musicians beautifully blended elements of different cultures.³¹

Another recent example is the work of Aeham Ahmad (b. 1988). Ahmad is a Syrian refugee who has spread awareness for the refugee crisis through piano performance. On February 3rd, 2014, Ahmad pushed a piano into the middle of the worn-torn streets of Yarmouk, Syria, and had a neighbor video record him. He debuted with what is now his most popular song, *Yarmouk is Missing You*. He fled for Germany in 2015. In 2017, he collaborated with pianist, Edgar Knecht to compose the song *To Those in the Waves*, which utilizes Syrian and German folk music.³² Today, he routinely performs concerts of his own music, hoping to promote positive change in the currently tumultuous Syrian climate.³³

³¹ Ibid.

³² Valsanova, “Aeham Ahmad meets Edgar Knecht - To Those In The Waves,” YouTube Video, September 16, 2017, <https://www.youtube.com/watch?v=VEj9-acfjeg&feature=youtu.be&autoplay=1>.

³³ Anne Barnard, “From Syrian Rubble to German Concert Halls With a Piano, a Mission and Survivor’s Guilt,” *The New York Times*, August 6, 2016, <https://www.nytimes.com/2016/08/07/world/europe/refugee-song-syria-germany.html>.

There is also support for the refugee crisis in the contemporary classical music scene. An example is the composition *Asylum* (2015) for oboe/English horn and tape by Diana Syrse (b. 1984). Syrse is a Mexican native living in Germany, a country that has been known for having a high refugee population. In 2015 when the piece was composed, 890,000 refugees were living in Germany.³⁴ Many of these refugees were from Syria due to the nations heightened violence in the previous year. She recorded interviews with a portion of these refugees and used the audio to create the electronic tape for *Asylum*. It was premiered at the Festival Internacional Instrumental Oaxaca on November 15th, 2015 by the principal oboist of the National Symphony Orchestra, Alejandro Tello.³⁵ On their website, the Mexican government wrote an article highlighting this piece as a denunciation of violence and a means of conciliation for listeners.³⁶ These comments were made in light of the November 2015 Paris Attacks in which the Islamic State

³⁴ Wesley Dockery, "Two years since Germany opened its border to refugees: A chronology," *Deutsche Welle*, April 9, 2017, <https://www.dw.com/en/two-years-since-germany-opened-its-borders-to-refugees-a-chronology/a-40327634>.

³⁵ Redacción Rio, "Continúa la fiesta musical con estrenos mundiales y conciertos estelares en Instrumenta Oaxaca," *Rioaxaca*, November 13, 2015, <https://www.rioaxaca.com/2015/11/13/continua-la-fieta-musical-con-estrenos-mundiales-y-conciertos-estelares-en-instrumenta-oaxaca/>.

³⁶ "la escalada de violencia que detona la Guerra," Gobierno de México, accessed April 7, 2020, <https://www.gob.mx/cultura/prensa/protesta-pierre-yves-artaud-contr-la-escalada-de-violencia-que-detona-la-guerra>.

militant group killed 130 people and wounded hundreds, leaving over one hundred in critical condition.³⁷

Like Syrse's *Asylum*, the pieces explained below are additional examples of refugee support from the contemporary classical music scene.

³⁷ BBC News, "Paris attacks: What happened on the night," *BBC News*, December 9, 2015, <https://www.bbc.com/news/world-europe-34818994>.

Chapter 2

Context for New Saxophone Works

I knew that I wanted to commission high-caliber composers from the outset. Therefore, in 2016 I met with composer friends and former classmates, John Secunde, Jared Yackiw, and Alan Hankers in a coffee shop in Fredonia, New York during a time when we were all visiting our Alma Mater. It was here that I asked them to write for the project. The only compensation for their agreement was a cup of coffee and a promise to record the future works.

This meeting was inspired by my interest in their past works. John Secunde had previously sent me the score and recording of a composition entitled *Turns* (2015) for solo alto saxophone. The rhythmic energy of it was intended to match the joyful personality of our fellow saxophone friend, Riley McDonough. I appreciated the excitement that the piece exhibited, skillfully enhanced by utilizing multiphonics and sudden *marcato* articulations amidst a driving rhythmic ostinato. His piece featured in this document, *Different Arks*, shares this excitement, but resembles angst. Its name combines the biblical story of Noah's Ark along with the story of modern refugees escaping conflict over the Mediterranean Sea. This piece depicts how today's refugees often have difficulties finding solace in their new homes.

During my junior year at SUNY Fredonia, I listened to a friend perform Jared Yackiw's *Chant and Fantasy* (2013) for solo alto saxophone. The piece opens with a melody reminiscent of a Christian psalm. It gradually intensifies through increasing

dynamics while naturally developing the chant material into longer melodious technical passages. I appreciated how Jared used the technical material in a musically relevant way. None of the finger work felt overtly flashy. In this paper, I present information on his piece *Rubble/Resolve*, which also contains musically interesting technical passages. Jared wrote the composition after watching YouTube video coverage of the Syrian Civil War and the work of the Syrian Civil Defence (White Helmets).

Also in 2013, I attended a performance of Alan Hankers *Rain, Fall* (2013) for solo piano. He was inspired to write the piece while hearing rain sounds from outside of his practice room. The work contains polyrhythms that represent raindrops indeterminately hitting the ground. *Rain, Fall* maintains a calm character and gently changes between tonal centers. I recall loving the atmosphere and sense of peace that it evoked. In 2014 I commissioned him to write a work for alto saxophone and marimba entitled *Two Pieces*. This work was originally named *Dream Delineations*. Although the name changed, the dream-like nature of the piece remained. This was evident through its soft repetitive sixteenth notes interspersed with *marcato* attacks that resembled the changing of one dream to the next. His piece written for this endeavor, *Emerging Light*, has similar qualities in which a thirty-second note motive is heard several times in a focused relaxed manner. Alan also uses accents to transition to new lyrical material. These musical qualities are meant to evoke the persistence of humans during tumultuous times.

My relationship with Ashlee Busch began later than the others. Ashlee and I were in the same class together at ASU during the 2019 Spring semester. Around this time, I heard soprano, Melanie Holm, perform the piece *Atypical Chronicles* (2019) for vocalist, piano, and electronics. Ashlee wrote the music and her friend, Rosemarie Donbrowski, wrote the text. The electronic track uses sounds from Rosemarie's autistic son to represent communication. Rosemarie's son does not speak words in a way that we can normally understand. The purpose of *Atypical Chronicles* is to find common ground between his type of communication and the speech we are accustomed to. I felt compelled to ask Ashlee to write music based on the refugee experience after hearing this thoughtfully crafted blend of articulated speech sounds and expressive vocal techniques. The piece showcased here, *Unam aeternam*, utilizes voices from people of different cultures telling their refugee story. Like *Atypical Chronicles*, *Unam aeternam*, interacts with the electronic track throughout the work. The composition is meant to represent unity and hope.

An equally important factor in choosing these composers was our shared humanistic beliefs. The composers I chose are kind-hearted and open-minded people who I would appreciate supporting refugees.

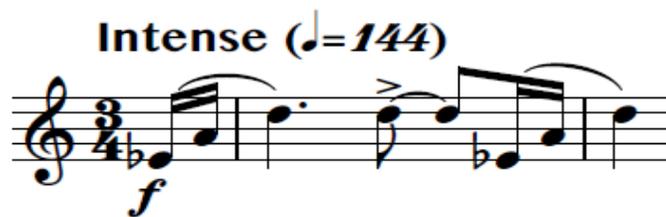
In the following chapters, I will share my journey through a portion of the technical and musical aspects of these compositions.

Chapter 3

Different Arks Performance Guide

Different Arks for solo alto saxophone is an intense, rhythmically driven composition with rapidly shifting meters. The work is in the key of C, however, there are a plethora of chromatic tones throughout. It is about seven minutes long and consists of four large sections. The first section is marked “Intense” and continues through m. 112. This portion is defined by constantly changing rhythms structured around the opening motive (see example 1). The second part is from mm. 113-189. This area consists of sixteenth notes occasionally interrupted by accented eighth notes. The third section is from mm. 190-226 and returns to the opening material. The last segment is marked “Calm” and is from m. 227 until the end. This portion is lyrical and consists of a melody in the key of G major and C major. The performance guide for this work consecutively addresses rests, meter, dynamics, articulations, breathing and intonation. The musical clefs for examples are indicated in the footnotes when necessary.³⁸

Example 1: *Different Arks*, opening theme, m. 1. Used with permission from the copyright holder.³⁹



³⁸ This applies to all performance guides within this document.

³⁹ All examples for *Different Arks* are in treble clef.

Considering that this work is unaccompanied, I would not advise one to turn pages, as it interferes with the cohesion of the work. For example, mm. 121 and 122 are complete bars of deliberately placed rests. There must be extra care to observe these measures as musical events. Therefore, turning a page during a moment like this can reduce the musical effect of the rests. One can either use two stands and lay the five pages out consecutively or utilize an electronic tablet and foot pedal.

Throughout the piece, the meter frequently switches between 3/4, 7/8, 5/8, 9/8, 2/4, 4/4, 5/4, 3/8, 6/8, 6/4, 2/2, 7/4, and 3/2. Therefore, writing in rhythmic groupings for each mixed-meter section is necessary. Sometimes there are multiple grouping possibilities within a single measure. For example, the 6/8 meter in m. 108 would suggest two groups of three, however, it is better to think of it as three groups of two for optimal rhythmic precision (see example 2).

Example 2: *Different Arks*, grouping decisions, m. 108. Used with permission from the copyright holder.



Next, I suggest making a practice track outlining the meters and subdivision. A way to do this is to record oneself articulating each beat of the measures divided by the quarter note (ex. 4/4) and with accents on every subdivision for the measures divided by the eighth note. For example, you would articulate three quarter notes in mm. 1-2 and

articulate seven eighth notes in m. 3, accenting beats one, four, and six (see example 3).

Record on D5 since this is the section's pitch center.

Example 3: *Different Arks*, practice track example, mm. 1-3. Used with permission from the copyright holder.



Throughout the work, the dynamics range from triple *piano* to *fortissimo* and can often change suddenly and/or subtly. For example, m. 128 is marked *piano* and then m. 130 is marked *mezzo-piano*. One must *crescendo* enough so that there is a distinction between the two volumes (see example 4). The dynamic at m. 130 must also be distinct from *mezzo-forte* in other bars such as in m. 139.

Example 4: *Different Arks*, dynamic distinction, mm. 128-130. Used with permission from the copyright holder.



Articulation markings in this work include *staccato*, accent, *marcato*, *tenuto*, *sforzando marcato*, and *sforzando* slap tongue. Like the works dynamics, articulations also change quickly, and it is necessary to make a clear distinction between styles. For example, in m. 5, there is a regular accent followed by a *marcato* in the next bar. The

performer should play the *marcato* very short to distinguish it from the normal accent. In mm. 1-17 it is important not to emphasize down beats for accents to be effective. For example, if one emphasized the downbeat at m. 1 then the accent on the upbeat of beat two would be difficult to express. This same principle applies to many of the C6's. For example, in m. 5, there is an accent on the second tone followed by the C6. One must lightly articulate the C6 so that it is not misrepresented as an accented tone.

From mm. 17-77, there are many *staccato* tones. It is musically effective to play these short so that they contrast the longer tones. In this section, there are accents written over tones marked *piano*. An example of this is at m. 18. It is important that the performer remains at a soft dynamic even when accenting tones.

Piano accented C4's are introduced in mm. 47-76. These tones are difficult to articulate. One can practice this by clearly producing the tone without the tongue. Once this is mastered, the saxophonist can then lightly use the tongue to articulate. Throughout the work, accents should be produced with the air rather than the attack of the tongue.

In mm. 113-189 it is important to clearly articulate the beginning of each slurred group of sixteenth notes. This brings out the rhythmic complexity created by the composer. For example, in mm. 116-117, Secunde groups one line of sixteenth notes into five groups of three, one group of two, and one group of seven (see example 5).

Example 5: *Different Arks*, articulation and grouping, mm. 116-117. Used with permission from the copyright holder.



In m. 159, the piece introduces the slap tongue articulation. It is important that this is distinct from a normal articulation. This can be difficult in mm. 171-172 where the performer must play with a normal tone, quickly slap tongue and then return to a normal tone. One must find a position that creates both a focused sound for the normal tones and a proper position for the slap tongue tones.

There is not much space to breathe during the first two pages. It is important to take quick and efficient breaths during rests and to always make sure you have enough air to perform with a stable sound.

This piece can be difficult to play in tune in many places. One might find it helpful to press the low C-sharp key down to keep the pitch up when playing the E-flat⁴'s in mm. 77-79. Similarly, a saxophonist could press the fork F-sharp key down to help keep the pitch up on the A-flat⁴'s in mm. 133, 153, 173, and 180. The performer could also press down the E-flat key to keep the pitch up on the F⁴'s in mm. 142, 164, 174, and 182. From mm. 156-157, the performer could execute the timbral effect by adding fingers 4, 6, and low C. This fingering will change the pitch of the A⁵ and C⁶ less than the suggested addition of the right-hand keys. One should use alternate fingerings to keep the

pitch down on the D6's, E6's, and F6's from m. 227 to the end. For D6, one may consider using fingers c1, 2, and tc. For E6 and F6, one can leave off the c1 key.

There is value in practicing the work from beginning to end without pause. The fast-rhythmic portions make up most of the piece. The transition into the closing "Calm" section can create a beautifully reflective experience when one thinks of refugees crossing the treacherous Mediterranean Sea.

Chapter 4

Rubble/Resolve Performance Guide

Rubble/Resolve for alto saxophone and piano is about seven and a half minutes long and consists of five sections written in a through-composed style. They consist of “Ominously,” “With Blood,” “Frantically,” “Suddenly Calm; Mournful,” and “Nostalgic, senza misura.” Many chromatic tones often imply different keys, even though the piece is in C major. This performance guide is chronologically structured by section and addresses style, intonation, dynamics, rhythm, phrasing, note groupings, finger technique, and intonation.

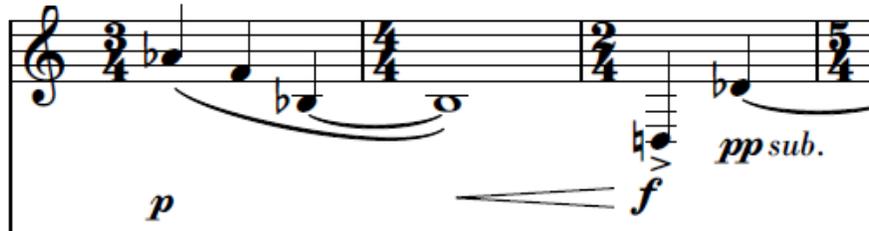
In the first section, it is important to consider the definition of ominous. *Oxford Dictionary* defines this as “indicative of suggestive or future misfortune.”⁴⁰ To help achieve this character, the performer must play *legato*.

In m. 3, the saxophonist enters softly on C-sharp⁴. The saxophonist can mute this by slightly lifting the top teeth off the mouthpiece while keeping a stable embouchure.

This section contains the dynamics *pianissimo*, *piano*, *mezzo-piano*, *mezzo-forte*, *forte*, and *fortissimo*. Occasionally, the performer must make quick dynamic shifts. For example, m. 14 is marked *piano*. In mm. 15-16 the saxophonist must grow to *forte* on a single tone and then suddenly shift to *pianissimo* (see example 6). The performer must make these dynamics distinct.

⁴⁰ "ominous, adj," OED Online, accessed April 7, 2020, <https://www-oed-com.ezproxy1.lib.asu.edu/view/Entry/131206?redirectedFrom=ominous>.

Example 6: *Rubble/Resolve*, saxophone part, dynamic distinction, mm. 14-16.⁴¹ Used with permission from the copyright holder.



In mm. 10-12, it is important to distinguish the quarter note triplet rhythms from the quarter note and eighth note rhythms (see example 7).

Example 7: *Rubble/Resolve*, saxophone part, rhythm distinction, mm. 10-12. Used with permission from the copyright holder.



Some tones in this section can be difficult to play in tune. From mm. 12-13, the piece requires the performer to start an F-sharp6 at *forte* and diminuendo to *piano*. Since the F-sharp6 is easier to play in tune at a louder dynamic, it helps to choose a fingering that will accommodate intonation during the *piano*. One can use the octave key, 1, 2, G sharp key, and c5. At m. 15, one should add the forked F sharp key to keep the G4 from going flat. One should use alternate fingerings at m. 20 to keep the D-sharp6 and E6 from

⁴¹ All saxophone examples for *Rubble/Resolve* are taken from the score, are in treble clef, and in the key of C.

going sharp. One may use the octave key, c2 and tc for D-sharp6, and may leave off the c1 key for E6.

The second section, “With Blood,” can be divided into two smaller subsections. The first subsection is from mm. 23-34. Although slur markings make the lines look disjunct, it is still imperative to observe the larger arch of these phrases. For example, the first phrase leads from mm. 23-26 and relaxes to the end of m. 27. The second phrase leads from mm. 28-32 and relaxes to the end of m. 34.

The second subsection is from mm. 35-55 and abruptly switches from a linear structure to a militaristic march. Although one must still play with a strong sense of line, the interpretation may benefit from a less *legato* and more beat-oriented style of playing.

Throughout this section, the performer must emphasize bends, slurred note groups, and accents in order to support its militaristic character. Bends appear in mm. 39 and 46 where a slurred note grouping at m. 42 helps make the already unexpected 5/8 bar more disjunct. M. 49 is a typical 2/4 bar of sixteenth notes; however, the slurs create groupings of three, four, and one which increase the intensity of the music. Finally, the accents in mm. 40, 42, and 48 must be played strongly to showcase the climax of this section. In addition, it is important to make sure that fast note values in this section are heard clearly. This applies to the sixteenth note triplets in mm. 36, 38, 40, and 41 (see example 8).

Example 8: *Rubble/Resolve*, saxophone part, note clarity, m. 38. Used with permission from the copyright holder.



Mm. 48-51 are the most technically challenging of the piece because of the *tessitura* and tempo. In mm. 48-49 it is suggested to use the front key fingerings for E6 and F6. In m. 49, one might find it beneficial to use the octave key, 2, 3, 4, ta, and tc for A6. In mm. 49-51, one might consider using the octave key, 1, 2, 3, 4, ta, and tc for A-flat6.

“Frantically” is a difficult section for the saxophonist to line up with the pianist and requires each player to always be aware of the sixteenth note subdivision. Both musicians must also make all their tones audible to the other player. For example, while a clear saxophone entry is imperative at m. 66, listening to the pianist's sixteenth notes is necessary to stay together (see example 9). Even though mm. 69-74 are visually disjunct, it is important that the musicians play a musical line.

Example 9: *Rubble/Resolve*, note clarity and ensemble, m. 66.⁴² Used with permission from the copyright holder.



To keep the pitch down on the D-sharp⁵'s in mm. 77-78, one may consider adding the low B key.

In “Suddenly Calm; Mournful,” the mood sharply contrasts the previous section’s militaristic style. To accomplish this, the performer must distinguish between the triplet and duplet figures. Triplet figures appear in mm. 83, 87, 94, 102, and 104. A sense of uneasiness can be felt if the performer plays a true eighth note rhythm in m. 86 and a true triplet rhythm in m. 87 (see example 10).

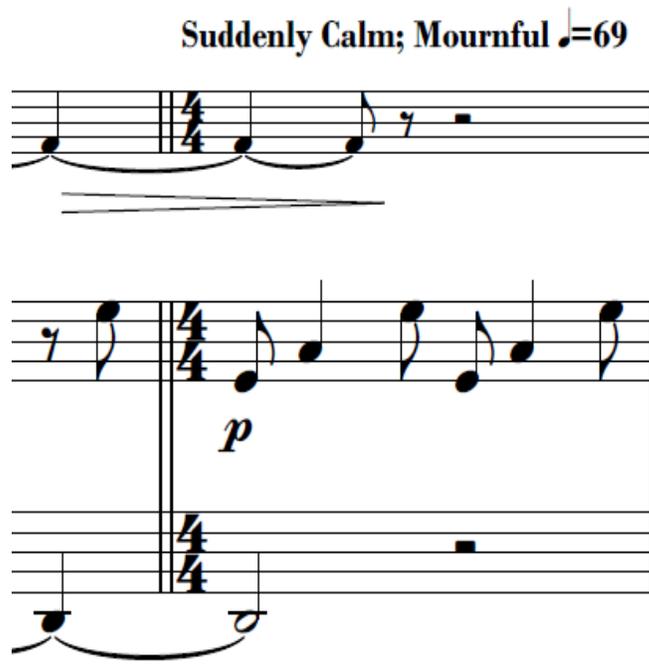
⁴² In the piano part, both staves are in treble clef.

Example 10: *Rubble/Resolve*, saxophone part, rhythm distinction, mm. 86-87. Used with permission from the copyright holder.



This section is also difficult for the saxophonist to line up with the pianist. The anacrusis in the piano part can sound like a down beat (see example 11). If the ensemble separates, the saxophonist should listen to the pianist's left-hand downbeats in mm. 81, 83, 85, 87, 88, 90, 92, 94, 96, 97, 98, 99, 101, 103, 104, 105, and 107.

Example 11: *Rubble/Resolve*, ensemble, m. 78.⁴³ Used with permission from the copyright holder.



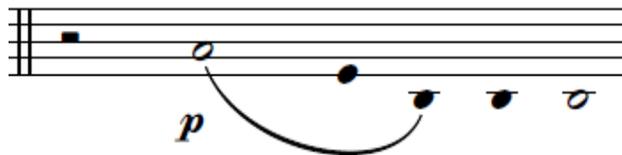
⁴³ In the piano part, the top staff is in treble clef and the bottom staff in in bass clef.

This section will likely be sharp if the performer does not adjust. To keep the pitch down on the soft D5's in mm. 81, 86, 90, 97, and 98, one may add the low B key. One can do the same for the soft E5's and D-sharp5's throughout the section. For the C-sharp6 in mm 92-93, one may put down fingers 4, 6, and low C. For the A-sharp5 in mm. 93-94, one may use the octave key, 1, and 4. The performer depress put down their fourth finger partway to bring down the pitch of the G-sharp5's in mm. 82, 83, 100, and 101.

“Nostalgic, senza misura” is unaccompanied and should be played freely. One should still observe the proportionate note lengths. In general, the whole notes should be longer than the half notes and the half notes should be longer than the quarter notes (see example 12).

Example 12: *Rubble/Resolve*, saxophone part, note value proportion, m. 110. Used with permission from the copyright holder.

Nostalgic, senza misura



In order to make musical sense of this section, the performer should decide where to begin each phrase. For example, one could end the first phrase after the last G-sharp4. The second phrase could begin on the following G4 and last until the first B-flat5 in m. 114. The third phrase could begin on the following B-flat5 and last until the end of m. 114. Mm. 118 and 123 can each be a separate phrase.

To keep the pitch down on the B-flat5's, one can use the octave key, 1, and 4. To keep the pitch down on the D-flat6 in measure 118, one could add fingers 4, 6, and low C. Finally, one can *diminuendo* to *niente* on the last A5. One can hold down finger 5 to lower this tone in tune, as it is typically quite sharp.

It is important to remember that this entire piece was an emotional response to actual Syrian Civil War footage. This knowledge can help remind the performer to always make musical decisions that serve the compositions character.

Chapter 5

Emerging Light Performance Guide

Emerging Light for soprano saxophone and vibraphone is about seven and a half minutes long and revolves around two main types of musical material. The first is fast paced and rhythmically driven and is labeled “With a heightened concentration.” The second is aleatoric and labeled “Interruptive Stillness, freely.” Each section occurs four times. The rhythmic section is longest at its first appearance and shortest at its last while the aleatoric section is shortest at its first appearance and longest at its last. The majority of this composition is in C major, however, different keys are sometimes implied with the addition of chromatic tones. This guide consecutively discusses noteheads, tempo, dynamics, rhythmic integrity, singing technique, finger technique, and aleatoric section considerations.

In order to produce a successful performance of this work, one must first understand what the two different types of noteheads represent. The first is a triangle shaped notehead and the second is a traditional notehead (see example 13). The triangle shaped notehead is meant to be played with air in the sound. To do this, I play with a lower tongue position and slower air stream. The traditional noteheads should be noticeably more focused with no air in the sound.

Example 13: *Emerging Light*, saxophone part, noteheads, mm.1 and 17.⁴⁴ Used with permission from the copyright holder.



The eighth-note tempos of the rhythmic sections are labeled “c. 120.” However, one may prefer the eighth note tempo to be closer to 108 beats per minute (bpm) as the character of the piece can sound too frantic when performed at c. 120 bpm.

The sections labeled “With a heightened concentration,” should maintain a consistent tempo and articulation style along with proportionally paced dynamics.

In the opening of the work, Hankers gives the instruction to play with a “breathy tone with slight pitch retention.” The dynamics in the first bar range from quadruple *piano* to *piano*. Therefore, when playing quadruple *piano*, it is best to play with as little pitch as possible in order to be able to still play a true *piano* when needed.

At m. 13 the dynamic marking is *mezzo-forte* and crescendos to *forte* in m. 14. It is important to produce as much air within the tone as possible, even during these louder dynamics. At m. 24, the score states “gradually move to focused pitch without air.” This is where the saxophonist can begin to gradually play with a focused sound. One should make sure to play with air in the tone in m. 33 and then to play without air in the tone in m. 37. The saxophonist is not asked to play with air in the tone again until m. 58. The section at m. 58 must be played as lightly as possible. Since the *tessitura* is high, the

⁴⁴ All saxophone and vibraphone parts in *Emerging Light* are in treble clef.

tones naturally want to sound louder than the marked quadruple *piano*. Therefore, it is best to use the palm keys for E-sharp6 for this tone to easily speak at a soft dynamic. It is also beneficial to use the bis fingering for A-sharp5 in order to smoothly connect this tone to the E-sharp6 (see example 14). At m. 59, the score indicates “mostly air with little to no pitch and as loud key clicks as possible.” To achieve this, it is best to play with a slow air speed and to flick the keys in a rapid and forceful manner.

Example 14: *Emerging Light*, note clarity, m. 58. Used with permission from the copyright holder.

The image shows a musical score for two instruments: Soprano Saxophone (S. Sx.) and Vibraphone (Vib.). Both parts are in 7/8 time and marked *pppp*. The S. Sx. part consists of a series of notes, some with slurs and triplets. The Vib. part is marked "with hands" and features a series of notes with accents. The score is in 7/8 time and includes dynamic markings and articulation symbols.

From the beginning until m. 6, the soprano and vibraphone parts easily line up. Starting at m. 7, the collaboration is more challenging. It may be helpful to learn to tap each part separate and simultaneously. For example, the left hand can tap the vibraphone part and the right hand can tap the soprano saxophone part (see example 15).

Example 15: *Emerging Light*, ensemble, m. 7. Used with permission from the copyright holder.

The image shows two staves of musical notation. The top staff is labeled 'S. Sax.' and the bottom staff is labeled 'Vib.'. Both staves contain rhythmic patterns of thirty-second notes and thirty-second note triplets. A dynamic marking 'p' (piano) is placed at the end of each staff, with a hairpin indicating a decrescendo throughout the passage.

Throughout the rhythmic sections, be careful not to compress the thirty-second notes and thirty-second note triplets.

Occasionally, the performer is required to sing while playing. This always happens on the soprano saxophone's E4 or E5. When required to sing on E4, it may be helpful to put the Eb key down to keep the pitch from going flat. When decrescendoing at m. 31 one should simultaneously *decrescendo* the singing volume for a natural transition to *niente* (see example 16).

Example 16: *Emerging Light*, saxophone part, singing technique, m. 31. Used with permission from the copyright holder.

The image shows a single staff of musical notation in 5/4 time. It features two half notes with a slur over them, each followed by a circled dot indicating a singing technique. Below the staff, a dynamic marking 'ff' (fortissimo) is shown with a hairpin indicating a decrescendo to a final fermata.

Mm. 40-43 are the most technically demanding in the piece. To facilitate this section's execution, it may be helpful to use the alternate fork F sharp for the F-sharp⁵ and front F for the E- sharp⁶'s.

The first aleatoric section appears at m. 32. These aleatoric sections must not feel rushed. The proportional lengths of the dynamic markings can guide the saxophonist's interpretation of these sections. For example, in m. 32, the score marks a *crescendo* from *niente* to *piano* and then a similar length *crescendo* from *piano* to *forte*, followed by a *decrescendo* three times the length of each of the previous *crescendos*. Therefore, this should be interpreted as a short *crescendo* to *piano*, then a relatively quick *crescendo* to *forte*, followed by a long *decrescendo* to *niente*. In addition, the vibraphone bow markings are spatially placed in relation to the saxophone part. For example, the second bow marking in m. 32 should sound slightly before the halfway point of the saxophones *decrescendo* to match the graphic (see example 17).

Example 17: *Emerging Light*, ensemble, m. 32. Used with permission from the copyright holder.

Interruptive Stillness, freely
(timbre trill)

The image shows a musical score for two instruments: Soprano Saxophone (S. SX.) and Violin (Vib.). The S. SX. part is in treble clef and has a sharp sign on the staff. Above the staff, the text "Interruptive Stillness, freely" and "(timbre trill)" is written. A wavy line above the staff indicates the timbre trill. The Violin part is also in treble clef and has a box labeled "bowed" above it. A dynamic marking "f" is placed below the staff. The two staves are connected by a brace on the left. A dynamic marking "p" (piano) is placed between the staves, with an arrow pointing from the S. SX. staff to the Vib. staff. A dynamic marking "f" (forte) is placed between the staves, with an arrow pointing from the Vib. staff to the S. SX. staff. The S. SX. staff has a sharp sign on the staff and a note with a sharp sign on the staff. The Vib. staff has a note with a sharp sign on the staff. The S. SX. staff has a note with a sharp sign on the staff. The Vib. staff has a note with a sharp sign on the staff.

The tones played by the soprano saxophone in these aleatoric sections are its C-sharp5, C-sharp6, D-sharp5, A-sharp4, and F-sharp5. The high C-sharp6 is present in mm. 32, 50, 51, 56, and 57 and is to be played as a timbre trill. To do this, one can trill with fingers 4, 5, and 6. It is best to have fingers 4, 5, and 6 down at the beginning of the pitch in order to be in tune. The C-sharp5 is only present in m. 62 and is to be played as a straight tone. One may add the tc key to keep the pitch up.

The D-sharp5 is present in measures 50, 51, 56, and 57. It is to be played with a growl. To do this, one can employ a uvula flutter while blowing air through the horn. Gargling into the instrument produces this effect. This is labeled as “m.” in the score because it was originally supposed to be a multiphonic produced by simply loosening the embouchure. This is, however, difficult and sometimes impossible to achieve at the louder dynamics in mm. 51, 56, and 57. Therefore, when there is an arrow present, the

saxophonist must begin with a pure tone and move gradually into a growl. In mm. 50 and 51, the growl is followed by “norm.” This stands for “normal,” and therefore the pitch should return to a pure tone (see example 18). The saxophonist may consider holding down the low B key on this pitch during the softer dynamics in order to keep the pitch down.

Example 18: *Emerging Light*, growl effect, m. 50. Used with permission from the copyright holder.

The image displays musical notation for a saxophone part. The top staff shows a treble clef with a key signature of one sharp (F#). It begins with a wavy line labeled "(timbre trill)" above a note on the first line (A4). Below this, a horizontal line indicates a transition from "(m.)" (growl) to "(norm.)" (normal). The notes are: A4 (mf), A#4 (f), and A4 (mf). A dynamic marking "mf" is shown with a wedge-shaped crescendo and decrescendo symbol. The bottom staff shows three notes: A4 (mf), A#4 (f), and A4 (mf). A dynamic marking "mf" is shown with a wedge-shaped crescendo and decrescendo symbol.

The A-sharp4 is present in mm. 56 and 57 and is to be played as a timbre trill. It may be best to use the side B-flat fingering and to trill with fingers 4, 5, and 6. Depending on the model of saxophone being used, it may be ideal to begin the pitch with fingers 4, 5, and 6 down to keep the pitch in tune at soft dynamics. When *crescendoing* on this tone, it will likely be helpful to keep the tongue position high, so the pitch does not go flat.

Finally, the F-sharp5 is only present in m. 61 and is to be played with a timbre trill. It is best to keep the low C key down and trill with the low B flat key. Keeping the low C key down should help to keep the pitch in tune at the softer dynamics and makes the timbre trill more noticeable.

It is interesting to experience how each section shifts in length and alters in prominence. This creates a clever musical conversation that naturally allows the aleatoric material to represent the will of the human spirit.

Chapter 6

Unam Aeternam Performance Guide

Unam aeternam, which roughly translates to “The Eternal One,” is a piece for solo alto saxophone and stereo playback. It is about nine minutes long and consists of twelve timing instructions. The majority of the musical material (key, rhythm, and melody, etc.) is completely up to the performer. The one thing the composer controls for most of the piece is the timbre. The performer is required to play with either a slap tongue effect or growl throughout most of their passages. This performance guide is chronologically structured by its timing instructions and addresses the staff/range, the graphics, blend with electronics, articulation, and fingerings.

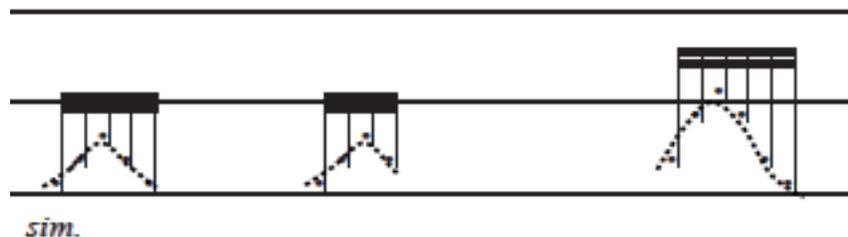
The electronics consist of various voices of people related to the refugee experience. At the outset of the work, the voices are heard in their original form. As the piece progresses, the voices are morphed into various sounds. The score is a graphic score, leaving the realization of the solo part to the saxophonist. If the performer is not familiar with improvisation, it may behoove them to write out notes in order to guide their interpretation. The saxophone part must always fit within the texture of the track. Each section of the piece is labeled with a time cue that the performer adheres to with a stopwatch. The score notes that the only time cues that should be strictly observed are 3:40 and 6:30. There is a three-lined staff underneath all the time cues. This shows the approximate *tessitura* in which the saxophonist should play in. The lowest line defines the lowest note, the middle line the middle note, and the top line as the highest note in the

range for that section. Each section consists of various graphics created by the composer. The saxophonist should follow the general shape of these.

During the first 10 seconds of the piece, the performer simply listens to the track in order to assimilate into the sound world that the piece creates. From 10 to 30 seconds, it is best to only respond to the track when you hear a sound that resembles a slap tongue effect. The instructions ask for a non-pitched slap tongue effect. To produce this technique, you must first learn to slap tongue. In order to slap tongue without pitch, you simply make sure that you produce the slap tongue without breathing air into the horn. It may also be helpful to avoid closing the embouchure around the mouthpiece. The dynamic of this slap tongue is altered by the amount of suction created.

At 30 seconds, the track creates a pulse with which the saxophonist is to entrain. The score asks the performer to move their fingers up and down the range of the horn. It is important for the performer to keep the pitch out of the slap tongue as they move their fingers throughout the range of the instrument (see example 19).

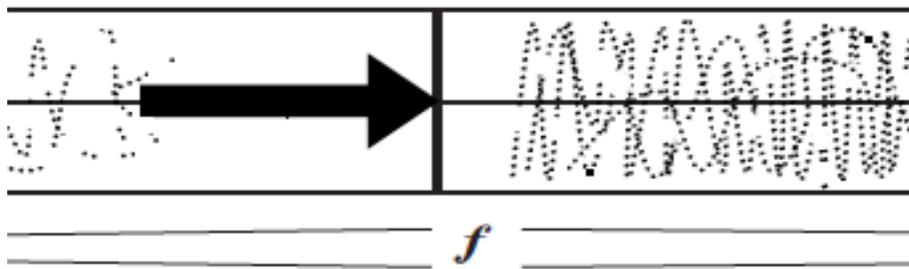
Example 19: *Unam aeternam*, contoured non-pitched slap tongue articulations, graphic 3.⁴⁵ Used with permission from the copyright holder.



⁴⁵ All examples for *Unam aeternam* are from a draft score.

At 1:00, the performer is to break away from the pulse and follow the sounds of the sporadic high-pitched noises. From 1:00 until 2:00 the track leads the performer in *crescendo* from *piano* to *forte* and a *decrescendo* back down to *piano*. To produce the “height of chaos!” as labeled at 1:35, the performer should slap tongue rapidly, use a combination of open and closed slap tongues, and slap tongue throughout the entire range of the horn (see example 20).

Example 20: *Unam aeternam*, slap tongue articulation chaos, graphics 4-6. Used with permission from the copyright holder.



At 2:00, pitched slap tongues are added and the saxophonist is instructed to gradually introduce soft and delicate growls. The notes with “x” noteheads are the pitched slap tongues. Between these pitched slaps are less prominent un-pitched slaps (see example 21).

produces a pure sound without a slap tongue or growl. A stable fingering for the A6 is octave key, 1, 2, 3, 4, 5, 6, tc, and low B flat. One should strive to hold the tone until at least 4:00, as this is where the electronics enter with the same pitch, allowing for a seamless blend. It is important to take enough breath before one plays the A6 in order to hold it with a stable sound for a long period of time.

At 4:30, the performer must sing through the instrument. For the most resonance, one should sing the tones while fingering low B flat. If this fingering destabilizes the tone, then one should sing into the horn while pressing no keys. It is important to sing the notated motives in coordination with the electronic track.

The instructions for 5:30 state “Cadenza. The performer should feel free to utilize any of the previously notated timbral devices. The development should be gradual and climax at 6:30.” This gives the performer free range to utilize musical devices as they please.

Instructions at 6:30 are simple and states, “Pause to take a breath and re-enter.”

At 7:00, it is important to not let the downward pitch bends sound too affected. Owing to the character of the track, the bends should sound like they are falling naturally and gently, like a sigh.

From 8:30 to the end, it is important to wait for the track to be completely silent for a substantial amount of time before acknowledging that the piece has ended.

This piece grants the performer a lot of freedom and can be very liberating. One may even consider creating several realizations of the work to reflect the message of unity in different ways.

Chapter 7

Conclusion

I have gained an abundance of insight from writing about and recording these new compositions for saxophone.

From writing about these works, I learned that it is imperative to extensively know the context of the pieces I play. As the first performer of these works, I am a key ambassador in the promotion of these new compositions. To a large extent, the success of these pieces depends on the way I present them. Knowing as much as possible about them (their genesis, what they are portraying, the technical aspects, etc.) can help immensely when introducing them to an audience.

Recording this music has also benefited me. Unfortunately for recording technicians, their job can go unnoticed when properly executed. There is a lot of labor that goes into the recording process. This can especially be true during the editing stages. On my initial editing meeting with Clarke Rigsby at Tempest Studio, in Tempe, Arizona, I had all of my edits typed in a word processing document. I quickly learned that it is more efficient to organize the cuts on a physical score. I also discovered that one should become familiar with sound recording technology terminology. For example, an “insert” is when you add a piece of material within a larger take. Therefore, if you do not come back to a certain take immediately, it is not an insert. In this case, one should simply let the technician know that a new take will be used. Having a clearly organized score with all the correct cuts is imperative for a smooth editing session.

This performance guide and these recordings are only the beginning of a larger prospect. I plan to collaborate with film engineers to create visual components to these works. I believe sharing a video supplement, via YouTube, will help these works reach a larger audience, especially to people who are not familiar with contemporary classical music.

The most difficult aspect of this endeavor is going about it in a way that is completely selfless - personally and publicly. In the liner notes for her *String Quartet No. 3*, Ruth Schonthal states, “I always wanted to stay away from the Holocaust, because I didn’t want to trivialize it. Some composers ‘use’ it.”⁴⁶ This project is not only about me or about any one of the composers. Nor is it *only* about refugees. It is about spreading love for one another, regardless of anything. As I continue my journey with these compositions, I have to carefully craft how they are advertised, talked about, and presented, so that the core principles that conceived them are never altered.

⁴⁶ “String Quartet. No. 3.”

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Scores

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APPENDIX A
COMPOSER BIOGRAPHIES

John Secunde's biography reads:

John Secunde (b. 1995) is an American composer and performer hailing from Limerick, Maine. Drawing inspiration from words, numbers, sights, and sounds, he writes music that combines finely-crafted transparency with playful seriousness. John holds degrees from the State University of New York at Fredonia, and the Longy School of Music of Bard College.

John performs on keyboards of various sizes, and occasionally triangle. He is cofounder of the chamber band Drive(J:), along with fellow composers Jason Handron, John Jansen, and Jared Yackiw. He has performed with the 2017 Wind Orchestra and Longy's Ensemble Uncaged.

John is a member of ASCAP, and his music is published by Thousand String Harp Music. When he is not composing, John enjoys reading, drawing with pastel crayons, collecting wheat pennies, and long walks - preferably not on the beach. He currently lives in Boston, MA with his fiancée Abbey.⁴⁷

Jared Yackiw's biography reads:

Jared Yackiw is a saxophonist, composer, and music theorist from Buffalo, NY. A former member of the Decho Ensemble and Drive(J:), Jared has been invited to perform at universities and festivals across the United States. Described as displaying "the true flexibility of the saxophone as a concert instrument," Yackiw blends his passion for performing music by living composers with a deep respect for the saxophone's history, performing on historical instruments from the early twentieth century.

Jared is currently working on a Ph.D. in Historical Musicology and Music Theory at the University at Buffalo, specializing in the study of Popular Music and Musical Semiotics.⁴⁸

⁴⁷ John Secunde, "Bio," accessed March 18, 2020, <https://johnsecunde.com/about>.

⁴⁸ Jared Yackiw, *Rubble/Resolve* (Manumusique, 2017), i.

Alan Hankers's biography reads:

I'm a composer and pianist based out of Stony Brook, New York, where I'm currently a PhD candidate in music composition. I grew up dividing my time between studying classical music and collaborating with non-classical musicians. I no longer see a divide between art and vernacular music in my own work, as they have blended together to form my musical conscience.

My music has been performed throughout the United States, Europe, and Asia by various orchestras, chamber ensembles, and solo artists. I was the 2017/18 Composer-in-Residence with the Danish new music ensemble, *Ensemble Edge*, and am currently working on a number of projects for the 2020 season. Upcoming projects include a residency at the University of Southern Mississippi in April, and at the Great Lakes Festival in June. In addition to concert music, I work for various post-production studios in New York, where I write music for television and film.

My 2020 performance schedule involves several tours and albums with various ensembles and bands. I'm one of the founding members of the piano and percussion Trio, *Pathos*. Upcoming concerts include 5 world premieres and an east coast tour, including a recital at Lincoln Center and New World Center. In 2019, I started the band, *JIA*, along side Jacob Umansky (*Intervals*) and Ivan Chopik (*Painted in Exile*). *JIA* is an instrumental group that writes and collaborates with guest artists. Our first release (spring of 2020) will feature Michael Lessard (*the Contortionist*), Casey Sabol (*Periphery*), and Matt Garstka (*Animals as Leaders*).⁴⁹

Ashlee Busch's biography reads:

Ashlee Busch is a Phoenix, Arizona based composer who enjoys working in a variety of musical mediums including chamber, large ensemble, remixing, arranging, electronic, electro-acoustic, and collaborative compositional arts. Ashlee received her Bachelor's degree from Grand Valley State University in 2011 where she studied under Bill Ryan.

Ashlee completed her Master's degree in music composition at Michigan State University in the Spring of 2014. She then returned to Grand Rapids to pursue commissions with Grand Valley State University, Michigan State University, and Kalamazoo College while collaborating with video game record label Materia

⁴⁹ Alan Hankers, "Bio," accessed March 18, 2020, <http://www.alanhankers.com/#bio-1-section>.

Collective as well as area artists and art galleries. Ashlee began Doctoral studies at Arizona State University in the fall of 2018.

As Ashlee is pursuing her doctoral program, she enjoys working as a Graduate Teaching Assistant instructing first and second years music undergraduates in aural skills, theory, and sight singing. Ashlee is also enjoying teaching private music lessons in the Phoenix area in voice, piano, flute, and composition to students of all ages.

Ashlee finds the most gratifying compositional experiences to be collaborations with other musicians as well as artists in other fields. Our fast-paced, economically driven world demands that artists rethink our approach in bringing our products to the community. Ashlee eagerly accepts that challenge.⁵⁰

⁵⁰ Ashlee Busch, "About," accessed March 18, 2020, <http://ashleebusch.com/styled/index.html>.

APPENDIX B
PROGRAM NOTES

John Secunde's program note for *Different Arks* reads:

The creative impetus for "Different Arks" came from the collision of two seemingly unrelated ideas in my mind: the flood narrative found in the three Abrahamic religions, and the many stories of refugees escaping conflict via the Mediterranean Sea. In both, the boat (ark) is a vehicle for salvation from an evil world, and for passage to a better land. Today's sailors however face a much less idealized trip, and aren't always able to find peace and acceptance once they make landfall. "Different Arks" was written for and dedicated to my friend Chris Sacco.⁵¹

Jared Yackiw's program note for *Rubble/Resolve* reads:

Rubble/Resolve was a project in search of understanding. I was looking to augment my factual and emotional knowledge of conflict and suffering, especially that caused by the Syrian civil war. I consumed enough information and media in such a short period that I was overwhelmed, and that excess poured into the composition. The piece is an embodied reaction to both the awful and inspiring.⁵²

Alan Hankers's program note for *Emerging Light* reads:

This piece uses a consistent pulse that is gradually overcome by more lyrical sections representing light. It is a homage to the uncompromising will of the human spirit in times of individual and collective strife

The work was commissioned by my dear friends, Chris Sacco and Felix Reyes.⁵³

Ashlee Busch's program note for *Unam aeternam* reads:

Unam aeternam is for solo saxophone and stereo playback. It is performed with a stopwatch to ensure that timings are absolute. However, the performer should note that all timings except 2 all not approximate. The organic evolution of the

⁵¹ John Secunde, *Different Arks* (Thousand String Hard Music (ASCAP), 2017), 2.

⁵² Ibid.

⁵³ Alan Hankers, *Emerging Light* (Alan Hankers (ASCAP), 2018), iii.

sound world should take precedence. The excepting timings are 3 minutes 40 seconds and 6 minutes 30 seconds. All statements should be made with thoughtful consideration, with plenty of time between statements as appropriate. The staff indicates lowest, middle, and highest range of the performer.

Timing Instructions:

- 1) 0:00-0:10—Listen to and absorb the rise of the spoken voices.
- 2) 0:10-0:30—Listen to the pulsing and slowly add very closed mouth non-pitched slap and smack tongue effects fingered on the instrument's lowest pitch. Sounds should be percussive and in time with the backing track.
- 3) 0:30-1:00—As the track begins to exude fluctuations of pitch, the non-pitched slap and smack tongue effects should be performed with “rising and falling” fingered pitches.
- 4) 1:00-2:00—As the track loses a sense of pulse the percussive effects should reflect that pulselessness and the track's increasing sense of erratic pulselessness. The volume of the performer should reflect that of the track.
- 5) 2:00-2:20—Slowly incorporate pitched slap and smack tongue into the texture. Reinstate pulse along with the track.
- 6) 2:20-2:50—Slowly incorporate slow, gentle growls into the timbral shapes notated. Intensity increase should reflect that of the track.
- 7) 2:50-3:40—Statements should slow down, be carefully placed, and allow the ramp up to 3:40 be slow and organic climaxing to increasing and anxious urgency.
- 8) 3:40—This is the timbral climax of the piece and should be the first time true *ordinario* playing takes place. The climactic concert A6 should be held only as long as the breath lasts and fade to nothing at its end.
- 9) 4:30-5:30—Gently sing the indicated phrase shapes through the instrument in dialogue with the backing track. Allow time between statements to listen. Slowly add in the indicated pitched over the course of the minute.
- 10) 5:30-6:30—Cadenza. The performer should feel free to utilize any of the previously notated timbral devices. The development should be gradual and climax at 6:30.
- 11) 6:30—Pause to take a breath and re-center.
- 12) 7:00-8:30—Reincorporate the pitches from Event 9 into *ordinario* playing of phrases that end in melodically emphasized pitch bends. Fade into nothing.⁵⁴

⁵⁴ Ashlee Busch, *Unam aeternam* (Ashlee T. Busch, 2020), 2.

APPENDIX C
LIST OF RECORDINGS

[Consult Attached Files]

2. *Different Arks* (2017), by John Secunde, recorded on February 12th, 2020 by Clarke Rigsby at Tempest Studio in Tempe, Arizona.⁵⁵
3. *Rubble/Resolve* (2017), by Jared Yackiw, recorded on March 2nd, 2020 by Clarke Rigsby at Tempest Studio in Tempe, Arizona.
4. *Emerging Light* (2018), by Alan Hankers, recorded on February 11th, 2020 by Clarke Rigsby at Tempest Studio in Tempe, Arizona.
5. *Unam Aeternam* (2020), by Ashlee Busch, recording on March 3rd, 2020 by Clarke Rigsby at Tempest Studio in Tempe, Arizona.

⁵⁵ All recordings edited by Clarke Rigsby at Tempest Studio in Tempe, Arizona.

BIOGRAPHICAL SKETCH

Chris Sacco is an active performer and teacher based in Phoenix, Arizona. Recent performances include appearances with the Princeton Festival Orchestra, Schleswig-Holstein Festival Orchestra, and the Chautauqua Symphony Orchestra. He has premiered 22 works and commissioned five - four of which are based on the ongoing refugee crisis. As a teacher, he has taught lessons and fundamentals classes to college, high school, and middle school students in New York, South Carolina, Florida, Michigan, and Arizona. Sacco is currently a member of Singularity Quartet. His principal mentors have been Wildy Zumwalt, Carina Raschèr, Patrick Meighan, Dan Graser, and Christopher Creviston. Sacco is currently a doctoral candidate at Arizona State University.