

A Recording, Performance Guide, and Composer Interviews:

Six New Original Works for Trios Involving Saxophone,

Commissioned for the Rogue Trio and Lotus

by

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## ABSTRACT

This project includes a recording, composer biographies, performance guides, and composer questionnaires for seven original works commissioned for either the Rogue Trio or Lotus. The members of the Rogue Trio are violinist Kathleen Strahm, saxophonist Justin Rollefson, and pianist Mary Cota. Lotus's members include Samuel Detweiler, Justin Rollefson, and Kristen Zelenak on saxophone. Both ensembles are based in Tempe, Arizona. All seven original compositions were recorded at Tempest Recording in February of 2018.

The first piece, *Four Impersonations* (2016), was commissioned by the Rogue Trio and written by Theo Chandler (b.1992) for violin, soprano saxophone and piano. The second piece was written by Spencer Arias (b. 1990) titled *He Said There Was No Sound* (2015) for violin, alto saxophone, and piano. The final work is titled *Cabinet Meeting* (2017), composed by Zachary Green (b. 1993) for violin, alto and tenor saxophone, and piano.

The first piece commissioned by Lotus and composed by Spencer Arias is titled *As I escape, the water calms* (2017) for soprano saxophone, alto saxophone, and tenor saxophone. The second piece was composed by Graham Cohen (b. 1999), titled *Introduction and Toccata* (2017), written for soprano, alto, and baritone saxophones. The third piece, titled *Everything that rises*, was written by David "Clay" Mettens (b. 1990) in 2014 for three soprano saxophones. Samuel Detweiler, Justin Rollefson and Tyler Flowers originally commissioned this piece. The final piece commissioned by Lotus was written by Matthew Kennedy (b. 1987) titled *Triceratops: tasty grooves for saxophone trio* (2017) for alto, tenor, and baritone saxophones.

## DEDICATION

To my loving wife, Oakley Rollefson. Thank you for your patience, understanding, and support. I could not have done it without you!

## ACKNOWLEDGMENTS

First and foremost, I would like to acknowledge my saxophone professor and committee chair, Christopher Creviston and Joshua Gardner. Both Christopher Creviston and Joshua Gardner have been a crucial part of my development as a musician, saxophonist, and clarinetist during my education at Arizona State University. I would also like to acknowledge Kay Norton for all of her valued support and direction in the past as well as during the creation of this project and document.

In addition, I would like to acknowledge and thank the six composers who contributed to this project: Spencer Arias, Theo Chandler, Zachary Green, David “Clay” Mettens, Graham Cohen, and Matthew Kennedy. Without their contribution and flexibility, this project would have not been possible. And finally, I would like to thank the other members of the Rogue Trio: Kathleen Strahm and Mary Cota, and the members of Lotus: Samuel Detweiler and Kristen Zelenak, for their time and artistic input on this project.

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## CHAPTER 1

### INTRODUCTION

This project expands the repertoire for a piano trio that includes saxophone, violin, and piano, as well as the repertoire for saxophone trio. To supplement the recording, this paper includes additional material to help future performers of these works. The performance guidelines in this paper address large ensemble and saxophone specific issues primarily. In order to help the performers understand the composers' intent, tables present the musical form of the piece by looking at motivic material.

A questionnaire was created by the author in early November of 2017 and was sent to the six composers who participated in this project on November 16, 2017. The purpose of the questionnaire was to obtain background information that performers of the composers' music may find interesting and possibly helpful in further understanding a specific composition. The author received the responses to the questionnaire in January of 2018. The first fifteen questions and responses from the questionnaire may be found in appendices C-H.

## CHAPTER 2

### *FOUR IMPERSONATIONS*

#### **Composer Biography**

Theo Chandler's biography reads:

Theo Chandler (b. 1992) composes concert and stage works and is currently pursuing his Doctor of Musical Arts degree in Composition at the Rice University Shepherd School of Music, where he studies with Anthony Brandt. He received his previous degrees from The Juilliard School and Oberlin Conservatory, studying composition with Melinda Wagner, Samuel Adler, Steven Stucky, and Lewis Nielson. While at Juilliard, he won the Juilliard Orchestra Competition, Gena Raps Chamber Music Competition, and New Juilliard Ensemble Competition. He has received commissions from Les Délices, Golden West Winds from the United States Air Force Band of the Golden West, Amir Eldan, George Sakakeeny, Alexa Still, Michael Rosen, and others. Chandler has been a fellow at Tanglewood Music Center and the Aspen Music Festival and School, and has attended Brevard Music Center and New Music on the Point Festival. Presently, he is the Emerging Composer Fellow for Musiqqa, and was previously the Young Composer in Residence for the Detroit Chamber Winds and Strings.

Also as an accomplished clarinetist, Chandler has performed his *Modern Etude for Clarinet* at the Kennedy Center and the Akron New Music Festival, his *Four Homophonic Studies* for Oberlin's Commencement Recital, and his *Concerto for Clarinet and Orchestra* for Oberlin's Concerto Competition Finals. Additionally, he has collaborated on the premieres of over one hundred pieces by fellow composers.<sup>1</sup>

#### **Background Information on the Composition**

The Rogue Trio commissioned Theo Chandler to write *Four Impersonations* in 2016. Due to the descriptive titles of the movements, one may conclude that *Four Impersonations* depicts specific characters and a story in every movement. These characters depict people that Theo Chandler has known; one movement is based on the

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<sup>1</sup> "Home Page," on Theo Chandler's official website, accessed February 1, 2018, <http://theochandler.com>.

composer himself. Each movement has recurring motives, but no motives re-appear in other movements. Chandler asks that the performers treat the piece as if it were a nineteenth to early twentieth-century work, while still allowing freedom to explore their own ideas about phrasing.<sup>2</sup>

### **Program Notes**

Theo Chandler's program notes for *Four Impersonations* reads:

The piece borrows from the late nineteenth-century Parisian genre painting tradition. The four short movements are intended to be a small collection, like an excerpt from the catalogues of types made by Parisian painters. I hope the music in this trio is able to depict and embellish the subjects that the titles suggest, just as Renoir's brushwork elevated his subjects to bring extra energy and spontaneity to otherwise everyday scenes.<sup>3</sup>

### **Performance Guide**

#### Movement I: An outwardly-confident adolescent demanding recognition

The first movement is through-composed and features a recurring motive. The soprano saxophone plays the title role of an outwardly-confident adolescent demanding recognition from an adult figure represented by the violin. The movement's ending suggests that the saxophonist receives the recognition he/she was working so hard to obtain. The movement as a whole is mainly comprised of one main motive (six consecutive eighth notes) with a few contrasting motives.

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<sup>2</sup> Theo Chandler, questionnaire given by Justin Rollefson, January 20, 2018, Composer Questions.

<sup>3</sup> Theo Chandler, "Four Impersonations," score, 2016.

Table 1. Chandler, Movement I.

| <b>Rehearsal Letter/Measure</b> | <b>Motive</b> | <b>Instrument</b>    | <b>Description</b>  |
|---------------------------------|---------------|----------------------|---|
| Beginning - A                   | A             | Saxophone            | Six consecutive eighth notes  |
| A - m.9                         | A             | Violin               | Violin repeats gesture  |
| B - C                           | A             | Piano                | (Variation)   |
| B - C                           | A             | Saxophone and Violin | (Variation)   |
| C - D                           | A             | Piano then Violin    | (Variation in vln.)   |
| D - m. 30                       | B             | Saxophone            | Quarter note to eighth notes  |
| E - F                           | A and B       | Violin               | Six consecutive eighth notes (variation) combined with quarter note to eighth notes |
| F - m. 49                       | A             | All                  | (Variation) - Slurred in sax, articulated in vln. and pn.)                          |
| M. 50 - End                     | C             | All                  | Abrupt change to 3/4  |

One of the greatest challenges associated with performing in an ensemble of three diverse instruments is the difference in tonal production. Due to the discrepancies between a reed instrument, string instrument and a string, percussive instrument, beginning the sound with the same tonal quality and exactly the same length is sometimes unobtainable. This issue needs to be on the forefront of the performers mind with this type of trio.

Movement II: A grumpy hermit ignoring the attention of a suitor

Unlike the first movement where the saxophonist is seeking attention from the violinist, the grumpy hermit (saxophone) ignores the attention of a suitor (violin). Though toward the end of the movement, the grumpy hermit changes character and seems to call out for the suitor, with no success. The motives in this movement create a seven-part rondo (ABABCABA) structure.

Table 2. Chandler, Movement II.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b> | <b>Description</b>                                 |
|---------------------------------|-------------------------|-------------------|--|
| Beginning - m. 5                | A / Suitor              | Violin            | Playful (Beg - m.2) then tender (mm. 3-5)          |
| Mm. 5-6                         | B / Hermit              | Saxophone         | Grumpy and sour                                    |
| G - 11                          | A / Suitor              | Violin            | Tender portion of motive                           |
| M. 11                           | B / Hermit              | Saxophone         |  |
| H - m. 25                       | C                       | Saxophone         | Climax - soaring and beautiful melody in saxophone |
| Pickups to I - m. 35            | A / Suitor              | Violin            | (Variation and extension)                          |
| Mm. 35-36                       | B / Hermit              | Saxophone         | (Variation and extension)                          |
| Mm. 37-38                       | A / Suitor              | Violin            | Small excerpt from tender portion of motive        |

The only suggestion I have for this movement is simple - play the music as expressively as possible.

Movement III: A skinny, shy boy standing in the rain

The skinny, shy boy (saxophonist) is the main character and plays all of the main motivic material in this movement. Rainfall is represented by the continuous sixteenth notes between the three instruments in every measure. During this movement, the protagonist evokes the styles of tribal calls and dances, in order to create a heavier rainfall. The heaviest part of the rainfall occurs at rehearsal M then it dies away at measure 59 until the end of the movement. The structure created from the motives in movement III is a modified, seven-part rondo form (ABCABABA).

Table 3. Chandler, Movement III.

| <b>Rehearsal Letter/Measure</b> | <b>Motive</b>    | <b>Instrument</b>                    | <b>Description</b>  |
|---------------------------------|------------------|--------------------------------------|---|
| Beginning - m. 3                | A / Rain         | Violin and Piano                     | Sixteenth notes (pn.) and eighth notes (vln.)   |
| Mm. 4-6                         | B / Tribal call  | Saxophone                            | Grace notes followed by two dotted eighth notes                                       |
| M. 7 - L                        | C / Tribal dance | Saxophone (Violin joins at J - m.19) | Tenuto eighth notes that crescendo  |
| L - m. 39                       | A / Rain         | Violin and Piano                     |   |
| Mm. 40-41                       | B / Tribal call  | Saxophone                            |   |
| M - m. 58                       | A and B          | Saxophone and Violin (A). Piano (B)  | Sixteenth notes (sax and vln.). Tenuto eighth notes that crescendo (mm. 49-58 in pn.) |
| M. 59 - End                     | A / Rain         | Violin and Piano                     |   |

Matching articulations between the saxophone and violin once again proved to be a challenge in this movement. One specific example is the section marked “electrified,” where short sixteenth notes are traded among the instruments at rehearsal M. Another challenge this movement may present is tuning the saxophone and violin in a two-octave, homorhythmic melody. This is seen at rehearsal J for two measures then again at m. 15 for two measures, then finally at m. 19 for two measures. The performers must avoid being tentative when approaching these sections.

#### Movement IV: Subordinates mocking an authority figure

Throughout movement IV, the authority figure (saxophone) is constantly being mocked by a subordinate figure (violin). Whenever the saxophonist states something, the violinist either interrupts with loud, obnoxious chords, will mock the saxophonist by mimicking the material the saxophone presents, or play something completely different

as if to ignore the saxophone's part. The motives do not form a specific structure for the movement, but the A motive returns multiple times.

Table 4. Chandler, Movement IV.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b>                   | <b>Instrument</b>    | <b>Description</b>  |
|---------------------------------|---|----------------------|---|
| Beginning - m. 4                | Intro / March                             | Piano                | Stagnant, quarter note march  |
| O - m. 9                        | A / First Statement and Chords            | Saxophone and Violin | Authoritative, fanfare-like (sax), Loud, dissonant chords (vln.)          |
| P - m. 15                       | B / Second statement                      | Saxophone and Violin |   |
| Mm. 21-23                       | C / Trills                                | Saxophone and Violin | Alternating swells between the instruments                                |
| Mm. 23-31                       | D / Third Statement and Ignoring Material | Saxophone and Violin | Lyrical line (sax), Thirty second notes (vln.)                            |
| S - m. 33                       | E / Transition                            | All                  | Two quarter notes followed by two eighth notes                            |
| Mm. 34-36                       | A / First statement                       | Saxophone            |   |
| Mm. 36-44                       | F / Fourth Statement                      | Saxophone and Violin | Dotted rhythms followed by sextuplets (sax) or thirty second notes (vln.) |
| M. 45 - End                     | A / Chords                                | Violin               | Single notes instead of chords (without first statement)                  |

Measures 23-31 present a possible challenge “locking in” due to the extremely active violin part underneath the lyrical and much slower moving saxophone line. Making sure that the violinist plays with absolute rhythmic precision is crucial for helping the parts synchronize with one another.

## CHAPTER 3

### *HE SAID THERE WAS NO SOUND*

#### **Composer Biography**

Spencer Arias's biography reads:

Spencer Arias (b. 1990) is a composer and performer based in Seattle, Washington, whose music often evokes movement and imagery as the primary driving force. Having worked with dancers, musicians, visual artists, and poets, he thoroughly enjoys the process of collaboration, improvisation, and visualization.

His music has been performed by the JACK Quartet, the Rogue Trio, the PRISM Saxophone Quartet, Ruth Wenger, Tyler Flowers, and has appeared at the North American Saxophone Alliance Conference and the Lucca International Festival. He is also the winner of the Abundant Silence Publishing Composition Competition for his String Quartet, *A Long Way From Home*.

He maintains a strong foothold in arts administration, working as the Director of Communications for the Concert Presenter ÆPEX Contemporary Performance, along with Garrett Schumann and Kevin Fitzgerald. He also works for Steinway & Sons Seattle as the Gallery Administrator where he runs the Concert & Artist division. Recently he joined the board of the Seattle-based Sound Ensemble.

Arias earned a Bachelor of Music in Composition degree at Arizona State University, where he received a Special Talent Award and studied composition primarily with Roshanne Etezady and Rodney Rodgers, as well as saxophone with Timothy McAllister. In May 2015, he received his Master of Music in Composition degree from New York University where he studied composition primarily with Justin Dello Joio and Julia Wolfe. He now serves as a composition instructor at the Seattle Conservatory of Music.<sup>4</sup>

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<sup>4</sup> "Biography," on Spencer Arias's personal website, accessed February 1, 2018, <http://spencerariasmusic.com/bio>.



## Background Information on the Composition

*He Said There Was No Sound* was commissioned by the Rogue Trio in 2015 and was written as a response to the mass school shootings that occurred throughout 2015.

The Rogue Trio informed the composer that they did not want the piece to be political in nature, and since much of Arias's work is related to lived experiences, he chose to write about post-traumatic distress disorder (PTSD) of survivors of these situations. Having been mugged, Arias was able to capture the mental experience of fear. While perhaps not the same experience as being involved in an active shooter situation within a school, it nonetheless gave him a unique perspective for writing this work. He hopes that his music written for the Rogue Trio is effective in exploring the emotions of violence, mourning, and the elements of PTSD.<sup>5</sup>

## Program Notes

Spencer Arias's program notes for *He Said There Was No Sound* reads:

At the completion of this piece, there had been 50,219 gun-related incidents in the year 2015. 12,717 of those ended in death. The definition of a mass is disputed in multiple sources. Some sources (typically those that argue for less strict gun control laws), inflate the definition of a mass shooting at four or more victims (victims as defined by fatalities), while other sources define victims as injuries and fatalities. Regardless of these statistics, mass shootings in America have plagued our schools so much so that you cannot go a week without hearing about a mass shooting in a school by the media.

President Obama, who has been outspoken about this subject, has said, "Somehow this has become routine. The reporting is routine. My response here at this podium ends up being routine. The conversation in the aftermath of it."<sup>6</sup>

We've become numb to this. Beyond all this talk about gun control, the victims who are injured or who witness these atrocities rarely get the care

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<sup>5</sup> Spencer Arias, questionnaire given by Justin Rollefson, January 11, 2018, Composer Questions.

<sup>6</sup> "Obama on Oregon Shooting: 'Somehow this has become routine,'" written by Collinson, Stephen, published October 2, 2015, accessed April 13, 2018, <https://www.cnn.com/2015/10/01/politics/oregon-shooting-obama-response/index.html>

and attention they need. The resulting PTSD is difficult to report because by the time these victims have a chance to breathe, another mass shooting has more than likely occurred and the media has moved on to a new city. Even though the media has moved on, the victims have not; they cannot move on. Their best friends are being murdered in front of their eyes. Soldiers have become somewhat conditioned to witness this kind of violence, but average civilians who are not conditioned are expected to just move on? This is horrifying.

This piece explores the concepts of “moving on.” It is a distant memory. The event occurs so quickly that it is as if I never heard a sound.

The shooting that specifically inspired the piece was one that occurred in Flagstaff, AZ. The Rogue Trio did not want to focus the piece on the shooter or the political implications but rather wanted it to be about the victims.<sup>7</sup>

### **Performance Guide**

Spencer Arias wrote *He Said There Was No Sound* as a representation of the extreme emotions that occurred to witnesses and victims of a mass shooting. Emotions of pure fear, anger, and chaos are replicated in the piece. To contrast these high-energy emotions, hauntingly beautiful sections also occur, representing the witnesses mourning the victims who lost their lives. *He Said There Was No Sound* does not have a strict form but has numerous motives that recur throughout.

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<sup>7</sup> Spencer Arias, *He Said There Was No Sound* (Seattle, Washington: Slacc Publishing, 2017).

Table 5. Arias, *He Said There Was No Sound*.

| <b>Rehearsal Letter/Measure</b> | <b>Motive</b>              | <b>Instrument</b>  | <b>Description</b>  |
|---------------------------------|----------------------------|--|---|
| M. 1                            | Sextuplets - a             | Saxophone and Piano                                      | Aggressive sextuplets   |
| Mm. 2-14                        | Heart Beat Motive - b      | Piano  | Heart beat - quarter note followed by half note. Played under transitional material                           |
| Mm. 15-23                       | New melody - c             | All (sax - mm. 15-17. vln. - mm. 18-21. pn. - mm. 22-23) | At least three dotted quarter notes followed by another dotted quarter note or a quarter note                 |
| Mm. 24-28                       | Transitional Material - d  | Violin and Saxophone                                     | Syncopated melody   |
| Mm. 29-30                       | Sextuplets - a             | Saxophone  |   |
| Mm. 31-35                       | Transitional Material - e  | Piano  | Long, dissonant chords  |
| Mm. 36-42                       | Heart Beat Motive - b      | Violin, Saxophone and Piano                              | Trading sixteenth notes (vln. and sax). Heart beat motive (variation in pn.) underneath transitional material |
| Mm. 43-47                       | Sextuplets - a             | Saxophone  | (Variation)   |
| Mm. 48-50                       | Transitional Sfz Notes - g | All  | Sfz notes representing gunfire  |
| Mm. 51-62                       | Sextuplets - a             | Violin and Saxophone                                     | (Variation - trading melody)  |
| Mm. 62-74                       | Heart Beat Motive - b      | Piano  | Under c melody - mm. 63-65  |
| Mm. 75-96                       | Mournful - h               | All  | Sustained melodies in the saxophone and the violin and piano singing parts                                    |
| Mm. 97-107                      | Transitional Material - i  | All  | Eighth notes (sax), sextuplets (vln.), syncopated rhythms (pn.)   |
| Mm. 108-116                     | Mournful - h               | All  |   |
| Mm. 117-139                     | Sextuplets - a             | All  | (Variation)   |
| Mm. 140-177                     | Sextuplets - a             | All  | (Variation - Staccato sextuplets with short melodies dispersed)   |
| Mm. 178-181                     | Mournful - h               | Piano  |   |
| Mm. 182-End                     | Heart Beat Motive - b      | Saxophone and Piano                                      | Under c melody - mm. 182-184 (sax)  |

As for suggestions in making the ensemble and individual parts as synchronized as possible, a few spots can be highlighted. Accurately reaching the top or bottom note in some of the glissandos in the violin can be tricky. For the saxophonist, figures like the aggressive sextuplet motive can be difficult to execute cleanly and clearly due to the slur groupings and the tempo markings. A lyrical passage played by the saxophone, beginning at m. 154, goes into the altissimo register. Work on performing this passage with finesse. For the pianist, most of the staccato sextuplets are repeated notes that are not idiomatic for the piano. In turn, this can cause a lot of stress and fatigue to the hands. Finally, all three instruments playing the staccato sixteenth-note figure together and with equal note lengths is challenging due to the vastly different tonal production of the instruments. The players must experiment with ways to correct the different timbres during this section.

## CHAPTER 4

### *CABINET MEETING*

#### **Composer Biography**

Zachary Green's biography reads:

Zachary Green (b. 1993) is a Madison, Wisconsin-born composer, writer, teacher, and administrator, and the founder/director of the Madison New Music Festival. Upon receiving his Master's degree from The Juilliard School in 2017, Zachary received the Joseph W. Polisi Prize for exemplifying Juilliard's values of the "artist as citizen," as well as a \$10,000 Benzaquen Career Advancement Grant. As a writer, Zachary has interviewed musicians such as Huang Ruo, Leon Fleisher, and Leonard Slatkin for *The Juilliard Journal*. As a teacher, Zachary has served as an Ear Training Teaching Fellow at Juilliard, a Morse Teaching Artist Fellow in New York City's P.S. 11, and has taught theory at the Brevard Music Center. His chamber, vocal, and dance compositions have been performed around the United States by organizations such as Fifth House Ensemble, Periapsis Music and Dance, pianist Robert Fleitz, The Phoenix Concerts, and members of the Kenosha Symphony Orchestra.<sup>8</sup>

#### **Background Information on the Composition**

The Rogue Trio commissioned Zachary Green to write *Cabinet Meeting* in the summer of 2017 and it was completed in December of 2017. The trio allowed Green to write a work inspired by any topic of interest, as long as the piece was light-hearted. Green settled on the topic of a "cabinet meeting" with six United States cabinet members being represented.

As for instruments representing specific things in the piece, the only examples are in movement VII, Jeff Sessions, where the piano/saxophone duo represents congress and the violin/piano duo represents Sessions as he is being interrogated. In the fifth movement, Green references Aaron Copland as a way of poking-fun at DeVos's plagiarized responses to her ethics questionnaire from Congress. In the fourth movement, Anthony

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<sup>8</sup> "Biography," on Zachary Green's personal website, accessed February 3, 2018, <http://www.zacharygreenmusic.com/bio/>.

Scaramucci, the section at the end represents Scaramucci brashly (and perhaps drunkenly) calling *The New Yorker* and complaining about everyone. Other than these examples, specific representations are in the eye of the beholder.<sup>9</sup>

### **Program Notes**

Zach Green's program notes for *Cabinet Meeting* reads:

Like many Americans, I grew up having an occasional secret penchant for reality television. I am guilty of having watched a season or two of the *Celebrity Apprentice*, enthralled by the sinful pleasure of seeing larger-than-life characters duke it out in impossibly heightened conflicts. *Cabinet Meeting* is an assemblage of caricatures of the cast of the current season, which started in January 2017. We have a Texas cowboy-turned-oilman, frustrated in his job. We have the foxy young son-in-law, cool, calm, and analytical. We had a 10-day guest cameo from a foul-mouthed Wall St. bucket of testosterone. There's a billionaire dabbler in education who plagiarizes her responses to questions from Congress, and a lackadaisical neurosurgeon whose home features a personal hall-of-fame, a mounted sketch of himself arm-in-arm with Jesus, and a lavish marble wall etched with a quote from the "Book of Poverbs" (not proverbs) about humility. And, of course, who could forget the folksy southern lawman with a magically selective memory? The piece introduces all these characters one by one and then brings them together for one great meeting; bookended by an ode to the majesty of the office they serve.<sup>10</sup>

### **Performance Guide**

#### Movement I: Introduction

The first movement signals the cabinet meeting to begin. The form is ABA'.

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<sup>9</sup> Zachary Green, questionnaire given by Justin Rollefson, January 24, 2018, Composer Questions.

<sup>10</sup> Zachary Green, *Cabinet Meeting* (New York: Zen Charge Music, 2017).

Table 6. Green, Movement I.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b>   | <b>Description</b>  |
|---------------------------------|-------------------------|---------------------|---|
| Beginning - m. 19               | <b>A</b> / Main         | All                 | Two eighth notes followed by a quarter note. Beg - m. 7 (vln.), mm. 8-12 (pn.), mm. 13-19 (all) |
| A - m. 28                       | <b>B</b>                | Saxophone and Piano | Contrasting new material - melody consisting of quarter notes and half notes                    |
| M. 28 - End                     | <b>A'</b> / Main        | All                 | (Variation)   |

The individual parts in the first movement are not difficult to play and the ensemble synchronization is easily achievable. Due to this, the only suggestion for the performers is to make the music sound as regal, majestic, and high-brow-sounding as possible.

Movement II: Jared Kushner, mysterious robot

The mysterious robot of movement II is represented by sixteenth notes being played in every measure. This movement is in an ABCAB' form.

Table 7. Green, Movement II.

| <b>Rehearsal Letter/Measure</b> | <b>Section/Motive</b> | <b>Instrument</b>    | <b>Description</b>                                   |
|---------------------------------|-----------------------|----------------------|--|
| Mm. 34-35                       | <b>A</b>              | Piano                | Constant sixteenth notes                             |
| Mm. 36-49                       | <b>B</b> / Main       | Violin and Saxophone | Homorhythmical melody. Begins to break down at m. 45 |
| B - m. 53                       | <b>C</b>              | Violin and Saxophone | Constant sixteenth notes in a hocket                 |
| Mm. 54-55                       | <b>A</b>              | Piano                |  |
| M. 56 - End                     | <b>B'</b> / Main      | Violin and Saxophone | (Variation and expansion)                            |

The sixteenth notes played by the piano must be very clean, clear, and as mechanistic as possible. To somewhat match the piano's note durations, the violin and saxophonist should play the eighth notes short with slight decay on any notes longer than an eighth note.

Movement III: Secretary of State Rex Tillerson, lonesome cowboy

This movement was written to sound as if it was extracted from an old western film. A way that Green accomplishes this is structuring the ostinato in the piano part exactly like *Happy Trails to You* from the television show *Gunsmoke*.<sup>11</sup> Movement III is structured in an ABB'AB'' form.

Table 8. Green, Movement III.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b> | <b>Description</b>   |
|---------------------------------|-------------------------|-------------------|--|
| Pickup to m. 85 - m. 93         | <b>A</b>                |                   |  |
| Pickup to m. 85 - m. 91         | A                       | Piano             | Four swinging eighth notes followed by chords  |
| Mm. 92-94                       | Transition              | Piano             | Constant swinging eighth notes   |
| Mm. 94-112                      | <b>B</b>                |                   |  |
| Mm. 94-103                      | B / Main                | Saxophone         | Sustained melody   |
| M. 104                          | Transition              | Piano             | (Same as mm. 92-94)  |
| Pickup to D - m. 112            | <b>B'</b> / Main        | Saxophone         | (Variation and expansion)  |
| Mm. 113-120                     | A                       | Piano and Violin  |  |
| Pickup to E - End               | <b>B''</b> / Main       |                   | Short occurrence of B melody (sax), triplet transition material (vln. then sax joins), constant swinging eighth notes from A (pn.) |

<sup>11</sup> Zachary Green correspondent, email to author, April 2, 2018.



Making sure that the ensemble feels and plays the swung eighth notes together (a slightly delayed, second eighth note) is important. In the few instances of eighth-note triples on top of the swung eighth notes, caution must be taken to play them straight and not “swung.”

Movement IV: Anthony “The Mooch” Scaramucci, in candid conversation with *The New Yorker*

The A section is a “groovy, 80’s inspired, TV show theme song” according to Green.<sup>12</sup> The structure of this movement is in a basic ternary ABA’ form.

Table 9. Green, Movement IV.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b> | <b>Description</b>  |
|---------------------------------|-------------------------|-------------------|---|
| Mm. 137-144                     | <b>A</b> / Main         | All               | ‘80s melody   |
| F - m. 156                      | <b>B</b>                | Saxophone         | Sporadic melody accompanied by chops in the violin and a running bass line in the piano with chord hits |
| M. 157 - End                    | <b>A’</b> / Main        | All               | (Variation)   |

Green asks that the notes not be too short and to add as much “80’s swagger and groove” to the movement as possible.<sup>13</sup> Listening to any of the performers' favorite bands from the 80’s may help give them a better idea of how to execute the style of movement IV.

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<sup>12</sup> Zachary Green, questionnaire given by Justin Rollefson, January 24, 2018, Composer Questions.

<sup>13</sup> Ibid.

Movement V: Betsy DeVos Secretary of Education

Movement V is a through-composed, “hot, plagiarized mess” according to Green.<sup>14</sup> It consists of constant eighth notes that are never in the same key between the three instruments. The only substantial material is the long note theme, which is a reference to Aaron Copland’s second movement of *Billy the Kid*<sup>15</sup>

Table 10. Green, Movement V.

| <b>Rehearsal Letter/Measure</b>  | <b>Section/Motive</b> | <b>Instrument</b> | <b>Description</b>                          |
|--|-----------------------|-------------------|---|
| Whole movement   | <b>A</b>              | All               | Constant eighth notes                       |
| Mm. 166-167, 169-170, 173-174, 176-177, 180-181, 182-183, 188-189, 189-190 | Copland               | All               | Three quarter notes followed by a half note |

Green says that the main focus of this movement is to “play like a middle school student wrote it and is playing it, keeping all of the eighth notes as bland as possible.”<sup>16</sup> The only instance of transitioning a musical motive from one voice to another is the sixteenth notes in m. 184, played by the saxophone then played verbatim by the piano one bar later.

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<sup>14</sup> Zachary Green, questionnaire.

<sup>15</sup> Zachary Green correspondent, email to author, April 2, 2018.

<sup>16</sup> Zachary Green, questionnaire.

Movement VI: Ben Carson Secretary of Housing and Urban Development

To further simplify the structures Green has used for the previous movements, he structured the sixth movement as AA'Coda. In addition, Green has only one instrument (the saxophone) playing the main theme through the whole movement.

Table 11. Green, Movement VI.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b> | <b>Description</b>                    |
|---------------------------------|-------------------------|-------------------|---------------------------------------|
| Mm. 197-218                     | A / Main                | Saxophone         | Sparse quarter and eighth-note melody |
| K - m. 235                      | A' / Main               | Saxophone         | (Variation)                           |
| Mm. 236 - End                   | <b>Coda</b>             | Piano             | Thirty second note cadenza            |

Maintaining the written tempo is important to the “feel” of the movement. Due to the significant amount of rest in the melody, it can be difficult to maintain the very slow tempo. As in movement V, Green suggests to “sound as lame and over-the-top as possible. It should sound like a middle school student wrote the piece and is performing it. Also, do not try to make musical sense of the movement. I intentionally wrote the phrases to be too long and over-the-top.”<sup>17</sup>

Movement VII: Attorney General Jeff Sessions, responding to questions from the Senate Intelligence Committee

Overall, movement VII is in a simple binary form. The first half presents a clear ABABC subsection form. In the second half of the movement, Green cleverly inserts

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<sup>17</sup> Zachary Green, questionnaire.

excerpts of all of the major thematic material from the previous movements. The first movement acts as the main theme for the second half.

Table 12. Green, Movement VII.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b>                    | <b>Instrument</b>   | <b>Description</b>  |
|---------------------------------|--|---------------------|---|
| Pickup to m. 240 - m. 244       | <b>A</b> / Congress interrogating Sessions | Saxophone and Piano | Marcato melody  |
| M - m. 249                      | <b>B</b> / Sessions's response             | Violin and Piano    | Slow, eighth-note melody with accompanimental glissandos in piano |
| Mm. 250-256                     | <b>A'</b> / Congress                       | Saxophone and Piano | (Variation)   |
| O - m. 262                      | <b>B'</b> / Sessions                       | Violin and Piano    | (Variation)   |
| Mm. 263-265                     | Transition                                 | All                 | Spoken dialog   |
| Mm. 266-281                     | <b>C</b>                                   | All                 | Singing followed by new melody                                    |
| Pickup to R - End               | <b>D</b>                                   | All                 | Mvt. I with interjections of mvts. III, IV, V, and II             |

The final movement of *Cabinet Meeting* has a few sections or ideas that are worth bringing to the attention of future performers. Instances of abrupt tempo changes are seen between the A and B motives throughout the first half of the movement. Careful practice with a metronome and plenty of repetition may be needed to help make the abrupt tempo changes comfortable.

In the second half of the movement, older movement's themes are referenced. Playing in the “style” of the movement being referenced when its' material occurs is necessary.

Finally, the composer asks all three members of the ensemble to sing. Green realizes that the singing may not be perfectly in tune or together. However, if the singing is in tune and together, the section is more effective due to the clarity of the harmonies the composer wrote between the voices.

## CHAPTER 5

### *AS I ESCAPE, THE WATER CALMS*

#### **Background Information on the Composition**

*As I escape, the water calms* was commissioned by Lotus in 2017. In many ways the piece is a good pairing with *He Said There Was No Sound* that was written for the Rogue Trio, because it is a response to a mass shooting. *As I escape, the water calms* was inspired by and dedicated to the shooting at *The Mandalay Bay Resort* in Las Vegas, Nevada on October 1, 2017.

Unlike *He Said There Was No Sound*, *As I escape, the water calms* does not necessarily reference violence. Instead, the ensemble works together to create a specific texture. In this work, running water is expressed through the constant stream of notes, and key clicks are used to represent water droplets.

This piece is a representation of escaping to nature instead of dealing with the social issue itself. It represents a sense of environmentalism as a safe haven from outside destruction. It is very easy to latch onto something peaceful in the event of something tragic.”<sup>18</sup>

#### **Program Notes**

Spencer Arias’s program notes for *As I escape, the water calms* reads:

In 2015, I wrote a piece called *He Said There Was No Sound* for the Rogue Trio in response to the school shootings that had become an epidemic. Since then, shootings have not only continued to happen, but they have become larger with death counts on the rise; every single time, it gets worse. After the shooting in Orlando at the Pulse Night Club, I sat down to write a piece completely in tears. I never made it past the first page. They have taken our safe spaces. As an openly gay man, a place where I am supposed to live with zero fear of persecution became one of my biggest fears. When will it end?

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<sup>18</sup> Spencer Arias, questionnaire.

On October 1, 2017, a man decided to end the lives of fifty-eight individuals at *The Mandalay Bay Resort* on the Las Vegas Strip. When I was growing up, my grandparents lived about five minutes from the strip. I have been to *The Mandalay Bay Resort* at least ten times. My younger sister was supposed to go to a concert at *The Mandalay Bay Resort* on October 7, 2017, a concert that could have easily been the week before.

The cover art and subject of this piece conflict in inspiration. About four days before the shooting, I had been asked by the saxophone trio Lotus to compose a new work for them. Having worked with Justin Rollefson in past on *He Said There Was No Sound*, I of course said yes. Normally when I compose a new work, I sit down with the commissioner and ask them what they want the piece to be about. I try to find common ground in areas that have affected all of us in ways that will become more meaningful through a creative experience. We agreed on nature, hiking, rivers, and waterfalls.

These ideas took me back to an experience I had earlier this summer at Snoqualmie Falls in Washington about forty-five minutes east of Seattle. A friend and I were hanging out, when we randomly had the inclination to get out of the city. It was already about 3 pm, but my friend decided to take an impromptu trip to Snoqualmie and asked me to come along. Having never been, I jumped at the chance to see what had been described as one of the most beautiful sights in the region. The colors have been said by many to be much more vibrant at that time of day, and if you go at the right time of day, you can see rainbows. At the waterfall, the water hitting the rocks below is incredibly calming, at the time, I desperately needed an escape from my normal day-to-day life.

As I reflect back on that experience, I sometimes imagine escaping to nature and living a calm existence listening to the constant sound of a waterfall.

This piece is my response to *The Mandalay Bay Resort* massacre, and how I hope to continue living my life in spite of the true evil that exists in the world.<sup>19</sup>

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<sup>19</sup> Spencer Arias, *As I escape, the water calms* (Seattle, Washington: Slacc Publishing, 2017).

## Performance Guide

*As I escape, the water calms* can be segmented into two large A and B sections.

The B section contains several subsections. An A-transition-B (a-transition-b-c-c') structure of the piece can be seen in Table 13. The work consists of high-energy moments (staccato sixteenth notes), calm moments of water flowing (represented by slurred sextuplets), as well as a dark and chaotic moment (represented by loud, dissonant chords).

Table 13. Arias, *As I escape, the water calms*.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b>   | <b>Instrument</b> | <b>Description</b>   |
|---------------------------------|---------------------------|-------------------|--|
| Beginning - m. 29<br>beat 2     | <b>A</b>                  | All               | Trading, staccato sixteenth notes                          |
| M. 29 beat 3 - m. 39            | Transition                | All               | Trading sixteenth notes and sustained melodies             |
| M. 40 - End                     | <b>B</b>                  | All               | Sextuplet, water motive underneath sustained melodies      |
| Mm. 40-69                       | a                         | All               | Slurred, sextuplets  |
| D - m. 86                       | Transition /<br>Gun shots | All               | Dissonant, sustained chords                                |
| Mm. 87-95                       | In Solitude/b             | Tenor             | Tenor solo over sustained chords in soprano and alto       |
| Mm. 96-111                      | c                         | All               | Sextuplet, water motive underneath new, sustained melodies |
| F - End                         | c'                        | All               | (Variation)  |

Three main ensemble components need to be considered in order to make the performance as affective as possible: articulation, coordinated execution, and treatment of the soaring melodies. Playing all the sixteenth notes within the A section the same length and precisely together is difficult. The soprano and tenor saxophone respond and sound



vastly different when playing staccato. Because of this, the tenor saxophonist has to play the staccatos as short and precisely in time as possible and the soprano and alto saxophonists must sustain the pitches slightly longer to match the tenor's length. Because this piece has many "wash of sound" moments, especially when two or more voices are playing the water motive, it is hard to hear all the sextuplet notes clearly. This consequently makes it difficult to play them exactly together.

Finally, Arias writes beautiful soaring melodies on top of the thick, active accompaniment. Because the background is so dense and active, the voices playing the accompaniment must be sensitive to avoid covering the melody. The voice that has the melody should be able to play the melody as expressively and freely as desired.

## CHAPTER 6

### *INTRODUCTION AND TOCCATA*

#### **Composer Biography**

Graham Cohen's biography reads:

Graham Cohen (b. 1999) is a prolific composer, having written hundreds of works, including eleven symphonies, two string quartets, a string quintet, a piano quartet, pieces for solo piano, percussion, horn, violin, viola, and cello, and other works for smaller chamber ensembles and orchestra. He has been honored multiple times by ASCAP, and remains the youngest ever recipient of its top honor, the Charlotte Bergen Award and Scholarship, which he won at the age of ten in 2009. In 2013, he was a winner in the New Jersey Symphony Young Composers Competition. Both New Jersey Symphony Orchestra and New Jersey Youth Symphony performed his composition, *Quintessential Dances*, in performances across that state. Subsequently, the piece was choreographed by New Jersey Ballet, performed in Morristown, NJ and the New Jersey Performing Arts Center. He was also the first prize winner of the Young Composers Competition for the Music and More Festival in Glen Ridge, NJ. In 2015, he was commissioned by the Tikkun Olan Selznick Foundation to compose a *Concerto Grosso for Reed Quintet and Orchestra*, which was premiered by Musica Nova Orchestra and Paradise Winds in January of 2015. In 2016, the Rogue Trio based in Phoenix, Arizona commissioned him, to write a second *Concerto Grosso for Soprano Saxophone, Violin, Piano, and String Orchestra*. His music has been performed in Australia, France, Spain, Italy, Canada, and across the US.

Graham was born in Scottsdale, Arizona, and lived in the state until 2010, when his family moved to New Jersey for him to attend Juilliard Pre-College. He was accepted as a composition major there, where he studied with Ira Taxin. From 2010-2013, he studied viola with Kenji Bunch, and in 2013 began studying with Toby Appel. In fall 2017, he was accepted as a viola major to Juilliard's college division, where he continues his studies with Toby Appel.<sup>20</sup>

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<sup>20</sup> Graham Cohen correspondent, email to author, February 6, 2018.

## Background Information on the Composition

Lotus commissioned Graham Cohen to write *Introduction and Toccata* in the fall of 2017; in early 2018, the piece was completed. The harmony Cohen used in this piece builds on his recent exploration with building chords by thirds<sup>21</sup>. This compositional technique allows Cohen to expand the color palate and harmonic language. The strongest inspiration for this technique was in referencing Florent Schmitt's saxophone quartet.<sup>22</sup> Additionally, Cohen used the idea of a note that does not quite "fit in," but adds a new color to the melody.<sup>23</sup>

## Program Notes

Graham Cohen's program notes for *Introduction and Toccata* reads:

*Introduction and Toccata* for saxophone trio was commissioned by Lotus in 2017. Writing for just three instruments was a great opportunity to challenge myself musically, and to explore new ways of presenting harmony in a way that exploited the individual characteristics of the instruments. The piece is divided into two sections - a free, slow introduction, and a quickly moving toccata. The introduction features the individuality of the three instruments, with each being featured as a solo instrument, as well as one blended unit. The harmony and melody from the opening is varied upon in the fast toccata. This toccata also features the individuality of the instruments, but presented in imitation and dialogue.<sup>24</sup>

## Performance Guide

The Introduction consists of a three-measure theme that is repeated and varied followed by lyrical material. The Toccata is an A(aa'a''ba'''ca''''c ')BA' structure.

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<sup>21</sup> Graham Cohen correspondent, email.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Graham Cohen, "Introduction and Toccata," score, 2017.

Table 14. Cohen, Introduction and Toccata.

| <b>Rehearsal Letter/Measure</b> | <b>Section/Motive</b> | <b>Instrument</b>       | <b>Description</b>  |
|---------------------------------|-----------------------|-------------------------|---|
| Beginning - m. 31               | <b>Introduction</b>   |                         | Mm. 1-3 variation in mm. 4-6.<br>Mm. 7-31 lyrical material<br>(related harmonies and rhythms<br>but different melodies) |
| M. 32 - End                     | <b>Toccata</b>        |                         |   |
| Mm. 32-106                      | <b>A</b>              | All                     |   |
| Mm. 32-38 down<br>beat          | a                     | All                     |   |
| M. 38 - m. 42 beat<br>3         | Transition            | Alto                    | New melody as transitional<br>material  |
| M. 42 - m. 46 beat<br>4         | a'                    | Alto and<br>Baritone    | (Same quarter note to eighth-<br>note motive from mm. 35-36<br>but added material following)                            |
| Mm. 47-50                       | Transition            | Soprano and<br>Alto     | Trading, sixteenth note passage   |
| Mm. 50-53                       | a''                   | Soprano and<br>Alto     | (Variation)   |
| M. 54 - m. 67 beat<br>three     | b                     | All                     | Stravinsky-like, accented eighth<br>notes   |
| Mm. 67-70                       | a'''                  | Soprano and<br>Baritone | (Variation)   |
| Mm. 71-81 beat 2                | Transition            | All                     | Call-and-response, sixteenth<br>note passages   |
| M. 81 beat 3 - m.<br>90         | c                     | All                     | Sparse, eighth notes  |
| Mm. 91-95                       | a''''                 | All                     | (Variation - relating to mm. 43-<br>46)   |
| Mm. 96-97                       | c'                    | All                     | (Variation)   |
| Mm. 98-106                      | Transition            | All                     | Homogenous, new material  |
| Mm. 106-120                     | <b>B</b>              | Soprano                 | Alternating solo sections<br>(mostly in sop) with<br>interjections of "a" motive  |
| M. 121 - End                    | <b>A'</b>             | All                     | a,b, c motives variations and<br>expansions   |

Two main ensemble components may need to be addressed: homorhythmic movement and intonation. All three instruments move exactly together during many

sections. If the three musicians are not feeling the pulse as a single unit, especially in the rubato introduction, accurate synchronization will be difficult to achieve.

Secondly, due to the harmonic language, intonation can be challenging. This piece contains many minor and major sixths. The instrument playing the sixth (mostly soprano saxophone) must constantly adjust to make sure the pitch is high or low enough in the chord, respectively. Cohen uses parallel voice leading throughout with many instances of consecutive 4ths stacked on top of each other. Perhaps even more difficult, several consecutive parallel major chords also occur. During the parallel major chords, the alto saxophonist typically plays the third. The alto saxophonist must be aware of this and adjust fourteen cents flat to play all of the consecutive thirds in tune.

## CHAPTER 7

### *EVERYTHING THAT RISES*

#### **Composer Biography**

David “Clay” Mettens’s biography reads:

The *Chicago Tribune* has praised the music of David “Clay” Mettens (b.1990) as “a thing of remarkable beauty,” displaying a “sensitive ear for instrumental color.” His recent work seeks to distill the strange and sublime from the familiar. He reflects upon the experience of wonder in music that ranges from rich and sonorous to bright and crystalline, seeking expressive immediacy in lucid forms and dramatic shapes.

His work has been recognized with a 2016 ASCAP Morton Gould Young Composer Award, the 2015 SCI/ASCAP graduate student commission, and a commission from the American Opera Initiative, premiered in December 2015 by the Washington National Opera at the Kennedy Center. His orchestra piece *Sleeping I am carried...* was selected for the 24<sup>th</sup> Annual Underwood New Music Readings with the American Composers Orchestra and the 2015 [‘tactus] Young Composers Forum with the Brussels Philharmonic. Subsequently, the Brussels Philharmonic, led by Stéphane Denève, performed the piece in December 2016 at Flagey Studio 4 as part of their Music Chapel Festival. The piece was also the winner of Eastman’s 2014 Wayne Brewster Barlow Composition Prize, and received a premiere with the Eastman School Symphony Orchestra in October 2014. In August 2017, as part of the Grafenegg Festival’s Ink Still Wet workshop, he conducted the premiere of *Burn Bright* with the Austrian Tonkünstler Orchestra under the supervision of conductor-composer mentor Brad Lubman.

Additionally, his works have been performed by the New York Virtuoso Singers, soprano Tony Arnold and the soundSCAPE Festival Sinfonietta in Maccagno, Italy, on the Contempo Series at the University of Chicago, by Ensemble Dal Niente at the 2017 SCI National Conference, the Civitas Ensemble as part of the Ear Taxi Festival in Chicago, and the [Switch~ Ensemble] at the Queens New Music Festival. Saxophonists Chien-Kwan Lin, Timothy McAllister, and Otis Murphy performed his trio *Everything that rises* at the American Saxophone Academy Faculty Recital in July 2016. At Eastman, his works were featured on OSSIA, Composers’ Forum, Graduate Composers’ Sinfonietta, and Computer Music Center concerts. The University of Florida Symphony Orchestra, the Marshall University Wind Symphony, the Miami University Symphony Band, the College of William & Mary Wind Ensemble, the Elon University Wind

Ensemble, and the University of South Carolina Symphonic Winds, among others, have performed his compositions for large ensemble.

He is currently a student in the PhD composition program at the University of Chicago, studying with Anthony Cheung, Sam Pluta, and Augusta Read Thomas. He earned his master's degree from the Eastman School of Music, where he studied composition with David Liptak, Robert Morris, Carlos Sanchez-Gutierrez, and Ricardo Zohn-Muldoon, and computer music with Allan Schindler. A native of Covington, KY, he completed his undergraduate studies at the University of South Carolina with a degree in music composition and a clarinet performance certificate. He was a recipient of the McNair Scholarship, the top award USC gives to out-of-state students, and the 2013 Arthur M. Fraser Award from the School of Music. There, his composition teachers were John Fitz Rogers and Fang Man. In the summer of 2013, he studied composition at the Brevard Music Center with Robert Aldridge and David Dzubay, and attended the 2014 New Music on the Point Chamber Music Festival.

He has presented his research on the music of Thomas Adès at the Grawemeyer Award for Music Composition 30<sup>th</sup> Anniversary Conference hosted by the University of Louisville and the first annual THEMUS graduate-student music theory and musicology conference at Temple University. In 2012, he was awarded a USC Magellan Scholar Grant for a research project involving pipe organs, spectral music, and computer music under the guidance of faculty mentor Reginald Bain.<sup>25</sup>

### **Background Information on the Composition**

Justin Rollefson, Samuel Detweiler and Tyler Flowers commissioned *Everything that rises* in 2014. The most important motive in the piece is the rising minor tenth. It reappears at almost every major structural boundary. Additionally, Mettens writes the following about the piece:

Metten's interest in extended techniques (especially glissandi and multiphonics) that distort or warp otherwise clear pitch structures is seen as a major compositional technique in this piece. The piece also builds on some of the trichordal pitch relationships used previously in a wind

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<sup>25</sup> "Biography," on David "Clay" Mettens's personal website, accessed February 2, 2018, <https://mettensmusic.com/bio/>.

ensemble piece written by Mettens, *Kinetic Dance, for two scrap metal birds*, also from earlier that year.

Following the ascending tenth, a stepwise descent is also a fairly consistent motive throughout the piece. The rapidly ascending scalar figures change in function over the course of the piece. At the beginning, musical phrases that finish wipe away the previous idea. In the middle of the piece, the music pushes forward and upward, driving towards the climax on the registral peak—high A6.

Dynamic nuance is incredibly important to this piece. The three performers frequently have three completely different dynamics, which means that the performers must play what they see and not match what they are hearing. It also means that each performer must know the dynamic profile of the other parts to understand how they relate to those other parts.<sup>26</sup>

### **Program Notes**

David “Clay” Mettens’s program notes for *Everything that rises* reads:

I first became acquainted with and fascinated by the works of Flannery O’Connor, especially her short story collection *Everything That Rises Must Converge*, during my undergraduate studies at the University of South Carolina. O’Connor frequently presents characters whose limited understanding of their world of social circumstances draws them into grotesque situations or conflicts. Almost all of the stories are marked by slowly mounting tension, leading to a sudden outburst of violence that precipitates some kind of awareness or revelation - the self-righteous come to know their hypocrisy, the strong are made weak, and the traditionalists, clinging to their ideas about the old South, are swept aside by upheavals in socio-economic and race relations. These inversions, as well as the general idea of convergence, are the subjects of my piece.

Throughout, the identities of the three soprano saxophones merge, stretch to the point of breaking, and then separate again. At some points, they speak as three individuals, while at others they join together to elaborate a single melodic line. These brief convergences in rhythm, register, or pitch anticipate the climax of the piece. I was particularly interested in inverting the relationship between the purity of traditional saxophone playing and rougher, timbrally complex multiphonics. Instead of using multiphonics as

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<sup>26</sup> David “Clay” Mettens, questionnaire given by Justin Rollefson, January 4, 2018, Composer Questions.



exclamation marks (culminations of angst, ugliness, or tension), I wanted them to represent something rich, beautiful, and transfigured.<sup>27</sup>

### **Performance Guide**

*Everything that rises* consists of two large sections. Low to high-energy moving notes in the A section drastically change to sustained notes and melodies, timbral trills, and multiphonics at very soft dynamics in the B section. Subsections in the A section are marked by the transitional material following the rising minor tenth motive. As a way to compositionally tie the A and B section together, the B section brings back the rising minor tenth motive multiple times and in multiple keys.

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<sup>27</sup> David “Clay” Mettens, *Everything that rises* (Chicago: Mettens Press, 2014).

Table 15. Mettens, Everything that rises.

| <b>Rehearsal Letter/Measure</b> | <b>Section/Motive</b> | <b>Instrument</b> | <b>Description</b>  |
|---------------------------------|-----------------------|-------------------|---|
| Beginning - m. 128              | <b>A</b>              | All               | Rising minor tenth (r.m.t.) bouncing between all three voices followed by transitional material   |
| Mm. 1-17                        | a                     | All               | R.m.t. - key center C   |
| Mm. 18-49                       | b                     | All               | R.m.t. - key center F   |
| Mm. 50-118                      | c                     | All               | R.m.t. - key center A   |
| Mm. 119-128                     | d                     | All               | Climax - r.m.t. - key center F#. No transitional material following, instead right into B section |
| M. 129 - End                    | <b>B</b>              | All               | Sustained melodies, notes, timbral trills, and multiphonics                                       |
| M. 144 beat four - m. 145       | d,b,c                 | Soprano 1         | R.m.t. - key center Bb, F, and A  |
| Mm. 157-158                     | b,a                   | Soprano 2         | R.m.t. - key center F and C   |
| M. 159                          | b,a,e                 | Soprano 3         | R.m.t. - key center F, C, and E maj*  |
| Mm. 179-182                     | d,f                   | Soprano 2         | R.m.t. - key center Bb and Db   |
| M. 179 beat 4 - m. 182          | b                     | Soprano 3         | R.m.t. - key center F   |
| Mm. 180                         | a                     | Soprano 1 and 2   | R.m.t. - key center C   |
| Mm. 181-182                     | g                     | Soprano 2 and 1   | R.m.t. - key center Eb maj*   |

Many notable ensemble issues may arise when playing a work written for three soprano saxophones. In this specific piece, the possible issues include intonation, smoothly transitioning a musical motive or line from one voice to another, the climactic altissimo-A section, playing multiphonics, and uniformity of the timbral trills. Tuning three sopranos can be difficult, mainly due to the instrument's instability of pitch. Frequently, two or three sopranos saxophones are required to play a note in unison, and then one or two voices break away from the pitch. One of many examples of this occurs in the first nine measures. Secondly, tuning the important minor tenths motive, cluster chords, and perfect fourths and fifths can be a challenge.

The next possible issue involves creating smooth transitions when one instrument begins a melody another finishes it. To highlight some of these moments in the music for the performers, Mettens marks various dynamics on different beats in all three parts. Each loud note in an individual soprano saxophone part creates a single melody between two or three soprano saxophones.

During the climax of the piece, all three sopranos are instructed to play an altissimo-A at forte and in unison. For Lotus, this was one of the most challenging sections of the piece. I highly recommend individual practice sessions on sustaining the altissimo-A, referencing a tuner and drone, before rehearsing it with the two other soprano players.

Another issue that may arise is playing the multiphonics that are dispersed throughout the piece correctly. The saxophonist must practice the voicing on each in order to produce as many of the written tones as possible. It is extremely effective if all of

the multiphonic tones are audible and if the performer has control over the dynamics at which he or she can play them.

Finally, all three performers need to be consistent in which fingerings are used for the timbral trills. Due to the piece being composed in a way that the three soprano saxophones create a single melodic line, the timbral trills need to sound exactly the same.

## CHAPTER 8

### *TRICERATOPS*

#### **Composer Biography**

Matthew Kennedy's biography reads:

American composer Matthew Kennedy's (b. 1987) has received critical acclaim including honors and commissions from ASCAP, BMI, Society of Composers Inc., Hartford Opera Theater, Dynamic Music Festival at New York University, as well as residencies at Crosshatch Center for Art and Ecology (MI), Horned Dorset Artist Colony (NY), Marble House Project (VT), Taleamor Park (IN), and the Mayapple Center for the Arts and Humanities (CT).

Recent activities include performances and lectures at New Music Gathering at Bowling Green State University, Fresh Inc. Festival, University of South Florida New Music Festival, Northwestern University New Music Conference, and SCI Regional Conferences. Recent commissions for Matthew have included new works for La'Ventus Quartet, Performance 20/20 Ensemble, The Rogue Trio, Driftwood Quintet, cellist Emma Schmiedecke, Foot-in-the-Door Ensemble. His work *In Memoriam* (2012), commissioned by Hartt School faculty member Robert Black's bass studio, was recently published in the *Ink&Coda Journal*.

Matthew holds degrees from The Hartt School (Doctor of Musical Arts degree in Composition), Butler University (Master of Music in Composition), and Anderson University (Bachelor of Arts Music), where his primary teachers have included Michael Schelle, Robert Carl, Larry Alan Smith, Elizabeth Brown, and Manuel Sosa. He maintains an active teaching schedule within the Hartford community, collaborating with K-12 students in public, public-charter, and private schools throughout the state of Connecticut over the past five years. Recently his work as digital music engraver has received national recognition in the *Indiana Theory Review* ("Keeping Time in Mozart's Eine kleine Gigue, K.574" by Ira Braus) as well as presented at the 2015 Chicago Midwest Band and Orchestra Clinic ("Sacred Spaces: Teaching Children to Create Music" presented by Glen Adsit and Michael Colgrass). Matthew and his wife, studio artist Erin Kennedy, currently reside in Newington, CT with their two daughters, Ivy and Amelia.

Matthew Kennedy is currently a visiting professor of music theory at the University of South Florida.<sup>28</sup>

### **Background Information on the Composition**

Lotus commissioned Matthew Kennedy to write *Triceratops* in 2017. Kennedy's goal when writing *Triceratops* was to create an original work written for saxophone trio that was heavily inspired by today's popular music as well as other popular genres. These genres range from the 1970's, 80's, hip-hop, disco, and classic rock-infused funk.

### **Program Notes**

“There comes a point in every composer's oeuvre that they choose to write a work based entirely on dance rhythms and name said work after their favorite dinosaur. Here is mine.”<sup>29</sup>

### **Performance Guide**

*Triceratops* was written to sound and be structured like a pop/jazz/funk tune. Because of this, Kennedy wrote the piece to have a simple structure that is common to these popular genres - IntroA(ab) BA'(a'b)Coda or intro-chorus-bridge-chorus-outro. Also common to popular genres is a repeated bass line throughout the piece. *Triceratops* features a four-bar bass line played by the baritone saxophone.

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<sup>28</sup> “Biography,” on Matthew Kennedy's personal website, accessed February 3, 2018, <http://www.kennedycomposer.com/bio>.

<sup>29</sup> Matthew Kennedy, *Triceratops* (Tampa, Florida: Echo Grove Publishing, 2017).

Table 16. Kennedy, Triceratops.

| <b>Rehearsal Letter/Measure</b> | <b>Section / Motive</b> | <b>Instrument</b> | <b>Description</b>                     |
|---------------------------------|-------------------------|-------------------|--|
| Beginning - m. 2                | <b>Intro</b>            | All               |  |
| Mm. 3-53                        | <b>A</b>                |                   |  |
| Mm. 3-6                         | Bass line               | Baritone          | Four-bar, ostinato bass line           |
| Mm. 7-16                        | First melody - a        | Alto and Tenor    |  |
| Mm. 17-18                       | Tag                     | All               |  |
| Mm. 19-23                       | Transition              | All               | New material over ostinato bass line   |
| A - m. 27                       | Solo Section            | Alto              | Improved solo over ostinato bass line  |
| Mm. 28-35                       | Transition              | All               | New material                           |
| Mm. 36-38                       | Tag                     | All               | (Variation and expansion)              |
| Mm. 39-50                       | Second Melody - b       | Alto and Tenor    |  |
| Mm. 51-53                       | Transitional Tag        | All               |  |
| D - m. 62                       | <b>B / Development</b>  | All               | Material from b melody                 |
| M. 63 - End                     | <b>A'</b>               | All               |  |
| Mm. 63-72                       | a'                      | All               | Same melody transposed up a whole-step |
| Mm. 73-74                       | Tag                     | All               | Same tag transposed up a whole-step    |
| Mm. 75-80                       | b                       | All               | Not transposed                         |
| Mm. 81-89                       | Transitional Tag        | All               | (Expansion)                            |
| M. 90 - End                     | <b>Coda</b>             | All               |  |

Being pop-based work, style elements are important to create a successful performance. In addition to stylistic considerations, extended techniques are written to add percussive elements and to enhance the groove. Kennedy emulates a synthesizer by a whole-step pitch bend in the alto and saxophone part in m. 21.

To play stylistically correct, the saxophonists must to play with “blocks of sound,” starting and stopping the sound with the tongue. This means no feathering of the beginning and end of notes and phrases that is typical of a classically trained musician.

Percussive elements created by open and pitched slaps enhance the groove. Both of these techniques have different sounds, and consequently, different effects. The saxophonists must do their best to differentiate pitched vs. open slaps in order to accomplish the greatest effect.

The whole-step pitch bend played by the alto and tenor saxophone, emulating a synthesizer, is difficult to synchronize and tune. Also, the written G to F (F4 to Eb4) is difficult on tenor to bend. To accomplish it convincingly on tenor, I suggest starting on the G, then overblowing low B-flat to an F for the bend. Overblown B-flat produces a more stable F than the normal F fingering.

Finally, many octaves and perfect intervals occur between two or all three voices. Specifically, Kennedy writes many perfect fourths and fifths in the melody between the alto and tenor saxophone. Be aware of all of these spots and tune them carefully.



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APPENDIX A  
COMPACT DISK TRACK LIST

- Track     ***Four Impersonations (2016)***  
            Theo Chandler (b. 1992)
- 1            I. An outwardly-confident adolescent demanding recognition  
2            II. A grumpy hermit ignoring the attention of a suitor  
3            III. A skinny, shy boy standing in the rain  
4            IV. Subordinates mocking an authority figure
- 5            ***He Said There Was No Sound (2015)***  
            Spencer Arias (b. 1990)
- Cabinet Meeting (2017)***  
            Zachary Green (b. 1993)
- 6            I. Introduction  
7            II. Jared Kushner, mysterious robot  
8            III. Secretary of State Rex Tillerson, lonesome cowboy  
9            IV. Anthony “The Mooch” Scaramucci, in candid conversation with *The New Yorker*  
10           V. Betsy DeVos Secretary of Education  
11           VI. Ben Carson Secretary of Housing and Urban Development  
12           VII. Attorney General Jeff Sessions, responding to questions from the Senate Intelligence Committee
- 13           ***As I escape, the water calms (2017)***  
            Spencer Arias (b. 1990)
- 14           ***Introduction and Toccata for Saxophone Trio (2018)***  
            Graham Cohen (b. 1999)
- 15           ***Everything that rises (2014)***  
            David “Clay” Mettens (b. 1990)
- 16           ***Triceratops (2017)***  
            Matthew Kennedy (b. 1987)

APPENDIX B  
IRB EXEMPTION LETTER

EXEMPTION GRANTED

Joshua Gardner  
Music, School of  
-  
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 12/1/2017 the ASU IRB reviewed the following protocol:

|                     |  |
|---------------------|--|
| Type of Review:     | Initial Study  |
| Title:              | Recording/Commission Research Projects   |
| Investigator:       | Joshua Gardner   |
| IRB ID:             | STUDY00007379  |
| Funding:            | None   |
| Grant Title:        | None   |
| Grant ID:           | None   |
| Documents Reviewed: | <ul style="list-style-type: none"> <li>• Commission-Recording_recruitment.pdf, Category: Recruitment Materials;</li> <li>• Commission-Recording Interview Questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• IRB Protocol_Commission-Recording Interview Unbrella.docx, Category: IRB Protocol;</li> <li>• Commission-Recording Consent_able adult.pdf, Category: Consent Form;</li> </ul> |

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/1/2017.

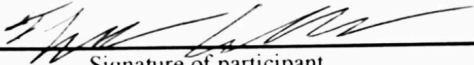
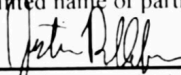
In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

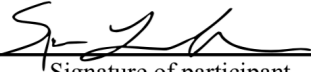
APPENDIX C  
LETTERS OF PERMISSION

**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

|   |                                    |
|---|------------------------------------|
| <br>_____<br>Signature of participant              | <u>1/9/2018</u><br>_____<br>Date   |
| Theophilus Chandler<br>_____<br>Printed name of participant   |                                    |
| <br>_____<br>Signature of person obtaining consent | <u>12/05/2017</u><br>_____<br>Date |
| _____<br>Printed name of person obtaining consent   |                                    |

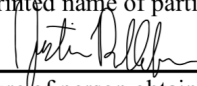


**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

  
\_\_\_\_\_  
Signature of participant

\_\_\_\_\_  
**12/06/17**  
Date

**Spencer Arias**  
\_\_\_\_\_  
Printed name of participant

  
\_\_\_\_\_  
Signature of person obtaining consent

\_\_\_\_\_  
**Justin Rollefson**  
Printed name of person obtaining consent

\_\_\_\_\_  
**12/05/2017**  
Date

**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

*Zachary Green*

\_\_\_\_\_  
Signature of participant

12/05/2017

\_\_\_\_\_  
Date

**Zachary Green**

\_\_\_\_\_  
Printed name of participant

*Justin Rollefson*

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Signature of person obtaining consent

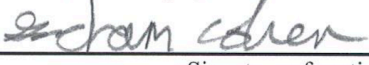
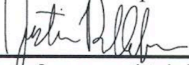
12/05/2017

\_\_\_\_\_  
Date

**Justin Rollefson**

\_\_\_\_\_  
Printed name of person obtaining consent

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|   |                           |
|---|---------------------------|
| <br>_____<br>Signature of participant              | <u>01/14/17</u><br>Date   |
| <u>Graham Cohen</u><br>Printed name of participant  |                           |
| <br>_____<br>Signature of person obtaining consent | <u>12/05/2017</u><br>Date |
| <u>Justin Rollefson</u><br>Printed name of person obtaining consent   |                           |

Your signature documents your permission to take part in this research and disclosure of your name in research publications.



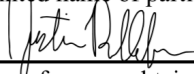
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Signature of participant

Date

David Clay Mettens

Printed name of participant



12/05/2017

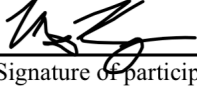
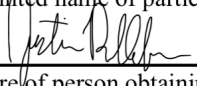
Signature of person obtaining consent

Date

Justin Rollefson

Printed name of person obtaining consent

**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

|   |                         |
|---|-------------------------|
| <br>_____<br>Signature of participant              | <u>1/11/18</u><br>Date  |
| Matthew Kennedy<br>_____<br>Printed name of participant   |                         |
| <br>_____<br>Signature of person obtaining consent | <u>12/05/17</u><br>Date |
| _____<br>Printed name of person obtaining consent   |                         |

APPENDIX D

THEO CHANDLER'S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>30</sup>**

My major instruments are clarinet and piano.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

When I started playing piano in high school and could play multiple notes at a time, it seemed natural to experiment with composing. I did not become serious about composing until midway through my undergraduate degree. As someone who has an undergraduate degree in performance, I believe that my music is very performer-focused. Before assigning any pitches or rhythms, I try to think of the character or technical aspects of what I want the instruments to play in each section of the piece.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

My initial love was Classical-era music, specifically Mozart and Beethoven. These composers largely influenced my formal approach to composition. Recently, I have begun to develop musical tastes that are far more varied than what I have yet been able to incorporate in my compositions. That being said, I do not draw from just one style in my compositions. One of my goals in composition is to break new personal ground stylistically every few pieces I write.

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<sup>30</sup> Theo Chandler, questionnaire.

**4. What elements do you find to be the most important within your musical compositions?**

First and foremost, relationships and interactions between members of the ensemble are important. For example, the dialogue that exists amongst the parts in a Haydn string quartet is what draws me to those works. I want to take these concepts and stretch them in my own writing.

**5. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

I feel that with my skill set, as of now, my best contribution will be in composing concertos. I think the Baroque-era focus on concerto writing is quite appealing. The modern day approach to writing concertos is to ensure that each instrument is equally engaged throughout the work. In my opinion, this inhibits the dramatic possibilities of the music.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I enjoy writing for the clarinet because of my familiarity with the physicality of the instrument. My second favorite instrument to compose for is percussion.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

I want people to enjoy and connect with my music, but it is impossible to account for every sense of taste. Throughout the compositional process, I often put myself into



the role of an audience member; would this work intrigue me and open my mind to new musical ideas if I heard it?

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Rogue Trio?**

I generally like to write for ensembles with pairs of instruments (e.g. 2 clarinets, 2 flutes, and 2 percussionists), because this formation allows for more interesting effects and a fuller sound. Writing for the Rogue Trio was not easy for me, because of the diverse instrumentation and my personal difficulty in writing for piano.

**9. What difficulties did you find in writing a piece for violin, saxophone and piano? What do you enjoy about the combination of the three instruments?**

I think one of the main issues is the blend between the violin and saxophone. The violin is a very focused sound, while the saxophone is broader, making intervals between the two instruments rather stark.

**10. When and in what way did you begin your musical studies?**

I began playing clarinet in sixth grade in my middle school band.

**11. Can you name a person or event that greatly influenced your musical life?**

I studied briefly with Steven Stucky at Juilliard. He inspired me to be a better musical citizen and musical thinker.

**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

I am just beginning to become confident in my titles. Coming from the Classical-era tradition, I am perfectly happy calling each piece by its instrumentation with a number attached to the end. This is not typically welcoming for listeners, so I have begun to change my ways. Now, titles generally come last, usually from brainstorming/word association over the course of a few days.

**13. How did your compositional career develop into what it is today?**

My career developed primarily through word of mouth and from people hearing my music performed.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

I generally try to write something the performers would enjoy playing.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

The motivic connections in my compositions should be brought out as much as possible without making the music awkward.

APPENDIX E

SPENCER ARIAS'S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>31</sup>**

My major instruments are saxophone and piano.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I wanted to compose film music when I first got to college, but quickly fell in love with saxophone repertoire. Aurally, my music is not significantly different from the works of my colleagues, but I do strive for a collaborative effort between the performers and myself.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

There are a number of composers that have influenced my works. First and foremost, I have always been a big fan of Chopin's ability to utilize time in his music. Recently, I have listened to the music of John Adams, John Luther Adams, and Julia Wolfe. Wolfe's ability to focus heavily on subject matter, as well as storytelling, has been incredibly influential. I am also struck by John Luther Adams's use of texture and space. In turn, I have begun to explore more personal topics in my music, including photographs in scores to help express the autobiographical nature of these works.

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<sup>31</sup> Spencer Arias, questionnaire.

**4. What elements do you find to be the most important within your musical compositions?**

Authenticity and effective communication of ideas are the two most important elements I strive to include in my music.

**5. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

My hope is to create art that has the ability to affect change in the world.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I like to compose for saxophone, due to the saxophone being my primary instrument. In addition to it being my primary instrument, the instrument lends itself to a sonorous quality as well as extreme virtuosity. I also enjoy writing for vocalists, although it is incredibly challenging to work with due to the many idiosyncratic issues inherent with voice.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

I try not to focus on audience perception in regards to whether they like a piece, but more so that they understand it.

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Rogue Trio?**

To this date, traditional ensembles I have written for include string quartet, wind quintet, and saxophone quartet. I find that I prefer new ensembles such as the Rogue Trio. As a composer, I enjoy exploring the unique timbres found in unusual instrumentation.

**9. What difficulties did you find in writing a piece for violin, saxophone and piano?**

**What do you enjoy about the combination of the three instruments?**

The compositional process took longer and was more challenging than normal when writing for the Rogue Trio. This is because of the lack of repertoire for this instrumentation. I had to seek out advice and mentorship from composers like Evan Chambers who has past experience writing for this particular ensemble formation. I think if I were to compose a new piece for the Rogue Trio, there are certain issues that would no longer be a problem now that I have the experience working with the timbre combinations.

**10. When and in what way did you begin your musical studies?**

I studied both privately and was also active in the marching/concert band starting in middle school. I started composing when I was a junior in high school.

**11. Can you name a person or event that greatly influenced your musical life?**

Tim McAllister and Dan Puccio were two of the greatest influences in my musical life. They challenged me to put in the hard work needed to have a successful audition for

acceptance into saxophone studio at Arizona State University. During this time period, I also decided to change from wanting to compose film music to concert music.

**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

Around the time I was composing *He Said There Was No Sound*, there was a mass shooting at Northern Arizona State University. The title for the piece was taken from a quote in a newspaper article on the mass shooting epidemic. The quote was from one of the victims who recalled not hearing the sound of the gun when it was fired.

Oftentimes, I will decide on a title before I begin working on the piece. I also have a tendency to lean towards poetic titles, such as *As I escape, the water calms*. More recently, I have experimented with using photographs as cover art, which produces an additional dimension to the work.

**13. How did your compositional career develop into what it is today?**

While I was in graduate school, I started a concert series for the program called *Urban Animals*, under the mentorship of Julia Wolfe. Through these concerts, I became acquainted with local performers. I also had the opportunity to work with the JACK Quartet.

*He Said There Was No Sound* was the first piece I completed after grad school, and essentially the first work in two years I was able to complete without feedback from

professors. Through this work, I was able to begin developing my own voice as a composer.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

I do take into account the quality of the performers who have commissioned me to write them a piece.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

Compositional techniques are tools. To grow as a composer, every piece I try to incorporate a new tool.



APPENDIX F

ZACHARY GREEN'S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>32</sup>**

My major instrument is the piano.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I became interested in composition out of boredom when I was thirteen and had no friends to sit with during my lunch period. I would play around with music for fun, and eventually it turned into a piece for my middle school string orchestra. After that experience, I was hooked.

I think my compositions are often characterized as being very simple, and relatively transparent in comparison to other composers. I also believe my music, while not exactly neoromantic, relies heavily on traditional melodic lines than that of most of my colleagues. Finally, I would say that much of my music is more directly programmatic and less abstract than many others I know.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

My musical influences are a bit varied. My favorite composer has always been Ravel, though rarely do I think my music sounds like his. I also find I am probably more influenced by my years growing up listening to the Beatles than I would like to admit. Their music defined what a melody and a harmonic progression should be in my mind,

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<sup>32</sup> Zachary Green, questionnaire.

and I find myself often gravitating towards musical tricks and turns that they also used.

Recently, I have also felt rather influenced by minimalists and post-minimalists, including Steve Reich, John Adams, and Caroline Shaw (if one could call her that). The common thread between all these influences is that I feel they write evocative and genuine music. Those qualities are my central goals in my own music. I desire to communicate something I feel in a way that elicits an intended emotional response in the listener.

I find describing my own style very difficult. To characterize it positively, I might say that it is a blend between neoromanticism, post-minimalism, and a pinch of a few eclectic other genres. To characterize it negatively, I might say that my music steals tropes from film music and pop tunes and puts them into a box that can only be described as classical. Hopefully the truth is somewhere in-between.

**4. What elements do you find to be the most important within your musical compositions?**

I generally find melody, harmony, and rhythm to be the most important elements of my music. If text is involved, text becomes the most important element. Generally, timbre, orchestration, and articulation are more secondary in my compositions. With regards to timbre and articulation, I often enjoy leaving as much choice as possible to the performer.

**5. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

I have no illusion that I have any control over the classical world, or that my pieces could ever possibly hope to define any part of that world. Audiences, musicians, and the community as a whole can only define that. However, I do like to see music that removes barriers-to-entry for any listener. I enjoy concert experiences, which create community. I like listeners to feel that they understand what the composer was trying to elicit from the audience and lock on to one important element of the music, even if they do not understand specifically how the music was constructed. I despise art without intention behind it, for the sole sake of the aggrandizement of the artist. I do not see “accessible” as an insult, but rather think it is the role of presenters to make all music “accessible.”

Recently, I have tried to engage directly with social issues in my music. To me, it is a meaningful way to engage with a listener in a way that music written by dead composers simply cannot. That being said, I do not believe there is a void of this sort of thought in the classical community. If I have a voice that is heard, I hope it is one of many that try to engage listeners and create a curious and explorative community.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I like to compose for strings, because they have such large ranges, and a broad range of articulations and effects they are able to manage. They are extremely versatile, and can be incredibly tender. I also love writing for the voice, mostly because I love working with text. It is a wonderful challenge to create music that is meant to be at the service of a specific intention, as communicated directly to the audience.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

Audience reception is a great paradox. Often, the best music was not written for the audience specifically but was written to express something within the composer. At the same time, the audience's understanding of that intention is extremely important to me. I would like audiences to feel that like they know what the music is meant to convey. If an audience member does not understand my piece, I find that generally very disappointing. If, however, an audience member feels that they understand and simply did not like a piece that I have written, I will be quite pleased. Of course, I might be slightly more pleased if they both understand and like my music.

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Rogue Trio?**

I enjoy some of the tried-and-true ensembles such as string quartet. Certainly writing a piece for an ensemble like the Rogue Trio increases the chances it might be performed again by another ensemble. However, the real reason I like writing for an ensemble in general is because of its versatility and its specific character.

I do enjoy writing pieces for non-standard ensembles, which present new possibilities. Currently, I have written for a large number of non-standard ensembles (harp, violin, and organ; two violas and bass trombone; harp and bassoon; three voices and cello). However, not all non-standard ensembles are created equal. Some ensembles do have limitations, which are frustrating. Others have relatively few limits, and should be standardized. Most frequently, non-standard ensembles have enjoyable limitations,

which create great puzzles. The quirks of an ensemble that is not “supposed to work” often inspires creative ways to overcome peculiarities, and/or creates an opportunity to embrace those peculiarities.

**9. What difficulties did you find in writing a piece for violin, saxophone and piano?**

**What do you enjoy about the combination of the three instruments?**

Saxophone has a more limited range than the violin, which can cause issues. It seems that the violin is built for melody, and the saxophone is built either for melody or for inner voices. No instrument (except the piano) is explicitly a “bass” instrument.

Challenges of matching timbre with three diverse instruments can also present challenges. Finding a “blend” where it feels like the violin and saxophone are speaking as one is hard to achieve. This is a difficult but enjoyable challenge. And, it is also quite useful for counterpoint to have three instruments, which sound nothing alike. The ear can follow anything you do individually within any one instrument as the other two continue to play.

Finally, all three are powerful, versatile instruments, which is nice.

**10. When and in what way did you begin your musical studies?**

I began taking piano lessons at the age of five. I never was a good or a particularly bad pianist; I would say I was very average (although a very poor sight-reader). At the age of ten, I started playing violin in the school orchestra. I did not practice, because my parents generally asked me not to due to the squeaking sounds I

would make. However, I loved the experience of being in an orchestra. And then at thirteen, I began composing and started studying composition privately at sixteen.

**11. Can you name a person or event that greatly influenced your musical life?**

My first real mentor was composer Daron Hagen, with whom I studied privately via Skype for two years during high school. He, more than anyone else, influenced my musical craft, the music I heard during my formative years, and my perception of what it means to be a composer.

**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

Every piece is different when creating a title. In this case, it had a very specific programmatic intention, so of course I knew the title first. If I do not write programmatically, I find it extremely difficult to come up with a title.

**13. How did your compositional career develop into what it is today?**

I have been thankful for the musicians I have met at the various festivals, my experiences as a student at Juilliard and with the support of various mentors, and the opportunities, connections, and communities I have stumbled into as the founder and director of the Madison New Music Festival. It seems that most of my opportunities come from people I have met in any capacity.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

I take into account qualities of performers I know well. When writing for schools, for example, I also take technical limitations into consideration.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

Sometimes I experiment with hexachords and set theory. Generally, any technique I use is abandoned in favor of intuition before too long. I hope performers of my music likewise key into their own intuitions and make bold choices in their interpretations.



APPENDIX G  
GRAHAM COHEN'S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>33</sup>**

My major instrument is the viola.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

When I was a little kid, my father had a composition program on the computer, and I thought it would be fun to use the program and write my own pieces. I try to use tonality in new ways, and not stick strictly to one genre.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

My main musical influences are folk music, specifically Gamelan, Norwegian, and Chinese folk music, as well as twentieth-century French Music, including both classical and the “nightclub jazz” style. I would describe my style of music as twenty-first century neo-classicism.

**4. What elements do you find to be the most important within your musical compositions?**

Some elements important in my compositions are rhythm, harmonic movement, and the avoidance of traditional cadential formulas.

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<sup>33</sup> Graham Cohen, questionnaire given by Justin Rollefson, January 9, 2018, Composer Questions.

**5. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

I think my music fills a void of “pure music,” unlike music without a descriptive purpose, which has been marginalized in contemporary composition. I want to avoid the labels and categories of composers that we typically see in the modern world.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I have no strong preference to write for one instrument over another.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

I don't generally consider audience reception when composing. However, I generally write in a way that is appealing to general audiences.

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Rogue Trio?**

I don't have an ensemble preference. I enjoy writing for any ensemble that may be new or standard.

**9. What difficulties did you find in writing a piece Lotus? What do you enjoy about the combination of the three instruments?**

I didn't have many difficulties when writing the trio for Lotus. I enjoyed challenging myself to write harmonies and voicings that were similar to Florent Schmitt's saxophone quartet.

**10. When and in what way did you begin your musical studies?**

I have been surrounded by music my whole life. For as long as I can remember, I have been learning about music.

**11. Can you name a person or event that greatly influenced your musical life?**

My composition teacher at Juilliard Pre-College, Ira Taxin, helped me think critically about my own work. He helped me develop more confidence in areas of my composition that I am the weakest. I doubt my progress would have continued without all his help and instruction.

**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

I always come up with the music independent of any title. I generally prefer formal names that simply state what the piece is (such as String Quartet no.2, or Introduction and Allegro for piano) instead of a descriptive title.

**13. How did your compositional career develop into what it is today?**

I won the ASCAP Morton Gould Award, and received the top prize, the Charlotte Bergen Scholarship, when I was ten years old. The following year, I auditioned for Juilliard Pre-College, and upon entering the school, began studying with Ira Taxin. I composed a great deal and had my music performed often at Juilliard. Through the magic of YouTube, many other people have heard my music and requested scores to perform, or new pieces to commission.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

I always take into consideration performers abilities when writing for them.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

I try to use compositional devices that will be either obvious to the performer or allow them to play the piece however they choose.

APPENDIX H

DAVID “CLAY” METTENS’S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>34</sup>**

My major instrument is the clarinet.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I started composing when I was a high school student. At the time, I was interested in music theory and understanding how music “works,” how it is put together, etc. I decided that the best way to do this was to start writing music myself. Eventually, my intrinsic enjoyment of composing took over and my pursuit of music theory waned, however score study remains an important part of my practice.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

As an undergraduate student, I became very interested in the music of contemporary British composers such as Thomas Adès, George Benjamin, and Oliver Knussen. I have written extensively on and presented my analyses of Adès’s music, especially regarding his voice-leading practices. My more recent interests include the music of György Ligeti and French Spectral and post-Spectral composers. Performers who specialize in early music, including Red Byrd, Rose Consort, Andreas Scholl, Emma Kirkby, and Graindelavoix, have also inspired me.

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<sup>34</sup> David “Clay” Mettens, questionnaire.

My style of music is difficult to describe. I'm not sure *Everything that rises* fits within any well-defined stylistic trends. I pride myself on carefully worked out harmonies and pitch relationships, but my music is not neo-romantic or neo-tonal. My work with timbre has led me to use a variety of extended techniques featured in compositions by European modernists, but my music is not that either. I feel grateful that composers in the late twentieth-century strove to use whatever musical materials interested them most, often at great risk to their professional reputations. What remains in their wake is a climate in which distinctions like uptown vs. downtown, academic vs. populist, European vs. American, avant-garde vs. reactionary, etc. feel less rigid.

**4. What elements do you find to be the most important within your musical compositions?**

Harmony and timbre tend to be the most important musical elements in my compositions. I carefully control these elements to shape dramatic musical narratives, that are rich in contrast and surprise. Satisfying repetitions and transformations of distinctive ideas provide continuity and closure. I am very interested in the idea of music as the experience of wonder, and striking timbres and timbral combinations have been a consistently successful means of engaging with that affect.

**5. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**



I would like my music to be performed alongside the standard repertoire. It was the foundation of my musical training and my first passion, and I think my practice dialogues with it directly.

A question that I am constantly asking in my music is, “What does it mean for music to be beautiful? Not merely pretty, but beautiful.” I hope to contribute music that is unconventionally beautiful, asking audiences to accept something unfamiliar and perhaps a little strange as a rich aesthetic experience alongside more conventionally beautiful works.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I do not have any specific instrument I prefer when composing.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

Music is meant to be heard and experienced, felt and perceived. That being said, I do not pander to audiences. I do not profess to know who they are, what their background knowledge may be, or what they value in music.

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Lotus Trio?**

I almost universally prefer writing for large ensembles: orchestra, wind ensemble, and sinfonietta. My earliest musical experiences were in these types of groups, and it profoundly influenced the scale on which I approach musical expression. It has taken me

a long time and a lot of study to feel more comfortable writing chamber music. For my chamber music, I prefer unique and mixed instrumentations with lots of coloristic possibilities. I recently had a very satisfying experience writing for a quintet of flute, viola, cello, harp, and percussion. Other instrumentations, like the three soprano saxophones of *Everything that rises*, provide stimulating compositional challenges that produce very distinctive musical results.

**9. What difficulties did you find in writing a piece for Lotus? What do you enjoy about the combination of the three instruments?**

I didn't find any specific difficulties in writing for three sopranos, due to their obvious blending capabilities. I enjoyed having the ability to make the three instruments sound as one voice.

**10. When and in what way did you begin your musical studies?**

I began playing clarinet in the middle school band in sixth grade.

**11. Can you name a person or event that greatly influenced your musical life?**

My undergraduate composition teacher, John Fitz Rogers, provided the foundation for my understanding of music and composition. He instilled in me my love of score studying and a robust set of conceptual tools for thinking about timbre and orchestration. I studied with him for three years during my time at the University of South Carolina, in a period marked by rapid growth and transformation.

**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

I love poetry and often take titles from poems. Titles rarely come first (there are exceptions of course) but some kind of initial concept is critical for the composition process to go smoothly. I need a “why” for my compositional choices and some kind of extra-musical measuring stick that helps me evaluate the work I’ve done and make revisions until the music and ideas are etched very clearly.

**13. How did your compositional career develop into what it is today?**

My time at the Eastman School of Music was a major turning point. I met musicians who continue to champion my work. I also was exposed to a lot of new ways of thinking about music through teachers and peers. It was my environment in which many new things seemed possible. I also wrote some pieces that opened a lot of professional doors for me, including my orchestra piece *Sleeping I am carried...* and my first opera.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

Sometimes the abilities or qualities of a performer can shape the direction of a piece, or provide an initial burst of inspiration, but I generally focus on writing the piece I want to write. There have been instances in which the piece turns out to be a less-than-ideal match with the commissioning performer, but it is almost always a stronger piece

than it would have been if I had tailored it to the performers abilities. I have been fortunate that all of these pieces have received subsequent performances, and have had lives beyond their premieres.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

I have gradually acquired a set of techniques for working with pitch (voice leading procedures, favorite chords and sonorities, melodic gestures, etc.) that remain in common from piece to piece. Other techniques are different in each piece. By paying careful attention to the material over the course of the composition process, the piece teaches me how to write it. I am less interested in showcasing technique. It is a means to an end and not the end in itself. I hope that performers take time to understand the structure of the piece and shape their performance to tell a compelling musical narrative, but I do not expect them to try to convey the techniques that I have used for manipulating pitch and rhythm.

APPENDIX I

MATTHEW KENNEDY'S QUESTIONNAIRE RESPONSES

**1. What is your major instrument(s)?<sup>35</sup>**

My major instruments are voice and percussion.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

My initial pull towards composing occurred after a choral arranging course I took as an undergrad (and music business major).

I never had a strong desire to differentiate myself from other composers. I am far more interested in presenting my own voice as best I can and constantly improving and clarifying that voice.

**3. What are your musical influences (composers, instrumentalists, vocalists, genres of music)? Do you tend to incorporate some influences more than others in your music in turn, how would you describe your style of music?**

Two of the largest influences on my musical life are distinctly non-musical: Andy Kaufman, for showing me that being unflinchingly true to your own voice is the highest form of art and my father, for showing me that little can substitute for hard work.

My music is, at once, both interested in journeying and also meditating in a singular space. I am interested in forming a musical atmosphere and exploring its topography.

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<sup>35</sup> Matthew Kennedy, questionnaire given by Justin Rollefson, January 8, 2018, Composer Questions.

**4. What elements do you find to be the most important within your musical compositions?**

Elements in my music consist of components that are hopefully both aesthetically and intellectually fulfilling. I am also a sucker for a quality melodic line.

**5. How do you want your compositions to contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

I can only hope that those who engage with my music may get something from it. Having a consumer go away from the environment created by my music feeling indifferent is the worst thing to me as an artist.

**6. Which instruments are your favorites to compose for? Why are they your favorites?**

I do not have a specific instrument or instruments that are my favorite. For me, it more often is writing for certain performers in which I enjoy collaborating; Justin Rollefson has become a fan-favorite.

**7. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

I am not concerned with audience perception of my music. I tell my students to be aware of how music may be perceived, but no to change what you create because of what is currently “en vogue.” Doing so is a disservice to the student and the music community.

**8. What are some of your favorite ensembles to compose for? Do you prefer standard instrumentation or writing for new ensembles like the Lotus Trio?**

I like odd groups, that much is for sure, but I also enjoy somewhat standard ensembles like Pierrot ensemble and symphonic orchestra. To date, my favorite chamber instrumentation to work with is mezzo-soprano, harp, and cello (for which I have written two song cycles).

**9. What difficulties did you find in writing a piece for saxophone trio? What do you enjoy about the combination of the three instruments?**

I love working with ensembles of like instruments. In terms of timbre, so much is possible in homogeneity and also slight gradation of color.

**10. When and in what way did you begin your musical studies?**

Formally I did not begin studying music until I was a junior in high school (begrudgingly joining choir and marching band to be around my then-girlfriend more). This would have been after several years experience in garage bands.

**11. Can you name a person or event that greatly influenced your musical life?**

My wife came into my life less than a month after I switched majors to composition and began a concerted effort towards this profession. She is the dividing point of my life.



**12. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

Titles come about in an interesting way for each piece. Sometimes it could be a thought I want to lead the audience down (as in the case with *Until I Say 'When'*) and with others just a placeholder (as in *Triceratops*).

**13. How did your compositional career develop into what it is today?**

My career developed by trial and error. Also being more stubborn than most helped.

**14. Do you take into consideration the qualities of an individual performer when writing for them?**

To a certain degree, I do take individual performers into account. As someone who often only gets to write commissioned works, I specifically think about the commissioning parties' abilities. I also know that the work will ultimately live on with other performers and strive to make sure it is accessible to other performers as well.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think the performers should bring them out?**

I think we all have compositional tools that make their way into our language, whether it is harmonic collections or formal norms. For me, my language is flexible and pliable depending on what the material requires.

## BIOGRAPHICAL SKETCH

Known for his beautiful, expressive tone and vibrato, Mr. Justin Rollefson showcases the diversity and flexibility of the saxophone through exploring unconventional chamber ensembles and actively commissioning new works for these ensembles. In 2014, he founded the Rogue Trio. In 2016, Rollefson founded the Eos saxophone sextet. In 2017, he co-founded Lotus, a saxophone trio. Rollefson has not only been active in chamber music, but has also appeared as soloist with numerous orchestras and wind groups. Rollefson has performed on saxophone and clarinet in the Phoenix Symphony Orchestra. He maintains a private teaching studio in Tempe, Arizona, and is active in outreach programs at numerous middle and high schools throughout the Phoenix metropolitan area each year. Mr. Rollefson is currently pursuing his Doctor of Musical Arts degree in saxophone performance under the direction of Dr. Christopher Creviston at Arizona State University, where he completed his Master of Music degree in saxophone performance in 2014. Mr. Rollefson's past instructors and chamber coaches include Dr. Kenneth Tse, Joseph Lulloff, Dr. Andrew Campbell, Dr. Robert Spring, Dr. Joshua Gardner, the Shanghai String Quartet, and members of the Fifth House Ensemble.