

Dissertation Summary of Three Recitals:
Yizkor - In Memoriam; A Cold Threshold; The New Virtuosity

By

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
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2019

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ABSTRACT

In lieu of a written dissertation, three recital programs were presented.

The three recitals that were given addressed varying themes in each program. The first recital presented music that thematized Jewish identity, specifically through topics of memory and mourning. The second recital featured music on themes of alienation, death, and ineffability. The third and final recital focused on works that problematize the concept of virtuosity.

Sunday, November 18, 2018, 4:30pm, School of Music, Theatre & Dance, McIntosh Theatre, University of Michigan. Assisted by: Kathryn Goodson, piano; Hannah Sparrow, soprano; Danial Brotzman, conductor; others. Program: Leonard Bernstein, *Simple Song*; Yinan Leef, *Yizkor (In Memoriam)*; Ziv Slama, *Na'ama*; Ellwood Derr, *I Never Saw Another Butterfly*; Ödön Pártos, *Yizkor (In Memoriam)*; Betty Olivero, *Kri'ot*.

Friday, March 1, 2019, 5:30pm, Duderstadt Center, Video Studio, University of Michigan. Assisted by: Nina Dante, voice. Program: Nina Dante, *Three songs for the other side*; Toshio Hosokawa, *Three Love Songs*; Robert Reinhart, *Quodlibet*; Philippe Leroux, *Un lieu verdoyant*; Joey Crane, *Mauscheln*.

Tuesday, March 26, 2019, 8pm, School of Music, Theatre & Dance, McIntosh
Theatre, University of Michigan. Unaccompanied. Program: Nicholas Cline, *Water
Witching*; Joan Arnau Pàmies, *Λήθη - επιβεβαίωση - λήθεια [Homage to C.P.] (Lethe –
Confirmation – Aletheia)*; Franck Bedrossian, *La Solitude du coureur de fond*.



FIRST DISSERTATION RECITAL

JEFF SIEGFRIED, SAXOPHONE

*Sunday, November 18, 2018
Moore Building, McIntosh Theatre
4:30 PM*

Simple Song (1971)

Leonard Bernstein
(1918–1990)

Kathryn Goodson, piano

Yizkor (In Memoriam) (1995)

Yinam Leef
(b. 1953)

Na'ama (2016)

Ziv Slama
(b. 1985)

I Never Saw Another Butterfly (1977)

Ellwood Derr
(1932–2008)

Hannah Sparrow, soprano
Kathryn Goodson, piano

Intermission

Yizkor (In Memoriam) (1947)

Ödön Pártos
(1907–1977)
arr. Idit Shner

Ben Cher, Louis Henschen, Benjamin Jackson, Iris Wu, Karl Falb, Weston Gilbert,
Kevin Sung, Elena Chambers, Muirne Mitchell & Michele Ripka, violins
Sam Koeppel, Hannah Breyer, Benjamin Pochily & Maya Johnson, violas
Olivia Cho, Gabrielle Hooper, Dana Rath, Sophia Rightmer,
Hanna Rumora & Whit Froehlich, cellos; Kurt Melendy & Augusté Lessins, double basses
Daniel Brottman, conductor

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Kri'ot (2008)

Betty Olivero
(b. 1954)

Ben Cher, Louis Henschen, Benjamin Jackson, Iris Wu, Karl Falb, Weston Gilbert,
Kevin Sung, Elena Chambers, Muirne Mitchell & Michele Ripka, violins
Sam Koeppel, Hannah Breyer, Benjamin Pochily & Maya Johnson, violas
Olivia Cho, Gabrielle Hooper, Dana Rath, Sophia Rightmer,
Hanna Rumora & Whit Froehlich, cellos; Kurt Melendy & Augusté Lessins, double basses
Jordan Smith, Kaitlin Jones & Justine Sedky, flutes
Nicole Joslin, Thomas Lacy & Arielle Wolf, oboes
Garret Jones, Eddie Sundra & Bum Namkoong, clarinets
Cody Dean, Ryan Goodwin & Aviva Klein, bassoons
Kathryn Marks, Lizzy Garza, Amy Su & Michael Wattai, horns
Jon Fontan, Keenan Bakowski & Michael Stern, trumpets
Yuki Mori, Adam LeFevre & Scott Vanderbilt, trombones
Celia van den Bogert, harp; Chiao-Yu Wu, piano & celeste
Daniel Brottman, conductor

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First Dissertation Recital Program Notes

Yizkor: In Memoriam

“On Memory and Mourning”

The Hebrew term, *Yizkor*, which I have translated as “in memoriam” for the purposes of this recital, following the conventions observed in the titles of two of my pieces, is more exactly translated as “may G–d remember.” The *Yizkor* service is held on four days throughout the Jewish liturgical year: Yom Kippur, Sukkot, Pesach, and Shavuot.

Although the *Yizkor* service originally was intended to honor the souls of very close relatives, especially one’s parents, in the twentieth century, its use expanded to include the mourning of other relatives, friends, or even the collective mourning of martyred fellow Jews.¹ It is in this sense that the term *Yizkor* is intended in the music featured on this program, and it is in this spirit that I dedicate this gathering to the memory of those who were murdered on October 27, 2018, at the Tree of Life Synagogue shooting in Pittsburgh.

BERNSTEIN, *A Simple Song*

¹ <https://www.milkenarchive.org/music/volumes/view/odes-and-epics/work/yizkor-requiem/>

Leonard Bernstein composed “A Simple Song” in 1971 as the opening of the “Hymn and Psalm” section in his large-scale work *Mass*. Commissioned by Jacqueline Kennedy to inaugurate the opening of the John F. Kennedy Center for the Performing Arts, *Mass* (originally titled *MASS: A Theatre Piece for Singers, Players, and Dancers*) hews to some traditional elements of Mass settings while disrupting conventional boundaries of genre, taste, and market demographic. As with famous Mass settings of the past, Bernstein’s *Mass* is dedicated to an important deceased public figure, a trait it shares with such works as Palestrina’s *Pope Marcellus Mass*. It also shares some of a Mass’s basic structures, yet features non-traditional instruments like electric guitar, vibraphone, and drum-set, dabbling with every possible instrumentation, from rock band to marching band.

Jacqueline Kennedy commissioned the work as a tribute to her late husband, namesake of the Kennedy Center. Stephen Schwartz contributed additional lyrics including his adaptation of Psalm 121 for “Simple Song.” Then-president Richard Nixon chose to avoid the premiere because the FBI had advised him that the leftist Bernstein had included anti-war messages in his composition, and he wished to avoid being seen applauding a work that was critical of his administration.²

“A Simple Song” is sung by the Celebrant, main character of *Mass*. In the full orchestration, the opening power chord of the recitative section is played, appropriately, on electric guitar. Resonating with Gs and Ds, it spells G–d in the traditional Jewish

² Alex Ross, The Bernstein Files, *The New Yorker* News Desk, 10 August 2009.

fashion—without vowels (this chord does not contain a third). As the Celebrant sings, “Sing G–d a simple song,” the word G–d falls on the tritone, revealing that there is nothing simple about this song at all. “Simple Song” speaks at once to Bernstein’s personal and complicated faith, his Jewishness, and to an inter-confessional, perhaps even secular, form of universality.

Indeed, what did it mean to sing G–d’s praises in a world clouded by the Cold War, the threat of nuclear weapons, and the assassinations of John F. Kennedy, Malcolm X, Robert Kennedy, Martin Luther King, and Fred Hampton? It meant nothing simple. And as we face the challenges of global warming, an ascendant far right, and a world without common values, it means nothing simple to perform it today either.

LEEF, *Yizkor (In Memoriam)*

Yinam Leef is among Israel’s most eminent composers. He studied piano and violin as a child and took on the influence of classical, jazz, and Jewish liturgical music. Leef is a Professor of Composition and former Dean of Composition at the Jerusalem Academy of Music and Dance.

Yizkor (In Memoriam) was written in memory of Yizaak Rabin following his assassination by a right-wing Jewish religious extremist. It is originally for flute. This performance is the world premiere of the work on saxophone.

Of the piece, Leef writes:

[It] was written during just a few weeks, and was composed under the intense emotional impression of Mr. Rabin's assassination on November 4, 1995. I cannot say at all that it was consciously written with any relation to the traditional Jewish Yizkor. But the opening motif is a highly concentrated one, employing achromatic movement upward and downward, and thus it is connected very strongly to the old tradition of the "sigh" motif, which is the half-step down, which has been so much used universally over the centuries.

This kind of motif preoccupies me greatly not only in this work but also in others, as if there is still strength and meaning in it for me, and my work as a composer is to create the context, the environment that surrounds this motif, in order to give it perspective. Thus, the work travels between the concentrated half-steps on the one hand and the passages which employ larger intervals on the other.

Mr. Rabin himself was known to have a very deep, bass voice, but I did not choose the cello, which is a rather common 'yizkor' instrument. I wanted to have a clear voice, more than anything else, and for some reason I thought that a string instrument would not be as clear, and would sound a bit sentimental, which I wanted to avoid, hence the choice of the flute.

The soprano saxophone, the composer tells me, also captures the qualities that he wants to hear in this piece.

SLAMA, *Na'ama*

The composer writes:

The piece was written as a contrast to a basic feeling that I have—that our modern existence lacks a flickering aspect, that is so basic in nature. For example, the flickering movement of leaves on trees or the flickering movement of a lake.

When I realized that feeling is very much a key aspect in my wife's soul, I decided to name this piece "Na'ama".

My main musical influences were Egyptian and Turkish improvisation technique. In the Arab musical culture there is no aspect of harmony, the only aspect is the tension and relief of the linear line. One of the key results of this idea is that the music contains more secondial relationships than triads.

As a young Israeli composer, it is important to me to be influenced by the great musical culture that surround me—these cultures obtain the same key ingredients of middle eastern culture that I wish to have in my music: weather, landscape, taste, sound...

The piece was commissioned by Idit Shner at the University of Oregon School of Music and Dance.

DERR, *I Never Saw Another Butterfly*

Ellwood Derr completed an undergraduate degree in composition at the Eastman School of Music and held an MM and DMA from the University of Illinois. He also spent time in Germany, where he studied musicology at the University of Munich and composition with Carl Orff. Derr began teaching music theory at the University of Michigan in 1962, where he continued compose. He died in 2008, shortly after his retirement.

I Never Saw Another Butterfly: Song Cycle for Soprano voice, Alto Saxophone, and Piano uses texts by children who were incarcerated in the Nazi ghetto for Jews in Terezin, Czechoslovakia (1942–1944) and who died in Auschwitz before the end of October 1944. Derr composed the piece in 1966 for soprano Michele Derr, saxophonist Donald Sinta, and pianist Nelita True. My slides for tonight’s performance contain drawings written by the same children.

Terezin, known after 1942 as Theresienstadt—its original name—was meant to serve as a model concentration camp, displayed by the Nazis to the international media as proof that Jews were being treated well under their regime.³ Obviously, this image was a patent charade. Nonetheless, in Terezin, unlike other concentration camps, prisoners were given

³ Livia Rothkirchen, *The Jews of Bohemia and Moravia: Facing the Holocaust* (Lincoln: University of Nebraska Press, 2005; Jerusalem: Yad Vashem, 2005), 233.

some amount of autonomy. Artists and cultural workers were exempted from the grueling 100-hour weeks of physical labor that otherwise would have been demanded of them.

One such artist was Friedl Dicker-Brandeis, who taught painting classes to the children in Terezín. It is possible that these classes were the origin of some of the artwork displayed today.⁴

PÁRTOS, *Yizkor (In Memoriam)*

Ödön Pártos was born in Budapest in 1907 in what was, at the time, the Austro-Hungarian Empire. He studied violin and composition at the Franz Liszt Academy of Music with Jen Hubay and Zoltán Kodály. After stints variously as concertmaster or section violinist in Lucerne, Berlin, Budapest, and Soviet Azerbaijan, and amid rising anti-Semitism in central Europe and show trial in the Soviet sphere, Pártos immigrated to mandatory Palestine in 1938. There he became principal violist of the fledging Palestine Orchestra, which was to become the Israel Philharmonic Orchestra.

Composed in 1946, immediately following the Holocaust, Pártos's "Yizkor (In Memoriam)" is dedicated to its victims. It is originally for viola but has been transcribed for violin and cello, as well this arrangement, by Dr. Idit Shner. Incredibly, despite being awarded the 1948 Engel Prize in Tel Aviv, it was not performed until 1957, with Frank Pelleg and the Hashomer Hatzait Kibbutz Orchestra with the composer as the soloist.

⁴ Hana Volavkova, ed., *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezín Concentration Camp, 1942–1944*, with a foreword by Chaim Potok (New York: Schocken Books 1993).

For a concerto, the piece is remarkably introverted, echoing Berlioz's anti-concerto for viola and orchestra, *Herold in Italy*. The opening motive of an ascending perfect fourth is reminiscent of Ashkenazi liturgical music. Throughout the work's duration, the soloist acts as a sort of cantor with the orchestra as a responsorial congregation.

OLIVERO, *Kri'ot*

Betty Olivero is a contemporary Israeli composer, who has lived during most of her career in Florence, Italy. In Olivero's works, traditional and ethnic music materials are processed using western contemporary compositional techniques; traditional melodies and texts undergo processes of development, adaptation, transformation, assimilation, resetting and re-composition, to the point of assuming new forms in different contexts. These processes touch on wide and complex areas of contrast, such as east and west, holy and secular, traditional and new.

Olivero was awarded the *Fromm Award* by the *Fromm Music Foundation* (USA, 1986), the *Prime Minister's Prize* (Israel, 2001), the *Rosenblum Award for the Performing Arts* (Israel, 2003), the *Landau Award for the Performing Arts* (Israel, 2004), the *ACUM prize for Life Achievements* (Israel, 2004), the *Prime Minister's Prize* (Israel, 2009) and the *ACUM Award for Achievement of the Year* (Israel, 2010). While still studying in

Israel, Betty Olivero was granted scholarships from the *America-Israel-Cultural-Foundation*.

In 2000 Olivero was awarded the prestigious *Koussevitzky Award* by the Koussevitzky Music Foundation and the Library of Congress, Washington USA, one of the most important international awards, given annually only to six composers.

Biography from the composer's website

The composer writes:

Kri'ot derives its inspiration from the characteristic melismatic singing, while praying and reading biblical texts as well as from folk and traditional songs, sung by the Jews from eastern European, Balkan, North African and Middle-Eastern countries.

In this piece I present a panoramic view of cross over musical material of different geographic and ethnic origins, trying to bring about from its apparently different nature and spirit, an homogeneous and natural musical co-existence.

Traditional and ethnic music materials are processed using western contemporary compositional techniques. They undergo in this work, processes of development, adaptation, transformation, assimilation, resetting and re-composition, to the point of assuming new forms and being placed in different contexts. These processes touch on

widespread and complex areas of contrast, such as east and west, holy and secular, traditional and new.

This musical heritage, which reached us after wondering through places and history, contains musical and literary materials from all over the world. The popular/folk and liturgical music of the Sephardic and East-European Diaspora is, in its essence, hundred years old classical-Arabic music, which was kept through prayers and songs throughout generations. The prayers and songs of the Ashkenazi Jews hold elements and Gipsy music influences on one hand, and Gregorian singing on the other. The wanderings of the Jews all over and throughout history took this music on a long journey in their songs and prayers, which turned to be the travel of the universal folk music through history. There is a synthesis between western symphonic writing style and vocal and instrumental materials in this piece, which are derived from the popular Eastern-European, Middle-Eastern and Arabic music. This is a musical metaphor of longing for peace and brotherhood between countries in the Middle-East and the whole world.



SECOND DISSERTATION RECITAL

JEFF SIEGFRIED, SAXOPHONE

NINA DANTE, SOPRANO

*Friday, March 1, 2019
Duderstadt Center, Video Studio
5:30 PM*

Three songs for the other side (2019) <i>World Premiere</i> I. Where the bones are	Nina Dante (b. 1989)
Three Love Songs (2005) I. A Dark Pass	Toshio Hosokawa (b. 1955)
Quodlibet (2019) <i>World Premiere</i>	Robert Reinhart (b. 1975)
Three Love Songs (2005) II. Memory	Toshio Hosokawa
Un lieu verdoyant (1999)	Philippe Leroux (b. 1959)
Three songs for the other side (2019) II. Fiamma nel cuore	Nina Dante
Mauscheln (2017)	Joey Crane (b. 1987)
Three songs for the other side (2019) The shadows' request	Nina Dante

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Three Love Songs (2005)
Firefly

Toshio Hosokawa

This recital was supported by generous funding through, the Luminarts Foundation, the ArtsEngine AiiR Grant Program, the Rackham Graduate School, and the University of Michigan School of Music, Theatre & Dance EXCEL Program. The production team includes Liz Gálvez, Christian Austin, Liz Feltz, Michael Ferguson, Hana Nguyenky (architects), TJ Flynn (acoustic engineer), Christopher Walker (performing arts technologist), Eli Lichtenstein (philosopher), Anna Rose Nelson (music theorist), and Nicholas Cline (composer).

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Second Dissertation Recital Program Notes

A Cold Threshold

Music is often touted as the universal language *par excellence*. And yet, much of music's appeal is its *lack* of transparency. Unlike spoken language, music is never perfectly clear in its meaning. That makes it a strikingly apt vehicle to convey emotions of estrangement, confusion, and mourning. From Wagner's *Tristan und Isolde* to Balinese *Wayang*, musical performance often speaks to the impossibility of complete communication. This recital falls squarely within this tradition. Our program this evening features music about death, alienation, and the great difficulty of grasping these concepts directly. Its title comes from the text of Philippe Leroux's *Un lieu verdoyant*.

We have had the privilege of working with an amazing team of collaborators who have helped to bring this entire production into being. Choosing Derrida's refraction of Heideggerian *clôture* or closure as our starting point, we set out to create a structure that would highlight the complexity of space as a conductor of sound and problematize the role that distance plays in musical performance. Derrida used this term to refer to an end of the history of metaphysics, an idea expanded in sources as diverse as Habermas's *Postmetaphysical Thinking* and Fukuyama's *The End of History and the Last Man*. In our program, the difficulty, longing, and confusion of contemporary subjectivity, bereft as it is of metaphysical anchors, are on full display. Part of the purpose of our group

collaboration is to properly understand how this music fits into contemporary society and find ways to present these difficult ideas as clearly and cogently as possible.

These works explore themes of longing, alienation, and death and in so doing engage with our epoch by drawing our attention to the state of *metaphysical closure* within which we find ourselves, a state that ironically so often prevents emotional closure.

DANTE, *Three Songs for the Other Side*

Soprano/vocalist Nina Dante is a soloist, chamber musician, improviser and composer based in New York City. Musical experimentation and the continual discovery of the voice's technical ability and emotive power are the inspiring forces behind her work.

Hailed for her “amazing performance of vocal versatility by a uniquely gifted young artist” (*Chicago Classical Review*), Dante has performed at Resonant Bodies Festival, BAM, Lampo, Issue Project Room, Roulette, the Kitchen, National Sawdust, the University of Chicago's Contempo, Performa, Indexical, Visiones Sonoras, Museo Universitario de Arte Contemporaneo, the Experimental Sound Studio, New Music Miami, the Latino Music Festival, the Frequency Festival, Festival Interfaz, the Poetry Foundation, and the Renaissance Society, among others.

Dante is co-founder, manager and soprano of the avant garde chamber ensemble Fonema Consort. Her recordings with Fonema can be found on New Focus Recordings and Parlour Tapes+.

With Fonema and as a soloist, Dante has given been in residence and given performances at Oberlin Conservatory, Harvard University, UC Berkeley, Northwestern University, the University of Chicago, Scripps College, UNAM, the 113 Composers Collective, and New England Conservatory, among others.

Dante's recent compositions have been featured on the Resonant Bodies Festival, Indexical, the Center for New Music, the 113 Twin Cities New Music Festival and the *Essential Indexical* recent release *Early MMXVIII*.

-Dante

One of my deepest fascinations is the rio abajo rio- the river under the river, the world behind the world, the shadow that follows everything. *Three songs for the other side* explores the sonic shadow world of our traditional instruments: we click, whistle, growl, sob, and every once and a while we sing.

In the first movement "Where the bones are," we sonically enter into the place of bones: dry knocking and tapping resonate in a blind space, a dry wind appears from nowhere and disappears...

In the second movement "Fiamma nel cuore" we enter into a nearly maddening lush space. While the wind player drones on a flow of harmonics and multiphonics

centered on a single pitch, the vocalist plays bells, dry leaves and water as she sings persistent bird calls and the purring of night cats. At the very end we hear the only bit of singing in this piece: a drone interrupted by trills and pitch bends on the text “Fiamma nel cuore/Flame in the heart” (pulled from a 17th century Italian art song, I temporarily forget the title, I’ll find it).

The final movement, “The shadows’ request” is a violent farce of a song for unquiet spirits. A prolonged shriek from both instruments dissolves into a quasi-ritualistic chant.

-Dante

HOSOKAWA, *Three Love Songs*

Toshio Hosokawa, Japan’s pre-eminent living composer, creates his distinctive musical language from the fascinating relationship between Western avant-garde art and traditional Japanese culture. His music is strongly connected to the aesthetic and spiritual roots of the Japanese arts (such as calligraphy), as well as to those of Japanese court music (such as Gagaku) and he gives musical expression to a notion of a beauty rooted in transience: “We hear the individual notes and appreciate at the same time the process of how the notes are born and die: a sound landscape of continual ‘becoming’ that is animated in itself.”

Born in Hiroshima in 1955, Toshio Hosokawa came to Germany in 1976, where he studied composition with Isang Yun, Brian Ferneyhough, and later Klaus Huber.

Although his initial compositions drew inspiration from the Western avant-garde, he gradually built a new musical world between East and West. He first gained widespread recognition with the 2001 world premiere of his oratorio *Voiceless Voice in Hiroshima*.

In the last few years, Toshio Hosokawa has written numerous orchestral works, including *Nach dem Sturm* for two sopranos and orchestra, commissioned to celebrate the 50th anniversary of the Tokyo Metropolitan Symphony Orchestra, and the Roche Commission *Woven Dreams* (Cleveland Orchestra under Franz Welser-Möst, Lucerne Festival). *Circulating Ocean*, which was premiered by the Vienna Philharmonic in 2005 at the Salzburg Festival, has meanwhile become part of the standard repertoire of many orchestras. In 2013 Toshio Hosokawa returned to Salzburg with *Klage* for soprano and orchestra based on a text by Georg Trakl (NHK Symphony Orchestra under Charles Dutoit, soprano: Anna Prohaska). A performance of the organ concerto *Umarmung*, which had its premiere in 2017 with Christian Schmitt and the Bamberg Symphony, was reprised in February at the Wiener Konzerthaus with the Vienna Radio Symphony Orchestra under the direction of Cornelius Meister.

In December the Ensemble Intercontemporain will give the world premiere of a new melodrama with soprano Kerstin Avemo and Nô actress Ryoko Aoki. The libretto, written by Oriza Hirata, is based on a traditional tale from Nô theatre. The playwright previously wrote the libretto for Toshio Hosokawa's opera *Stilles Meer*, which indirectly addressed the nuclear catastrophe at Fukushima. Premiered at the Hamburg State Opera in 2016, the work will be re-staged this season. A further new opera, dealing with

Heinrich von Kleist's novella *The Earthquake in Chile*, will be premiered at the end of the current season at the Stuttgart Opera.

Last season was full of resounding successes for Toshio Hosokawa, in particular with his opera compositions. These included the opera *Stilles Meer*, which was restaged at the Hamburg State Opera, and the premiere with the Ensemble Intercontemporain of the melodrama *Futari Shizuka* [The Maiden from the Sea], which will be restaged in the coming season at the New Music Festival Toronto and at the Tongyeong International Music Foundation, and his opera *Erdbeben.Träume*, which premiered in July 2018 at the Stuttgart Opera, based on a libretto by the Büchner prizewinner Marcel Bayer adapted from Heinrich von Kleist's novella *The Earthquake in Chile*. Now Hosokawa turns again to chamber music and purely orchestral compositions, with a new work for the Percussion de Strasbourg ensemble in November 2018 followed by the world premiere of a work for the cellist Steven Isserlis and the Hiroshima Symphony Orchestra in summer 2019.

Many of Toshio Hosokawa's earlier music theatre works have become part of the repertoire of major opera houses. His first opera *Vision of Lear* garnered critical acclaim at the Munich Biennale in 1998, and his 2004 work *Hanjo*, staged by the choreographer Anna Teresa de Keersmaecker and co-commissioned by Brussels' La Monnaie and the Festival Aix-en-Provence, has been seen on numerous stages since its premiere.

Like *Hanjo*, *Matsukaze* also draws on material from the Japanese noh theatre tradition. The opera was first performed in 2011 in a production by the choreographer Sasha Waltz at La Monnaie and subsequently in Berlin, Warsaw, and Luxembourg. Staged

performances of the monodrama *The Raven* for mezzo-soprano and ensemble, which had its world premiere in Brussels in 2012, have also taken place.

Toshio Hosokawa continues to compose works that focus on nature themes such as the horn concerto *Moment of Blossoming* for Stefan Dohr and the Berlin Philharmonic (2011). In some of these works he combines Japanese and European instruments, as in *Voyages X Nozarashi* for shakuhachi and ensemble. Traditional Japanese instruments such as the shō or koto also feature elsewhere in his oeuvre, which is comprised of approximately 130 compositions.

Hosokawa has received numerous awards and prizes. He has been a member of the Academy of Fine Arts Berlin since 2001 and was a fellow of the Institute for Advanced Study Berlin in 2006/7 and 2008/9. In 2013/14 he was composer-in-residence at Netherlands Philharmonic Orchestra and in 2018 he received the *Japan Foundation Award*. He is the Artistic Director of the Takefu International Music Festival and Suntory Hall International Program for Music Composition.

-Hosokawa

Three Love Songs draws its text from three *waka* (a classical Japanese poem genre) composed by Izumi Shikibu in the late 10th century (the Heian Era). Shikibu, a court lady and poet, mined her well-known love affairs for artistic content, including *The Autobiography of Izumi Shikibu* as well as poems such as these. Hosokawa draws on Shikibu's reputation in an unexpected way, dwelling on poems that emphasize darkness and death, conjuring a sort of medieval Japanese *Liebestod*.

The first movement, *A Dark Pass*, sets a poem that Shikibu composed in her 16th or 17th year of life, prior to her first marriage and the beginning of her exploits as a *femme fatale*. It introduces the octatonic compositional language that Hosokawa uses for all three movements. It also introduces a bevy of extended techniques that gesture towards traditional and contemporary shakuhachi (end blown flute) technique.

The second movement, *Memory*, receives its text comes from the *Goshuishu*, a collection of *waka* compiled by Emperor Shirakawa in 1086, decades after Shikibu's death. It seems to tell the story of the poet's last days, waiting for her lover while sitting at the door of death. Of the three movements it is perhaps the most extroverted, calling upon both musicians to project in relatively jagged outbursts.

The final movement, *Firefly*, almost suggests the poet calling from the other side of death. Indeed, the *rin* (*temple bells, singing bowls*) that Hosokawa calls for conjure an air of mourning.

-Siegfried

REINHART, *Quodlibet*

Robert Reinhart (b. 1975) is a Chicago-based composer whose interests include timbralism, microtonality, and early music. His works have been performed in the United States, Brazil, Canada, the Czech Republic, Germany, and Ukraine. He holds degrees in composition from the University of Illinois at Urbana-Champaign, San Francisco State University, and Northwestern University. His works have been

performed by Ensemble Dal Niente, the Estrella Consort, flutists Maria Carolina Cavalcanti and Emma Hospelhorn, harpist Ben Melsky, composer/pianist Amy Williams, and trombonist Mike Svoboda among others. Two of his recent works are currently being recorded by composer/pianist Joann Cho and gambist Andrew Arceci. Reinhart serves as the Coordinator of Sophomore Theory and Aural Skills at Northwestern University and has presented in multiple venues on the subject of quarter-tone singing/ear training. He regularly performs with the a.per.i.od.ic ensemble and the Triple Reed Trio as a bassoonist, vocalist, and recorderist.

-Reinhart

Quodlibet is a duet for soprano voice and soprano saxophone that explicitly varies the relationship between two performers and implicitly explores one of the many relationships possible between composer and performer. As the piece progresses (and regresses) through a collection of thirteen contrasting textures, the two instruments' alignment, durational, and pulsational properties are regularly shifting. While both instruments have fundamental and accompanimental roles in their turn, other textures avoid such hierarchy. In addition to this, much of the noise-based and ephemeral material is determined by the performers with guidelines based on duration. For example, most vowel sounds and normal playing are predetermined, while consonant sounds are left for the performers to provide via a method of their choice. This speaks to the crucial role that performers have in the transmission of all music; any piece requires adjustment and/or interpretation to some degree, but that degree has been exaggerated with specific parameters here. Similarly, the predetermined compositional material, the performers'

additional compositional material, and the “language(s)” that can emerge will all invite the audience to do just what the title states: make of it what you will.

-Reinhart

LEROUX, *Un lieu verdoyant (Hommage à Gérard Grisey)*

Philippe Leroux was born in Boulogne Billancourt (France) in 1959.

In 1978 he entered the Paris Conservatory (Conservatoire National Supérieur de Musique), studied with Ivo Malec, Claude Ballif, Pierre Schäeffler and Guy Reibel and obtained three first prizes. Meanwhile, he followed classes with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xénakis. In 1993 he was selected to enter the Villa Medici in Rome for two years, where he remained until 1995.

His compositional output (about seventy works to date) includes symphonic, vocal, electronic, acousmatic and chamber music. His works are the result of various commissionners, with among them the French Ministry of Culture, Radio-France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Ensemble Intercontemporain, Ensemble Court-Circuit, the Nouvel Ensemble Moderne de Montreal, Avanta Ensemble, Ensemble 2e2m, Ensemble Sillages, Ensemble Orchestral Contemporain, INA-GRM, Sixtrum, Ensemble Ictus, Festival Musica, Ensemble BIT 20, Koussevitsky Foundation, San Francisco Contemporary Music Players, Ensemble

Athelas, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, CIRM, INTEGRA, and several other institutions of international standard.

His music is widely performed in various European festivals and International orchestras such as Donaueschingen, Radio-France Présences (Paris), Agora (Paris), Venice Biennale, Bath Festival, Festival Musica (Strasbourg), Stockholm ISCM, Barcelona Festival, Musiques en Scènes (Lyon), Festival Manca (Nice), Bergen Festival, Ultima (Oslo) Festival, Tage für Neue Musik (Zürich), BBC Symphony Orchestra (London), Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra (Glasgow), Philharmonia Orchestra (London), Czech Philharmony, etc...

He has received many prizes and awards: Prix Hervé Dugardin, Best contemporary musical creation Award 1996 for (d')ALLER, SACEM Prize, André Caplet and Nadia and Lili Boulanger Prizes from the Academy of Fine Arts (Institut de France), Salabert Prize for his piece Apocalypsis and Arthur Honegger Prize (Fondation de France) for his overall production. In addition, Philippe Leroux writes articles on contemporary music, gives lectures and teaches composition at Berkeley University (California), Harvard, Grieg Academy (Bergen), Columbia University (New-York), Royal conservatory of Copenhagen, Toronto University, Fondation Royaumont, IRCAM, American Conservatoire at Fontainebleau, Paris and Lyon Conservatoires Nationaux Supérieurs, Domaine Forget (Quebec), Georgia Institute of Technology at Atlanta, Tchaïkovsky Conservatory at Moscow...

From 2001 to 2006 he was a teacher in composition at IRCAM in the frame of the "Cursus d'Informatique Musicale". In 2005 and 2006 he was professor at McGill

University (a Fondation Langlois programme). From 2007 to 2009 he was composer-in-residence at Metz Arsenal and at Orchestre National de Lorraine, then since 2009 to 2011, invited professor at Université de Montréal (UdeM). From september 2011 he is Associate Professor in composition at the Schulich School of Music, McGill University. He is currently composer-in-residence at Ensemble MEITAR in Tel-Aviv.

-Leroux

Philippe Leroux's *Un lieu verdoyant* was composed in 1999 after the death of his friend and colleague Gérard Grisey, and at the threshold of a new global era. The work is a searing and bitter meditation on death.

The piece can be heard in three sections. The first, an immobilized meditation "at the threshold of of door of death", relies on the similarities of sonority and register of the two instruments to create a nearly painful divergence of unison to quarter tone.

The second is a *cri de coeur*, as the speaker rails bitterly against her own death, placing blame decidedly on an unknown force, "il". Voice and saxophone join in invective after invective against this force until language and breath fail them, ending with a saxophone scream and the cry "It's doing me violence!"

The last section is a weak consolation to the listener, to do what the speaker herself cannot: "imagine me shining in my first beauty, in a verdant place." As death swallows

the speaker, the music fades from a pulsing echo, to a distant *bouche-fermé* microtonal melody, to the whisper the ends the piece.

From the composer's program note:

This piece was composed as a testament to affection and admiration for Gérard Grisey. Using the voice that he loved and an instrument for which he wrote, the piece speaks of no and of yes, of anguish and bitterness, such that the inner vision that prolonged itself around the time of death. The melodic lines and the harmony provide a tangle of ascending and descending lines which are as much metaphors as primordial cycles of life and death.

-Dante

CRANE, *Mauscheln*

Joey Crane is a composer, cellist, and guitarist. He holds degrees in music composition from University of Missouri-Kansas City, University of Louisville, and University of Minnesota. His primary instructors were James Mobberley, Chen Yi, Zhou Long, Paul Rudy, Steve Rouse, Krysztof Wolek, and James Dillon. He was a founding member of Tin Foil Ensemble in Kansas City, Bonecrusher in Louisville, and 113 in Minneapolis, MN. He has performed works by John Zorn, Earle Brown, John Cage, Karlheinz Stockhausen, Toru Takemitsu, and Helmut Lachenmann. His works have been performed by the Cleveland Graduate String Quartet, the Brookside String Quartet, Brave New

Works, Ricochet Ensemble, Duo Gelland, Euridice String Quartet, the University of Louisville Symphony Orchestra, the Park University Orchestra, Ensemble Dal Niente, and the United Instruments of Lucilin. Joey has attended the Cleveland Institute of Music's Young Composer Program, Tutti New Music Festival at Denison University, highSCORE New Music Festival in Pavia, Italy, ORIENT/OCCIDENT New Music Festival in Kiev Ukraine, and Lucilin Summer Course in Luxembourg.

-Crane

Nearly all of Joey Crane's current work features the interpolation of a strange theatricality (violently-held postures, charged movements with seemingly no sonic consequence) and music. He has drawn inspiration from the works and theatrical impulses of playwright Samuel Beckett, as in Crane's solo voice work Ghost Play; and in the case of Mauscheln and its sister duo Jew Face, the composer's own Jewish identity and the examination of "subtle" anti-Semitism.

In the composer's own words:

The word Mauscheln was once used to describe speaking German with a "Jewish accent." Describing Mauscheln, Wagner claimed that no matter how long they have lived in a country, Jews will always speak its language as an outsider. Over the years, I've contemplated my own Jewish identity. While being Atheist, I still find something almost inescapable about my Jewish identity. This piece uses fragments of poetry by Heinrich Heine, a figure who also struggled with his Jewish identity, in an attempt to explore this feeling of both the distance and inevitability of my own Jewish identity.

In typical Crane fashion, the piece moves rapidly through sonic and theatrical ideas, the sonic version of flashing through a picture album. Macabre melodies, moments of sustained tranquility, harsh whispers from both performers, are punctuated by “freezes” in the vocalist, in which she holds tense facial postures for an extended period of time, triggered by some action in the saxophone. A drama emerges effortlessly from this.

-Dante



THIRD DISSERTATION RECITAL

JEFFREY ELLIOTT SIEGFRIED, SAXOPHONE

*Tuesday, March 26, 2019
Moore Building, McIntosh Theatre
8:00 PM*

Water Witching (2015)

Nicholas Cline
(b. 1985)

Λήθη - επιβεβαίωση - λήθεια [Homage to C.P.] (2018)

Joan Arnau Pàmies
(b. 1988)

“Parker-truth”

Lethe I

“Colored emptiness”

Ovum

“Souls for whom A second body is in store” [The Aeneid, Book VI, Lines 956-57, trans.

Robert Fitzgerald]

Lethe II

“Bow anchors out, the sterns rest on the beach.” [The Aeneid, Book VI, Line 1222]

La Solitude du coureur de fond (2000)

Franck Bedrossian
(b. 1971)

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Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
Horace A. Rackham School of Graduate Studies

DISSERTATION COMMITTEE

Associate Professor Timothy McAllister, *chair*
Associate Professor Chad Burrow
Associate Professor Andrew Bishop
Professor Kevin Korsyn
Professor Daniel Herwitz

The New Virtuosity: Further Research

Virtuosity is at the core of musical training in the academy. There are good reasons for this. Nothing better prepares students better for professional life than the development of technique and nothing motivates such a development better than repertoire that highlights the soloist as virtuoso.

The roots of these practices are far older than the repertoire we perform. As musicologist, Susan Bernstein, points out, “the virtuoso is a sociohistorical figure that emerges within the confines of a specific history of music, of the economics and politics of entertainment and spectacle...”⁵ Beginning as an Italian word denoting any person of skill or valor in any number of fields, including mathematics, astronomy, or war, virtuosity eventually came to be particularly associated with musical performance. By the 19th century it was bound up with concomitant ethics of individuality and heroism and became a point of controversy.

Just as much of mainstream concert repertoire comes from the 18th and 19th centuries so too do our ideals about the role of the virtuoso as exemplar. This recital aims to showcase

⁵ Susan Bernstein, *Virtuosity of the Nineteenth Century: Performing Music and Language in Heine, Liszt, and Baudelaire* (Stanford, CA: Stanford University Press, 1998), 11.

repertoire that problematizes such ideals, instead showing the performer to be human and vulnerable, a musical laborer merely reflecting the conditions that we all face in our lives and work. This performance is dedicated to all virtuosos in all fields, especially those who have so profoundly impacted my own life

CLINE, *water-witching*

Nicholas Cline writes acoustic and electroacoustic music – often a quiet music with an emphasis on subtle, nuanced sounds. Deeply influenced by the natural world, his music often draws on sensuous as well as intellectual experiences of nature with the belief that music should reveal, challenge, and shape the listener’s understanding of the world. His music has been performed by the Crossing, Spektral Quartet, International Contemporary Ensemble, Ensemble VONK, Bienen Contemporary/Early Vocal Ensemble, and Northwestern Contemporary Music Ensemble. He has been commissioned by Jeff Siegfried, Jena Gardner, ~nois Saxophone Quartet, Stare at the Sun, and Constellation Men's Ensemble. His music has been presented at festivals in the US and in Europe. He is featured on the SEAMUS electroacoustic miniatures recording series: Re-Caged and was a High Concept Labs sponsored artist. He holds degrees from Northwestern University, Indiana University, and Columbia College Chicago. He is currently teaching music theory and music technology at Northwestern.

-Cline

The dowser offers a system of decision-making in which there is no demonstrable connection between the process of seeking and the anticipated outcome. A twitching rod, a swinging pendulum indicates, “dig here.” Often those who turn to this ancient practice of magical divination do so not out of a belief that it will work, but that it must. A dry well is a crisis. “Water witching,” as it is known in rural America, is a way of coping with one’s “environment under conditions of uncertainty and anxiety.” The water witch – like the hydrogeologist – is concerned with imagining underground flows of water. The basic materials of *water-witching* are saxophone multiphonics: fleeting acoustic phenomena that require subtle control of embouchure, fingering, and air-pressure. They are unstable and unpredictable sonorities that float between harmony and timbre. *water-witching* wanders through this acoustic terrain. Frictions emerge from this “in-between-ness.” Stillness is filled with tension through the hint of something just below the surface. *water-witching* was written for and in close collaboration with Jeff Siegfried and is dedicated to my mother and the memory of her father.

-Cline

Pàmies, Λήθη - επιβεβαίωση - λήθεια [Homage to C.P.] (Lethe – Confirmation – Aletheia)

I make music for piano, other acoustic instruments, voice, electronic means, and theater. I seek loci for emotional experiences and critical thinking. Some of my pieces bring the very process of artistic production to the surface of the musical discourse in order to

address issues of commodification and alienation. Other pieces examine manifold, non-standard notational procedures that allow acoustic compositions to become spaces for complex score interpretation.

Put simply, I hope my music provides access to uncharted phenomenological territories.

My music has been performed by prominent new music specialists, including Fonema Consort, the Arditti and JACK Quartets, Ensemble Recherche, Ensemble Dal Niente, Uusinta Ensemble, Moscow Contemporary Music Ensemble, and Loadbang. Some of my recent pieces have been featured in international festivals, such as MATA, NYCEMF, Huddersfield Contemporary Music Festival, Ostrava New Music Days, and XXXVI Foro Internacional de Música Nueva Manuel Enríquez.

I hold a Bachelor of Music from the New England Conservatory of Music (Boston, Massachusetts) and a Doctorate of Musical Arts from Northwestern University (Evanston, Illinois). I owe much gratitude to my teachers and mentors, Hans Thomalla, Jay Alan Yim, Chris Mercer, Stratis Minakakis, and Héctor Parra.

-Pàmies

In 1923, the philosopher György Lukács published *History and Class Consciousness*, a book in which he introduced an influential analysis of the Marxist notion of “reification.” For Lukács, reification (German: *Verdinglichung*; “making into a thing”) is a process that takes place in modern capitalist societies, whereby living, dynamic properties of human interaction become static, alienated objects. Lukács argues that the commodification of

social relations under capitalism is such a ubiquitous phenomenon that one can end up wrongly assuming that the capitalist organization of society is an eternal condition of existence. Reification, as a number of leftist thinkers have argued, leads to a significant issue: imagination, trapped in such a reductionistic human experience, is largely unable to project alternative forms of existence outside of the prevailing political economy.

Since the publication of *History and Class Consciousness*, critical thinkers have argued that art can operate as a means to counteract reification and provide an aperture for manifold phenomenological possibilities. Along this line, the philosopher Martin Heidegger writes that art is capable of “un-concealing” (*a-letheia*) new “worlds.” For Heidegger, this type of disclosure can lead to the establishment of an ontology through which humans understand themselves in relation to their world. According to the philosopher, this is representative of “truth” or “aletheia.”

The intersection between Lukács’ notion of reification and Heidegger’s “aletheia” is the starting point for *Αήθη - επιβεβαίωση - ἀλήθεια [Homage to C.P.]*, a piece for amplified alto saxophone and prerecorded electronics. This music hopes to foster unknown modes of aural consciousness, not only through the creation of rare sonic structures and materials, but also by engaging the performer in a unique performance practice derived from the particularities of unconventional notational procedures. It is an exercise in “counter-reification.”

Three sources from different musical and literary traditions are employed:

1. An original transcription of Charlie Parker's solo from the 1953 studio recording of *Confirmation*
2. The "Kyrie" from Johannes Ockeghem's *Missa prolotionum*
3. Aeneas' travel to the Underworld as described by Virgil in *The Aeneid*

Parker's transcription of the *Confirmation* solo operates as the central artifact of the piece. It is treated as an "aesthetic truth" that has lost much of its potency due to the commodification that bebop—a groundbreaking genre originally created by working-class Black musicians—has endured over the past decades. Pitch-set transformations and original contextualizations of melodic trajectories embedded in the solo are the most prominent compositional procedures that stem from the transcription. In this context, Parker's "confirmation" (*επιβεβαίωση*; *epivevaíosi* in the Roman alphabet) represents the foundation upon which new aesthetic truths may be built. *Nihil novi*.

Ockeghem's *Missa prolotionum* and Virgil's *The Aeneid* are secondary sources of inspiration. They both suggest antiquity and the relentless pursuit of truth that humans have sought since the origin of our species. In particular, the mensural relationships from the Kyrie of *Missa prolotionum* provide an excellent source of numerical data for the development of virtually endless temporal proportions. Furthermore, the use of Virgil's description of the Underworld in *The Aeneid* emphasizes the etymological connection between the Heideggerian notion of "aletheia" and Lethe, one of the five rivers of the

Underworld. As told by Anchises, Aeneas' father, the dead who are meant to return to earthly life must drink the water of the Lethe in order to forget their past lives:

*“Souls for whom
A second body is in store: their drink
Is water of Lethe, and it frees from care
In long forgetfulness.”*

One would humbly hope that this piece, in its multifaceted nature, leads to the attainment of a modicum of freedom, perhaps so that the collective disorientation we endure—this seemingly perpetual bath in the waters of historical oblivion—vanishes and is replaced by the disclosure of new, fairer worlds.

Αήθη - επιβεβαίωση - ἀλήθεια [Homage to C.P.] was commissioned by and written for Jeff Siegfried.

-Pàmies

BEDROSSIAN, *La Solitude du coureur de fond (The Loneliness of the Long-Distance Runner)*

After initial studies in orchestration, and analysis at the Regional Conservatory of Paris, Franck Bedrossian studied composition closely with Allain Gaussin. He continued his studies at the Paris Conservatory (seminars with Gerard Grisey and later Marco Stroppa), where upon graduation he received unanimously the first prize for Analysis, and the first prize in Composition. In 2002–2003 he was in the IRCAM ‘cursus’ for computer music and composition, taught by Philippe Leroux, Brian Ferneyhough, Tristan Murail, and Philippe Manoury. He also studied with Helmut Lachenmann at Centre Acanthes in 1999 and at the Ensemble Modern Academy in 2004.

His works have been played in Europe and recently in the USA by ensembles such as l’Itineraire, 2e2m, Ictus, Court-Circuit, Cairn, Ensemble Modern, Alternance, the Ensemble Intercontemporain, the Orchestre National de Lyon, the San Francisco Contemporary Music Players, the Danel string quartet, the Diotima string quartet. His works have been performed at festivals such as Agora, Resonances, Manca, the RTE Living Music Festival, l’Itinéraire de nuit, Ars Musica, Nuova Consonanza, Le Printemps des Arts de Monte-Carlo, le Festival International d’Art Lyrique d’Aix-en-Provence, Fabbrica Europa, and Wien Modern. In 2001, he received a grant from the Meyer Foundation, and in 2004 won the Hervé-Dugardin prize of Sacem. In 2005 the Institut de France (Académie des Beaux-Arts) awarded him the “Prix Pierre Cardin” for music composition.

Franck Bedrossian has also received the young composer prize from Sacem in 2007. He was a Rome Prize Fellow at the Villa Medici from April 2006 to April 2008. Since

September 2008 he has been Assistant Professor of Composition at the University of California-Berkeley. His works are published by Editions Billaudot.

-Bedrossian

Franck Bedrossian's La Solitude du coureur de fond (2006) for solo alto saxophone is based on Alan Sillitoe's novella, *The Loneliness of the Long Distance Runner* (1959). Sillitoe's novella and the subsequent film based upon it follow a troubled young man named Colin Smith who finds himself in a boys' reformatory after committing a petty theft. The governor of the institution soon develops designs to exploit Smith's talent for running to bolster his own prestige. Resentful of being manipulated by an institutional apparatus beyond his control or influence, Colin decides to assert his agency by intentionally losing an important race at the last moment.

Sillitoe tells the story with a focus on Smith's interior world and on the physical act of running. As a result, both figurative and literal language of breathing appears often throughout the novella. The character of Colin Smith is fleshed-out with language that foregrounds his physical embodiment. Breath is an important tool for analyzing performatic labor.⁶ Breath, not only in its presence or absence, but also in its quality, is the capacity that separates the worker from the infirm, the defiant from the voiceless, the living from the dead, and also the performer from the work on the page.

⁶ I am drawing on Alejandro Madrid's distinction between the performative and the performatic. Alejandro L. Madrid, "Why Performance Studies, Why Now" in *TRANS Revista Transcultural de Música* 13 (2009).

La Solitude du coureur de fond relates to the Sillitoe novella in unpredictable ways. Bedrossian's relatively non-motivic style does not lend itself to a narrative tonal mapping of a work of fiction. Yet, *La Solitude du coureur de fond* figuratively reflects many of the themes found in Sillitoe's novella. Rather than simply *sounding* like the story, it *feels* like story. The performer's embodiment of social relations that take place in the novella links the two works. Proceeding from a quiet and placid opening, the performer is increasingly asked to supersede the capabilities of the saxophone and his or her own body, finally refusing further engagement, just as Smith did in his run. Bedrossian's use of the performer's body and specifically the performer's breath indexes the yoking of the modern subject to his or her socioeconomic role in order to mimic Sillitoe's own method.

-Siegfried