

**Melancholia, Noise and Intertextuality
in Louis Andriessen's *La Commedia*
and Portfolio of Original Compositions**



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A Note

This submission comprises both a critical writing element—a thesis titled ‘Melancholia, Noise and Intertextuality in Louis Andriessen’s *La Commedia*’—and a portfolio of five original compositions with prefaces. While these two entities can be read as stand-alone research projects, there are naturally many links that reinforce the scholarly value of their shared themes, so should ideally be considered as two parts of one whole. Needless to say, the submitted compositions are not simply the practical outworking of the theoretical and analytical foundations of the written component—in the same way as the thesis is not simply a study of a contemporary work that has been interpreted by my own artistic voice—yet they do inform each other thematically and, to a certain extent, aesthetically.

The most notable shared themes are those in the title of the thesis: melancholia, noise and intertextuality. However, while these themes are considered to varying degrees in all five of the submitted compositions, the prefaces that follow the thesis will elaborate on the particular musical, performative and communicative aspects of the works that are most pertinent to each. Other topics explored through the critical writing and presented more abstractly through the compositions relate more generally to possibilities of performance and reception in new music theatre (and specifically music with words)—the way music, text and other sign systems communicate, interrelate, and are translated or mediated in contemporary spaces.

The decision to write about another composer’s work provides both critical distance and an analytical framework for exploring my own music, while the compositions provide models to test and demonstrate ideas born out of the processes of theorising, analysing, and writing about other music. As a result, I believe the strong connection between this submission’s two parts is both apparent and essential.

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Critical writing submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy (Music)

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Abstract

While questions of irony and politics abound in the literature on Louis Andriessen (1939–21), a critical evaluation of intertextuality in his work does not yet exist, despite the composer's constant drive towards a polystylistic language in music and theatre that very often incorporates multiple outside sources and a wide range of texts as compositional or narrative inspiration. *La Commedia* (2004–08), a 'film opera' by the composer with filmmaker Hal Hartley, provides a useful case study for opening this discussion as it comprises many textual, visual, and musical voices (often overlaid and semantically obscured) to express something of a deeply intertextual and sometimes impenetrable author and text: Dante and his *Divine Comedy*. This thesis hypothesises that the intertextuality of *La Commedia* is not just a postmodern and irreverent commentary on the *Comedy*, but that the opera's intertext is a way of reflecting the most important narrative, historical and theological aspects of Dante's complex epic. To interrogate this idea, this thesis proposes that two themes operating as dramatic devices throughout the work are inextricably linked to its intertextuality—and, therefore, to Dante—so must shape the analysis of its music, media, and staging: melancholia and noise.

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Notes on Translations, Abbreviations and Sources

Quotations from the three *cantiche* of Dante Alighieri's *Commedia*—*Inferno* (*Inf.*), *Purgatorio* (*Purg.*) and *Paradiso* (*Par.*)—come from Henry Wadsworth Longfellow's three-volume translation published in 1867 (London: Routledge), and are quoted by canto and line number (e.g. *Inf.* 34.28). This is the primary English translation used in the libretto and libretto translation of *La Commedia* (2004–08). While it is not always as direct a translation of Dante's Italian as other volumes—or the alternative Italian and Dutch versions used in the work—it serves as a consistent voice by which to refer back. I regularly consulted two other English translations, which should also be cited here: H. F. Cary's three-volume translation (1948, London: J. M. Dent & Sons) and Allen Mandelbaum's three-volume translation (1995, London: David Campbell). John Ciardi's three-volume translation (1985, New York: Oxford University Press), Dorothy Sayers' three separate volumes (*Hell*: 1950; *Purgatory*: 1955; and *Paradise*: 1962, New York: Penguin), and Robin Kirkpatrick's three-volume translation (2012, London: Penguin) were also useful.

Unless otherwise stated, all other translations are directly from the *La Commedia* libretto (2014, New York: Nonesuch Records) in which one can find the complete list of sources used by the composer to form both the sung libretto (in various languages) and its English translation under: Translation Acknowledgements. However, a particular acknowledgement should be given to Noel Clark for his translation of Joost van den Vondel's *Lucifer* (1990, London: Oberon), which is quoted and referred to numerous times in Chapter Two.

To distinguish between Andriessen's five-section work of music theatre and its main textual source, Dante's *Divine Comedy*, I will refer to the former as *La Commedia*—abbreviated herein to 'LC'—and the latter as 'Dante's *Commedia*' or, simply, 'the *Comedy*'. The five parts of LC will be abbreviated as follows:

Part I: *The City of Dis, or The Ship of Fools* (abbr. 'LC1')

Part II: *Racconto dall'Inferno* (abbr. 'LC2')

Part III: *Lucifer* (abbr. 'LC3')

Part IV—*The Garden of Earthly Delights* (abbr. ‘LC4’)

Part V—*Luce Eterna* (abbr. ‘LC5’)

The live recording made at the 2008 world premiere of LC (dir. Hal Hartley) at Koninklijk Theater Carré in Amsterdam by NTR Radio (2014 CD/DVD release, New York: Nonesuch Records) will be the main audio-visual source for its analysis herein, although other images and sources are occasionally referred to in discussions of its stage, films and acoustic ‘spaces’ where needed. For still images taken from the DVD production—or if specific examples of the production’s film or visual elements are referred to—a time stamp is given (e.g. ‘1:21:51’, [hours]:[minutes]:[seconds])—wherever possible. Bar numbers, which begin from ‘1’ at the start of each part of the opera, are usually given if examples relate to the text or music (e.g. ‘LC2 mm. 190–193’).

INTRODUCTION

And after he had laid his hand on mine
With joyful mien, whence I was comforted,
He led me in among the secret things.

There sighs, complaints, and ululations loud
Resounded through the air without a star,
Whence I, at the beginning, wept thereat.

Languages diverse, horrible dialects,
Accents of anger, words of agony,
And voices high and hoarse, with sound of hands,

Made up a tumult that goes whirling on
For ever in that air for ever black,
Even as the sand doth, when the whirlwind
breathes.

And I, who had my head with horror bound,
Said: “Master, what is this which now I hear?
What folk is this, which seems by pain so
vanquished?”

And he to me: “This miserable mode
Maintain the melancholy souls of those
Who lived withouten infamy or praise.

Commingle are they with that caitiff choir
Of Angels, who have not rebellious been,
Nor faithful were to God, but were for self.

The heavens expelled them, not to be less fair;
Nor them the nethermore abyss receives,
For glory none the damned would have from
them.”

(*Inferno* 3.19–42)

La Commedia (2004–08, ‘LC’) is a large-scale music theatre piece by Louis Andriessen with accompanying films by Hal Hartley and electroacoustic inserts by Anke Brouwer. It sets parts of Dante’s *Comedy* (alongside other texts) in five sections that act like ‘mini-cantatas’¹—Dantean tableaux with layered narratives reflecting the *Comedy*’s visions of the afterlife. Sub-titled ‘a film opera in five parts’², it loosely follows Dante’s journey through the three realms of the dead with as many cinematic narratives and textual resonances as there are acoustic stimuli and on-stage interactions. Hartley, who also directed the premiere in the Royal Theater Carré in Amsterdam on 12 June 2008, created a series of films that were projected alongside the on-stage drama as parallel narratives to the already multi-layered meanings within the opera’s musical material, dramatic ideas, and intertextuality of the set texts, which include passages from the Bible, the poetry of Vondel (*Lucifer* and *Adam in Ballingschap*) and extracts from the *Guild of the Blue Barge* (‘the best-known specimen in Dutch’ of ‘texts that extol the virtues of extreme lasciviousness in a heavily ironic manner’³). The multiplicity of voices (texts, narratives, visuals and sounds) results in the representation of a Dantean landscape—replete with dialogues, interpretations and oppositions—that is faithful to Dante’s epic, while at once a very personal,

¹ Andres, T. (2013). [Liner notes]. In *Louis Andriessen: La Commedia* [CD/DVD]. New York: Nonesuch Records.

² Andriessen, L. (2008). *La Commedia: a film opera in five parts*. London: Boosey & Hawkes.

³ Hermans, T. (2009). *A literary history of the Low Countries*. Rochester; Woodbridge: Camden House, p. 88.

postmodern reflection of Andreissen's own artistic voice. This voice is characterised by melancholy, noise and intertextuality: the themes through which this thesis will analyse and explore LC.

In Chapter One, I discuss how ideas of melancholia and its associated themes (negativity, indifference, disorder, confusion) find a voice in LC1–2, and represent both the pervading sense of melancholy (and the 'madness') of Dante's *Inferno*. Chapter Two explores noise. How does noise (presented aurally, semantically, and psychologically) shape the opera's narrative? Why do Andreissen, Hartley and Brouwer in LC3 present noise alongside 'negative space' and the tragic themes of this section's main textual source (Joost van den Vondel)? Is there a relationship between the intertextual noise of Dante and the intertextual noise of LC? This line of enquiry leads to a discussion in Chapter Three on the communicative ecology of the opera's layered narratives and multiple voices, characters, and texts, with LC4 as a case study. Chapter Four analyses the final part of the opera, *Luce Eterna*, and explores why this parodic and polystylistic ending is relevant to the themes of melancholia, noise and intertextuality discussed in Chapters 1–3 and is an intriguing, playful mirroring of *Paradiso*'s metanarratives. It explores why Andreissen decided to return to such a noisy, hypermedial theatre environment for the setting of LC generally before discussing what this audio-visual montage says about the language of the *Comedy*, and how this is mediated, particularly in *Paradiso*, as the conclusion to a work that offers no conclusions.

This thesis is not a section-by-section analysis of LC, but it could be considered a close and ordered reading of it—as much to do with its sounds and images as its texts and intertexts—and the way they evolve through time and memory in performance and reflection. The reader may benefit from reading the *Comedy* and/or listening/watching the CD/DVD recording alongside it (e.g. *Inferno* and LC1–3 alongside Chapters 1–2, *Purgatorio* and LC4 alongside Chapter 3, *Paradiso* and LC5 alongside Chapter 4). However, this is not necessary as the focus is invariably both wide (incorporating contemporary and historical scholarship on art, music, literature and philosophy) and focused (on more specific areas of film, opera, critical theory and psychoanalysis, for example) at the same time. This dual focus is reinforced throughout as it is a

prerequisite for understanding the often disconnected or multi-layered narratives in LC. It also serves as a way of explaining the relationship between melancholia, noise and intertextuality—themes that require broad-scope interdisciplinarity and subject-specific case studies to disentangle terminologically. These terms are deeply interrelated. As a result, they run throughout the musical analyses in each chapter.

This polythematic approach mirrors the unique way in which Andriessen opens up the operatic stage to many voices at once while still retaining a dramatic narrative force and a singular artistic vision. Demonstrating this is the central aim of the thesis. More specifically, it aims to show that rather than the poetic weight, theological depth and historical distance of Dante being obliterated in this opera by a sense of ‘authorial absence’⁴, ‘postmodern-pragmatist malaise’⁵, or ‘*posthistoire*’⁶, instead we are drawn closer to the poet’s work by an acknowledgement of these postmodernist tendencies alongside the continual questioning of their validity. The work’s polysemy, polyinterpretability, and polystylism may result in a melancholic mood, its intertextual clamour may result in communicative noise, and its certain ironies and subtexts may point to the death of logocentrism, for example—yet, despite all this, there remains through the interplay of the opera’s many layers an insistence that Dante holds some kind of valuable truth and timeless beauty, and that the *Comedy* can take (and should take) the kind of irreverent treatment Andriessen subjects it to in order to reveal this sublimity. While I will respond to and absorb

⁴ Burke, J. (1989). *The death and return of the author: criticism and subjectivity in Barthes, Foucault and Derrida*. Thesis. University of Edinburgh, p. 7–9. Burke explains here that Barthes, Foucault and Derrida take ‘anti-authorialism to the extreme of promoting authorial exclusion from a methodological prescription to an ontological statement about the very essence of discourse itself’. Burke’s thesis questions the validity of this statement, suggesting that the writers in question were, to a certain extent, in a kind of theoretical limbo as they grappled with the author’s re-emergence in various ways too.

⁵ Norris, C. (1990). *What’s Wrong with Postmodernism: Critical Theory and the Ends of Philosophy*. New York; London: Harvester Wheatsheaf, p. 5–6. Norris explains that this malaise is associated with the likes of Baudrillard, Fish, Rorty, and Lyotard—in opposition to the more ‘emancipatory’ views of Derrida, de Man, Roy Bhaskar and Jürgen Habermas—suggesting that by absorbing these contrasting (yet often complimentary) views, a necessary balance is struck. By sustaining this ‘argument’, the pitfalls of ‘ultra-relativism’ and ‘uncritical’ dogmatism are thus avoided.

⁶ Kutschke, B. (2020). Visions of the ‘End of History’, ‘1968’, and the Emergence of ‘Postmoderne Musik’ in West Germany. In Frühauf, T. (ed.). *Postmodernity’s Musical Pasts*. Woodbridge: The Boydell Press, p. 91. Kutschke adopts the acronym ‘PEL’ in this article to combine the terms ‘*posthistoire*’, ‘end of history’, and ‘loss of history’ that ‘began to enter the West German discourse on music’ in the late 1980s. Similarly to Norris (quoted above), she presents both ‘optimistic’ and ‘pessimistic’ viewpoints of these concepts for balance. While she ultimately concludes that the hyperexpressive works of music referenced convey a ‘negative, self-ironic, depressive mood’ (p. 116), which doesn’t necessarily reflect the more utopian impetus of the composers, these theories were taken up by musicologists at an aesthetic signifier.

aspects of other key scholarship on Andriessen in this area such as Jelena Novak's ideas of 'postopera'⁷ in *La Commedia* and Tereza Havelková's exploration of 'hypermediality'⁸ in related music theatre works by the composer, the significance of this thesis lies in the exposition of the resultant tension communicated by its hypernarrativity⁹, and why this tension is an effective device for exploring and conveying the themes of Dante's *Comedy*.

⁷ Novak, J. (2016). *Postopera: reinventing the voice-body*. London: Routledge.

⁸ Havelková, T. (2021). *Opera as Hypermedium*. Oxford: Oxford University Press.

⁹ See Wagener, A. (2019). 'Hypernarrativity, Storytelling, and the Relativity of Truth: Digital Semiotics of Communication and Interaction.' *Postdigital Science and Education* 2 (1): pp. 155. Here, Wagener concedes that 'hypernarrativity is not a simple concept and it has been used in different contexts', but usefully provides the key thematic ideas to help shape a broad definition: 'an interweaving network of references', 'interdiscourse', appealing to a text's 'unfinishedness', and the state of infinite networked narratives in which 'forms, meaning, and perspectives differ'.

CHAPTER I

The infernal language of *La Commedia*: melancholy, polysemy and dramatic irony

I came into a place mute of all light,
Which bellows as the sea does in a tempest,
If by opposing winds 't is combated.

(*Inferno* 5.28–30)

In 1997, Hal Hartley created a seven-minute film installation, *The Other Also*, for Parisian contemporary art museum Fondation Cartier.¹⁰ In it, two characters, always out of focus, have a slow-moving, dance-like, physical dialogue. Repeating fragments of spoken phrases are heard, but no real or obvious verbal dialogue takes place. Reverberating sounds of water droplets, piano notes with delay and synth string chords accompany the static camera angle, heightening the emotive, brooding tension of the performers' slow movement. Its suggested themes are of love and reconciliation, but there is also a distinct sense of melancholy permeating the repetitive music-motion dialogue. The viewer has no distinguishable faces or characters to 'connect' to—there are just blurred lines, vague motivic ideas and a loose narrative—but a depressive darkness is ever-present amidst the beauty of the bokeh light-play. The lack of focus (literally and figuratively, in every aspect of this short film) reflects the irony of love: that forgiveness and unity can only exist alongside the potential for pain, loss and separation; that pure beauty only exists in the abstract. It undoubtedly portrays the theme of the gallery's exhibition for which it was written ('Amour'), but it only does so by layering suggestive material that has the possibility of expressing something about love over a backdrop of a much more obvious sense of loss (auditory, visual and temporal). This semiotic uncertainty—and its melancholic effect—is apparent in many of Hartley's films. Beyond the obvious evocations of pathos this mood brings, it is a device for drawing in the viewer to a more complex world—one that suggests there is more here than meets the eye, vitalising potential meanings and heightening the effect of loss. It is the

¹⁰ Hartley, H. (2004). [Liner notes]. In *Possible Films* [DVD]. San Francisco: Microcinema International.

rhetoric of irony suggesting what you don't know *can* in fact hurt you, so you may want to search for anything meaningful 'between the lines' and suture the gaps.

Two years later, Hartley would make a 'fun and action-packed little cartoon'¹¹, *The New Math(s)*, with music by two contemporary Dutch composers, Louis Andriessen and Michel van der Aa. Far from the slow-moving abstraction presented in *The Other Also*, this film is a sharp-focused, dramatic fight scene with a score of acoustic, vocal, and electroacoustic elements that gradually gain momentum alongside the action. But the obvious dissimilarities end there. Again, there is no acted vocal dialogue and, again, there is an overwhelming sense of melancholy communicated through the on-screen juxtapositions and accompanying musical rhetoric. While the setting is more absurd (comedic martial arts combat during a mathematics class), the structural elements of this film (light, colour, movement, sound, pacing) together form a disconcerting negative aesthetic. In Hartley's films (and also in Andriessen's music), this negative aesthetic has less to do with Adorno's aesthetics of material negativity (a non-nihilistic negating of past work to achieve new artistic progress)¹², but is an aesthetic more closely related to the literature of melancholia and postmodern authors such as Samuel Beckett, where nihilism is expressed, as Shane Weller writes, 'in terms of possibility and impossibility, freedom and necessity, collaboration and resistance'¹³. Appropriately, every scene is shot with 'Dutch tilt' (the camera is always angled obliquely so that vertical lines appear slanted) and the stylized interaction of characters ironically references martial arts films (see Fig. 1.1). But this light-heartedness is offset by a more somber tone from the music, which relays the slowly sung words of William Blake (extracts from *The Book of Thel*) to slow-evolving repetitive fragments from the flute, percussion and string instruments, albeit referencing martial arts films too. Long, 'wet' reverb is used to emphasise and caricature the sound effects (e.g. the ticking clock) and other various electronic sounds in the same way the dripping water was treated in *The Other Also*. Rhythms and pulses increase in intensity as the fight over a mathematical equation unfolds, but

¹¹ 'The New Math(s)'. *Hal Hartley*. <https://www.halhartley.com/the-new-maths> (Accessed 30 December 2020).

¹² Hammer, E. (2015). An aesthetics of negativity. In *Adorno's Modernism: Art, Experience, and Catastrophe* (pp. 180-207). Cambridge: Cambridge University Press.

¹³ Weller, S. (2005). *A taste for the negative: Beckett and nihilism*. London: Legenda, pp. 23-24.

a harmonic and thematic stasis is maintained. As a result, a dialogue between stylistic playfulness and serious expression is suggested. But the meaning of this dialogue is less clear, or, at least, polysemous. The uncertainty, melancholy and irony presented in these two films prepares the way for Hartley's and Andriessen's collaboration in LC in which 'Dutch tilt' becomes the metaphorical frame for Hartley's visuals, and the black mood of Blake is transplanted for the dark melancholy of Dante through the filter of Andriessen's polysemous musical material.



Figure 1.1: 'Dutch tilt' and fighting in *The New Math(s)*, 2'08" (dir. Hal Hartley. Microcinema. 1999).

In this chapter, I will explore how the melancholy of Dante's *Inferno* is expressed through the postmodern filter of Hartley's films and stage direction—matched by the postoperative musical language of Andriessen—in the first two sections of LC (1. *The City of Dis*, or *The Ship of Fools*, and 2. *Racconto dall'Inferno*). LC3, *Lucifer*, will be treated separately in the following chapter as, although it is still strikingly melancholic, it will be used as a case study for how concepts of noise relate to the themes of melancholy and intertextuality. I discuss how polysemy and irony are manifested in these sections to produce a negative aesthetic. What are the composer and director communicating about the topography of Dante's hell, or Bosch's hell as it may be too, and a more contemporary understanding of hell in these sections? And does their 'infernal' language simply equate to black comedy, or is it more akin to the aesthetics of absence as found in the works of James Joyce and Samuel Beckett, who each referenced and explored Dante's *Inferno* through their own writings in intertextual and postmodernist ways? Through this kind of analysis, I hope to reveal important insights into a compositional process that attempts to

communicate as Hartley did through *The Other Also*. By demonstrating how thematic tensions and narrative gaps reveal a melancholic and polysemic dialogue, the limitations and the possibilities of a film opera's intermediality are brought to the surface.

In order to understand the tension between love and pain—and the resultant sense of melancholy—expressed in LC, it is worth turning to an idea present in Julia Kristeva's writing. In the Preface to the English-language version of her essay collection, *Desire in Language: A Semiotic Approach to Literature and Art* (1980), she explains her ensuing analytic discourse as a theoretical stance 'involving otherness, distance, even limitation, on the basis of which a structure, a logical discourse is sutured, hence demonstrable... that takes two stages into account, the conscious and the unconscious ones, and two corresponding types of performances.'¹⁴ She justifies this approach empirically through her attentive interaction with 'the speaking being [who] maintains himself or herself as such to the extent that he/she allows for the presence of two brinks'¹⁵—balanced between a pain that makes one secure, and a pleasure that kills. Here, Kristeva promotes the language of melancholy as the necessary 'jouissance' for meaningful discourse that is to avoid highly 'constraining and reductive' language on the one hand, or the 'void' of non-signification on the other.¹⁶ Jeremy Tambling sees this dialectical balance in language and expression explained and adopted by Kristeva as central to the 'crisis of language in the *Commedia*' itself: e.g. '*Purgatorio* will be the new sign-system which will countervail the sign system of *Inferno*'.¹⁷ And unsurprisingly, Andriessen and Hartley adopt this polycommunicative approach in setting Dante's text. The *intertextuality* of LC4 (*The Garden of Earthly Delights*, discussed in a later chapter) is more potent as a result of the *intratextuality* of the *Inferno* sections that precede it, which present several distinct 'angles' of hell, each one reappraising the one that has gone before. It is this idea of multiple frames for understanding a concept that presents as melancholic in this work—for any obvious pattern or form the music,

¹⁴ Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, p. ix.

¹⁵ *Ibid.*, p. x.

¹⁶ *Ibid.*

¹⁷ Tambling, J. (1988). *Dante and Difference: Writing in the 'Commedia'*. Cambridge: Cambridge University Press, p. 95.

film or on-stage drama takes, it is always negated by a starkly opposing force. I will explore some specific examples of this in both Andriessen's music and Hartley's films later in the chapter, but in order to understand this negative aesthetic properly, it is essential that a definition of melancholia is established first, and how its defining features can be identified in LC.

MELANCHOLIA

While there are many definitions of melancholia, there are common threads among them—from Aristotle to medieval examples, to Freud and beyond, whether in literature, art or medicine and psychotherapy—that can be used to bring meaning and relevance to this topic in terms of its relationship to LC and its expression within the work. These common threads are, namely: dialogue (opposing forces interacting), difference (a separation from normality), and death (the inevitability of loss). I shall briefly look at each aspect separately here, although they naturally intersect to a great extent.

By dialogue, I am referring to two main ideas that relate to melancholia and depressive states. The first is the way in which the melancholic condition requires an outside stimulus (e.g. loss or pain) or an origin (e.g. a 'memory event', 'the maternal object'¹⁸ or a chronic illness) to speak to or mourn with. The second idea is the way in which someone or something—e.g. a person diagnosed with a mental disorder such as Manic-Depressive Illness¹⁹ or an ironic work of art—exists in a state of accepting two contrasting feelings at the same time, or alternatingly, and makes sense of them both by travelling 'between' or 'through' them at intervals. The first dialogic form is one discussed extensively in psychoanalytical literature—from Freud to Kristeva²⁰—and is relevant to psychiatric and medical discussions around depression. Of course, the outworking of a person's internal dialogue often results in a spoken dialogue and open, discursive relationships between the subject and, say, a psychoanalyst or psychotherapist. This

¹⁸ Kristeva, J. (1989). *Black Sun: Depression and Melancholia*. New York: Columbia University Press, p. 60–61.

¹⁹ See Kendler, K., & Jablensky, A. (2011). Kraepelin's concept of psychiatric illness. *Psychological Medicine*, 41(6), pp. 1119–1126 or

Trede, K, Salvatore, P, Baethge, C, Gerhard, A, Maggini, C, Baldessarini, RJ (2005). Manic-depressive illness: evolution in Kraepelin's Textbook, 1883–1926. *Harvard Review of Psychiatry* 13, pp. 155–178.

²⁰ See Part II of Radden, J. (2002). *The nature of melancholy [electronic resource]: from Aristotle to Kristeva*. Oxford: Oxford University Press.

kind of dialogue is certainly relevant to the communicative possibilities of melancholia in theatre and artistic expression. It may also be seen in melancholic artworks that suggest or require a metaphysical interpretation, for example. However, it is the second dialogic form that is of particular interest in relation to LC, for it is this ever-present acceptance of two seemingly opposing states (e.g. historical and contemporary, spiritual and secular, serious and humorous, etc.)—and the desire to discover meaning, or at least some kind of symbiotic existence between them—that best characterises the ironic rhetoric that Andriessen and Hartley use to communicate Dante’s despondency that resonates in the *Inferno*.

By ‘difference’, I refer to the position, expression and action of a melancholic *subject*: a wounded character suffering from a depressive pathological condition as a result of loss. Such a character is defined by an abnormality in terms of their behaviour or mood—perhaps by the way in which their language (vocalised or expressed physically) is perceived to be outside normal, ‘sensible’ discourse, or perhaps by an unusual obsession with melancholic objects that signify what they have lost. A melancholic subject’s navigation through mourning requires this adoption of a state of difference (and a changeable relationship with the signifying objects of mourning) in order to come to terms with their ‘failed separation from the maternal object.’²¹ This difference may characterised by withdrawal, defensiveness, or madness. According to Emil Kraepelin’s early twentieth-century view of melancholia, which is ‘somewhat supported’ by more recent evidence, ‘melancholia should be regarded as one of the evidences of beginning senility’.²² Using representations of madness as a device to create dramatic tension was well-established in twentieth-century music theatre; in a way, adopting melancholia as an operatic subject matter could be seen as a more nuanced, postmodernist expression of the kinds of senility we see in modernist works from Schoenberg’s *Pierrot Lunaire* (1912) to Maxwell Davies’ *Eight Songs for a Mad King* (1969). Many modernist composers saw the new world of psychoanalysis as Adorno did: as a ‘powerful weapon against any metaphysics of drive and deification of purely dull

²¹ Kritzman, L. D. ‘Melancholia Becomes the Subject: Kristeva’s Invisible “Thing” and the Making of Culture.’ *Paragraph* 14, no. 2 (1991): p. 144.

²² Kraepelin, E. quoted in Primo De Carvalho Alves, L., and Sica Da Rocha, N. Debate on ‘Defining Melancholia: A Core Mood Disorder’ (Parker et al., 2017). *Bipolar Disorders* 19.7 (2017): pp. 522-23.

organic life'.²³ Acknowledging how the world was changing (largely due to globalisation, commerce, industry and modern warfare), they felt the exploration of the mind was a way to move from Romanticism, whose themes no longer fully rang true, to something more 'profound'. However, in LC, the difference of melancholia (or depression, madness, etc.) is not directly associated with characters—nor its sung or spoken dialogue—nor through a modernist atonal musical language in which the conventional devices of tonality are disrupted. Difference in LC is expressed more subtly through diverse musical references, unsettling metanarratives, polysemy, and often in the non-verbal, non-acted elements.

It is no surprise then that death plays an equally important role in the 'infernal' language of LC, for it seems to foreground characters with an oversized Freudian melancholy superego. Freud would characterise this part of a person's psyche as 'a pure culture of the death instinct' with a dual role of, 'on the one hand... [perpetuating] cruelty, on the other... [constituting] its benevolent aspect.'²⁴ This dualistic expression of melancholy equates to the kind of irony ('on a philosophical level'²⁵) that Andriessen finds so stimulating and, as he explains, is the 'crux of what [he] deals with as a composer.'²⁶ Freud alludes to this philosophical irony when considering the ideas of Schopenhauer, suggesting that 'the sexual instinct [as] the embodiment of the will to live' is in tension with Schopenhauer's view of death as 'the true result' and 'the purpose of life'.²⁷ Melancholia is always expressed as both the desire for death and the need for life—a tension that is very present in LC.

Kristeva brings the three themes of melancholia described above (dialogue, difference, death) together and suggests a way forward for analysing the kind of melancholia expressed in LC. She writes:

...we are confronted with an enigmatic paradox that will not cease

²³ Lee, N-N. Sublimated or castrated psychoanalysis? Adorno's critique of the revisionist psychoanalysis: An introduction to 'The Revisionist Psychoanalysis.' *Philosophy & Social Criticism*. 2014;40(3): pp. 309-338.

²⁴ De Masi, F. (2020). 'The perverse and the psychotic superego'. *The International Journal of Psychoanalysis*, 101:4, pp. 735-739.

²⁵ Andriessen, L. in Pay, D. (2009). 'Don't get too comfortable: an essay and conversation about the ideas and music of Louis Andriessen'. Music on Main. <http://www.musiconmain.ca/dont-get-too-comfortable> (Accessed 28 July 2019).

²⁶ Ibid.

²⁷ Freud, S. quoted in Tambling, J. (1996). *Opera and the Culture of Fascism*. Oxford: Clarendon Press, p. 36.

questioning us: if loss, bereavement, and absence trigger the work of the imagination and nourish it permanently as much as they threaten it and spoil it, it is also noteworthy that the work of art as fetish emerges when the activating sorrow has been repudiated. The artist consumed by melancholia is at the same time the most relentless in his struggle against the symbolic abdication that blankets him.²⁸

This poses an interesting question in relation to LC. Is the ‘activating sorrow’ that LC rejects Dante’s own sorrow or is it a sorrow that comes from the postmodern loss of understanding of the political, social and religious realms of the *Comedy*’s original historical context? That is also to ask: to what extent is LC a commentary on Dante’s own expression of melancholia, and to what extent is LC its own contemporary reflection on mourning? In order to answer these questions, I will analyse a number of passages from the work to see how its original sources of melancholy are translated into contemporary post-operative meaning. I will not only explore how a kind of death-drive manifests itself through the music, multimedia and characters on stage, but also how a will to live and a will to reconcile old ideas with new ones is communicated through the work too—for it is this ironic tension that is the key to its melancholic drama.

LA COMMEDIA: PARTS 1–2

Below is a table that helps explain the relationship between the material of the opera (textual, musical, dramatic, multimedia) and its continuous thread of melancholia (expressed as dialogue, difference and death). A thorough analysis of each section of LC covering each aspect of these subcategories could easily form the basis of an exhaustive monograph. Therefore, rather than a comprehensive study of the entire work, or an in-depth analysis of certain sections, I have chosen to explain this relationship by highlighting key moments in LC1 and LC2 that best express melancholic themes—those that cover a range of these subcategories at once. While there are many aspects of LC3–5 that also express these melancholic themes—and, while there are many other examples in LC1–2 I do not include in the sectional analysis below—I feel it is these two sections dealing with the journey through *Inferno* that best show the strong melancholic thread,

²⁸ Kristeva (1989), p. 9.

and these key moments and ideas that are most representative of the work’s melancholic ecology. Also, it is particularly interesting to compare these first two sections as in some ways they weave a continuous narrative, while in others they work against each other—an idea in itself that has a lot to do with postmodern melancholy and artistic expressions of negativity. Related concepts of noise and intertextuality will be explored in Chapter Two (using LC3 as a case study), Chapter Three (using LC4 as a case study) and Chapter Four (using LC5 as a case study).

	I. Melancholic Dialogue	II. Expressions of Difference	III. Representations of Death
A. Textual (libretto and subtexts)	Between characters, between texts, ‘sutured discourse’, divergence and revision	Polysemy, oppositions and comparisons	Metaphorical (e.g. ‘the dead canal’ of Part I), Theosophical (e.g. the descent into hell of Part II), and Poetical (e.g. the ‘deathly pale’ Spirits of Part III)
B. Musical (the score and its performance)	Thematic parodies and ‘negative’ structural patterns or ‘negative’ motivic discourse	Contrasts and juxtapositions, identities vs. non-identities, otherness, negation	Repetition, limitation, stasis, sudden changes (loss of material), fragmentation
C. Dramatic (on-stage)	Conscious (between characters on stage) and Subconscious (metaphysical suggestions)	Suggested binaries, such as: Spirit vs. Matter, Good vs. Evil, Loved vs. Lost, etc.	Actions, gestures and the symbolism of death through lighting, scenery, props, etc.
D. Multimedia (on-screen and electroacoustic)	Between characters, between scenes, atmospheric changes, cinematic and auditory effects	Aurality (difference and cross-over of ideas, such as orality and/vs. literacy, or sonic and/vs. visual materials)	Visual representations of self-destructive, behaviour (e.g. smoking, drinking, fighting, discarding, searching) and characters trapped or stranded

Table 1.1: Subcategories of melancholic expression in LC1–2

There is, of course, much crossover between these twelve subcategories, and the nature of melancholic expression means that it often falls between—or is spread over—a number of these categorisations. While a narrative or semiotic event within such a work is expressed internally (intratextually, in a local dialogue with itself), it is always also pointing outwards (intertextually, both to more remote events within the wider work, and in a more referential way to outside characters, themes and works). The latter is explored further in Chapter Three and, while the melancholic expression will be heightened by this wider intertextual analysis, the main focus in this chapter is on each part’s own internal, more immediate language—a short-sighted,

intratextual discourse of melancholy uncovered through the ways in which these first two sections compliment and contradict each other.

PART I: *The City of Dis, or The Ship of Fools*

The opening to LC does not set a scene so much as set the language required to make sense of the work as a whole. It cannot set the scene, for the scene is structurally deficient. Over the course of the work's hour and forty-five-minute duration, only a snapshot of Dante's vision is realised—just under 1.5% in terms of word count (c. 206 lines of Dante's 14,233, from extracts of just 14 cantos of Dante's 100). In order to suture the gaping holes left by omitting (understandably) so much of the text the work is named after, a discourse is stitched together through layered intertextuality and nods to the work's own inevitable inadequacy (as far as Dante's work was an inadequate depiction of the afterlife). Roughly one third of the libretto is made up of other texts, and many of the passages that are lifted from the *Comedy* are fragmented (e.g. LC2's treatment of *Inferno* 21, discussed later in this section) or abridged (e.g. the composer's own adaptation of Cacciaguida's monologue in LC5, discussed in Chapter Three). Some sections of the *Comedy* appear in Dante's own original Italian, but a variety of translations in English (LC1, LC4 and LC5), Italian (LC2), and Dutch (LC3 and LC5) are also used. It is clear that the work is to be heard as different voices from different temporal spheres speaking at once. There will not be an obvious narrative thread apart from the ever-present lack of thread, which is the thread of melancholia. This loss of a singular voice is an unsettling evocation of LC1's titular reference to *Das Narrenschiff* (*The Ship of Fools*).

The *Narrenschiff* (Latin: *Stultifera Navis*) is not only a symbol of madness but also one of melancholy. As Foucault reminds us, Sebastian Brant's satirical allegory of 1494 and Hieronymus Bosch's painting of around the same time depict a real historical situation in which municipalities, aided by sailors, 'expelled'—perhaps due to their 'foreign' origins or because of a considered 'impurity'—bothersome 'madmen'.²⁹ They were 'delivered to the river with its

²⁹ Foucault, M. (1988). *Madness and Civilization: A History of Insanity in the Age of Reason*. New York: Vintage, pp. 8–11.

thousand arms, the sea with its thousand roads, to that great uncertainty external to everything... [symbolizing] a great disquiet, suddenly dawning on the horizon of European culture at the end of the Middle Ages... [and its] ambiguity: menace and mockery, the dizzying unreason of the world, and the feeble ridicule of men.³⁰ Being expelled, these ‘madmen’ were at the mercy of the sea—a desolate, unpredictable and godless environment—where melancholy reigns. In the hands of such a devil, maybe they will be devoured, purified or driven to a deeper madness, but these vagabonds were no longer the responsibility of the municipalities from which they were expelled. This is the hell of LC1.

Instead of presenting some sort of unifying overture or opening mood, LC presents a series of parallel narratives of ambiguous interrelationship from the outset. Perhaps, presented in isolation—or, at least, with certain narratives removed—some of these musical or visual elements could be associated with a more direct emotional effect not dissimilar to that of an overture or a Romantic atmospheric suggestion. But the potential for textural unity is always subverted. For example, we have the noise of the city heard through loudspeakers along with a wide range of percussive busyness: snapping and ringing sounds, such as the fortissimo whip and bell tree that open the work; the rumbling snare drum rolls and fierce attacks (mm. 21–24, 55, 65–68); the accented metal such as the glockenspiel and vibraphone with ‘hard sticks’ (mm. 25–47), the ‘hard high metal’ sound in m. 62; the pulsating stream of chords on marimba (mm. 19–24) and the loud, punctuating chords of the xylophone (m. 55, as seen accompanied by wind brass and snare drum in Fig. 1.2 below).

³⁰ Ibid. pp. 11–13.

The image shows a musical score for measures 55 and 56. The score is written for four staves: Piccolo, Flute, Oboe; Horns, Trumpets; Snare Drum; and Xylophone. The time signature is 2/4. The music is marked with fortissimo (ff) dynamics. The Piccolo, Flute, and Oboe parts feature a triplet of eighth notes followed by a quarter rest. The Horns and Trumpets parts feature a triplet of eighth notes followed by a quarter rest. The Snare Drum part features a triplet of eighth notes followed by a quarter rest. The Xylophone part features a triplet of eighth notes followed by a quarter rest. The measure number 56 is indicated at the end of the first staff.

Figure 1.2: Punctuating, fortissimo seven-note chords from LC1's introduction (m. 55)

This opening seems to be a reference to a hell-like confusion—to the noise of economic activity, technology, work and clutter—as does a lot of what is seen on stage (e.g. construction workers busying themselves, cranes and scaffolding) and on screen (e.g. two women travelling through Amsterdam on bicycles, the press filming and photographing the arrival of Beatrice, Dante addressing an audience with a microphone, a group of musicians busking in a city square, a man outside speaking on a mobile phone) during the sixty-eight measure introduction. Yet, more subtle and dialogic narratives begin to break through this bombastic clamour as the chorus enters with the following lines³¹ from Psalm 107, sung in Latin:

*Hic sunt qui descendunt mare in
navibus
Facientes occupationem in aquis
multis.
Ascendunt ad caelos et descendunt
ad abyssos
Anima eorum in malis tabescebat,
Turbati sunt et moti sunt sicut
ebrius,
Et omnis sapientia eorum devorata
est.*

Here are those that go down to the
sea in ships, that do business in
great waters.
They mount up to the heaven, they
go down again to the depths:
their soul is melted because of
trouble.
They reel to and fro, and stagger
like drunkards, and are at their
wit's end.

At this moment (m. 69), Lucifer appears on screen as a calm, disheveled, man in a suit smoking a cigarette in a café bar. He is untouched by the din outside—by those tossed to and fro on the

³¹ See Appendix 1 for more information on the wider significance of this text, its intertextuality, and its paraphrased translation.

waves of business—yet presumably the one responsible for their trouble and stress. The ‘Emperor of the kingdom dolorous’ (*Inf.* 34.28) is not in the ‘fire eternal’ of the ‘nether Hell’ (*Inf.* 8.73–75), but frozen ‘mid-breast’ (*Inf.* 34.29) in ice, presented as a brooding, melancholic puppeteer, caught in his own strings, inflicting pain on others. According to Hartley, he is ‘a local businessman with failed political ambitions [who] witnesses everything.’³² Hartley’s Lucifer embodies melancholia: he is represented as being in dialogue with the noise outside, yet withdrawn and separate from it, subtly willing the rabble towards their demise.

We then see (on screen) the two women—who had formerly been cycling—now handing out flyers to passers-by on the street, fear and worry in their eyes. The flyer simply reads ‘RESIST’ (see Fig. 1.3 below). One of these ‘social activists’³³ is distracted by the café bar next to her and becomes less worried about the cause, eventually to be seduced by one of the musicians. Meanwhile, the busking musicians continue to play. As the Psalm opened up the intertext along with its choral bluster, now the film opens up the intratext with its ambiguous interrelations. Barolini describes the opening cantos of the *Comedy* as ‘a carefully constructed sequence of ups and downs, starts and stops; it is a beginning subject to continual new beginnings’... the ‘subversion of absolute beginning’... a ‘programmatic serialization of the poem’s beginning.’³⁴ Andriessen and Hartley follow suit, creating a sutured discourse based upon difference, contrast, juxtaposition. The ‘ambiguous relationship’ between the film and the music that Novak speaks of presents us with a narrative lacking certainty, yet full of metaphysical tension and blurred binary oppositions.

³² Hartley, H. in Novak, J. (2012). *Singing corporeality: reinventing the vocalic body in postopera*. Thesis. University of Amsterdam, p. 113.

³³ *Ibid.* p. 113.

³⁴ Barolini, T. (2018). ‘*Inferno 2: Beatrix Loquax and Consolation*’. *Commento Baroliniano*, Digital Dante. New York: Columbia University Libraries. <https://digitaldante.columbia.edu/dante/divine-comedy/inferno/inferno-2/>



Figure 1.3: 'RESIST' flyer in the film of the opening section of LC1 (0:03:30)

The on-screen musicians ('The Guild') represent this noise. Hartley describes these characters in the film as the 'companions of rowdy manners... prodigal children who are also quick to strike... [throwing] dice and [drinking] prodigiously... [capering] with pretty women'.³⁵ This *Ship of Fools* is riding the 'dirty waves' of the 'reeking swamp' (*Inf.* VIII. 10, as translated in LC's libretto) towards the city of Dis. The drinking, capering and fighting that takes place in the café bar during this scene is in stark contrast with the spiritual stillness and certainty of Beatrice throughout. The sense of otherness created by this juxtaposition is at once unsettling and comforting like a melancholic mood. Kristeva's view of art being 'born out of the pain of loss'—by 'technician[s] of melancholia... people on the edge—hysterics, obsessionals, lovers, artists... sufferers of depression'³⁶—is what is witnessed at this point. The Guild represent the acceptance of an unpredictability brought on by the loss of their ties to, and the stability of, the mainland.

When Beatrice appears at measure 231, we are momentarily freed from the musical turgidity and cinematic clamour of the sea, the city and its Guild. However, we are not freed from the pervading melancholia, present even in the beauty of Claron McFadden's (soprano) sung lines speaking of love and the presence of God from *Inferno*'s second canto. A moment of relief, yet full of sorrow. This conjures up the 'premise of the *Commedia*' that Barolini speaks of: 'the ability to find consolation and succor in a dead beloved... the very idea of pre-history.'³⁷ As a result, the opera's overarching narrative device becomes clearer at this point: like Dante's

³⁵ Hartley in Novak (2012), p. 113.

³⁶ Ives, K. (2008). *Julia Kristeva: Art, Love, Melancholy, Philosophy, Semiotics and Psychoanalysis*. Maidstone: Crescent Moon, p. 90.

³⁷ Barolini (2018).

journey, and that of life itself, hope is intertwined with anguish and both will be present to some degree at all times in the dialogue. *Inferno 2* reminds the reader of the divine grace that allows for Dante to travel through these realms of the dead, and so too is LC here presenting the melancholic tension that frames the work.

Dante (Cristina Zavalloni, in red) strolls slowly across the stage as Beatrice sings her lines to him (/her). On-screen Beatrice, presented as a famous public figure (also played by McFadden, in white), having waved to the crowds, now descends stairs, also moving slowly. On-screen Beatrice is mute as on-stage Beatrice (also in white) continues to sing high, drawn-out notes. On-screen Dante (a journalist, also played by Cristina Zavalloni) momentarily appears. A flashback (or is it a flash forward?) to Beatrice waving on screen. On-screen Beatrice walks towards the bottom of a set of stairs; is she returning from where she came? Another flashback to her waving. Now she is being chauffeured somewhere in a dark BMW. Lucifer (the businessman) appears on stage and on screen. Despite the activity, nothing is happening; despite the rate of change, time is moving slowly, or backwards, or is repeating itself. This is Lucifer's domain—the domain of 'shadow[s], thick with mud', 'deep waters' and 'disconsolate land' as the upcoming lines from Canto 8 describe—a canto that contains a 'complex narrative... consisting of an over-arching story-line that is punctuated by a briefer interpolated story.'³⁸ We are not supposed to have a grasp of what is going on—nor when it is taking place—nor what everything means at this point in the opera... nor perhaps firmly at any point throughout the work. But here, the fourth wall is being chipped away and we are drawn into hell alongside Dante, ready for a journey of sorts.

I do not seek to give a written account of all of this scene's staged/screened/scored events and their interrelations—nor do I seek to cover ground on the 'postdramatic condition' of LC that Novak has explored in the case study for her thesis (2012) and subsequent monograph on 'reinventing the voice-body' (2016)—but it is worth highlighting at this point an overlapping

³⁸ Barolini, T. (2018). 'Inferno 8: In Medias Res . . . at the Gate of Dis'. *Commento Baroliniano*, Digital Dante. New York: Columbia University Libraries. <https://digitaldante.columbia.edu/dante/divine-comedy/inferno/inferno-8/>

idea that relates to the work's 'oratorio-like dramaturgy'³⁹, which is crucial for explaining its melancholic thread. Hartley makes it clear that the music was generally intended to 'fuse' (suture) 'all these other elements... [creating] the circumstances for some sort of flood of associations that are meaningful but hard to state explicitly.'⁴⁰ It is clearly not that simple, as I have suggested above, for the film often seems to play a suturing function, and this is highly subjective anyway. However, if we assume that the composer and director worked to allow the music to speak in this way (with a foregrounded and narratorial function), then it suggests that the libretto is oftentimes simply 'music-painting' and abstractly suggesting narrative(s) rather than presenting a Ulyssean journey as such. Furthermore, by allowing the audience to see so much of the orchestra (not in a pit) and each other (the house lights not completely off)—this approach is not only 'anti-illusionist' and a mirroring of the voice-body/voice-gender relationship of the production, as Novak states⁴¹—but also allows more characters (us as Dantean protagonists, the orchestra as Virgilian intermediaries) into the dialogue. This has the effect of confusing the time-space arena in which the work is set and performed. Such ambiguities heighten the divergent nature of the work and its sense of loss—of meaning, focus, objectivity and truth; of transcendence, of organic growth, of time; of identity.

Perhaps unsurprisingly, the character in LC1 that best represents this polysemy and loss of identity is Lucifer. As already mentioned, Hartley's on-screen Lucifer at first appearance imbues the work with a brooding melancholy hinting at the themes of dialogue, difference and death. His complex nature is now developed both on screen and on stage, and any sense of a singular representation of his character is supplanted with an overt dualistic tension as a result of his appearance in these two contrasting realms simultaneously. He is both the lacklustre voyeur in the café bar on screen and the aggrieved site manager on stage; he is the limbless serpent, whispering and influencing from below; and he is the controlling beast, scheming and ordering from above. As Jeroen Willems thoughtfully flicks through the pages of a book atop the

³⁹ Novak (2012), p. 123.

⁴⁰ Hartley in Novak (2012), p. 123.

⁴¹ Novak (2012), p. 123.

scaffolding on stage, the music takes on this same dualistic tone: the calculated, *legatissimo* and non-vibrato chords held by the strings in an icy, inner hell against the contrabass clarinet's *quasi solo*, rumbling, ejaculative utterances from a fiery, nether hell (mm. 467–503). Then, to invert things further, Lucifer (or, at least, Jeroen Willems who has represented Lucifer up to this point) speaks (literally, for the singing has now died away) for Dante, accompanied by his bipolar soundtrack—torn between long chordal depression and low manic bursts—with added noise from Brouwer's tape part. Lucifer has become Dante; Dante has become Lucifer. Infiltrating electronic sounds work against the acoustic sounds, and also work with them (an amplified bass guitar imitates the contrabass clarinet), as the voice of infinite identities utters the following words from Canto 9 of *Inferno* (lines 64–66 and 79–81, translated by Andriessen):

And then, over the turbid waves
there came a terrifying noise,
because of which both shores began to tremble;

I saw more than a thousand ruined souls,
fleeing before a figure who was walking on the Styx,
his feet dry on the water

Andriessen chooses not to translate Dante's word, 'fracasso' ('un fracasso d'un suon, pien di spavento', *Inf.* 9.65), which Longfellow translates as 'clangour of sound', Mandelbaum as 'reboantic fracas'. Perhaps as the most fitting description of much of Andriessen's infernal music up to this point, 'fracasso' felt a little too close to home. Nevertheless, it was omitted, along with the four stanzas (twelve lines) that separate these two stanzas. This, in and of itself, is not surprising—we know that Andriessen is picking and choosing, using roughly just one line for every 70 of Dante's—but it is perhaps more surprising that Andriessen has changed the one speaking these lines, in turn completely twisting its apparent meaning. What should be Dante speaking at the entrance to Dis, witnessing the arrival of an angel coming towards them across the River Styx—the one who opens the gate for him and Virgil to allow them in—is instead a commentary by Lucifer. Perhaps he speaks of the same event and is witnessing or recounting it from afar. However, it is more likely that this is a subverting of narrative, of good and evil. Which way is up and which way is down? Who is here to be feared and who is here to be trusted? What

is love and what is hate? What is spirit and what is matter? As this section draws to a close, we are just left with rhetorical questions and a hopelessness embodied by a character with no moral compass.

Lucifer's identity then mutates again and sweetly sings words that should still be from Dante, referring to the angel ('I was certain that she was sent from heaven', referencing *Inf.* 9.85, which reads: 'Ben m'accorsi ch'elli era da ciel messo' / 'Well I perceived one sent from Heaven was he'). Yet, with sinister irony, Lucifer seems to be speaking of Dante (of course, Dante in LC is performed by a woman). This is implied by Dante's (Cristina Zavalloni's) appearance on-screen at the moment after Lucifer begins to sing, as her makeup is being applied by an assistant in readiness for reporting (she is a journalist), before being frozen on screen (in Lucifer's sights) at the end of LC1. Lucifer lusts for Dante—for beauty and for what he has lost, having been banished from heaven.

PART II: *Racconto dall'Inferno (Story from Hell)*

Andriessen refers to LC1 (commissioned by the Los Angeles Master Chorale and premiered at Walt Disney Concert Hall in November 2007) as something close to a Federico Fellini film—'part nightmare, part dream.'⁴² According to the composer, it sets out to explore a range of subjects such as 'politics, time velocity, matter and morality,'⁴³ yet it is clear to see that these lofty ideas are being presented alongside more profane, polystylistic, and even amusing musical and textual elements too. LC2 (commissioned by Ensemble musikFabrik for a 2004 concert with Cristina Zavalloni in Cologne) narrows the scope a little and is a more focused attempt—musically and narratively—to bring the audience into a specific Dantean infernal landscape. However, it does obviously retain the same dramatic tension between the sacred and philosophical on one hand, and the earthy and comedic on the other. In LC2, the composer particularly wanted to explore the boundaries of narrative suggestion through music, feeling that

⁴² Andriessen, L. in Crain, M. B. (2007). 'Los Angeles Master Chorale and Louis Andriessen'. *LA Weekly*. <https://www.laweekly.com/los-angeles-master-chorale-and-louis-andriessen> (Accessed 13 May 2021).

⁴³ *Ibid.*

the polyinterpretability of singer Cristina Zavalloni's 'appearance and singing style'⁴⁴ would allow him to play with listeners' expectations, associations and reference points.

As a comic story of devilish characters escorting Dante through a particularly cartoonish version of hell (lifted from *Inf.* 21–22) unfolds over the next twenty minutes, the power of the comedy in the *Comedy* is made strikingly apparent: it is there to highlight loss and difference. What is comedic about a fierce senior black devil and his evil companions other than their loss of humanity and their distance from normal behaviour or normal appearance? Comedy is a journey from ignorance to pain with the hope of a love somewhere beyond the boiling tar. The absurdity of this 'story from hell' adds a gravity to the preceding section's intensity and will make the vision of Lucifer that follows more dramatic. And so, at this point, Andreissen and Hartley pull us down from the familiar, everyday realms of hell (busyness, stress, greed, lust) to the other side of hell where everything seems turned upside down—where what happens is so inhumane it is humorous, because the journey can't possibly end like this. However, such comedic narratives will only be successful if the contrast from what has gone before is obvious enough and the suggestion of a way out is made apparent; the sense of loss at this point must be balanced by the potential for redemption if the comedy is to be made clear. It is this balancing act—along with a more ambiguous intertextuality—that is the essence of what happens musically and structurally in this section.

The most obvious loss in musical terms is a textural one. The opposing forces of the long, held chords and the short, stressed outbursts of notes—along with the electronic sounds—die away to a string of fortissimo two-beat chords, occasionally interrupted by the odd three-beat chord, the rhythmic variety at first limited to this minimalistic bubbling. Harmonies shift and modulate with the use of shared pitches—certain pitch-classes sticking like the thick pot of pitch—'swelling, and then compressing back' ('*gonfiar tutta, e riseder compressa*', as Dante will later sing at the end of the opening stanza). But when Dante does sing these lines from *Inferno* 21, the chords have already given way to a more obvious bubbling texture: the kind of

⁴⁴ Andriessen, L. (2004). 'Racconto dall'inferno'. *Boosey and Hawkes*. <https://www.boosey.com/cr/music/Louis-Andriessen-Racconto-dall-inferno/15748> (Accessed 13 May 2021).

bass utterances we heard in LC1, now slightly transformed and strung together, no longer opposed by a chordal texture. We have lost the melancholic dialogue in the music, and the only one speaking now is Dante (Cristina Zavalloni), but this allows the suggestion of darkness and the threat of death to settle in, resulting in a more striking dialogue between the music theatre and film drama to take place.

In the room, as the slow tolling of the two- and three-beat chords gets under way, the start of this section is marked by the entire backdrop turning a bright red, the scaffolding creating vertical and horizontal lines, frames being created as if ready to be filled with the comic tale brewing. A crane moves across the stage, followed by Beatrice (Claron McFadden) silhouetted, her white attire made black with only the red surface lit from behind. She is lowered by the moving scaffold tower and then descends to the lowest area of staging, watched by a shadowy Lucifer (Jeroen Willems). Hartley's film shows three still frames with large white writing: (1) '2.', (2) 'hell', and (3) '(stories from)'. The overt use of the plural, 'stories', here in opposition to the official title suggests that, although the staging and libretto project a comical scene based around Dante's boiling stew of pitch (a musical pun, of course), we are supposed to be seeing alternative, less familiar hell narratives in the film. The comic frames of the literal (e.g. the red-coloured scene, the downward movement of characters, suspended musical dialogue, the direct title and reduced intertextuality of the libretto), allow Hartley to be the one to paint with a more nuanced, melancholic brush.

The fifth chasm of Dante's eighth circle of hell—one reserved for corrupt politicians, or 'grafters', who have abused their power for personal gain—comes as almost comic relief about two-thirds of the way through the *Inferno*, which up to this point is generally a little more serious in tone. It is no surprise that the coarse style of these two cantos and their grotesqueries appeal to a composer like Andriessen who—obsessed with balance—often counters a more philosophical style with something more vulgar. In LC2, Andriessen is negating some of the assertive high-mindedness of LC1. While Hartley's film for LC reveals this twisted sincerity at times, it generally offers something less dramatic than the large-scale compositional dialectic of Andriessen's music. For example, the moving symbolism of a member of The Guild (Lucia, who

was seduced in LC1), waking up on a beach stranded on a table as waves roll beneath her (referencing the *Narrenschiff*), follows on more seamlessly from the melancholic threads of LC1. Such images represent loss, pain, otherness and separation from love in a more poetic manner and provide the subtlety of melancholic discourse that is needed for theatrical continuity between sections, especially in a work that revels in polysemic and polyinterpretable opportunities. Here, Hartley's persistent melancholy sutures Andriessen's mania, and the partnership begins to make more sense. Together they are exploring the possibility of an 'eminent vernacular', mirroring Dante and bringing together the power of the low ('*vulgar locutio*') and the high ('*locutio secundaria*')⁴⁵, which naturally leads to a dialogue fraught with tension, yet ripe for melancholic drama.

On stage, as Dante sings of the devils who are torturing those who escape from the boiling tar, there is an eerie joining of stage and screen as Lucia waves to her friend, Maria, who has followed her and other members of The Guild to the beach. Maria is struggling across the sand with her bicycle. She does not notice Lucia but on-stage Lucifer does, sinisterly waving back, bringing the focus back to the stage and tying two seemingly disparate worlds together. The hopelessness, struggle and gradual undoing of The Guild on screen is at first contrasted by the direct coarseness of what the devils in this canto are discussing, sung by Dante on stage (e.g. 'Vuo' che 'l tocchi... in sul groppone?' / 'Should I nick him... on the rump?'). It is unclear how everything relates. However, as we see on-stage Lucifer scramble up some ladders (unsuccessfully) to try and reach Dante (who obviously sings on the scaffolding above), we realise that perhaps this hell—on the surface so intensely violent and dramatic—is actually quite strangely uneventful. Now the connections are more apparent because the pretense of a complex narrative has been dismantled. It is actually a world more like the mud-dark of Beckett's *Comment c'est (How It Is)* in which, as Gerald Bruns writes, the 'structureless present appears to manifest itself in the attenuation of syntax'.⁴⁶ Narrative, space and time have been devalued by the reduced coherence of any kind of over-arching semiotic patterns in the music, staging or film.

⁴⁵ de Benedictis, R. (2009). De vulgati eloquentia; Dante's Semiotic Workshop. *Italica*, 86(2), pp. 194–195.

⁴⁶ Bruns, G. L. (1971). Samuel Beckett's 'How It Is'. *James Joyce Quarterly*, 8(4), p. 318.

Dante, embodying the senior devil, Malacoda, calls out the junior devils who are instructed to help lead Virgil and Dante out from the stewing pitch. The final devil to be called is ‘crazy Rubicante’. At this point, the dense orchestration subsides and we hear Dante singing the words of Malacoda, completely unaccompanied, ‘poco movendo’ (see Fig. 1.4).



Figure 1.4: Dante’s brief solo / Malacoda calling on ‘crazy’ Rubicante (LC2 mm. 190–193)

The strident tutti texture is briefly interrupted for this because it highlights a moment of banality in Dante that Andriessen sees as being important to reveal something of the *Inferno*—and because it is this kind of exposed repetition and syntactic attenuation that allows the banality of the *Inferno* to be enacted in real-time. It draws the audience into the dark pitch (in a way that Beckett or Joyce often seek to do) with a language of ‘direct expression’. As Shane Waller explains, quoting Beckett, speaking of Joyce:

‘[T]his language of direct expression is close to the gestural roots of all language...’ Thus, ‘...by rejecting all “polite symbols” (or arbitrary signs) in favour of a “savage economy of hieroglyphics”, Joyce produces a language that, for all the apparent differences, is in principle identical to that of Dante, Shakespeare or Dickens...’ in which ‘...the shock of the new is the shock of the original, with the emphasis squarely upon a return to origins.’⁴⁷

The banal enables a timeless materiality. When Dante sings of the devils who ‘[blow] their tongues through their teeth’, Andriessen deploys chattering woodblocks and templeblocks. This is followed by a short, comic march; Dante and Virgil are making their way out of this chasm of hell. And then, although the giant ‘Lion’s roar’ effect indicated in the score—following Malacoda ‘[making] a trumpet of his ass’—doesn’t take place in the recorded performance, a more subtle

⁴⁷ Waller, S. (2005), pp. 29–30.

bass drum roll crescendo leading up to this point is played instead. The Guild cellist's music is blown off her stand as she practices on the beach, in place of the percussive effect.

This vulgar climax releases at once releases the tension that has been created through an interplay of stage and screen—the comic and the serious, and other juxtapositions—and at the same time forces the ear to associate every sound heard from the orchestra with something material. As a result, mm. 268–283 are heard as an intensely dramatic dialogue: an orchestral sigh, instrumental muttering, a marching bass drum. Then another sigh, more muttering, but silence instead of the drum. More sighs, more muttering—growing louder, changing shape, changing tone—occasional marching, regular silences. This musical dialogue is released into a tutti march that was hinted at during the prior vulgarity, but now its fullness and its true peculiarities are made known. The Guild's composer at the beach begins throwing pieces of manuscript paper away, dissatisfied with whatever the music is written on the pages. This is perhaps a moment of ironic self-reflection that brings Andriessen and Hartley closer together with their creative muse, Dante. It also signals the onward march of Dante within the opera, but suggests that the worst is yet to come. On screen, Lucia and Maria have an extended fight on the beach, which is perhaps Hartley's more poetic response to the vulgarity of Andriessen's hell and the ensuing musical dialogue, creating an appropriate Dantean balance that is intensely melancholic.

The first two parts of LC establish the dialogic nature of the work and provide a framework for understanding the intertextuality and noise that continue to build through the next three parts. Through the presentation of ideas that are disrupted or opposed, an unsettling atmosphere is created for the audience in which it is impossible to establish a singular narrative or coherent identities for its characters. Instead we are presented with forces that push and pull one's attention to the different circles of hell. The journey from the limbo of the first circle of hell to the frozen wasteland of the ninth circle is not a straight line. The multi-directional narrative—made up of dualities, ironies and polysemies—results in a melancholic journey that has the glimmering hope of redemption framed by the more obvious, and often comedic, inevitability of death.

CHAPTER II

Translating hell: the noise of *La Commedia*'s 'Lucifer'

When yet another, which behind it came,
Caused us to turn our eyes upon its top
By a confused sound that issued from it.

As the Sicilian bull (that bellowed first
With the lament of him, and that was right,
Who with his file had modulated it)

Bellowed so with the voice of the afflicted,
That, notwithstanding it was made of brass,
Still it appeared with agony transfixed;

Thus, by not having any way or issue
At first from out the fire, to its own language
Converted were the melancholy words.

(*Inferno* 27.4–15)

At the beginning of *Inferno* 27, after Ulysses departs, Dante and Virgil encounter another tortured soul in flame. In this canto, the spirit of Guido da Montefeltro explains how receiving papal absolution before transgressing resulted in a devil stealing him away from St. Francis to deliver the fraudster to hell. Just as *Inf.* 26—featuring Ulysses—is an ironic ‘reversal of the Homeric episode... [Canto 27 is] a reversal of how [Guido da Montefeltro] was depicted and praised [by Dante] in the *Convivio*’⁴⁸, as Massimo Verdicchio writes. Dante revises his assessment of Guido in *Inf.* 27 and consigns him to a punishment likened to the tortuous end provided by a Sicilian bull—a life-sized brazen bull in which some criminals in ancient Greece were purportedly roasted to death while their screams resonating from the bronze device were made to sound like those of an actual bellowing bull. This passage is a harrowing picture of hell and a shocking reversal of a deceitful character’s fate, but it is also one with a resounding noise that shapes the narrative that follows and rings out over the ensuing visual stimuli.

While the aurality of the *Comedy* is an important aspect of the poetry in general—and is perhaps most apparent in *Inferno*⁴⁹—the example above is a relatively rare example in which

⁴⁸ Verdicchio, M. (2015). ‘Irony and Desire in Dante’s “Inferno” 27’. *Italica*, 92(2), p. 286.

⁴⁹ Santacruz, F. (2011). ‘Sounds of “Inferno”’. *Epos: Revista de filología*, XXVII, p. 235.

Dante reflects on a specific sound (or noise) of hell in a more nuanced and intertextual manner. Where Dante does describe sounds in hell, it is quite often in reference to the noise of water: the tempest referred to in *Inf.* 5; the loud, dark water of *Inf.* 16; the winding rivulet in *Inf.* 34. And while there are other auditory phenomena: ‘blasts’ of wind (*Inf.* 3); the more obvious ‘shrieks’, ‘plaints’ and ‘laments’ from its inhabitants (*Inf.* 5); terrible ‘clangours’ (*Inf.* 9); the sound of ‘uncouth’ instruments (*Inf.* 21–22)—these sonic descriptions are usually a ‘first impression’⁵⁰ or contextual background information to the largely visual focus of Dante’s infernal language. While we know the soundtrack to Dante’s hell is certainly ‘noisy’, this is inferred mostly by visual cues and references to the noise of features in the landscape, rather than direct poetic reflections on its sonic landscape or meaningful narratives shaped by the sonic metaphors it does contain. As a result, one might expect Andriessen to latch onto the noise and drama of the Sicilian bull episode in Canto 27 as he did with the other rare moments of Dantean sound-drama, such as LC1’s ‘terrifying noise’ and Malacoda’s ‘trumpeting ass’ in LC2. Instead, he paints the acoustic scenery in LC3 with the words of Vondel over a vivid orchestral soundscape; he lets Dante’s words (translated into Dutch) paint an image of Lucifer that is framed—and thus exaggerated—by the deeper aurality (and Dutchness) of Vondel’s poetry, and the associative links in the musical language. The melancholia of LC1 and LC2 is now converted into a musical language as disturbing as a Sicilian bull—its absurdity negated by its grave implications. The literal and metaphorical noises of hell are now translated into musical and intertextual noise in a section that foregrounds the source of all this infernal commotion: Lucifer. This chapter explores the way in which Lucifer represents noise in LC3 by analysing the language and imagery of Dante and Vondel alongside the music and films of Andriessen and Hartley. These comparisons are important in order to discover why the opera’s creators decided to set certain texts and images in dialogue at this central point of the work. It develops the ideas of melancholy from Chapter One and introduces ideas of intertext as one of the various methods of generating noise in the production.

⁵⁰ *Ibid.* p. 236.

In LC3, Vondel's *Lucifer* (c. 1653) and *Adam in Ballingschap* ('*Adam in Exile*', c. 1664) become Andriessen's Dutch vehicles for dramatising the noise of Dante's hell with instrumental grunts, babbling orchestration and a 'rumbling'⁵¹ tape track. The framing of translated extracts from *Inf.* 34 (only 13 lines compared to the 42 lines of Vondel in this section) places Dante's visual description of Lucifer inside the dialect and context of Vondel in order to heighten both the differences and similarities of these infernal tales, written over 300 years apart, and also suggests an otherness to the more lyrical Italian of Dante. The cross-cultural layering and translational nuance create a continued and intense intertextual noise in the central section of LC, revealing the complexity that characterizes theological and poetical understandings of hell as much as the unintelligible nature of hell's soundscape. In this section, we are invited into the Tower of Babel to find the source of hell's noise and confusion. Ironically, Lucifer himself is not as noisy as the landscape and its inhabitants, unless we see this character in a more intertextual light.

What Dante only alludes to occasionally in the *Inferno*, Vondel makes quite clear throughout *Lucifer*: that heaven and hell can be understood through their respective soundtracks. In Act Three alone, Vondel describes the sounds, songs, instruments, noises or discords of the angelic domain in over 50 of the 664 lines. Heaven is represented by such sounds as: the 'sacred music' of 'tongue' and 'harps and strings'; music 'in tune with God's harmonious Creation'; 'clear-voiced Seraphim, hymning their gratitude'; 'songs of praise' swelling with 'measured harmony'.⁵² This 'concord' rings out in the heavenly sphere until 'Gabriel's trumpet blast... [disturbs] God's adoration'—Lucifer has rebelled. This 'trump', which interrupts Heaven's peace, gives way to all manner of unintelligible noise: 'hubbub, groaning, cries of distress', 'dismal plaint', 'distasteful sound', 'threnodies', 'grumbling', 'tumult', 'discords crude', 'bitter moans', loud 'wails' of 'dissonance' and 'rumbling'.⁵³ And much of the language that doesn't directly reference sounds such as these is still providing acoustic context to this rendering of

⁵¹ See Appendix 2 for more information on the wider significance of the kinds of noise heard in the electronic part.

⁵² Joost van den Vondel tr. By Clark, N. (1990). *Lucifer*: London: Oberon.

⁵³ *Ibid.*

Heaven's sublimity ('turbulence', 'violence', 'uproar', etc.). Vondel relies on these sonic oppositions to emphasise the dramatic tension between the chorus of loyal angels and Lucifer's rebels, and then to more subtly express that the situation has become (or perhaps always was) more confused, as the rebels form a chorus ringing 'with great pomp' accompanied by 'shawm and trump', parodying heaven's original soundtrack.

This is the kind of dualistic drama that Andriessen's music theatre thrives on, expressing a particular binary opposition before ironically disrupting it (as exemplified in Chapter I and will be explored further in Chapter III). In much of his music—as Timo Andres writes of LC1—'not everything is as it seems'⁵⁴. The eight-minute introduction to LC3—before the chorus enters at m. 150—is a meditation on this dualism, and brings into focus the tension between the opposing forces (tonal clarity on the one hand and complex noise on the other), yet also suggests that their differences may not be as stark as they first appeared. Both sides are at least united in their purpose to overcome the other, their histories are intertwined, and their musical expressions at times will become intermingled and indistinguishable. Music that exploits the balance between more sonorous material and more noisy material has obvious communicative potential; structuring and stretching this abstract idea through time leads to an increased sense of narrative significance as the representational musical objects repel, attract, fuse and disperse.

As well as the fundamental tension in LC3 between what is considered sound and what is considered noise—something that is highly subjective and must be considered within contextual and cultural frames—this dualistic drama is pointing to a broader theoretical idea of music. LC3's musical dialogue is an expression of the 'dialectical structuralism' of Helmut Lachenmann—that '[m]usical structures draw their power solely from conscious and unconscious resistance, from their friction with the already existing structures of existence and consciousness'⁵⁵. It is clear that Andriessen, like Lachenmann, believes that the power of music's discourse lies in its derivation from—and its resistance to—'realms of experience and existence,

⁵⁴ Andres (2013).

⁵⁵ Lachenmann, H. (1996) quoted in Kay, J. (2019). *Noise, resistance, and intertext in Helmut Lachenmann's 'Dal niente (Interieur III)' and 'Accanto'*. Thesis. University of Oxford, p. 62.

especially those outside the realm of music.’⁵⁶ In earlier works, Andriessen has focused on a number of different exterior ‘realms’: the political (*De Staat*, 1972–76), the perceptual (*De Tijd* and *De Snelheid*, 1981 and 1983), the material (*De Materie*, 1985–88), the metaphysical (*De Trilogie van de Laaste Dag*, 1996–97) and the aesthetic (*Writing to Vermeer*, 1997–98), for example. While it is rather crude to categorise these works in this way—as quite often they are about multiple realms of thought, layered with a range of references to a variety of philosophical ideas, visual art, literature and other music—it does help to contextualise the drama of LC. In all these works and many others of Andriessen, it is as if there is a tension between the spiritual and the material worlds—an ever-present metanarrative developing through Andriessen’s oeuvre that has some sort of culmination in LC. What is of particular interest in LC3 is the way this metanarrative has been brought into sharp focus; the ‘realms’ here are obviously, at once, both intensified in their physical and spiritual essences. In LC3, we are confronted with the heightened physical presence of a spiritual being as a focus on stage—a character who represents a primary source of all tension and resistance in both realms. A character from Hartley’s black and white film has become a vivid, ‘real-life’ apparition on stage, conjured by a chorus of angels mid-schism.

While Andriessen does not set the rich sonic language of *Lucifer*’s central act directly—choosing extracts from Acts Two and Five instead—the introduction of LC3 seems to portray it instrumentally, as an extended overture at the start of his own central act. The noise of a tam-tam and a ‘rumbling’, ‘irregular’ tape track underpins the fortissimo Fmi⁹ chord that opens this section, while it ends with two, large, groaning drums played ‘with a wet finger’ conversing in drooping glissandi, again underpinned by the electronic noise of a tape track. The bubbling pitch of hell is still present throughout this introduction—from the bass guitar, left-hand piano and contrabassoon’s F–G–F–A^b unison motif at the start, to the thicker harmonic tar of the strings, piano, brass and strings playing in rhythmic unison before the choir’s first entry—but the *noise* of hell is more apparent at the start and at the end of these 149 measures of infernal scene-setting.

⁵⁶ Ibid.

This literal noise bookends and contrasts the shifting, ‘pesante’ chordal textures (mm. 50–128) that appear in opposition to the recurring motif, which rears its head dramatically in varied forms as if it were Lucifer’s multiple faces. The musical dialogue of this ‘overture’ represents the opposing angelic factions and presents a musical battle between heaven’s loyalist angels and its rebels under Lucifer, mirroring the structure of Vondel’s sonically-charged third act.

This obvious representational approach to the composition of LC3 (instruments as characters, motifs as ideas, textures as forces, etc.) suggests that Andriessen may be expressing as much ‘text’ within the more atmospheric moments of instrumental music in LC3 as he does in the parts that more directly set the words of Dante, Vondel and its other sources. The opening music of this middle section is highly operatic in the sense that its meaning is heightened by the way its themes are framed; it is reaching back to material and images from LC1–2 and suggesting how the imminent narrative will influence LC4–5. However, there is additional intertext and nuance that should be considered, as one might expect given the previous two sections’ subversive use of multimedia.

Lucifer stands spot-lit on an otherwise dimly lit stage at the opening of LC3.⁵⁷ A solitary worker transports a mysterious orb from one side to the other, but the surrounding darkness draws the audience’s attention to the activity in Hartley’s films. This negative space around Lucifer and between the stage and screens (see Fig. 2.1) is mirrored in the ominous orchestration as obvious gaps between the chords for half of the players appear, set against long, held notes for the other half of the ensemble (mm. 44–49)⁵⁸. Having left the beach via a purgatorial dune, the Guild head back into town to busk. Hartley’s Lucifer—the businessman alone in the bar—is clearly still in turmoil. Meanwhile outside, the Guild members find themselves in a fracas with the police

⁵⁷ Although in LC3 there are fewer well-lit areas of stage overall, the open and transparent set with the orchestra on display at all times in the midst of the action never allows for completely isolated moments of drama. Therefore, the term used in this chapter—‘negative space’—implies a relative scenic void compared to the overt hypermediality of the opera’s spatial setting up to this point, yet still allows in some communicative interference from the other ‘realms’.

⁵⁸ Interestingly at this point, Anke Brouwer’s tape noise reappears on the DVD recording despite the score indicating it should be played for the opening 16 measures only. Here, it seems to represent and highlight the ‘ambiguity’, ‘disturbance’ and ‘noise’ (Novak, 2016, p. 112) created by the merging of the on-stage and on-screen narratives, and is itself a negative, artificial and formless sonic stasis like the dark emptiness that has descended on the performance space.

(‘screen two’ in Fig. 2.1). Lucia watches, fascinated and excited by the commotion at first (‘screen one’ in Fig. 2.1) before becoming increasingly concerned. The Guild are jailed and the accompanying musical ‘negative space’ between the orchestra’s chords is now more apparent; the rests are more prominent as the intensity of the short, heavy, darkly alternating chords increases. On stage, Lucifer has now climbed up a ladder to the viewing area as seen at the top left of Fig. 2.1, lording over the dark emptiness between his realm and the Guild’s.

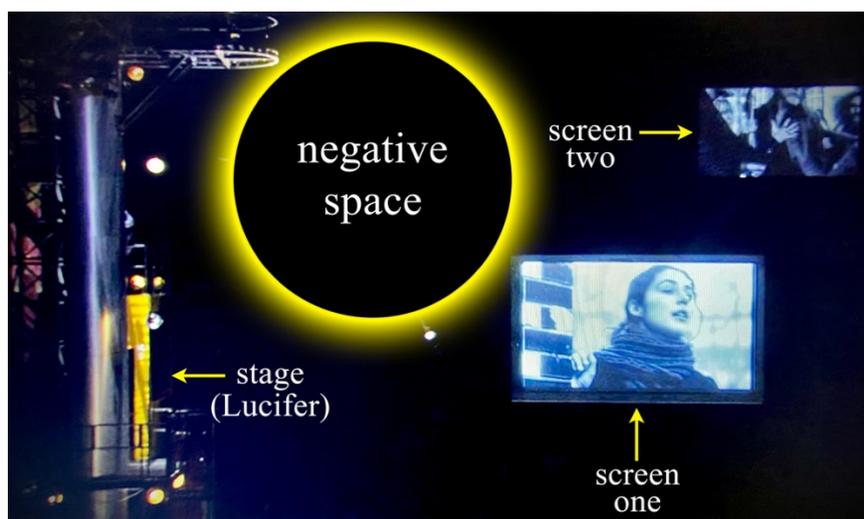


Figure 2.1: View of screens next to staging with significant dark, negative space in-between (0:41:46)

The almost comic reference to John Williams’ famous *Jaws* (1975, dir. Steven Spielberg) theme at this point (see Fig. 2.2)—just as Lucifer, acting all-powerful, arrives at his vantage point—is another example of Andriessen’s dramatic irony subverting apparent narratives. Perhaps Lucifer is not as powerful as his position and appearance on stage leads us to believe. Perhaps he is more like the somewhat diffident character (also Jeroen Willems in a suit) we see in Hartley’s film. The scenic darkness is an equally ironic nod to the meaning of his name (‘light-bringer’). However, this irony is not presented as comedically as it could be; it has been framed by austere musical material and staging in a way that makes it feel like a natural development in the drama, and the musical quotation (if indeed it is that) doesn’t last long enough for the reference to be too obvious. The moment is quickly disrupted at m. 77 with a striking change of orchestral texture—

back to the kind of dense chordal material that preceded it—yet now harmonically re-energised and answered by accented tom-toms and dissonant quintuplets in the two pianos.

The image shows two musical excerpts side-by-side. The left excerpt is titled 'Jaws Theme' with a tempo of 44 and a dynamic marking of *mp*. It is in 3/4 time and features a bass line with eighth notes and a melody with quarter notes and rests. The right excerpt is titled 'LC3 mm. 74-76' with a tempo of 58 (Pesante) and a dynamic marking of *mf*. It is also in 3/4 time and features a bass line with eighth notes and a melody with quarter notes and rests, including triplet markings. The word 'accl.' is written above the right excerpt.

Figure 2.2: ‘Jaws’ theme compared to LC3 (mm. 74–76)

Beatrice arrives on stage to strident, tutti chords. She is dressed in the same white outfit as she arrives at the hotel in at this point in Hartley’s film. The music is now emphatic yet grave. It is repetitive yet broken into uneven strings of alternating chords—like a breathless being mid-breast in an icy underworld, gasping for meaning—and a stark contrast to the serenity and grace of Beatrice’s appearance. The tape track noise reappears and is given space to rumble during the measures of rest breaking up the chords at mm. 119–121. Each moment of rest in the music is significant, mutating the music that follows, but the whole orchestra going silent at m. 129 is a key moment in the introduction. This is a brief moment of total emptiness announcing Lucifer’s entry into the wider narrative. On screen, Lucifer counts the money needed to pay for the Guild’s release from jail. When the chorus enters with Vondel’s words at m. 150, on-stage Lucifer descends back down the ladders to the lower platform; it is now his time to begin influencing the human story.

We are brought to earth by jazz drum-set interjections accompanied by bass guitar (mm. 181–187) as the stage’s backdrop turns bright green. Lucifer falls to the ground. An eerily cheerful melody in multi-tonal unison is played by the piccolos, oboes, clarinets and trombones as the choir sings: ‘Deez’ smet onstelt heg oog van ‘t licht’ (‘Disgrace impairs the eye from light’). As Lucifer struggles along the ground and into the pool of icy orbs, we see him as both serpent and beast—hampered by his own form and surroundings—but striving for power and influence. The heavily reduced orchestration, percussive and low, that follows as we return to Dante’s words from *Inf.* 34 slithers and slides as the tenors and basses describe the ‘mirakel’ that

is this three-faced ‘monstervogel’ (monster-bird). The musical energy builds as Lucifer lifts one of the orbs to the sky and is raised up on a section of scaffold tower, the noise of the full orchestra accompanied by a long crescendo tam-tam roll with hard sticks. M. 294 is the pinnacle of noise both aurally and visually and represents the great irony of the ‘morning star’ being struck down by enlightenment in Icarian fashion.

The bright green-backed, orb-filled scene before the return to the text of Dante is a scopic opposition to the prior scenic darkness and negative space that accompanied Vondel’s words. However, as the musical language continues to speak with ironic resistance to any one particular voice (a solemn chorus butting up against a movie theme, a satanic musical statement next to swinging be-bop), there is a consistent inconsistency that highlights ‘the futility of sensorial division’, as Lynne Kendrick refers to it in relation to theatre studies⁵⁹. In what can now clearly be seen and heard as *Gesamtkunstwerk*, we cannot see without hearing or hear without seeing if we want to engage with the patent polyphonic narrative. At this point, the context and heightened auralty of Vondel is transplanted—by the character of Lucifer on stage and through the irony of musical anachronism—to the words of Dante. With the madness and melancholy of LC1–2 in the background, Lucifer’s actions and interactions with the other media—in relation to the chorus’ setting of Vondel and through the displacement of narrative in the film—takes the dialogue now to the conversational noise level of warring angels. Visually, the symbological noise also reaches its zenith as Lucifer, holding the orb, rises higher, the transparent, inanimate object suddenly representing a very many things at once: knowledge, good, evil, power, beauty, time, matter (all the exterior realms Andriessen is constantly pointing to) and, of course, humanity. This is Adam and Eve, the fallen in *The Guild*, the wandering Dante and Virgil, and the angelic—yet still human—Beatrice. Everything meets at this point of timeless interconnectedness and everything is noise: everything is found and, as a result, everything is lost.

⁵⁹ Kendrick, L. (2017). *Theatre Auralty*. London: Palgrave Macmillan, p. 2.

There is a sense at this point that there is no way back from this noise—that the ‘drom’ (crowd) of ‘misnoegend’ (discontented), ‘geesten stom’ (dumb spirits, mm. 161–172) led by Lucifer will continue their assault on our eyes and ears. However, as Lucifer implies a little later on—‘Natuur zal, van dien slag geteisterd, schier verteren’ (‘Nature, ravaged by that blow, will almost be consumed’, m. 325–327)⁶⁰—there may be a shard of hope for redemption. Perhaps unsurprisingly, what we hear next as Lucifer prepares to speak, is a musical stasis that entirely contradicts the noise that has preceded it (Fig. 2.3).

The image shows a page of an orchestral score for 'I. De Wraak (The Revenge)' by Louis Christiaan van den Broek, LC3 m. 296. The score is for five parts: Winds, Brass, Percussion, Pianos & Cymbalom, and Strings. The tempo is marked as ♩ = 58 (ff). The score begins with a dense, noisy texture in 3/2 time, marked with 'cresc.' and 'ff'. The percussion part includes 'Tam-tam with hard sticks' and 'Cimb. Gong Timp.'. The score then transitions to a stasis in 3/4 time, marked with 'poco a poco dim.'. The texture becomes much sparser and more sustained, with long notes and rests. The percussion part continues with 'Cimb. Gong Timp.' and '5'. The score ends with 'poco a poco dim.'.

Figure 2.3: Orchestral reduction of noise (mm. 293–295) to stasis (mm. 296–298)

Out of this musical stasis, Lucifer emerges as a logothete raised above the other angelic beings—the originator of a new language designed to sow fear and throw nature off course. At first, this new language is most notably represented by the very sound of Vondel’s native tongue now more exposed by Lucifer’s direct, soloistic delivery. This opening part of Lucifer’s solo (mm. 296–337) steals phrases, fragments and lines from Gabriel’s account to Michael of Lucifer’s rebellious diatribe in the fifth and final act of *Lucifer*, and the more guttural and aspirant sounds of the

⁶⁰ From Vondel’s *Lucifer*, r. 761 and r. 2054 (translation and emphasis my own). Interestingly, the libretto’s translation of r. 2054 is more suggestive of Vondel’s broader aural narrative: ‘Nature shall quake, thrown out of balance, harmony destroyed’.

Dutch language here may indeed signal a heightened human physicality. However, while it can be argued that the prominent plosive consonants and *velar fricatives* of Dutch⁶¹ present more acoustic noise than the Italian of LC2, there may be a hint of intercultural irony at play here also since, to a Dutch audience, this section may be the least communicatively ‘noisy’. Instead, it is perhaps the more general difference in expression of Lucifer’s character that is more dramatically important in LC3. This new language is heard through the stressed, yet fluidly loose and snakelike, sung language hovering in mostly stepwise motion between F3–F4. Jeroen Willems, perhaps more well known in the Netherlands as an actor than a singer, does not project his voice like a trained opera singer might—and the narrowed, folk-like vocal writing and slurred phrasing at this point suggests he should not do so. Instead, Willems’ character must slither and slide through dotted rhythms near the top of his quasi-baritone voice with a tight melodic defiance. The chorus, nor any other characters (except those on screen), are seen or heard for the rest of LC3, and the more visceral language of Dante is now just a memory—the *frame* and the *framed* reversed as what has happened to this point in the opera becomes merely contextual, while Lucifer and his new language emerge from the shadows to become the entire focus of the central section of LC.

The monodrama that unfolds from m. 296 is split into three sections: 1. *De Wraak* (‘The Revenge’ with text taken from *Lucifer* Act Five as mentioned above, to m. 337), 2. *Adams Val* (‘Adam’s Fall’ with text taken from *Adam in Ballingshap*, mm. 338–450), and 3. *Lucifers Triomf* (‘Lucifer’s Triumph’ with text taken from *Adam in Ballingshap*, m. 451 to the end at m. 505). By the time we get to Lucifer’s entry in the second section, the music has broken down; the oboes, clarinets, horns and two pianos divided into hocketing chords against a punctuating, choked hi-hat, scored consciously in a way that cannot result performatively in the even distribution of quavers as the notation suggests. This stuttering start to ‘Adam’s Fall’ represents the universe now ‘uit zijn voegen’ (‘out of joint’) and the kraak (‘crack’) that has just appeared

⁶¹ Consider the guttural and percussive fortissimo delivery of the opening line (‘Gij machten’, translated ‘You Powers’), for example: the front-velar fricatives of the ‘g’, [ɣ], and the ‘ch’, [x], supported by the pronounced ‘m’ and ‘t’ at the start of the second and third syllables.

in heaven (*Adam in Ballingschap*, r. 31)—a stark contrast to the apparent uniformity of Lucifer’s smoothed lines of coherent song.

It appears that the melancholic language of Dante’s *Inferno* revealed through the intertext of LC1 and LC2—its sinners’ unconcatenated speech as ‘a tyrannical need, an open wound through which a narrative of hopeless desire is painfully uttered’⁶²—has been translated by the brazen bull of Lucifer into orchestral confusion. Meanwhile, Lucifer’s own expression is lucid, his speech focused on a clear vision to build a unified ‘helse rijk’ (‘hellish kingdom’). Intertextually, this drive towards a new language could be understood as an expression of Dante’s own desire to create ‘a new practice of writing’⁶³ (worthy of Beatrice, the object of his love), or an artist’s desire to allow one’s work to speak with power to change physical or social circumstances (consider the ironic subtext of Andriessen’s *De Staat*⁶⁴, for example). Of course, any such attempt is destined to fail, and this is the dramatic irony of art’s melancholic striving discussed in the previous chapter. However, if it wasn’t for the broken orchestral accompaniment and divergent film narratives, we could be deceived into believing Lucifer is succeeding.

As Lucifer sings of waking Adam and Eve from their Edenic existence with a ‘pekstok’ (‘pitchstick’)—dancing and roaring triumphantly as he robs them of life—on one screen the crowd continues to look up to him, becoming more agitated. The other screen shows Beatrice (Claron McFadden) arriving at the hotel where Dante (Cristina Zavalloni) is preparing to deliver a news report to the camera. The orchestra’s jaunty dotted dance rhythm briefly joins with Lucifer’s slithering melody before it cracks at m. 423, Brouwer’s noise reappearing underneath the re-broken orchestral texture. This texture soon finds stability again through repetition, pairs of notes in most parts alternating with an incessant drive to match Lucifer’s equally repetitive

⁶² Lombardi, E. quoted in Rushworth, J. (2017). *Discourses of Mourning in Dante, Petrarch, and Proust*. Oxford: Oxford University Press, p. 25.

⁶³ Barthes, R. quoted in Rushworth, J. (2018). ‘Barthes as Reader of Dante: The Mediation of Sollers and the Role of Commentary’ in *Barthes Studies: An Open-access Journal For Research In English On The Work Of Roland Barthes*, 4, p. 35.

⁶⁴ In Andriessen’s programme note for *De Staat* (1994), he writes: ‘[Plato’s] text is politically controversial, if not downright negative: everyone can see the absurdity of Plato’s statement that the mixolydian mode should be banned as it would have a damaging influence on the development of character. [However, my] second reason for writing *De Staat* is a direct contradiction of the first [that abstract musical material is beyond social conditioning]: I deplore the fact that Plato was wrong. If only it were true that musical innovation could change the laws of the State!’

melodic line, gliding between notes, eventually ending in an underwhelming trumpet call at m. 449. This heralds the heavy tutti chords (reminiscent of the thick pot of pitch from LC2) that mark the start of section three ('Lucifer's Triumph').

The 'tranquillo' chords (mm. 468–474) of LC3's final section descend in mournful despair, emphasising the tragic end of LC3, at odds with the 'comedic' noise of hell found in its outer circles. The action on stage and on screen is now more focused and slow-moving, its occasional pauses and repeats pointing towards the catastrophic 'mondvol appelsap' ('sip [or more literally, 'mouthful'] of apple juice') that seals the fate of 'Adams erven' ('Adam's heirs'). On the main screen behind on-stage Lucifer, Beatrice looks back over her shoulder (Fig. 2.4) as if aware of on-stage Lucifer's triumph in shifting the 'oorsprong van het kwaad' ('origin of evil') onto the shoulders of his enemy. Brouwer's electric noise resurfaces and, as Lucifer sings the closing lines that narrate the dismay expressed by 'De Beeldenvormer'⁶⁵, two alternating tutti chords mark the end of this tragic third section of LC3. The noise of LC1–2's melancholy has been filtered through Lucifer (via Vondel) and now reaches its inevitable end in a literal and metaphorical darkness that seems to negate Dante's *Comedy*. This is Andriessen's dramatic irony at work again, setting up another false ending that will be countered dramatically by a new, intertextual noise in LC4.



Figure 2.4: Beatrice looks back with concern as she waves to the crowds (1:00:31)

⁶⁵ 'The Maker', or more literally: 'The Image Shaper'. The chorus' basses somewhat ironically sing 'God' in a perfect fifth at this point, just in case it was in doubt who Lucifer is referring to.

Through the dramatic and translational processes of LC3, Andriessen is highlighting the tension in notions of heaven as pure harmony and hell as unfiltered noise, perhaps suggesting that neither truly exists in unmixed form—that the idea of each realm can only exist alongside the other. The complexity of this timeless dualistic dialogue that has existed in expressions of life, art and theology—long before Christian concepts of the afterlife arose—is given room to exist and intensify on stage through Lucifer (like a Sicilian bull) towards the dark end point of its unintelligible noise and confusion. Lucifer is given a soloistic platform in LC3 to express emotion, desire and doubt alongside the more obvious characteristics of evil intent and hateful triumph; he is humanised on stage and on screen as in Vondel’s tragedies, translating the melancholy of his infernal enterprise into noise for humanity to filter and disentangle.

While the ‘comedy’ of Dante has receded a little to show the heroic and tragic figure of Vondel’s Lucifer in LC3, there remain many playful references to the cartoonish nature of hell to balance the intertextual of Andriessen’s postoperative expression. The angelic clichés and demonic caricatures are still present in the music, media and acting—and although the ‘comedic’ noise of hell is dimmed by the foregrounded tragic drive of a more monolithic Lucifer, its multiple circles are still there, suspended in the performance space as flashes of on-screen narrative, frozen characters on stage or hinting musical gestures from the orchestra. We know from LC1 and LC2 that Dante’s hell is a kind of information overload, a dumping ground for anomalous material, the bite of the apple that reveals too much knowledge—but this noisy picture (as Hieronymus Bosch depicts in *The Garden of Earthly Delights*, which plays a vital role in the next section) cannot be appreciated without some negative space pointing to its tragic, dark end.

CHAPTER III

The communicative ecology of *La Commedia*: a poetics of citation and intertextuality

And peradventure my dark utterance,
Like Themis and the Sphinx, may less persuade thee,
Since, in their mode, it clouds the intellect;

But soon the facts shall be the Naiades
Who shall this difficult enigma solve,
Without destruction of the flocks and harvests.

(*Purgatorio* 33.46–51)

A considerable amount of writing on Louis Andriessen is understandably centred around his idiosyncratic musical signature: the recognisable harmonic language⁶⁶, structural qualities and rhythmic patterns of the music; the minimal aesthetic and its associated stylistic tropes (pulsation, gradual change, stasis, etc.); the pop, jazz and Stravinskian influences; the use of quotation and parody.⁶⁷ As a mature composer, perhaps quite secure in his own late style, he seems quite content to consolidate this signature through new works such as *Theatre of the World* (2013–15), which sounds ‘unmistakably Andriessen’⁶⁸, apart from the sections where Andriessen obviously cites and parodies other composers, which one could argue is equally ‘Andriessen’. However, there are nearly always a number of more important extramusical elements that could be seen as metanarrative tools in most of his works, conveying more abstract, or polyinterpretable, ideas to the audience, pointing towards an even larger network of influence that is worth exploring.

The dramatic irony and political subversion apparent in most of Andriessen’s works, for example, usually point to a wide range of literary sources and can add a significant layer of

⁶⁶ As is discussed further in Chapter III, Andriessen favours certain intervals, chords and rates of harmonic change while at once embracing pandiatonicism, jazz harmony and more avant-garde harmonic techniques.

⁶⁷ The musical topics mentioned here, along with focussed attention on the ironic (e.g. de Groot 2004) and political (e.g. Desmedt, Sabbe 1988) aspects of the composer and his work, have been expounded in various articles—both in Dutch (e.g. ed. Van der Waa 1993) and in English (e.g. Ford 1993 and Wright 1993)—and through a few key texts, such as the series of essays and interviews edited by Maja Trochimczyk (2002), Robert Adlington’s study of *De Staat* (Adlington 2004), and Yayoi Uno Everett’s more comprehensive *The Music of Louis Andriessen* (2006).

Andriessen himself has contributed to the discussion through many public engagements and interviews (e.g. Andriessen, Thomas 1994 and Andriessen, Pay 2009), and through his collected writings, which were published in English as *The Art of Stealing Time* (Andriessen, Zegers et al. 2002).

⁶⁸ Nieuwenhuis, J. (2019). ‘*Theatre of the World: An Auditory Aleph*’ in Dodd, R. (ed.) *Writing to Louis Andriessen: commentaries on life in music*. Eindhoven: Lecturis, p. 102.

meaning to the music's own 'text'. The subtle semiosis in Andriessen's works is often at odds with the aggressive and confrontational musical surface; in fact, the dramatic rhetoric can be quite nuanced, soft and even melancholic when the music is at its most bombastic. Christopher Fox has pointed out that Andriessen's 'grand' or even 'ostentatious' music ('it's never self-effacing and rarely is it modest') manages to 'aggressively confront' audiences and 'engage with big subjects'⁶⁹. Referring to other composers who attempt to use equally grand methods of presentation, such as 'complex new technologies... an opera house, or a large scale orchestra, or a combination of different media', Fox states: 'the paradox is that quite often these large-scale works are not as impressive as people hope.'⁷⁰ Fox argues that, unlike 'these disappointments', the seemingly 'grand' music of Andriessen is justified by the genuinely grand 'circumstance, subject and expression'⁷¹ of the works. He does this through a series of examples from *De Materie* (1985–88) and *Trilogie van de Laaste Dag* (1996–97). However, I would go a step further and argue that Andriessen's music—even with an appreciation of these extramusical signifiers—cannot be fully appreciated (and the grand presentational and resource-hungry means entirely justified) without an understanding of the texts, sub-texts, inferences, references, and the intertextual depth that makes Andriessen's works genuinely meaningful as music drama.

I suggest here that it is within this intertextual framework that we find the real signature of the composer. I discuss why an overtly intertextual stage work such as LC requires an appreciation of Andriessen's particular 'poetics of citation'—a term used by Christopher Kleinhenz to describe Dante's own intertextual approach in the *Comedy*⁷²—in order to explain and better understand the communicative ecology of this work and, indeed, much of Andriessen's wider oeuvre. Then, building on Timo Andres' synopsis of the work in the 2013 CD/DVD release's liner notes⁷³, and on Novak's parallel narrative descriptions of this section of LC, my

⁶⁹ Fox, C. (2019). 'De Grote Muziek: A Matter of Life and Death' in Dodd, R. (ed.) *Writing to Louis Andriessen: commentaries on life in music*. Eindhoven: Lecturis, p. 115.

⁷⁰ *Ibid.* p. 116.

⁷¹ *Ibid.* p. 116.

⁷² Kleinhenz, C. (2007). 'Perspectives on Intertextuality in Dante's *Divina Commedia*', *Romance Quarterly*, 54(3). pp. 183-194. Kleinhenz describes Dante's 'compositional practice' as one that 'integrates multiple occurrences of reading, writing, comparing, contrasting, analysing, translating, incorporating, interpreting, rewriting...' and refers to this 'practice of intertextuality in Dante' as Dante's 'poetics of citation'.

⁷³ Andres (2013).

intertextual outline of Part Four: ‘The Garden of Earthly Delights’ (or ‘De Tuin der Lusten’ in Dutch) in Fig. 2.1 will bring these ideas—and the overall communicative nature of the libretto as a whole—into sharper focus. This will act as a kind of poly-vocal analysis that builds on and with other analyses and texts related to the work, in turn revealing a network of polyinterpretable, yet deeply connected, ideas.

In relation to this poetics of citation, I will explore how intertextuality functions in LC, building on Yayoi Uno Everett’s insights into the composer’s operatic collaboration with Peter Greenaway⁷⁴ and the more recent research into Andriessen’s stage works in relation to postmodernism, narrative, voice and gender by Jelena Novak.⁷⁵ Everett’s chapter on Andriessen’s collaborations with Greenaway highlights the importance of intertextuality and parody as a starting point for much of Andriessen’s ‘operatic’ music, discussing the subversiveness of narrative in *Rosa* (1993–94) and the ironic rhetoric that ‘operates at an implicit, hidden level as a subject unto its own’ in *Writing to Vermeer* (1997–98).⁷⁶

In *Postopera: reinventing the voice-body* (2016), Novak investigates the postdramatic condition of LC by elaborating on its multiplying narratives, deconstructing characters, and ways of mediating stage events.⁷⁷ Novak defines ‘postopera’ as an ‘unconventional contemporary operatic [piece] in which the relationship between music and drama is reinvented, and the impact of new media to the opera world is significant... [situating] it on a larger map of contemporary theatre practices.’⁷⁸ Her thesis largely focusses on the ‘body-voice-gender relationship’ and leaves a lot of room to explore further the ‘postoperatic’ ecology of the work’s texts—both musically speaking and in terms of the variety, distribution and interaction of its extramusical texts—but provides an important framework for this exploration of the work’s intertextuality.

The various components of LC (music, libretto, staging, films, electroacoustic elements) together express the spirit Dante’s vision, but, of course, only give a particularly stylised and narrow view of the *Comedy* through the eyes of its composer and director. Naturally, there are

⁷⁴ Everett, Y.U. (2006). *The Music of Louis Andriessen*. Cambridge, UK: Cambridge University Press, pp. 170–206.

⁷⁵ Novak, J. (2016).

⁷⁶ Everett (2016), p. 199.

⁷⁷ Novak (2016), p. 113.

⁷⁸ *Ibid.* p. 5.

also many additional extramusical elements that contribute to the overall ecology of this piece of music theatre, such as its accompanying tape tracks by Brouwer ('electronic soundscapes' considered by the composer to be outside of the score—just 'coloration to the orchestral sound'⁷⁹), its implicit staging requirements and performance directions, and the many direct and indirect references to literature, art, philosophy, theology and politics. As a result, the scope of this multimedia and its extramusical interrelations make this more than a just a contemporary opera—it is an acutely postmodern opera with a multi-layered network of associations that mirrors the intertextuality of the *Comedy* itself. The intertextuality of Dante's epic is revealed through the opera's placement, distribution and layering of both media and citation.

The ways these elements fit together or oppose one another, and the summative effects of the combined music and media, with its power to communicate through both direct and indirect textual sources, can be seen as the piece's 'communicative ecology'. This term, which emerged in the seventies from a desire to explain contemporary communication theories more organically⁸⁰, has been used regularly in ethnographic research since to help explain the complex 'technical, social and discursive'⁸¹ networks that invariably contain 'a milieu of agents who are connected in various ways by various exchanges of mediated and unmediated forms of communication'.⁸² Although there are some obvious contextual differences between the social structures of residents within a community and the ecosystem of an opera house during a performance, in line with Foth and Hearn's use of this term above (which happens to be used in relation to communication networks and societal interaction in inner-city dwellings), the 'technical, social and discursive' layers of LC could be the piece's most important dramatic characteristic. Therefore, this term serves as more than just a convenient metaphor; such an understanding of communication in the context of 'opera' opens up each compositional object to

⁷⁹ Andriessen, L. & Allenby, D. (2008). 'Louis Andriessen interview: creating La Commedia'. *Boosey & Hawkes*. <http://www.boosey.com/cr/news/Louis-Andriessen-interview-creating-La-Commedia/11595> (Accessed 31 July 2019).

⁸⁰ Washell, R. (1973). 'Towards an Ecology of Communicative Forms'. *Philosophy & Rhetoric*, 6(2), 109-118, p. 109.

⁸¹ Foth, M., & Hearn, G. (2007). 'Networked individualism of urban residents: Discovering the communicative ecology in inner-city apartment buildings'. *Information, Communication & Society*, 10(5), 749-772, p. 749.

⁸² Tacchi et al. in Hearn, G. & Foth, M. (2007) 'Communicative Ecologies: Editorial Preface'. *Electronic Journal of Communication*, 17(1-2).

greater intertextual scrutiny and reveals many possible functions of the piece. For example, in the context of LC's sung texts, I would suggest that the kind of multilingual and multi-textual approach in the piece presents a multi-level communicative ecology where the 'downward drift'⁸³ of languages and locations other than English and anglo-centric geographies—or Latin and Latin-centric geographies in the *Comedy*—is highlighted and worked against. Therefore, through the exploration of LC's directly cited texts, indirectly cited texts, the visual sources and references—in conjunction with the score, the on-stage drama, and the spatialization of all performative elements—we can discover a multi-dimensional ('online and offline', 'global and local' and 'collected and networked'⁸⁴) ecology that is the essence of the piece and, arguably, much of Andriessen's output. I explore certain aspects of these other 'dimensions' later on, but the focus here is on Andriessen's poetics of citation with particular reference to the libretto and narratives in Part Four of the work.

This poetics of citation, where citation and juxtaposition—both historical and stylistic, musical and textual—become the predominant dialectical force for the drama, would be familiar to anyone who has attended the performance of any stage work by Andriessen. He generally chooses to set his stage works within a distinctly intertextual framework where the need to fill in narrative gaps is required through a broad 'reading' of the surface text through pre-existing texts (including musical texts) and a wide range of stylistic, historical, literary and socio-political references. Understanding this framework in LC—which is particularly intertextual due to the libretto's multiple texts, languages and narratives—is important for several reasons. It places Andriessen into an aesthetic position that has a significant amount of overlap with a wide range of diverse postmodernist styles and 'scenes' in contemporary classical music, ranging from 'new complexity' (its attitude of stealing and obscurantism) to 'spectralism' (its focus on musical objects and harmonic inferences) and, perhaps most importantly, the 'dialectical structuralism' of composers such as Helmut Lachenmann⁸⁵. This stylistic framework also blurs the boundaries

⁸³ McArthur, T. (2005). 'Chinese, English, Spanish - and the rest: How do the world's very large languages operate within its 'communicative ecology'?', *English Today*, 21(3), 55-61, p. 61.

⁸⁴ Foth, M., & Hearn, G. (2007), p. 751.

⁸⁵ Edward Campbell writes: 'Dialectical structuralism is Lachenmann's way of referring to the process whereby composition results from "a conscious-unconscious confrontation" with musical structures which are acknowledged

between many of the ideas and concepts underlying most of Andriessen's work—namely: irony, parody, melancholy, mysticism, noise and intertextuality—under one broader overarching concept of a postmodern poetics of citation. This poetics of citation reveals the paradoxical spirit at the heart of Andriessen's thought and music: a dialectical and questioning attitude that attempts to expose common ground (historical, musical, ideological, etc.) while, at once, pulling the ground from under one's feet through playful irony.

Perhaps the clearest example of this comes at the end of the piece, which Andriessen addresses in his response to David Allenby's interview question regarding the summatory nature of LC (i.e. the way in which it might represent a bringing together of many of Andriessen's ideas and stylistic tendencies from his long and varied compositional career into a unified work):

It has occupied my thoughts for many years, and perhaps there are more cross references and allusions to other music in this score. So this is different to my usual approach of creating self-contained sections of music. I have found myself examining earlier pieces dealing with similar issues, but I haven't created a grand summing up. Even in the final section which could have finished with celestial choirs, I decided on an amusing surprise finale like in *Don Giovanni* or *Gianni Schicchi*. The kids run back onto stage to sing this message from Dante: 'These are my notes and if you don't understand them, you'll never understand the Last Judgement.'⁸⁶

It is implied here that the intertextual nature of the music and the resistance to conclude with a grand summation, despite the work's important position in relation to Andriessen's long-term musical vision and his admiration of Dante's *Comedy*, is key to the work's reception. That is to say that, because the composer admires the operas of Mozart and Puccini, and because he admires the epic poetry of Dante and Vondel, he sees fit to work against those forms in order to acknowledge the importance of invention and renewal highlighted in these 'original' works; he sees parody, rather than pastiche, as a respectful artistic medium. As Linda Hutcheon states:

but also broken and remade (Lachenmann 2009, p. 100)... the breaking up of previous musical structures and the production of "different, newly-created categories" (Lachenmann 1995, p. 100)'. (Campbell 2013, p. 152). For a comprehensive study of intertextuality in Lachenmann's works, please see Kay, J. (2019). *Noise, resistance, and intertext in Helmut Lachenmann's 'Dal niente (Interieur III)' and 'Accanto'*, University of Oxford.

⁸⁶ Allenby (2008).

To parody is not to destroy the past; in fact to parody is both to enshrine the past and to question it. And this, once again, is the postmodern paradox.⁸⁷

And:

Even music, seen by most as the least representational of the arts, is being interpreted in terms of the intertextual linking of the past to the present as an analogue of the necessary linking of artistic form and human memory.⁸⁸

Andriessen's thoughts in light of these quotations give an insight into the particular poetics of citation apparent in LC, and are not only relevant to the communicative ecology of the music, but the way the variety of texts are purposefully set in a way to heighten the drama, metanarratives and historical significance of the work.

According to his interview with Allenby mentioned above, Andriessen is less interested in the *Comedy's* 'religious aspect' and more concerned with 'Dante's comic vehicle' for 'an overall social, political and essentially humanist framework'.⁸⁹ This is what Andriessen calls 'irony'—and the 'dialectic manner' in which he 'plays off' the 'comic and serious sides to this irony' is the most important dramatic device of the opera: 'a satirical view of heaven and hell in our everyday life'.⁹⁰ This definition of irony has more to do with the intertextual nature of Dante and the *Comedy's* own communicative ecology than might at first be apparent. He respects Dante's referential poetry and satirical subtlety to the extent that he can't mimic it or simply 'set it' to music; instead, he must express it through an equally intertextual, yet personally nuanced, framework that honours Dante's poetics through the composer's own voice. As a result, he decides that an openly intertextual approach (setting Dante alongside Dante—the *Comedy* alongside the *Convivio*, for example—and alongside various relevant passages from the Bible) as well as a more nuanced intertextual approach (setting Dante alongside Vondel and a sixteenth century *Guild of the Blue Barge* recruitment text, for example) is the way to operationalise this text.

⁸⁷ Hutcheon, L. (1988). *A poetics of postmodernism: history, theory, fiction*. New York; London: Routledge, p. 126.

⁸⁸ *Ibid.*, p. 140.

⁸⁹ Allenby (2008) quoted in Baldwin, J. (2020). Writing About Contemporary Composers: Memory and Irony in The Apollonian Clockwork. In Wiley, C. and Pace, I. (eds.). *Researching and Writing on Contemporary Art and Artists: Challenges, Practices, and Complexities*. Cham: Palgrave Macmillan, pp. 213–214.

⁹⁰ *Ibid.*

He is in good company here, as Puccini's approach with *Gianni Schicchi* (1918), based on Dante's *Inferno*, was equally intertextually obvious in some ways (its portrayal of the Florentine knight Gianni Schicchi de' Cavalcanti according to Dante alongside references to related commentaries and accounts of his life) and more nuanced in others (its expression of thirteenth century Florentine history more generally alongside references to the *commedia dell'arte* operatic tradition).⁹¹ There is clearly a much deeper intertextuality implied in other aspects of LC besides the music and the set texts, as there undoubtedly is in *Gianni Schicchi* too. I will address some of these aspects of LC, particularly in relation to Hartley's films, the visual references to Hieronymus Bosch, and the resultant noise of certain musical and extramusical influences in a later chapter. However, by looking first at the way the narratives unfold through the music, and the text's distribution in Part Four as a case study (which we will discover in Fig. 2.1 below), we begin to see the importance of these visual 'texts' and are introduced to the kind of wide-reaching network of references in the work, which of course will extend as far as one is willing to delve.

Andriessen will be aware of the innate intertextuality of Dante. Kleinhenz has discussed the 'general nature of the Bible's "influence" on the *Comedy*' and suggests that, 'as a sensitive reader of the Bible, Dante shaped his own "new scripture" on the old in innovative and imaginative ways'.⁹² It is also clear that Virgil's *Aeneid* and the poetry of his younger contemporary, Ovid, inform much of Dante's vision. The *Intertextual Dante* project, for example, 'rooted in the long tradition of studying intertextual passages in the *Comedy*, sets out to transform this study with the same kind of innovation that Dante and Ovid brought to their work' and provides a digital platform for exploring 'specific categories of intertextuality [in the *Comedy*]: for Ovid, these are word choice; characters, events, and places; and similes.'⁹³

Andriessen (and one, therefore, assumes Hartley also) decided that this Tuscan poem, inspired by the Latin Vulgate, and steeped in the imagery of classical literature and Italian culture,

⁹¹ Budden, J. (2002). 'Gianni Schicchi'. *Grove Music Online*. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000010002> (Accessed 25 August 2019).

⁹² Kleinhenz, C. (1986). 'Dante and the Bible: Intertextual Approaches to the Divine Comedy'. *Italica*, 63(3), 225–236, p. 234.

⁹³ Van Peteghem, J. (2017). 'What is Intertextual Dante?' *Intertextual Dante*, Digital Dante. New York: Columbia University Libraries. <https://digitaldante.columbia.edu/intertextual-dante/> (Accessed 25 August 2019).

should be situated within a non-Latin context—one that Andriessen could more easily feed his own stylistic and historical reference points into. The setting chosen is Andriessen’s native Netherlands. Hartley’s films are clearly set in Amsterdam, the *Guild of the Blue Barge* and Bosch’s Blue Barge-inspired *The Ship of Fools* referenced in Part One is steeped in the history and imagery of the Low Countries, while Vondel—the great Dutch dramatist of the seventeenth century—historically ‘graded under the Neo-Latinists for the simple reason that [he] wrote in Dutch’⁹⁴—is given a position of prominence in Part Three.

LC is a distinctly Dutch-inspired creation that distances the *Comedy*’s religious and Latin reference points in order to foreground the composer’s own distinctly Dutch, and often ironic, textual sources and visual influences. While Andriessen also uses passages from the Bible at key moments in the work (Psalm 107 for the very opening, Song of Songs 4 at the end of Part Four and Ezra 34 and 35 at the beginning of Part Five), these are to LC what Virgil’s *Aeneid* is to the *Comedy*: ‘a fairly close second [to the Bible]’⁹⁵ and are used dialectically to heighten the tension between spirit and matter.

Timo Andres states that, although ‘intensely referential, LC is far from reverential’ and that, in it, ‘the sacred becomes profane.’⁹⁶ Andres suggests that its wide range of stylistic references (Debussy, Ravel, Stravinsky, Messiaen, Bach, Florentine folk music, bebop, rock, musical theatre) and the particular choice of textual sources are presented on a ‘flat plane’ in the ‘spirit of Hieronymus Bosch’, for both ‘revel in the bizarre, the obscene, and the grotesque’.⁹⁷ The juxtaposition of these elements is important for dramatic effect and superficial, or even political, ironic rhetoric (as if to say, for example, ‘is Bach more profound than bebop?’), but the underlying intertextuality of these elements allows us to delve into a musical *Garden of Earthly Delights* that has no fixed depth. We can allow our minds to wander and follow trains of thoughts that may or may not be directly referenced by the work but are intertextually important.

⁹⁴ Meijer, R. (1978). *Literature of the low countries: A short history of Dutch literature in the Netherlands and Belgium*. Cheltenham: S. Thornes, p. 108.

⁹⁵ Kleinhenz (1986), p. 225.

⁹⁶ Andres (2013).

⁹⁷ Ibid.

Below is a tabular intertextual analysis of LC4. The first column includes the libretto of LC4 (translated from the Italian into English) in its entirety. The second column highlights the most important intertextual references (often Biblical) within the passages of Dante set in the libretto. The third column explains the key elements of the music's structure (for the four sections I have divided the piece into for analytical purposes), explaining the possible communicative purposes of the musical text alongside the libretto. The fourth column relates the official synopsis and liner notes to wider intertextual ideas, while the last two columns build upon Novak's summaries of the parallel narratives presented by Hartley and Andriessen (they were working with separate synopses) in order to reveal further intertextual references, both internal and external (relating to the accompanying music, for example, as well as references to the works of Hieronymus Bosch and more general thematic ideas). The production referred to is the original premiere performance by Dutch National Opera on 12 June 2008, at Koninklijk Theater Carré, Amsterdam.

Table 3.1: The intertextual structure of LC4 (*The Garden of Earthly Delights*)

<i>La Commedia</i> Part Four libretto (English translation*)	Intertextual Dante and cross-references	The musical text and its communicative relevance	Synopsis: official liner notes with general overview and comments	Hartley's narrative and the film's text [†]	Andriessen's narrative and the stage text [†]
<p>Introduction (mm. 1–102)</p> <p>The purpose of this table is to highlight the intertextual nature of <i>La Commedia</i>'s libretto by presenting the intertextuality of Dante's poetry, Andriessen's music, and Hartley's visuals (including the staging) into a clear format that corresponds as closely as possible to the natural structure of the performance (in four sections). The structural divisions are the author's own but correspond closely to the obvious divisions in the score and libretto. Timo Andres' official CD/DVD liner notes and Jelena Novak's notes on the parallel narratives are included in full and expanded upon. Comments on staging relate to the work's original filmed production by Dutch National Opera that features on this CD/DVD release.¹</p>	<p>By this point in the opera, the polyglot nature of the libretto has been well established through the Dutch 'Blue Barge' text, Latin scriptural references, and Vondel in Part Three. It is clear by now that we are reading Dante's <i>Comedy</i> through other texts, through a variety of cultural sources, and through different historical and geographical perspectives. The connections are not always clear, but the fact there are many connections is.</p>	<p>Opposition between the lightly lilting clarinet (eventually cl.+fl.) and the staccato bass guitar, double bass and piano left hand. Punctuating bass (now with percussion) persists in its textural opposition as the casual swing of the clarinet is gradually influenced by other instruments until it develops into a brass-driven swing piece, which ends in an anti-climax with 'lazy timing', a melody reminiscent of Debussy, and two disjointed pianos.</p>	<p>"The Garden of Earthly Delights" is the most fragmentary movement, containing passages that are both uproariously funny and surprisingly heartfelt. Stylistic pluralism reigns here; the musicians are instructed to swing eighth notes, like an old-fashioned jazz band. The music never quite coheres, though, before moving on to the next thing.' (Andres, 2014)</p> <p>It would be difficult to connect Part Four with Hieronymus Bosch if it weren't for its title (after the famous triptych), yet it is impossible not to appreciate the influence on its iconographic representation of love, lust and desire once the connection is clear. Andriessen paints here with a similar brush, focussing in on scenes within scenes.</p>	<p>From the DVD released, we can assume that the 'kiss scene' is being displayed on screen throughout this opening. The extended erotically-charged encounter provides a dramatic contrast to the virtuous intimacy about to be expressed by Casella and Dante through song. Novak (2012, p. 119) describes the general intertextual atmosphere of the production as one resembling 'news television networks'.</p>	<p>One could deduce from the musical text that Dante, who is making his way through Purgatory, is about to be confronted by an oppositional force (i.e. the serpent), which gives the 'kiss scene' on screen a more sinister narrative. We are relieved when Casella appears in sweet voice, but the 'intimate' lighting is not as comfortable as it could be. Something is afoot.</p>
<p>Section I (mm. 103–139)</p> <p><i>Dante, walking through Purgatory, sees in the distance Casella with his lute. Casella sings a song with a text by Dante.</i></p> <p>CASELLA: Love that converses with me in my mind about my lady so desiringly often about her moves new things in me whereby my intellect is swayed and stirred. So is the sound of all her speaking kind that my soul, heedful of his melody, can only sigh, Oh, never shall I be able to praise my lady as I've heard. (<i>Convivio III, 2</i>)</p> <p>[Dante Alighieri, <i>Convivio</i>. Translation: Joseph Tusiani. Dante's Lyric Poetry, published by Legas, New York, 1999.]</p>	<p>In <i>Purgatorio 2/105-117</i>, Casella sings this canzone while Virgil and Dante stand 'Fast fix'd in mute attention to his notes'. Only the first line appears in the <i>Comedy</i>, but by setting eight lines, Andriessen opens the music to another text by Dante (<i>Convivio</i>) and the opera's focus seems to shift away from visions of hell towards a vision of desire and love. The sonnet's rhythm and pattern feel and sound altogether different from the <i>terza rima</i> of the <i>Comedy</i>, and this beautiful otherness infiltrating the opera is mirrored in the music.</p>	<p>We are introduced to the pure tenor voice of Casella delivering this high and ornamented poem 'as a folksinger', legato and unstrained in a compound duple metre—a slow saltarello as if the carnival has been paused for a moment. The strings (no violas, as there are none in <i>La Commedia</i>), supported by the cimbalom and guitar, provide a droning modal accompaniment with gentle harmonic shifts. The piccolo enters for the final lines ('dolcemente'), in sixths above Casella, until Dante joins his friend, alone in closer harmony, for the final line.</p>	<p>The transition into the first section of the vocal text is not subtle; in fact, very few transitions are in this work, and this is especially true of Part Four, where stylistic and structural coherence are clearly not Andriessen's priority. It is what these juxtapositions represent that is perhaps important here: the suggestion that there is not a correct approach to 'set' Dante's <i>Comedy</i>, but many valid interpretations through unique personal viewpoints and the consideration of related 'texts'.</p> <p>'Andriessen, like Bosch, encourages the eye (or the ear) to wander. There is such a lot to take in, so much beautiful absurdity, it seems to say—unthinkable to linger in any one place for too long. The jazz licks turn a sharp corner into Italianate folk ballad—actually a poem from Dante's <i>Convivio</i>, sung here by his friend Casella, and harmonized with a Stravinskian tang.' (Andres, 2014)</p>	<p>'Released from prison, the Guild are set adrift on the canals of Amsterdam so as to reflect on their transgressions...' (Novak, 2012, p. 115)</p> <p>By the end of the scene, most of the boat's crew are asleep. The laziness heard in the music in the first section is mirrored here as if the sweetness of Casella's song and its sentiment is lost on them. Time is being stretched through the layered narratives as themes (narrative, musical, visual) begin and end unsynchronised.</p>	<p>'Dante, on his way to Purgatory, meets his deceased friend Casella, a musician. Casella sings one of Dante's beautiful sonnets.' (Novak, 2012, p. 115)</p> <p>On stage, Lucifer is drawn to the voice of Casella—the sweetness is not lost on <i>him</i>. When Dante (presumably off-stage, as the voice is of another high male voice and not that of Cristina Zavalloni) joins in for the final line, Casella (dressed as a construction worker) seems surprised to hear the voice of his friend.</p>

<p>Section II (mm. 140–202)</p> <p>DANTE: I saw sweep from above and then fly down two angels with two flaming swords that were broken short and snapped off at their points. (<i>Purgatorio</i> 8/25)</p> <p>Green as tender leaves in bud, their robes billowed out behind them in the breeze which their green wings beat and fanned about them (<i>Purgatorio</i> 8/28)</p> <p>Look there! Our adversary! (<i>Purgatorio</i> 8/95)</p>	<p>The appearance of two angels in this way references the multiple times in the Bible where, usually clothed in bright robes, two angels appear to bring a message of guidance at a time of crisis (e.g. Genesis 19, Luke 24, Acts 1) and highlights the helplessness of those in Purgatory against the divisiveness of the serpent; winged creatures with flaming swords can redirect a snake, but humankind is too tempted by its fruit.</p>	<p>The absurdity of the mariachi-like music that appears at this moment—‘ex nihilo’, as if created and inserted by divine intervention—is like hearing Lachenmann’s humorous <i>Marche fatale</i> for orchestra after being engrossed for an hour in the transcendence of a piece such as <i>Ausklang</i>. Is this the angels sweeping down from on high? The swung ‘vamp’ suggestive of music from <i>West Side Story</i> that then develops is ironically at odds with the words and on-stage visuals.</p>	<p>‘Next, a banal fanfare bursting out of nowhere, trumpets and strings gleefully out of sync... In the center of the “Garden,” Dante sees two angels swoop down to attack a snake (“the same perhaps that offered Eve the bitter fruit”).’ (Andres, 2014)</p> <p>Having been transported by Casella to a different temporality (the change of rhythm and pacing moves the listener into a more mystical dimension of contemplation and love), we are now confronted with a new mythical landscape—that of Genesis, the very origins of mankind and morality—in which the serpent has come to disrupt the peaceful union. The sweet folkloric melody from the first section is crudely contrasted by the mocking melody led by the trumpets.</p>	<p>‘Malacoda, though, has his own boat and tries to patch things up with Calcabrina.’ (Novak, 2012, p. 115)</p> <p>We are left to assume that Malacoda and Calcabrina are still ‘patching things up’ as ‘Dante gives her on-camera report’ (Novak, 2012, p. 115). Dante’s film character (also Cristina Zavalloni) speaks (though there is never sound from the film) at the same time as Dante on stage gives the account of the angels.</p>	<p>‘Dante sings a song about a gruesome snake. Then, large birds come flying in and they chase the snake away.’ (Novak, 2012, p. 115)</p> <p>We do not see anything resembling angels nor large birds. Instead, Lucifer appears to be finding pleasure with a large orb while Dante (Cristina Zavalloni) sings casually ‘as a folksinger’ over the parodic ‘jazz waltz’. The gravity of this ritual is not suggested at all, which is disconcerting.</p>
<p>Section III (mm. 203–312)</p> <p>[DANTE continues...] It was a snake, the same perhaps that offered Eve the bitter fruit. (<i>Purgatorio</i> 8/98)</p> <p>Amid the grass and flowers slid the streak of sin, turning its head from time to time, and licking its back like a preening beast. (<i>Purgatorio</i> 8/101)</p> <p>I did not see and so I cannot say Just how the hawks of heaven set to move, But I saw clearly both of them in motion. (<i>Purgatorio</i> 8/103)</p> <p>Hearing the green wings slicing through the air, The snake crawled off; the angels wheeled around In parallel flights back up to their two posts. (<i>Purgatorio</i> 8/106)</p>	<p>‘Cf. <i>Inf.</i> ix. Dante wishes to call the attention of the reader to the allegorical meaning of the coming of the serpent and its repulse by the Angels. Souls in Purgatory have not the intrinsic impossibility of sinning that is possessed by the Blessed of Paradise but are kept absolutely free from any sin by the Divine Providence. In the allegorical sense, the meaning is that the way to moral and intellectual freedom is a hard one, and temptations to fall back in despair are many. The Tempter would draw man back from regaining the Earthly Paradise, from which he once caused his expulsion.’ (Cary, p. 179)</p>	<p>The dramatic irony breaks as the music takes a more ‘serious’ turn; it is now more like the foreboding, grave music we expect of the devil’s appearance. The pulsating pace of the previous section gives way to ominously sustained hexachords and trumpets with Harmon mutes, first smoothly descending without vibrato to a pause before slithering along pairs of alternating notes a semitone apart with ‘light flutter tongue’. Dante’s voice begins to tighten, growling with the trumpets in the same low register. The tension is soon lifted, though, as the angels fend off the snake and Dante finds the comfort of his ‘folk’ melodies again. The divine ritual is over; we return to the earthly realm.</p>	<p>‘Sinuous, chromatic lines depict the serpent as literally as any Renaissance madrigal; when the angels drive it off, the music turns leering, burlesque, decidedly secular—some pageantry put on for the benefit of our tourist-hero perhaps.’ (Andres, 2014)</p> <p>Canto 8 of <i>Purgatorio</i> has a significantly complex narrative structure due to the symbolic and ritualistic aspects of its various encounters. This, and the fact that <i>Purgatorio</i> as a whole is perhaps more notably intertextual in the way it invokes the language of <i>Convivio</i> so often along with more nuanced imagery from the Bible, and has a different temporal dimension, is discussed by Barolini in <i>The Undivine Comedy</i>: ‘In fact, because the <i>Purgatorio</i> swerves so fundamentally from the <i>Comedy</i>’s basic narrative structure, whereby a moving figure encounters stationary ones, the poet compensates by ritualizing the narrative components of the seven terraces, so that, if the pilgrim does not meet fixed souls, he does meet a fixed pattern of angels, encounters, and examples.’ (Barolini, 1992, p. 99)</p>	<p>With the continuation of Dante’s report on screen, the focus is now directed towards Dante, and the presence of Lucifer on stage, especially as he pleasures himself with the clear plastic orb. The similarity between the two characters of Dante (on film and on stage) simultaneously recounting a tale seems to foreground the on-stage action for a time until ‘Beatrice appears on a balcony before the crowds outside the hotel.’ (Novak, 2012, p. 115) On-stage Beatrice has been watching the screen throughout. For a short time, however, there is just a single narrative as Dante recovers the orb from Lucifer.</p>	<p>The fact that on-stage Beatrice is aware of her on-film alter ego, yet on-stage Dante is unaware of the presence of the other Dante on screen reinforces the perception of Beatrice as a divinely ordained intercessor and gracious mentor. It seems as though Andriessen et al. have decided to approach the text more literally here (e.g. with word-painting and plain symbolism). Perhaps this is to reverse the poet’s compensation referred to in the fourth column, demystifying the ritualised narrative. ‘Dante is subsequently helped over the river Lethe and sees an impressive pageant of great beauty.’ (Novak, 2012, p. 115)</p>

<p>Section IV (mm. 313–477)</p> <p>CHOIR: Come with me from the Lebanon, my bride (<i>Purgatorio</i> 30/11)</p> <p>[Dante Alighieri, <i>Divina Commedia: Purgatorio</i>, Cantos 8 and 30. Translation: James Finn Cotter; revised edition published by Forum Italicum Publishing, 2000.]</p> <p>you have stolen my heart with one glance of your eyes, with one jewel of your necklace. (<i>Song of Songs</i> 4/9, <i>King James Bible</i>)</p> <p>DANTE: How delightful is your love, my sister, my bride! (<i>Song of Songs</i> 4/10, <i>King James Bible</i>)</p> <p>CHOIR: How much more pleasing is your love than wine, and the fragrance of your perfume than any spice! Your lips drop sweetness as the honeycomb, my bride; milk and honey are under your tongue. The fragrance of your body is like that of Lebanon. (<i>Song of Songs</i> 4/11, <i>King James Bible</i>)</p>	<p>Just as Andriessen chose to follow the path from the first line of Casella’s song from <i>Convivio</i>, and set it as a complete song to open Part Four, he now chooses to follow the Biblical quotation from <i>Purgatorio</i> 30, lifted from Song of Songs 4, setting it as a complete final closing song. Perhaps Andriessen wants to emphasise the intertextuality of Dante here by joining the mention of Lebanon to the final, more dramatic bodily ‘fragrance of Lebanon’ in the later verse, echoing the eroticism of the opening film, but in the light of the pure love described by Casella. We’ve been transported from the confusion of Purgatory back to Eden: ‘Owing to the aromatic shrubs of a peculiarly penetrating and pleasant odour which grow everywhere in Lebanon, anyone who has once lived there would recognise where he was, even if he had been suddenly transported thither again blindfold. This odour, and not the perfume of the cedars, is probably the “smell of Lebanon” here referred to.’ⁱⁱ</p>	<p>After a ‘clumsy’, childish harp introduction in F major, we hear what is probably the most Romantic music of the entire score. The theme in D minor introduced by a horn without vibrato (indicated ‘molto espressivo’—a marking rarely used by the composer) at m. 333, and then transposed up a minor third for the second horn to take up, is strikingly similar to that of Barber’s famous ‘Adagio’. As if to acknowledge this relationship, the theme is subsequently passed to the violins (still supported by the lower strings), now in A minor and given an orchestral colouration by the swelling winds in almost Wagnerian fashion. The choir join in unison and the texture builds to a passionate climax before Dante sweetly sings his line from Song of Songs; then the choir takes over again in even greater Romantic, sweeping, rising thematic gestures. At this point, Dante’s death is confirmed by the film and the final, most romantic line is given the most sinister musical treatment.</p>	<p>‘The movement closes with an excerpt from the Song of Songs, set to rich harmonies straight from a Nino Rota film score—a swooningly Romantic convergence of text and music in relief from the mostly Apollonian canvas. The moment passes quickly, though, and “The Garden of Earthly Delights” ends equivocally with a series of softly clashing octatonic chords.’ (Andres, 2014)</p> <p>These ‘octatonic’ chords provide more cadential closure than implied here by Andres. The pair of chords in mm. 468–469 over the first ‘del’ (‘that of’) function as the V7 of the relative D major (A dominant seventh with a suspension in the cello and a held over piano chord foreshadowing the repeat of the final chords to come) and the V-of-V (C-sharp dominant seventh with a sharpened ninth and added thirteenth in ‘altered’ jazz fashion) respectively of the implied B harmonic minor tonality we’ve just heard. The final repeated chords that follow the first ‘Libano’—although too octatonic to be truly functional—do suggest a kind of E dominant seventh tonality, mainly due to the F-E-B grace notes leading to a sustained and accented E in the basses, tying the tense orchestral chords together. Andriessen is using conventional harmonic devices (the suspensions and upward transpositions of the main theme, often associated with building passion and reaching towards a climax, followed by the dissonant tug of these jazzy octatonic chords) to speak to the text and to allow the text to speak. The music and the libretto at this point come with a significant weight of historical associations, which are not avoided but appropriated for dramatic effect.</p>	<p>Dante crosses herself as if sensing something is about to happen. Lucifer is in turmoil. Beatrice looks behind her directly into the camera lens, then waves to the crowd before descending the stairs towards the street.</p> <p>‘Dante, in amongst the crowd, (including members of the Guild), is so moved by Beatrice’s appearance that she accidentally steps into traffic and is run down by Beatrice’s limousine and killed.’ (Novak, 2012, p. 115)</p> <p>Suddenly, the crowd move their heads in unison as if they have heard the car knock over Dante. We see Dante’s legs in front of the car tyre. The driver steps out of the vehicle and is unmoved. We then see Dante’s upper body from the perspective of the other side of the car. The crowd chat amongst themselves while Beatrice looks on and waves as if unaware of what happened before knowingly turning to the camera again.</p>	<p>Dante is warned off by Beatrice and makes his way across the stage making the sign of the cross. Beatrice follows at a distance with Lucifer in tow who appears to be disturbed. Beatrice looks back towards Lucifer. Dante looks increasingly pained and unwell before arriving in front of Lucifer to sing his soft, beautiful line to Beatrice. Lucifer, closing in and moved in some way by this expression of love (as he was by Casella), leaves Dante dead in his arms, foreshadowing the death of Dante that is about to take place on screen. Lucifer places the body down.</p> <p>‘He somehow gets under one of the wheels and dies. (Or is hit by a car and dies in the street.) The choir sings a text from the ‘Song of Songs’ about the bride of the Lebanon.’ (Novak, 2012, p. 115) Again, the synopsis quoted here by Novak is not expressed in this way on stage. The objects are removed, but the character relationship remains the same.</p>
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* Part Four of *La Commedia* is entirely in Italian (Dante in translation from the original Tuscan dialect of Italian), as is Part Two (‘Racconto dall’Inferno’). Part One combines Latin (scripture), Dutch (‘The Guild of the Blue Barge’ translated from the fifteenth-century Dutch), Italian (Dante in translation) and English (Dante in translation). Part Three is entirely in Dutch (setting various passages of poetry by Vondel), while Part Five combines Latin, Dutch, Italian and English again, mirroring Part One.

† These columns expand on Jelena Novak’s comparison of the dual narratives of film and stage. Her original tabled comments for this section are quoted in full here alongside the author’s own remarks.

ⁱ *Louis Andriessen: La Commedia* (2014) [CD/DVD]. Dutch National Opera. New York: Nonesuch Records Inc. (Film edited by Hal Hartley)

ⁱⁱ Perowne, J. J. Stewart, Parry, R. St. John and Kirkpatrick, A. F. (1878). *The Cambridge Bible for Schools and Colleges*. Cambridge University Press.

The contents of this tabular analysis and its interrelations reveal a postoperative scene with a comedic attitude and a carnivalesque structure much like Bosch's triptych referenced in the title. There is no obvious path from hell to paradise and no one voice speaking louder than any other. As a result, we find ourselves firmly in the realm of 'comedy' (as opposed to tragedy, in which the main textual thread is clearly defined) where, as Eco puts it, 'the broken [intertextual] frame [is] presupposed but never spelled out.'⁹⁸ In other words, the 'comic' effect is produced through an intertextual irony in which nothing can be spelled out too clearly, as it is only comedy if the audience are made to feel superior, 'in the know'. Andriessen's music is often associated with this kind of dramatic irony, and the same can be said of much of his writings (consider his co-authored monograph on Stravinsky, *The Apollonian Clockwork*⁹⁹, for example), and many of his comments in interviews and in programme notes are laced with this ironic rhetoric. Irony is to Andriessen what 'dialectical structuralism' is to Lachenmann: a way of presenting subjects in the most intertextual light possible—a method of creating new categories of expression from established ideas, forms and styles. At the heart of this irony is a deeper sense of interconnectedness of culture, the past and 'the text'. Parody is the term we use to describe the obvious ironic references in the music, but there is often a weightier dramatic purpose to Andriessen's 'light' moments. The texts being quoted, implied or suggested make up an altogether more complex picture of the reality being expressed through his music. As can be seen in Fig. 2.1, these citations are nearly always structurally significant and are, more often than not, ironically placed in a way that highlights both the relevance of the text being quoted and the irrelevance of it without additional contextual information. As Andriessen and Schönberger said of Stravinsky's music, the same could be said of LC: this is 'music with a rich memory.'¹⁰⁰

Jan Nieuwenhuis recently wrote in relation to Andriessen's postoperative 'grotesque', *Theatre of the World* (2015):

⁹⁸ Eco, U. (1984). 'Frames of Comic "Freedom"', in *Carnival!*, ed. Thomas A. Sebeok and Marcia E. Erikson. Berlin: De Gruyter, p. 4.

⁹⁹ Andriessen, L. & Schönberger, E. (2006). *The Apollonian clockwork: on Stravinsky*. Amsterdam: Amsterdam Academic Archive.

¹⁰⁰ *Ibid.*, p. 41.

‘A citation is not merely a process of recycling or a reference, it is a different way of employing and modifying time in music. Citing is a way of restructuring musical syntax and time employing and recontextualising the means of familiar syntaxes.’¹⁰¹

In order to understand LC and the music of Andriessen, one must explore beyond both the surface text and the music towards a broader view of intertextuality in light of his influences, opinions and collaborations (including film elements, electroacoustic elements and staging/direction/performative elements). These ‘texts’, along with their related sub-texts and direct or indirect references, can be better understood as a networked ecology in collaboration with the libretto and score. This seems to be the clearest way to understand the inner-workings of the piece: interpreting everything as a potentially dramatic and rhetorical device that unifies the work, and never assuming to know *the* message as there never is just one message being communicated.

¹⁰¹ Nieuwenhuis in Dodd, ed. (2019), p. 105.

CHAPTER IV

Luce Eterna: images of death in paradise

When I this invitation heard, deserving
Of so much gratitude, it never fades
Out of the book that chronicles the past.

If at this moment sounded all the tongues
That Polyhymnia and her sisters made
Most lubrical with their delicious milk,

To aid me, to a thousandth of the truth
It would not reach, singing the holy smile
And how the holy aspect it illumed.

And therefore, representing Paradise,
The sacred poem must perforce leap over,
Even as a man who finds his way cut off;

But whoso thinketh of the ponderous theme,
And of the mortal shoulder laden with it,
Should blame it not, if under this it tremble.

It is no passage for a little boat
This which goes cleaving the audacious prow,
Nor for a pilot who would spare himself.

(*Paradiso* 23.52–69)

Following their collaboration on the film *M is for Man, Music, Mozart* (1991), Louis Andriessen and filmmaker Peter Greenaway began working together on an opera called *Rosa: The Death of a Composer* (1993–94). This opera—as the title suggests—puts death and music in the spotlight in a way that would be familiar to those who know Peter Greenaway’s films.¹⁰² With an abattoir as its backdrop, *Rosa* investigates the murder of a cowboy film composer, Juan Manuel de Rosa. It ends with the death of his fiancée, Esmerelda, and his—more beloved—horse. In *Opera as Hypermedium*, Tereza Havelková explores how ‘the multiplicity of media’ and the ‘windowed’ effect of its various projector screens shape the opera with a structure she refers to as ‘allegorical’.¹⁰³ Havelková links this ‘hypermedial’ opera—defined as one that speaks simultaneously through multiple sources (films, projections and digital technology alongside the music, text and drama), as in LC—with both the ‘operations of fragmentation and montage’ and

¹⁰² While related, deconstructionist themes such as fragmentation, decay or uncertainty may play a vital role in the aesthetics of Peter Greenaway’s films, death is quite often a narrative focus or premise. Consider, for example, *The Draughtsman’s Contract* (1982), which is a form of murder mystery not dissimilar to *Rosa*; *Drowning by Numbers* (1988), which is a folkloric tale of three mariticides; and *Death in the Seine* (1988), which catalogues the case histories of 23 corpses pulled from the river Seine over the space of six years. *Rosa*’s libretto itself is derived from a series of ten opera libretti from Greenaway’s *Death of a Composer* project, which explores the deaths of eight fictitious composers—Geoffrey Fallthius, a character from his first feature film, *The Falls* (1980), and Juan Manuel de Rosa, to name just two—bookended by the first on Anton Webern and the last on John Lennon, both of whom feature momentarily in *Rosa*. Andriessen was undoubtedly also interested in Greenaway’s own portrayal of Dante’s *Inferno* in the mini-series, *A TV Dante* (1990), which is, like LC1–3 in many ways, a montage of juxtaposed scenes and commentaries on Dante’s journey through hell. There are, of course, many other themes associated with Greenaway that also resonate with Andriessen’s aesthetic—notably repetition, number play, visual art, sex and melancholy.

¹⁰³ Havelková, T. (2021), p. 41.

the ‘relationship between past and present’ inherent in allegory.¹⁰⁴ This allegorical language and its main protagonist, death, are now transplanted from both external sources (such as *Rosa* and Andriessen’s wider oeuvre, Greenaway’s films, Dante, and other art and literature, for example) and internal sources (such as those explored in Chapter One) to the final part of *LC: Luce Eterna*. This chapter explores how the memory of death and the negative aesthetics of *Inferno* act as a blot on LC’s vision of *Paradiso*, communicating something of Dante’s language and Andriessen’s postmodern rendering of it.

DEATH

Andriessen regularly returns to the theme of death in his works—and while this theme is a familiar one to theatre stages and opera houses, the way it is expressed sometimes by this composer is often more nuanced. For example, although there is nothing unusual about the tragic ending of *Writing to Vermeer* (1997–98)—his second opera with filmmaker Peter Greenaway—death seems to be more than just a narrative end point. It hangs in the air throughout the performance as it oscillates between being laughed at and as a threat to those laughing at it. His early collaborative opera, *Reconstructie*¹⁰⁵, ‘[reconstructs] the death of Che Guevara as a Mozartian operetta’¹⁰⁶ and *De Trilogie van De Laatste Dag* (‘*Trilogy of the Last Day*’, 1996–97) reflects on death through the eyes of a variety of texts (such as Lucebert’s *The Last Supper*) and artist case studies (from Saint-Saëns to John Cage), featuring a ‘death motive’ and a ‘diabolical scherzo’¹⁰⁷. Other pieces look to death as a poetic idea, or for titular inspiration such as: *Facing Death* (1990) for string quartet (also arranged for saxophone quartet), which refers back to his 1966 trombone quartet homage to Dylan Thomas’ line ‘Rage, rage against the dying of the light’; the mournful dialogue of two bassoons that is *Lacrimosa* (1991); and *Y después* (1983), a setting of a Lorca poem for voice and piano, which features alongside 19 other songs on themes of

¹⁰⁴ Ibid., pp. 41–42.

¹⁰⁵ *Reconstructie* (1969) was written in collaboration with composers Reinbert de Leeuw, Misha Mengelberg, Peter Schat, Jan van Vlijmen (libretto by Hugo Claus and Harry Mulisch), commissioned by Netherlands Opera Foundation.

¹⁰⁶ Everett (2016), p. 64.

¹⁰⁷ Andriessen, L. quoted in van der Waa, F. tr. by Reeder, J. (1997). ‘A skull, a spider and a scherzo’. *Frits van der Waa*. <https://fvdwaa.home.xs4all.nl/art/ov033a.htm> (Accessed 27 July 2019).

memory and loss in the cycle published as *The Memory of Roses* (1999). Other pieces seem to have a drive towards death without it being the central theme: *Mausoleum* (1979)—a homage to Mikhail Bakunin—is a bold, political work in defiance of death; and *Theatre of the World* (2013–15), which portrays the polymath Athanasius Kircher as a ‘humorless character... [with a] driving passion [that] leads inexorably to death.’¹⁰⁸ *La Passione* (2002)—which sets Dino Campana’s disturbing collage, *Canti Orfici (Orphic Songs)*—travels through a bleak, satanic landscape before reaching its final lines: ‘Was it death? Or was it life?’ This is the question that Andriessen has been asking all along. If *La Passione* is a prelude to LC, then *Anais Nin* (2009–10), which ‘tracks the irony, despair and passion of this brilliant, many-sided woman,’¹⁰⁹ alongside *Life* (2009) for ensemble (originally performed by Bang on a Can All-Stars, with a film by Marijke van Warmerdam) form together a kind of ironic postlude—the negative and the positive versions of the same question posed in these subsequent works.

It is clear that, for Andriessen, death, memorialisation, and their allegorical embodiments form a strong creative impetus—a poetic, performative and conceptual compulsion. In LC, we have seen these embodiments throughout (as workers, musicians, poets, artists, writers, demons), but perhaps most notably through the presence of Lucifer. Now, in paradise, one might assume that there is no sign of death—that the darkness overshadowing Dante’s journey thus far has been filled with a celestial light as Dante travels with Beatrice towards the Empyrean. But is this ‘eternal light’ an allegorical culmination of Dante’s journey towards Beatrice, or is it the noise of LC1–4 reaching fever pitch and dulling the senses into believing Dante has arrived in heaven? For Andriessen, the mystery of death clearly provides the rhetorical questions for a discursive drama on the complexities of anagogical thought placed in a contemporary light. To appreciate the metanarrative here, it is as crucial to read LC5’s music, text and media as a negation of Dante’s eternal light in order to see how Dante’s paradise can be translated to an audience that may not feel the pull of the afterlife that Dante clearly did. Importantly, this obsession with death

¹⁰⁸ Rakonjac, D. (2016). ‘Louis Andriessen’s Theatre of the World’. *Music and Literature*. <https://www.musicandliterature.org/reviews/2016/6/23/louis-andriessens-theatre-of-the-world> (Accessed 14 December 2021).

¹⁰⁹ Andriessen, L. (2011). in the programme note to *Anais Nin & De Staat* (2011) [CD]. London Sinfonietta. London: Signum Classics.

is paradoxically an obsession with life, as is the nature of the melancholic dialogue discussed in Chapter One. This is the most important point needed to at once appreciate the immediacy of the artistic voices of Andriessen/Hartley and Dante together.

LUCE ETTERNA: A BRIEF ANALYSIS

Perhaps the most obvious difference in *Luce Eterna* is that death, for the first time, is not the backdrop, the dominant force, or the main entity being raged against. Death in LC5 is now the struggling darkness trying to infiltrate the pure light of Dante's vision—*Inferno* flipped on its head. However, rather than a complete negation of everything that has come before it, hell is still casting a shadow, allowed to look in on the heavenly realm, but from a distance and ever retreating. The scene begins with on-screen flashes of white light between over-exposed film fragments showing the dispersal of the Guild, as if being chased by the light. As the 'clumsy' harp solo (mm. 1–35) stumbles over itself on the high strings, the title is displayed to the audience, filling the width of the large screen (Fig. 4.1). For the first time a black title on a white background is shown as instead of the white on black titles announcing the beginning of LC1–4. More ominously, off to the side of the stage, Lucifer is sat watching over Dante who is lying dormant (Fig. 4.1, left).



Figure 4.1: Opening of LC4: *Luce Eterna* (1:21:51)

There is still considerable negative space, but any light is now white and intense. Fragments of over-exposed film continue to appear between the flashes of full white screen, stuttering like the harp now joined by crotales and glockenspiel: a Guild member crossing herself, another member

stumbling, a couple together, Beatrice’s vehicle, Lucifer. As the strings begin playing spread-out non-vibrato chords, each with duplicate pitch classes over a wide range (opening with, for example: C2, F#2, B2, F#6, C#7 and harmonic F#7 at m. 67), two workers pass behind Lucifer on stage, joined by a third from the other side. This continues until a chorus of a dozen is gathered mid-stage facing away from the audience. The spread chords have been gradually moving inwards (contained to just a few octaves now), and the noise of two rolling cymbals has penetrated the otherwise simple texture, but it is a bright sound supported by piccolo, vibraphone and piano. A large tam-tam crescendo crashes into a loud tutti chord with an anvil blow at m. 119 as the chorus turn around, now illuminated. They look the same as the workers we have seen climbing the rigging, but they are children. Here, the open chordal texture of mm. 27–118 is transformed suddenly into a dense, quasi-jazz chord that could be heard as a second inversion F# dominant eleventh flat ninth chord if it wasn’t also for the added major seventh in the middle range (F4). The sense of harmonic propulsion and its orchestration is not ambiguous here, though; this filled-out chord (as well as those that follow it) and its context clearly represents a moment of lucidity in relation to the less functional preceding chords that dominated while the children’s faces were turned away. This is the first of nine similar ‘lucid chords’ in unfolding dialogue¹¹⁰ that accompany the children’s choir from mm. 119–141 (Fig. 4).

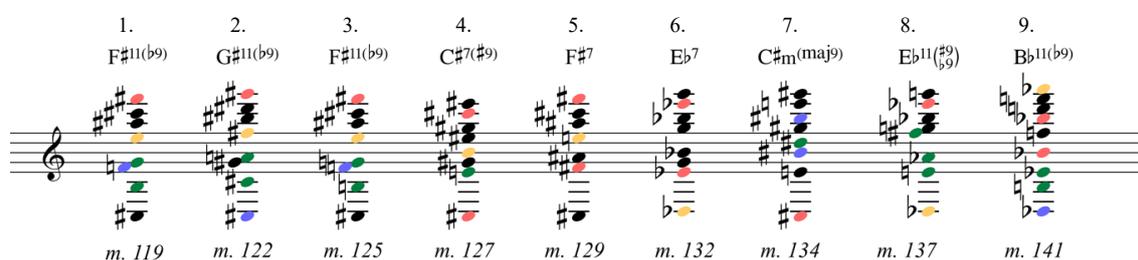


Figure 4.2(a): The nine ‘lucid chords’ that accompany the children’s choir (mm. 119–141). Red = root; black = third or fifth; yellow = dominant seventh; green = extensions (9/11/13); blue = added major seventh. Some doublings have been omitted for clarity.

These tolling chords—crashing in and dying away—underpin the children’s chorus as it sings in Latin from the apocryphal Fourth Book of Esdras 2:34–35 (words in bold sung):

¹¹⁰ See Appendix 3 for more information on the so-called ‘lucid’ character of these chords and the progression as a whole.

Ideoque vobis dico, gentes quae auditis et intellegitis: expectate pastorem vestrum, **requiem aeternitatis dabit vobis, quoniam in proximo est ille**, qui in finem saeculi adveniet.

Parati estote ad praemia regni, quia lux perpetua lucebit vobis per aeternitatem temporis. (From the Latin Vulgate with Apocrypha)

[And therefore I say unto you, O ye heathen, that hear and understand, look for your Shepherd, **he shall give you everlasting rest; for he is nigh at hand**, that shall come in the end of the world.

Be ready to the reward of the kingdom, for the everlasting light shall shine upon you for evermore. (From the King James Version with Apocrypha)]

This passage's links to the Requiem Mass (Gradual) and other Catholic liturgy (Office of the Dead and Office of the Martyrs) are apparent. However, the omission of the text's wider context and its particular placement here is clearly a somewhat obscured, ironic acknowledgement of these frequently borrowed words from a largely forgotten book. The opening lines of LC1 are treated in the same way (as discussed in Appendix 1). And just as LC's opening reference to Psalm 107 is remarkably intertextual, LC5's opening lines—referenced misleadingly in the libretto as coming from 'Ezra 34, 35'—point in multiple directions at once. In fact, the intertextual irony of this text also gives greater significance to the closing lines of LC—also sung by the children's choir—to which we will return momentarily.

Beatrice enters at m. 142 with a high, legato, stretched-out melody, given space to breathe with minimal bell-like accompaniment (mallet percussion, harp and pianos). Here, she sings of the overwhelming, warm radiance of love and Dante's 'intellecto' (*Par.* 5.1–12). The cellos and violas gradually and quietly enter under the clashing tritones of a xylophone and piano with a bitonal chord (built from a second inversion G major triad under an F# dominant seventh chord, harking back to the 'lucid' chords that began at m. 119) to support her as she reaches up to a top C (fitting quite comfortably on top of the tonalities below as if the new tonal reference point) on the words 'l'eterna luce'. This is immediately answered by noise of an 'irregularly' scraped large guiro as Maria and Lucia are seen riding their bicycles out of town on screen. At the end of Beatrice's next line she reaches even higher up to a top D on 'amore' before descending an octave and a fifth by the end of the next word, 'accende' ('kindles'/'lights'/'turns on'). The

light has not overcome yet. This is confirmed by the sudden low cellos and basses, and more members of the Guild on screen scrambling away from the city.

As Beatrice ends her virtuosic song from Mercury (the second Heaven), a percussive racket transports us to the fourth Heaven of *Paradiso* (the Sphere of the Sun) in which Dante delivers lines (*Par.* 12.1–9) in an English translation describing the harmonious music produced by the ‘holy millstone’, which rolls around to create ‘sweet trumpets’ that earthly ‘muses and sirens’ could only dream of. In the *Comedy*, this reflection comes between the praise of St. Francis by Thomas Aquinas (a Dominican) in *Par.* 11 and the matched praise for St. Dominic by Bonaventure (a Franciscan) in *Par.* 12. One could assume—reading this broken narrative more intertextually—that the juxtaposition of Beatrice’s lucid song of light praising Dante’s intellect followed by Dante’s rather enigmatic picture of the circling souls of heaven is both an acknowledgement of the comedy’s transparent beauty and its opaque meanings—the nuances lost through time, theology and language, or its innate impenetrability.

Despite the long pause notated with fermatas in the score at mm. 267–268, a raucous percussive noise is heard at this point in the live performance. This comes between Beatrice’s song (mm. 142–266) and Dante’s song (mm. 269–304) and, as a result, is a mournful memory of LC’s noisy *Inferno* and *Purgatorio*—a noise that seems to make more sense now with more hindsight and placed between these more lyrical moments. Perhaps, as Frederic Jameson states, ‘the events of the poem are “nothing more” than a series of dramatisations of the preconditions necessary for such events [in *Paradiso*] to be conceivable in the first place.’¹¹¹ Or perhaps this is a suggestion that time has not been as kind to the *Comedy*’s *Paradiso*; that *Inferno* and *Purgatorio* are more temporally durable due to the timeless relatability of dramatic noise. Either way, there is an irony here, as it is also apparent that on a more direct level, Andriessen was responding musically to the possibility here of a kind of utopian music (‘motion with motion and song with song’, as the libretto quotes from *Par.* 12.4)—a divine formula made up of patterns and ratios that combine in a Platonic dialogue to change minds. This, of course, is reminiscent of

¹¹¹ Jameson, F. quoted in Robey, D. (2000). *Sound and Structure in the Divine Comedy*. Oxford: Oxford University Press, p. 185.

Andriessen's *De Staat*. There is a suggestion here that one person's vision of eternal life could look a lot like another's chaotic picture of damnation. This perspectivisation of the nature of things is then made a little less suggestive with an ensuing monologue of a revered soul in heaven, performed by Jeroen Willems still taking the form of the disheveled bar-dwelling Lucifer of previous scenes.

In *Paradiso* 15–17, Dante's great-great-grandfather, Cacciaguida, makes himself known to Dante ('*O sanguis meus...*', *Par.* 15.28; 'A son of mine and thy great-grandsire was...', *Par.* 15.94, 'Christian and Cacciaguida I became.' *Par.* 15.135). Before prophesying of Dante's future exile and fame in Canto 17, Cacciaguida dismisses his descendant's naïve questions regarding their mutual forebears, giving instead a detailed account of the lives in Florence before and after 'the source of malady' (*Par.* 16.68) arrived in the city: 'the community, that now is mixed (*Par.* 16.49), 'the intermingling of the people' (*Par.* 16.67). In what Andres refers to as a 'perversely contrasting middle section of *Luce Eterna...* subtly [jabbing] modern-day elitism'¹¹², Andriessen turns this extended dialogue from *Paradiso*—a contemporary Dutch translation, spoken, not sung, over an unconduted jazz-pop groove with 'drumset, ad lib.' throughout (mm. 306–346)—into a quasi-political statement. In context, it does appear to be a commentary on 'high' and 'low' art, class warfare, interculturality, social integration, popularity, fame and human obsessions with one's origins, lineages and identities. However, it is not political to the point of casting judgement. Andriessen's open-ended irony simply highlights the fact that these issues have always existed in society and are in a never-ending state of unresolved dialogue. Who better to express this melancholic sentiment than the face of Lucifer, subverting any narrative that suggests Dante and his line are without blemish? Cacciaguida ends with:

Here, on the Mount, and in the deepest depths of Hell, you've only been shown the celebs, because the public is not interested in the dark and the unknown.¹¹³

¹¹² Andres (2013).

¹¹³ Dutch adaptation very loosely resembling the closing tercets of *Par.* 16, by Louis Andriessen (English translation: Paul Vincent).

There is no simple explanation to any of this, which is the way the opera ends, with the children's choir returning to sing:

These are all my notes for you,
and if you do not get it,
you won't get the Last Judgement;
you will never get it, ever.¹¹⁴

The mystery of Divine Justice, God's unfathomable will and the other message of *Paradiso* 19—the way to heaven—all likened to the intertextual 'notes' (musical, textual, visual) of the opera, the 'nuts and bolts' of its communicative ecology. It ends on a 'vrolijke noot'—a 'happy note', in 'comic relief', as all comedies should—with the simple wisdom of children and the childlike knowledge of the folksong.

Despite the musical lucidity that begins to appear in LC5, the composer's death obsession is still lurking under the surface. It seems the lightness of this final part is in fact merely a more playful, childlike dialogue—noise and the opera's previous darker realms are still conversing with us, but the music and text takes on a more expository tone. The dismissive irony of the children's choir and the ensuing, strident finale breaks the fourth wall to speak more directly to the audience but leaves a palpable sadness in the air. Unless one is willing to lose themselves in the conceit of pure light, which Dante may have attempted to achieve in *Paradiso* with equally knowing futility, any sense of transcendence at the close of LC is elusive.

IMPLIED IMAGES

In Hartley's 'making of' film, *Implied Harmonies*, which creatively documents the way LC was conceived and collaboratively evolved into its premiere performance at the Carré Theatre, a letter purportedly from the director is read aloud by an actress playing the role of Hartley's 'conscientious assistant':

It is the here and now in Amsterdam I have to make pictures of. My imagery for *La Commedia* has been more affected by Bosch's neo-

¹¹⁴ The choir sings in Dutch: 'Zo zijn onze noten voor jou, en als je / ze niet snapt, dan snap je het Laaste Oordeel niet, dan snap je het nooit.' These words are spoken by a great circling bird in *Par.* 19.97–99).

contemporary, [Pieter] Bruegel [the Elder]—particularly his paintings of groups of people.¹¹⁵

The contemporary retelling in film of Bruegel's scenes of Dutch town-life is at odds with the 'green' landscape that Andriessen was apparently expecting from Hartley's films.¹¹⁶ But Hartley must have been aware of György Ligeti's opera, *Le Grand Macabre* (1974–77), and the significance of its 'Breughelland'—the name for the 'evil world of obscenities'¹¹⁷ in which it is set.¹¹⁸ Hartley would also have been aware of the way in which these images closely relate to the world of Bosch (notably another important influence on *Le Grand Macabre*'s aesthetic¹¹⁹). The worlds are, of course, entirely different on one level—Bosch's fantastically cruel and metaphysical domain contrasting with the low-life, human drollness of Breugel—yet they are equally comic and grotesque visions of morbid life, this paradox a key to unlocking signification within both the 'grotesque' of *Le Grand Macabre* and the 'comedy' of LC. While Andriessen may have been seeing Bosch's *Garden of Earthly Delights* as the obvious 'green' comedy to his ambiguous, intertextual 'narratives', Hartley perhaps envisaged his own 'Breughelland' as a kind of earthly narrative clarity to the extramundane language of Dante (and abstraction of the musical language). The paradoxical and parodic nature of this polystylistic dialogue—and the resultant lack of closure—is very similar to that of *Le Grand Macabre*:

The ambiguities and instability of meaning in [*Le Grand Macabre*] contribute to the sense there is no closure to be found, supporting the underlying theme of the opera: the perennial fear of death... [or paradoxically] the eternal becoming of the plot... death and rebirth in an effort to capture a sense of presence.¹²⁰

¹¹⁵ From the second short film, *Implied Harmonies*, of *Possible Films 2* (2015) [Vimeo On Demand]. Dir. Hal Hartley. <https://vimeo.com/ondemand/possiblefilms2> (Accessed 15 December 2021), 24:58–25:15.

¹¹⁶ *Ibid.*, 20:43–21:00. 'The funny thing is, I always thought—because of Casella—who was described as walking outside... I had, for some strange reason, something green in mind... so meadows and Monet or this kind of painting.' This is in reference to Dante's meeting with Casella at the shore of *Purgatorio* where 'that fresh company... go tow'rds the hill' (*Purg.* 2.127–129). Also consider: the background to Bosch's *Garden of Earthly Delights*; imagery such as the 'heavenly forest, dense and living-green' (*Purg.* 28.2) that attracts Dante; and the green background discussed in Chapter Two as Lucifer falls to earth in LC3. Hartley's black and white scenes of the beach and Amsterdam's streets clearly came as a surprise to the composer. While they were clearly considering imagery in the same way, it was very different imagery.

¹¹⁷ Edwards, P. (2019). *György Ligeti's 'Le Grand Macabre': postmodernism, musico-dramatic form and the grotesque*. London: Routledge, p. 19.

¹¹⁸ This name is taken from Michel de Ghelderode's play, *La Balade du grand macabre* (1934) on which Ligeti's opera, *Le Grand Macabre*, is based. *La Balade du grand macabre* was a play heavily influenced by the paintings of Bruegel, as were many other plays by Ghelderode.

¹¹⁹ Edwards, P. (2019), p. 20.

¹²⁰ *Ibid.*, p. 20–21.

Peter Edwards explains that this is a ‘negational dialectic of the “past giving birth to the future, or in the past’s pregnant death.”’¹²¹ But the similarities of *Le Grand Macabre* to LC do not end with this abstract notion of death and becoming: in a very direct way, Ligeti’s Passacaglia finale mirrors the end of *Luce Eterna*’s end—both with its ‘dislocated tonal harmony’¹²² and ‘musical language... of differentiation and the evasion of closure’¹²³—and with its grand, self-referential, parodic, narrative gesture that captures the sense of death in the present.

Besides the many thematic and stylistic commonalities—and the fact they both end with this ‘cheerful farewell’¹²⁴—LC has another important structural similarity with Ligeti’s ‘anti-anti-opera’¹²⁵: what Yayoi Uno Everett refers to as ‘*infinite accretion*’¹²⁶ after Bakhtin, who describes this as ‘the process that accepts and affirms all contradictory data as part of one large, rich, and varied picture’¹²⁷. For Everett, this is expressed through ‘the textural strategies of collage and disintegration cut across the two expressive states [the *ludicrous* and the *horrifying*]... brought into stark contrast’.¹²⁸ While both the musical expression and staged expression of this effect is very different in LC, it is a useful comparison as there is a constant balancing act by Andriessen and Hartley to offset the playful with the serious, the parodic material with sublime gestures, the comedy with the tragedy. Through the interplay between these opposing forces, there is an acceptance of the limitations of narratives, words, poetry, sounds and images, but there is also a desire to create variety and potential for meaning by its layered semiotic delivery. If LC is trying to tell us anything in particular, perhaps it has to do

¹²¹ Ibid., p. 20. This is Mikhail Bakhtin’s reading of François Rabelais, espoused by Edwards.

¹²² Griffiths, P. quoted in Edwards, P. (2016). ‘Resisting Closure: The Passacaglia Finale from György Ligeti’s “Le Grand Macabre”’. *Music Analysis* 35.2, p. 258.

¹²³ Edwards (2016), p. 275.

¹²⁴ Ligeti, G. (1974–77). *Le Grand Macabre* [libretto by Meschke, M. and Ligeti, G., freely adapted from Ghelderode’s play *La Balade du Grand Macabre*]. New York Philharmonic (text adapted from the translation by Skelton, G. for the New York premiere performance on 27 May 2010), p. 63. The closing lines of *Le Grand Macabre* are: ‘Farewell, till then in cheerfulness! / Farewell, farewell, farewell, farewell.’

¹²⁵ Searby, M. (2012). ‘Ligeti’s “Le Grand Macabre”’: how he solved the problem of writing a modernist opera’. *Tempo*, 66 (262), p. 31. According to Searby, *Le Grand Macabre* subverted grand opera through ‘humour... grotesque imagery, and a surreal libretto’, but it ‘became opera again’ through its libretto, musical quotations, and a re-engagement with history more generally. In this sense, *La Commedia* could also be seen as an anti-anti-opera, and I do not think Andriessen nor Hartley would be opposed to this label, especially as LC’s hypermedial interaction overtly destabilises its operatic potentiality.

¹²⁶ Everett, Y. U. (2009). ‘Signification of Parody and the Grotesque in György Ligeti’s “Le Grand Macabre”’. *Music Theory Spectrum*, 31 (1), p. 51.

¹²⁷ Bakhtin, M. in Everett (2009), p. 51.

¹²⁸ Everett (2009), p. 46.

with the paradoxical acknowledgement that at any point within a given narrative, the receiver will at once have too much information and not enough—an onslaught of signs should one look for them, or semiotic gaps that are unsuturable if one looks for those instead.

Between the ludicrousness of Cacciaguida’s monologue and the horrific realisation of ignorance that punctuates the children’s closing message, we hear two other forces juxtaposed—one as familiar to LC as those of ludicrousness and horror: melancholy—and one which feels novel but has in fact been there, particularly in the songs of Dante (Cristina Zavalloni) and Beatrice (Claron McFadden) at various times throughout the opera: beauty. At mm. 381, a chorus of sopranos and altos begin to sing the following lines from *Paradiso* 33.124–126 and 30.42:

...luce eterna che sola in te sidi, (Everlasting Light, you dwell alone)
sola t’intendi, e da te intelletta (in yourself, know yourself alone, and
known)
e intendente tea mi e arridi! (and knowing, love and smile upon
yourself!
...ogne dolzore (...every sweetness.)

Beatrice sings her final song, overlapping the lines above with similar words from *Paradiso* 30.38–42, acting as a filter: the repetitions (‘love’, ‘light’, ‘sweetness’ and ‘smile/joy’) emphasising the texts’ shared beauty, while removing the references to loneliness:

...siamo usciti... (We have come...)
...al ciel ch’è pura luce: (...to this heaven of pure light:)
luce intellectual, piena d’amore; (light of the intellect, light full of love,)
amor di vero ben, pien di letizia; (love of true good, love full of
joyousness,)
letizia che trascende ogne dolzore. (joyfulness surpassing every
sweetness.)

The intratext here ties these opposing forces together in the same way that the distinctions between the opposing expressive states of *Le Grand Macabre* become gradually more ‘blurred [through] successive enactment’¹²⁹. We realise that, while the reality of death and decay is still present in this paradise (the dreadful tolling of the low strings, gongs, cymbalom, horns and clarinets as, on screen, the Guild retreat back to the beach, chased by the light of ever more

¹²⁹ Ibid. p. 51.

exposed and contrasted film footage), the beauty of Beatrice—with her exquisite, unearthly melodies (legato, light and high)—has been with us throughout the journey. Even in the darkest hell, she was suturing the seams of noise and bringing moments of rest to the complexity of LC's narrative layers.

CONCLUSION

When it comes to understanding and conveying the structure of historical texts, Andriessen is more interested in what Roland Barthes refers to as ‘metonymic montage’ in which the text’s ‘*significance* [is] fully open’ through a kind of ‘unconscious’, concatenative logic.¹³⁰ He describes this in reference to his textual analysis of Genesis 32: 22–32:

...what interests me most is... the abrasive frictions, the breaks, the discontinuities of readability, the juxtaposition of narrative entities which to some extent run free from an explicit logical articulation... the themes (Crossing, Struggle, Naming, Alimentary Rite) are *combined*, not ‘developed’... [an] abruptness, [an] asyndetic character of the narrative.¹³¹

Such a description could equally be given to LC. Connecting to an historical text in this way allows gaps in time to be acknowledged, suggestion of meaning(s) without a fixed translation expressed, and historical context or style revealed with the benefit of postmodern hindsight. Just as Dante finds himself in the opening canto of the *Comedy* ‘within a forest dark’—at the ‘midway’ point in life’s journey—LC’s central theme seems to be the uncertainty (or loss) of meaning that this kind of mid-life crisis brings with it; and Barthes too found significance in the opening lines of the first canto with its overtones (loss, mourning, drive towards death) resonating throughout the work. The dark forest is ever-present in LC just as it is in Dante’s *Comedy*—the background symbol of melancholia and noise that most interpretations of both lead back to. Jennifer Rushworth writes: ‘Barthes identifies the “middle of life” as a moment of mourning... provoked by bereavement’ (the loss of Beatrice for Dante, the loss of Barthes’ own mother at that point in his own life)¹³². Rushworth later states:

By interpreting being lost in the dark wood as an experience of loss, Barthes offers a new way of reading the *Commedia* that brings to the fore the text’s affective charge, privileging emotion and human, interpersonal relationships. Barthes radically re-opens the question of the place from

¹³⁰ Barthes, R. tr. by Heath, S. (1977). *Image, music, text*. London: Fontana, pp. 140–141.

¹³¹ *Ibid.*

¹³² Rushworth, J. (2018), pp. 34–35.

which the *Commedia* starts, replacing moral and political contexts with a more psychological perspective.¹³³

I believe Andriessen and Hartley are reading the *Comedy* in much the same way. Melancholia is a starting place for LC, for how else can it encapsulate the intertextual noise that hangs over a text written 700 years ago? Yet it still speaks meaningfully through this noise on numerous levels: poetically through structure, rhythm, music, style, tradition and language; politically through its rhetoric, re-contextualised materials, historical juxtapositions, satire, parody, playfulness and openness to a wide range of aesthetic influences; psychologically through its melancholic drama, layered narratives, broken structures, unconscious logic and montage techniques; theologically through its treatment of sacred and revered texts, shown to be, at once, equally deep and unintelligible; and ever-increasingly intertextually as the years pass and more noise and research is added to related fields of scholarly and artistic discourse. There are *only* new ways of reading the *Comedy*. For Andriessen, it seems the most successful reading is through as many minds as possible—individual and contrasting viewpoints that may be separated by time or style, at odds with each other or unusually harmonious, overlapping or juxtaposed, counterbalanced or ironically placed—but placed nonetheless in a way with a structural integrity that points to the shape of Dante’s anagogical vision and its timeless resonances with what it means to be human: in love, in fear and lost in noise.

¹³³ Ibid., p. 36.

APPENDICES

Appendix 1

The opening lines of LC are sung in Latin (see below, alongside the libretto's English translation):

*Hic sunt qui descendunt mare in navibus
Facientes occupationem in aquis multis.
Ascendunt ad caelos et descendunt
ad abyssos
Anima eorum in malis tabescebat,
Turbati sunt et moti sunt sicut ebrius,
Et omnis sapientia eorum devorata est.*

Here are those that go down to the sea in ships, that do business in great waters. They mount up to the heaven, they go down again to the depths: their soul is melted because of trouble. They reel to and fro, and stagger like drunkards, and are at their wit's end.

However, this is not quite a direct quote from The Vulgate, and—despite the libretto's 'Psalm 107: King James Bible' (KJV) translation acknowledgement—the libretto does not acknowledge the fact that: (1) 'Here are those' should be in square brackets as has been changed from 'they' for contextual reasons, and, (2) an ellipsis should have been included between the first and second phrase to indicate the omission of verses 24–25. Of course, libretti are immune from such editorial marks, but these 'marks' reveal something of what is being expressed in LC. For clarity, I include both translations below (Psalm 107 is numbered 106 in The Vulgate):

The Vulgate (Psalmi 106:23–27) reads:

²³ Qui descendunt mare in navibus, facientes operationem in aquis multis:

²⁴ ipsi viderunt opera Domini, et mirabilia ejus in profundo.

²⁵ Dixit, et stetit spiritus procellae, et exaltati sunt fluctus ejus.

²⁶ Ascendunt usque ad caelos, et descendunt usque ad abyssos; anima eorum in malis tabescebat.

²⁷ Turbati sunt, et moti sunt sicut ebrius, et omnis sapientia eorum devorata est.

The KJV (Psalm 107:23–27) reads:

²³ They that go down to the sea in ships, that do business in great waters;

²⁴ These see the works of the Lord, and his wonders in the deep.

²⁵ For he commandeth, and raiseth the stormy wind, which lifteth up the waves thereof.

²⁶ They mount up to the heaven, they go down again to the depths: their soul is melted because of trouble.

²⁷ They reel to and fro, and stagger like a drunken man, and are at their wit's end.

It is also interesting to note that the word 'operationem' (operation) used in The Vulgate has been changed in LC to 'occupationem' (occupation), one assumes to emphasise the occupational (business-minded, transactional, goal-orientated) nature of the foolish (verse 17) who are working at sea in ships—those overly focused on commerce and material gain. However, this word (presumably chosen by Andriessen, or perhaps appearing in liturgy somewhere like this) is

not only a better fit with the opening themes of LC, but is arguably more appropriate in the Psalm's own context and a better translation of the original Hebrew word מְלָאכָה (melâ'kâh), which suggests both personal preoccupation and public service. Rather than labour (as an employee or 'operative'), it implies a dedicated craft or workmanship that, if performed selfishly, will not be divinely approved. Andriessen is correctly interpreting a text that is often misinterpreted.

These minor edits and the way in which this text features—symbolically prominent as an opening passage, yet more subtly poignant with its choral setting in Latin—point to wider semantic and intertextual considerations in relation to LC's overall communicative aesthetic and philosophy. On the one hand, we have a suggestion that spirituality is more important than materiality, yet on the other hand a removal of the spiritual verses that reference God. On the one hand, we are presented with a text that is often cited in liturgical rites (Requiem Mass, Book of Common Prayer, hymns, etc.) and used to honour the efforts of those who toil at sea (consider Jaakko Mäntyjärvi's 1997 setting, *Canticum Calamitatis Maritimae*). Yet on the other hand, we are presented with a text that is more in line with Plato's *Ship of Fools* allegory, in turn referenced by Sebastian Brant and Hieronymus Bosch (and many others since), depicting a dysfunctional crew on board a ship doomed for disaster—a crew that wouldn't recognise a worthy captain if it was God himself.

This is both an intensely intertextual passage of scripture and one that has become intensely dualistic in its interpretation. As a result, it is laden with the kind of irony that Andriessen loves to deploy dramatically and acts here as an important backdrop to an intensely intertextual and dualistic work.

Appendix 2

While the score at m. 1 of LC3 indicates that this tape track should be an irregular 'rumbling deep down inside the earth', in actuality it is more akin to the crackling of electricity; it is more of a broken white noise with intermittent electrical sizzles and pops, not at all reminiscent of magmatic rumbling. Whether this is a conscious avoidance of cliché or not, it is quite unusual

for the sound in performance to be so at odds with the score's indication, and one could assume that it wasn't what Andriessen first intended—or it is Anke Brouwer's own ironic voice being expressed.

While some of the low register rumblings of this noise may be lost through the recording, I would still suggest that deeper, geological quakes and groans would be more appropriate registerially (both in terms of the literal balance of frequencies and in terms of a broader, socially communicative balance). That said, there is a poetic suggestion of resistance here: the noise and its irregularity is reminiscent of the electrical arcing between contacts caused by an air gap or carbon build-up, for example. This is not the predictable noise or hum of high voltage arcing, but the rapidly changing resistance of disconnected 'contacts'—a paradox that may be subtly inferring the noise of intertextual interference.

In an informal discussion with the composer in his Amsterdam home on Saturday 18 June 2016, I addressed the issue of electronic sounds in music more generally and he suggested that such 'inserts' are extramusical additions to the 'real' musical material. This, of course, was not without irony, but did reveal something of the relationship between the 'composer' and the 'electronic music composer' in collaborative music theatre environments.

Appendix 3

To justify my labelling of these chords as 'lucid' (beyond the comparison with the less functional harmony beforehand and the on-stage 'reveal' of the children's choir at this point), it is worth considering briefly how these nine chords (Fig. 4.2b) work together as a progression.

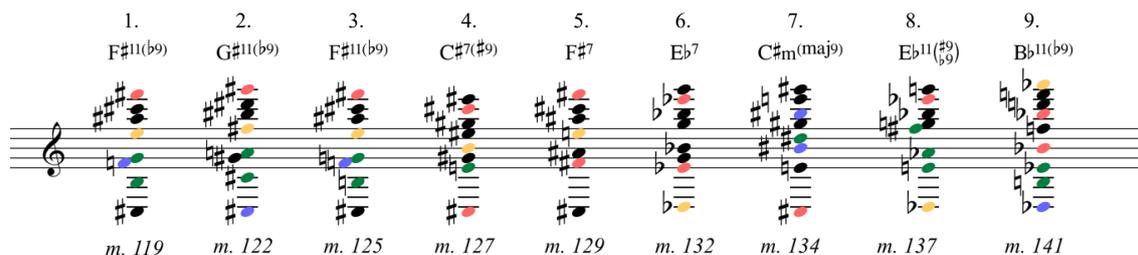


Figure 4.2(b): The nine 'lucid chords' that accompany the children's choir (mm. 119–141). Red = root; black = third or fifth; yellow = dominant seventh; green = extensions (9/11/13); blue = added major seventh. Some doublings have been omitted for clarity.

Chord 1 has the most important function: to set the new quasi-jazz dominant tonality while simultaneously providing tension in the discourse as a somewhat non-standard jazz chord (outside most modal contexts, the eleventh of a dominant would be sharpened). It has an obvious dominant dissonance pulling away from itself, yet its resolution (B) already lies within it. The lucidity is derived from this dialectical negotiation (not from our understanding of it, for it is still unfolding). The modulation up a major second to the same chord at m. 122 could be perceived as a negation of any harmonically balanced dialogue (in functional terms) if it wasn't for the retained bass note (C#), which—as a pedal—re-emphasises the enigmatic function of a dominant eleventh (both tension and release at once). The repeat of chord 1 at m. 125 firmly establishes F# as some kind of harmonic (modal?) centre, until a more conventional jazz chord (4) with the C# bass now the root then suggests otherwise; it does not feel like the dominant of chords 1 and 3 but a re-established home chord. That is until we hear F#7 at m. 129. Even in its second inversion, it is as if we have now settled into a strange blues in F#. However, the fifth of chord 5 soon becomes the dominant seventh bass of chord 6 before settling again on a C# chord; we are reassured by this consistent drone below, but for the first time the chord is not a dominant chord—it is a minor ninth chord with a major seventh: an altogether different mood. Chord 8 would feel like a return to chord 6 were it not for its clashing ninths and the reintroduction of the eleventh (not sharpened, of course). As the final chord rings out, we could be fooled into thinking that we have reached chord 1 again (regardless of the modulation). But the incessant C# bass note (now creating a familiar sounding first inversion minor seventh chord)—and the fact that it is not quite

the same chord (there is a sharp ninth also, and it is the C# in the bass!)—keeps us wondering where this harmonic journey will take us next.

It is a paradoxical harmonic language. With each chord, a more colourful picture emerges about how each chord fits together—where the tonal centre or emphasis might be, for example—but the direction of travel is completely ambiguous and unpredictable. The harmony is confident in itself—totally lucid as it proves with each new utterance—but we, as intertextual interpreters, are left to feel a little in the dark as we try to make sense of its elusive narrative arch. It is a kind of inverse dramatic irony suggesting the children being led by this accompaniment have the key, but that the rest of us are without hope of understanding (the message of the final refrain to come).

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Prefaces to Portfolio of Original Compositions

Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy (Music)

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GRIM'S DITCH
JACINTO CHICLANA
THE BEGINNING OF AN IDEA
LIFE PILES UP
FLUX

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List of Attached Files

1. GRIM'S DITCH (duration c. 17 minutes)

File 1.1: *Grim's Ditch* SCORE (.pdf)

File 1.2: *Grim's Ditch* VIDEO INTRODUCTION (.mp4)

File 1.3: *Grim's Ditch* VIDEO RECORDING (.mp4)

2. JACINTO CHICLANA (duration c. 4 minutes)

File 2.1: *Jacinto Chiclana* SCORE (.pdf)

File 2.2: *Jacinto Chiclana* AUDIO RECORDING (.mp3)

3. THE BEGINNING OF AN IDEA (duration c. 50 minutes)

File 3.1: *The Beginning of an Idea* SCORE (.pdf)

File 3.2: *The Beginning of an Idea* LIBRETTO (.pdf)

File 3.3: *The Beginning of an Idea* TAPE PARTS (.zip/.wav)

File 3.4: *The Beginning of an Idea* VIDEO RECORDING (.mp4)

4. LIFE PILES UP (duration c. 6 minutes)

File 4.1: *Life Piles Up* SCORE (.pdf)

File 4.2: *Life Piles Up* AUDIO RECORDING (.mp3)

5. FLUX (duration c. 34 minutes)

File 5.1: *FLUX* SCORE (.pdf)

File 5.2: *FLUX* CONTEXT & NARRATIVE (.pdf)

File 5.3: *FLUX* TAPE PARTS (.zip/.aif)

File 5.4: *FLUX* AUDIO DEMO (.mp3)

File 5.5: *FLUX* AUDIO RECORDING (.mp3)

All files can be viewed and downloaded at: <https://www.joelbaldwin.com/dphil>

They can also be browsed within folders, downloaded individually or downloaded as one .zip file at: https://drive.google.com/drive/folders/1bJuGCi4nUhXNKU2oSUZp7_jmX2UmCS22

INTRODUCTION TO PORTFOLIO OF COMPOSITIONS

When the vision broke, a single moment plunged the actual thing [Dante] saw into deeper oblivion than five and twenty centuries had wrought over the voyage of the Argonauts. The memory of an intent gaze, of deepening vision, of absorbed volition, of a final flash of insight—the assured possession of a will and affections laid to rest by the sweetness of what came to him—the uncertain impression of the images and symbols amid which it came—all these remain; but the vision itself is utterly past recall.”

(Philip H. Wicksteed in reference to Dante’s *Paradiso* 33.94–96)

As explored in my thesis, wide intertextuality creates a sense of postmodern melancholia and communicative noise that has a particular affinity with music theatre—or within any kind of musical environment expressing text in or through it somehow. The psychology of texts which overtly point to many other texts—and the way in which this creates many theatrical sensations (pathos or confusion, for example) that exist *between* the texts and in the mind of the audio-viewer¹—is the central focus of the aesthetic that joins the pieces in this portfolio. In other words, in order to avoid the often-jarring relationship between the source text(s) and its musico-dramatic presentation, I want openly to acknowledge this tension—dismantling the fourth wall to a certain extent—by presenting subjects and narratives through psychologically-driven, intertextual play. At this point, I would like to give a brief overview of key filmic and operatic representations of Dante’s *Divine Comedy* to contextualise the psychological emphasis on musical, structural and narrative devices in my own works. These settings of Dante will exemplify the kind of material I have been both learning from and reacting to in different ways as I grappled with textual and visual representation in the compositions that make up my portfolio. It will also serve as an interesting link from my thesis to the prefaces that follow.

The quote at the start of this introduction eloquently describes the moment Dante returns to himself in the final canto of the *Comedy* after he has been allowed to glimpse the Divine. After reading the light-filled visions of the final cantos of *Paradiso*, one could be justified in concluding that the creation of any opera or film based on the *Comedy*’s third canticle (or the first two, for that matter) should not be attempted—that such renderings would be futile if we see

¹ This is a term borrowed from audiovisual studies to emphasise the mutuality of sound and sight in the subject of my thesis and my own stage works.

the translation of Dante's poetry into media as a meaningful replacement of the original. Dante's imagery is too full to be condensed into anything that still resembles the poetic, aesthetic, historical or doctrinal breadth of the 100 cantos. As a result, early twentieth-century adaptations focused on short, closed scenes or characters from *Inferno*: Rachmaninoff's and Zandonai's operas by the same name (*Francesca da Rimini*, premiered in 1906 and 1914 respectively) and Puccini's *Gianni Schicchi* from 1918 are based on incidents and particular characters within defined sections of the *Comedy*. Lucia Ronchetti's recent opera (*Inferno*, 2020) absorbs, sets and portrays much more of Dante's text and imagery than those from the century before—but is still derived from *Inferno* and uses even deeper metanarrativity through devices such as Dante's 'innere Stimme' (inner voice) and Lucifer's 'Selbsthypnose' (self-hypnosis).² This piece's expressions of authorial psychology and the inner life of characters are certainly useful for painting a broader Dantean landscape, though. But nearly all film adaptations based on the *Inferno* are either a kind of fantastical moving tableaux, such as the early Italian silent film *L'Inferno* (1911, dirs. Francesco Bertolini, Giuseppe de Liguoro, Adolfo Padovan), or unusual Hadean nightmares that are simply situated in something resembling a Dantean hellscape, such as the 1924 (dir. Henry Otto) and 1935 versions of *Dante's Inferno* and an animated film based on the video game, *Dante's Inferno* (2010, Electronic Arts). *Dante's Hell Animated* (2013, dir. Boris Acosta) is a more literal journey through the circles and characters of *Inferno*, relatively faithful to its structure if not faithful to Dante in any other way. Peter Greenaway's *A TV Dante* (referenced in Chapter Four of my critical writing) is a more nuanced metanarrative, acknowledging the issues with visualising Dante's poetic vision on screen through 'real' images. In Greenaway's work, the psychology of the text and its author is expressed and—through layers of sound and vision, juxtapositions, and repetition—he achieves an aesthetic, which I believe is the most interesting for the interrogation and dramatic portrayal of a complex intertextual epic like the *Comedy*.

² Ronchetti, L. (2020). 'Höllenvision'. *Magazin (Oper Frankfurt)*, März / April 2020, pp. 22–23.

This brings us to the nature of the relationship between the written word and music (or audiovisual media alongside text in the case of opera, theatre and film). On the one hand, it is easy to see poetry and prose as operating in drastically different spheres to audiovisual artforms in relation to memory, narrative and meaning. However, they share many similarities in terms of development, structure and dialogue, and can produce similar affects when employed. As I explored in my critical writing component of this submission, the acknowledgement of this tension between music and words in Andriessen's *La Commedia* by both the composer and the audio-viewers—alongside the artistic willingness to explore their dramatic potential, irrespective of taboos—is the basis of the postmodern operatic expression. As discovered, the result is often melancholic, noisy and requires both an intertextual process to create, as well as an intertextual awareness in its reception. In *Black Sun*, Kristeva describes (from a psychoanalytical point of view) melancholic discourse—or 'depressive modifications' in speech—as both '*symbolic processes* (the grammar and logic of discourse) and *semiotic processes* (displacement, condensation, alliterations, vocal and gestural rhythms, etc.)'.³ In different ways, the works of this portfolio explore the way in which music—and especially music combined with speech—can operate in melancholic discourse by focussing on aspects of text-setting, vocalisation, and musical expression that operate within this symbolic-semiotic tension.

All the works contained in this portfolio are tied in some way by their simultaneous reliance on and negation of textual sources. However, they are highly contrasted in the way they express semiotic or syntactic significance through their source text(s), and equally differentiated in the way they engage and point to other outside texts. This approach—exploring novel ways in which the musical 'text' can signal both the *intratextual* and the *intertextual* nuances of a written text—has been informed by my wider research into new music theatre over recent years, my thesis, and my engagement with related source texts, especially Dante's *Comedy*.⁴

³ Kristeva, J. (1989). *Black Sun: Depression and Melancholia*. New York: Columbia University Press, p. 65.

⁴ The influence of Dante and the *Comedy*'s three cantiche appear throughout my portfolio in various ways. For example, *Grim's Ditch* borrows the lucent imagery of *Paradiso* as a counterweight to the pervading ditch-darkness, the sun acting as both an ironic symbol of power and a more poetic symbol of hope being negated. Eva in *The Beginning of an Idea* is a kind of Dantean figure journeying through divergent geographical realms—lonely if not for her guide (Chekhov, acting like Dante's Virgil in the *Comedy*), searching for meaning in her interactions with the

The musical adaptation of texts in the works in this portfolio range from the more conventional setting of a single, written text—such as in *The Beginning of an Idea*, where a pre-existing short story was adapted into a fixed libretto by myself and the director—to the more experimental approach of *FLUX*, which is an entirely ‘vocalic’ (vowel-based) piece of music theatre that responds (and allows the singers a particular kind of freedom to respond) to a more conceptual libretto and the abstracted directions of the pre-determined interaction and choreography of its on-stage characters.

Between the extremes of the two large-scale works mentioned above, which form the foundation of my portfolio, the other included works explore texts in the following—supportive, yet distinctive—ways: *Grim’s Ditch* is highly intertextual, using multiple sources and a wide range of historical references; *Jacinto Chiclana* is more focused on poetic metre and cultural associations; and *Life Piles Up* (for string quartet) aims to strike the balance between the literal and the metaphorical of its textual impetus by structuring musical material and shaping its phrasing in a way that expresses the image (‘rising mounds’, ‘reflections’, etc.) and the emotional or psychological effects (stress, time-stretching/condensing, relief, etc.) of such images without any words being sung or spoken. The results of such textual interaction in the compositional process relate directly to the key themes explored in my critical writing submission—namely: melancholia (as a literary tradition and postmodern condition), intertextuality (from the Dantean to more contemporary concepts) and noise (musical, cultural, and communicative). The aim of this compositional research is to bridge an oft-perceived gap between the more direct narrativity of historical opera and new music theatre that is presented by the likes of Andriessen as ‘monumental oratorio-like theatricality,’⁵ where narrativity is derived on a more intertextual level.

By framing Dante’s *Comedy*—and Andriessen’s expression of it—through the theoretically-related lenses of melancholia and noise, I have been able to connect communicative

lost causes and characters she is in dialogue with. In a more practical way, *FLUX* reflects on the very vocalic balance of Dante’s poetry as a way of linking musical and verbal languages, as will be discussed in the final preface.

⁵ Salzman, E. and Desi, T. (2008). *The New Music Theater: Seeing the Voice, Hearing the Body*. Oxford: Oxford University Press, p. 247.

ideas in my own compositional practice and form a more coherent voice when undertaking pieces that, through a wide range of referenced sources and impetuses, are deeply intertextual.⁶ This applied approach ensures that these wider viewpoints are always highly relevant to the case study and its context as a contemporary musical work for the stage. In turn, this allows me to continue feeding my own musical output with a more meaningful communicative ecology—one that has a basis in ‘outside’ pre-existing works to convey specific textual sources with the acknowledged tension of irony, parody, paradox and futility.

⁶ As intertextuality is a key compositional method for creating a polystylistic musical language in my portfolio generally—as well as a semantic device for creating layered and/or polysemic narratives—I have included a short list of the key themes and main intertextual referents at the top of each preface to guide the listening and analysis of these works.

GRIM'S DITCH

for Ensemble Klang, mezzo-soprano, two dancers and film (c. 17 minutes)

ATTACHED FILES:

1.1: SCORE (.pdf)

1.2: VIDEO INTRODUCTION (.mp4)

1.3: VIDEO RECORDING (.mp4)

Key themes: melancholia; Anglo-Dutch relations.

Main intertextual referents: Queen Elizabeth I and Sir Henry Lee; the 'Ditchley Portrait' and Marcus Gheeraerts the Younger; earthworks (ditch/dyke/'dijk'⁷) and woodland ecology; Oberon and Titania; King James I and Constantijn Huygens' *Coram Rege Citharam Pulsaturus*; John Dowland's *Melancholy Galliard*; Albert Verwey.

BACKGROUND & CONTEXT

This piece was composed for *Motion and Meaning*—an interdisciplinary project supported by The Oxford Research Centre in the Humanities (TORCH), Dance Scholarship Oxford (DANSOX), the John Fell Foundation, and St Hilda's College, Oxford. I proposed this project to Susan Jones (Professor of English Literature and director of DANSOX) in order to explore the possibilities of a musical language I had envisaged for a melancholic monodrama with dance and film—the sort of piece that required a larger project to support it and a presentation alongside other, contrasting artistic voices. Composers Anna Appleby and Joseph Kay—who were also keen to work through their own iterative, creative processes with professional dancers—were invited to join the project, and *Grim's Ditch* evolved alongside their works (*CUE* and *How many eyes we have then, being two*, respectively). The Dutch new music outfit, Ensemble Klang (led by Pete Harden)—renowned for their virtuosity and dedication to new, unconduted music—was an ideal group to perform these new compositions. They were also very familiar with working in experimental, multimedia and cross-disciplinary environments, self-styled as 'born collaborators, [participating] in music theatre, site-specific and dance projects almost every season'.⁸ The dancers brought on board were Malgorzata Dzierzon, Estela Merlos, Patricia Okenwa, Liam Riddick, and Piedad Albarracin Seiquer, all of whom were keen to improvise,

⁷ 'Word of the Day: dijk (dike)'. *Direct Dutch Institute*. <https://directdutch.com/2013/07/word-of-the-day-dijk-dike> (Accessed 11 January 2022). See this article for an informal introduction to the Dutch word 'DIJK (dike, dyke, bank, levee)', its relevance to Dutch culture generally, and some of its appropriations and symbolisms, many of which are referenced in *Grim's Ditch* through the music, text and dance elements.

⁸ 'About'. *Ensemble Klang*. <https://www.ensembleklang.com/about> (Accessed 6 January 2022).

choreograph and engage more deeply with processes of composition across different artistic disciplines. The project, designed to ‘stretch the synthetic possibilities of music and dance’ (see Fig. 1.1), would consist of a number of workshops and rehearsals followed by a week-long residency in Oxford with all the collaborators, leading to a showcase performance at the JdP Music Building, St Hilda’s College on Friday 6 July 2018 as part of its *Liveness, Hybridity and Noise* series. Composer and filmmaker, Sophie Sparkes (who I commissioned to create a film to accompany my piece), also wrote a piece for the ensemble to be performed alongside the three other works with dance—and various other artists, scholars and technicians were also involved in the final presentation, which led to a considerably polyvocal expression of ideas.

MOTION & MEANING
Ensemble Klang
 with Leading Contemporary Dancers
 JdP Music Building, St Hilda's College, Oxford

Three new works that stretch the synthetic possibilities of music and dance, performed by one of Holland's leading contemporary music groups and three of the UK's most outstanding dancer-choreographers.

Friday 6 July 2018 at 7:30pm with open rehearsals on 3-5 July (tickets required)
 £25 (plus £5 per open rehearsal session)
 £15 students (free entry to open rehearsals)
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ANNA APPLEBY CUE
JOEL BALDWIN Grim's Ditch
JOSEPH CURRIE new work

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Figure 1.1: Marketing material for the *Motion and Meaning* event

A [DIS]HARMONIC FIELD

As collaborators, we wanted the project as a whole to create a dialogue through its diversity, intermediality and contrasting approaches. I also wanted to explore the idea of polyvocalism and intertextuality in my own music (these themes, of course, closely related to my critical writing submission). I felt this approach would be important to convey the layered, melancholic metanarrative I had in mind for the piece. In order to do this, I decided that I needed first a base musical language from which all other voices and expressions could respond. Therefore, I mapped out a kind of pandiatonic mother tongue, which I will call here a ‘[dis]harmonic field:’⁹ a matrix of double-stacked chords that serve as a paradoxically consistent-yet-inconsistent backdrop to the monodrama (see Fig. 1.2).

This label—‘[dis]harmonic field’—accepts the paradox that something can be, at once, both harmonic and nonharmonic (according to conventional rules of harmony)—perhaps tonal and atonal, diatonic and pandiatonic, functional and non-functional, consonant and dissonant, etc.—when there are two¹⁰ equally perceptible harmonic layers of similar musical material moving through time and space independently, yet simultaneously. Needless to say, such a theory is highly subjective, but I should outline below why I felt this theoretical starting point was—if not entirely perceptible—at least useful as a musico-linguistic tool.

When this process is consistently deployed, a kind of psychologically restrictive zone, or field, is created by the way in which the listener cannot escape the incessant two-ness—yet similitude—of its delivery. With each harmonic change there is an increasing familiarity and dependence on the harmonic area established, expressing a hopeless, yet emotive stasis. It is almost impossible to achieve this effect without it becoming something else (harmonically-speaking), such as bitonality, or a montage-like layering, or a more stylistically definable polyphonic language, for example. But by relying on two simple layers of the same kind of triadic (or similarly restricted) formation—and paying careful attention to the way the pitch classes

⁹ The prefix ‘dis-’ (as opposed to ‘un-’) implies a reversal or negation rather than a clear binary opposite, while its square brackets suggest a modification to harmony that is paradoxical—not total. It also points to the general idea of harmonic *dissonance*, which is often considered one of the most vital elements for creating tension in music.

¹⁰ By the very nature of this simple process, employing more than two layers lessens its effectiveness.

move vertically and/or texturally—I believe the aural sensation can be persuasive. Layers based on major chords, due to their particular intervallic spacing and the way they can be distinguished by most people relatively easily, are impactful. However, this technique’s effectiveness also depends upon a quasi-serial approach to ordering the layers in the first place, as the discourse is undermined by too much repetition. Therefore, the matrix was designed with a fairly even distribution of pitch classes, thus exaggerating the sense of shifting interdependence between the two chord layers.

Both practically and conceptually, this idea offers some rich musical and poetic impetuses for a piece expressing the paradox of melancholia (which is both life-affirming and death-driven). The resultant stillness of mood is derived as much from this pre-compositional idea becoming established in the piece as by the way in which the music’s more structural elements—rhythm, spacing, repetition, motivic development—operate. A pure major chord is rarely heard in the piece, yet they are there throughout—implied somehow in almost every measure—and can be heard quite clearly if you accept the premise that there is always another voice balancing it, creating a dialectical harmonic drama.

However, this harmonic mapping was not intended to be a rigid formula for the entire piece. I was able to use the plan (Fig. 1.2) as a guide to maintain (and contain) a suitable amount of harmonic tension—or ambivalence—throughout. Inevitably, many intuitive decisions were taken during the composition process, oftentimes omitting pitch classes and ignoring orderings altogether in order to shape the music according to other creative impulses, yet I believe this [dis]harmony is still perceptible and isn’t necessarily just an umbrella pandiatonicism. Contrast, variation and fluidity between sections was equally important, so negotiating when to adhere to the plan and when to veer away from it was also essential. But overall, by keeping the harmonic language relatively stable—chords always pulling against a part-modulated reflection of themselves as if appearing in a dream or distant memory—allows the texts, dance and visual elements of the performance to speak more forcefully.

Grim's Ditch 'Scene B' Harmonic Plan (12 5 4 / LED*) and 11 chord serial rotation

Pitch class	No.	*
A natural	1	a
A-sharp/B-flat	2	b
B natural	3	c
C natural	4	d
C-sharp/D-flat	5	e
D natural	6	f
D-sharp/E-flat	7	g
E natural	8	h
F natural	9	i
F-sharp/G-flat	10	j
G natural	11	k
G-sharp/A-flat	12	l

3-note base		Notes (two M+no5s & three minors)			
A	Eb	Ab	G		
B	Gb	C	Bb		
C1	Ab	Cb	Eb		
C2	C	Eb	G		
C3	Eb	Gb	Bb		

3-note base		Note nos.		
A		7	12	11
B		10	4	2
C1		12	3	7
C2		4	7	11
C3		7	10	2

3-note aux. Notes (three AB combos & four EbMcombos)

AB1	Ab	C	Gb
AB2	Ab	C	Bb
AB3	F#	G	A#
AB4a	Eb	G	Ab
AB4b	Eb	G	C
AB4c	Eb	G	F#
AB4d	Eb	G	Bb

3-note aux.		Note nos.		
AB1		12	4	10
AB2		12	4	2
AB3		10	11	2
AB4a		7	11	12
AB4b		7	11	4
AB4c		7	11	10
AB4d		7	11	2

Maj. chord	6-note ext.	Notes (base/aux. chords + major chords)						Arpeggio order low-high (for intro) and avg. interval (for outro)								
D major	Ai	Eb	Ab	G	D	F#	A	4,5,2,1,3,6	(c. 10th)	=	D	F#	Ab	Eb	G	A
E major	Bi	F#	C	A#	E	G#	B	4,1,5,3,6,2	(c. 9th)	=	E	F#	G#	A#	B	C
C major	C1i	Ab	B	Eb	C	E	G	4,2,1,6,5,3	(c. 7th)	=	C	B	Ab	G	E	Eb
Gb major	C1ii	Ab	Cb	Eb	Gb	Bb	Db	4,3,6,2,5,1	(c. 6-7th)	=	Gb	Eb	Db	Cb	Bb	Ab
Db major	C2i	C	Eb	G	Db	F	Ab	4,6,5,1,3,2	(c. 5-6th)	=	Db	Ab	F	C	G	Eb
Bb major	C2ii	C	Eb	G	Bb	D	F	4,2,3,1,6,5	(c. 4-5th)	=	Bb	Eb	G	C	F	D
G major	C3i	Eb	F#	A#	G	B	D	4,3,6,2,5,1	(c. 3-4th)	=	G	Bb	D	F#	B	D#
F major**	C3ii	Eb	Gb	Bb	F	A	C			=	**F major not used					
Eb major	AB1i	Ab	C	Gb	Eb	G	Bb	4,3,6,2,1,5	(c. 3-4)	=	Eb	Gb	Bb	C	Ab	G
B major	AB2i	G#	C	A#	B	D#	F#	4,5,1,2,6,3	(c. 3-4)	=	B	D#	G#	C	F#	A#
Ab major	AB3i	Gb	G	Bb	Ab	C	Eb	4,3,5,6,2,1	(c. 2-3)	=	Ab	Bb	C	Eb	G	Gb
A major	AB4ai	Eb	G	G#	A	C#	E	4,5,6,2,3,1	(c. 2-3)	=	A	C#	E	G	G#	D#
A major	AB4bi	Eb	G	C	A	C#	E	4,3,1,2,5,6	(c. 2-3)	=	A	C	Eb	G	C#	E
A major	AB4ci	Eb	G	F#	A	C#	E	4,5,1,6,3,2	(c. 2-3)	=	A	C#	D#	E	F#	G
A major	AB4di	Eb	G	Bb	A	C#	E	4,3,5,1,6,2	(c. 2-3)	=	A	Bb	Db	Eb	E	G

Maj. Chord no.	6-note ext.	Note nos.						Arpeggio order low-high (for intro) and avg. interval (for outro) Note nos.								
D major	Ai	7	12	11	6	10	1	4,5,2,1,3,6	(c. 10th)	=	6	10	12	7	11	1
E major	Bi	10	4	2	8	12	3	4,1,5,3,6,2	(c. 9th)	=	8	10	12	2	3	4
C major	C1i	12	3	7	4	8	11	4,2,1,6,5,3	(c. 7th)	=	4	3	12	11	8	7
Gb major	C1ii	12	3	7	10	2	5	4,3,6,2,5,1	(c. 6-7th)	=	10	7	5	3	2	12
Db major	C2i	4	7	11	5	9	12	4,6,5,1,3,2	(c. 5-6th)	=	5	12	9	4	11	7
Bb major	C2ii	4	7	11	2	6	9	4,2,3,1,6,5	(c. 4-5th)	=	2	7	11	4	9	6
G major	C3i	7	10	2	11	3	6	4,3,6,2,5,1	(c. 3-4th)	=	11	2	6	10	3	7
F major**	C3ii	7	10	2	9	1	4			=	**F major not used					
Eb major	AB1i	12	4	10	7	11	2	4,3,6,2,1,5	(c. 3-4)	=	7	10	2	4	12	11
B major	AB2i	12	4	2	3	7	10	4,5,1,2,6,3	(c. 3-4)	=	3	7	12	4	10	2
Ab major	AB3i	10	11	2	12	4	7	4,3,5,6,2,1	(c. 2-3)	=	12	2	4	7	11	10
A major	AB4ai	7	11	12	1	5	8	4,5,6,2,3,1	(c. 2-3)	=	1	5	8	11	12	7
A major	AB4bi	7	11	4	1	5	8	4,3,1,2,5,6	(c. 2-3)	=	1	4	7	11	5	8
A major	AB4ci	7	11	10	1	5	8	4,5,1,6,3,2	(c. 2-3)	=	1	5	7	8	10	11
A major	AB4di	7	11	2	1	5	8	4,3,5,1,6,2	(c. 2-3)	=	1	2	5	7	8	11

Chord order for song										
4	4	4	4	4	7	7	7	7	11...	...1
2	2	2	2	2	2	6	6	6	10	2
6	6	6	9	9	9	9	9	9	9	3
1,12	1,12	1	1	1	1	1	5	5	8	4
5	5	5	5	8	8	8	8	8	7	5
8	8	10	10	10	10	10	10	10	6	6
11-	11-	11	11	11	11	11	11	11...	5	7
3	3	3	3	3	3	2	1	4	4	8
7	7	7	6	5	4	3	2	1	3	9
10	10	9	8	7	6	5	4	3	2	10
9	9	8	7	6	5	4	3	2	...12,1	11-end
intro	line 1	lines 1-2	lines 3-4	lines 5-6	line 7-8	line 9	lines 10-11	lines 11-12	line 12	outro

Figure 1.2: Example of Grim's Ditch pre-compositional planning (creating a '[dis]harmonic field')

The coloured tables in the plan above show the different chord combinations (read left to right) used in *Grim's Ditch*. The matrix (in black and white) shows these chord combinations (represented by their root pitch class, numbered 1–12) as a series of eleven progressions (read top to bottom) that guide the ensemble's harmony through the main text of the piece (Albert Verwey's poem). Each chord comprises a major chord plus certain 'base note combinations' (taken from the salmon/yellow/blue table) and 'auxiliary note combinations' (taken from the

pastel orange/green table), which favour certain pitch classes and intervals in order to retain the possibility of more shared tones between chord changes, and to retain a sense of pandiatonicism as opposed to a stricter kind of serialism. For the setting of the poem, I wanted there to be a certain amount of harmonic repetition for each phrase, but for the final word(s) of each phrase to ‘land’ on a different chord to produce a sense of progression through the whole text (as the last line of the matrix indicates). The chord complex built on pitch-class F acts as a metaphor for light, which is why it is omitted for most of the piece.

These chords can be seen most clearly ‘in action’ at mm. 25–32 (see extract in Fig. 1.3 below) in the ensemble’s accompaniment to the words ‘Zon’/‘Sun’ sung by the mezzo-soprano before the song proper begins. However, they are rarely presented as obviously as this in the rest of the piece, and very often certain notes of the six-note chord complexes were selected to represent the whole (determined by more intuitive textural decisions, allowing the harmony to ‘breathe’ a little).

The image shows a musical score extract for four instruments: Tbn., E. Gtr., Pno., and Vib. The score is in 4/4 time and consists of eight measures. The Tbn. part features a melodic line with glissando markings and dynamic markings of mp, pp, and p. The E. Gtr. part is marked 'clean tone, shimmering' and has dynamic markings of mf and p. The Pno. part is marked 'pp sempre' and features a complex, shimmering texture. The Vib. part has dynamic markings of mf and includes a 'l.v.' (lento) marking above the notes.

Figure 1.3: Extract from mm. 25–32 (six-note chord complexes)

INSPIRATION & AESTHETICS

The dialogic nature of this ‘[dis]harmonic field’ idea is also representative of the imaginary setting for the piece—a place which is constantly shifting under one’s feet. Taken at face value, the title *Grim’s Ditch* simply refers to the confined, dark, and sunken space it was intended to be performed in.¹¹ Metaphorically, this is the drudgery and gloom of depression. Geographically, it refers to a five-mile Iron Age dyke in Oxfordshire (although many other pre-historic earthworks have the same title). Intertextually, it points to the iconic ‘Ditchley Portrait’ of Queen Elizabeth I by the Dutch painter Marcus Gheeraerts the Younger (see Fig. 1.3). ‘Ditchley’ here refers to the estate of Sir Henry Lee at Woodstock near to the dyke, where he is believed to have hosted ‘an elaborate symbolic entertainment’¹² for the queen. Etymologically, the word simply implies a woodland clearing on Grim’s Ditch. From just this title and a painting there was already a wealth of intertext to fuel the drama and multimedial interplay.



Figure 1.4: Queen Elizabeth I (‘The Ditchley portrait’) by Marcus Gheeraerts the Younger (c. 1592)

¹¹ The Jacqueline du Pré Music Building at St Hilda’s College, Oxford where the premiere took place was reconfigured to accommodate this ‘confined, dark, and sunken’ topography with the ensemble on the stage, the dancers with a limited area for movement in a central area on the floor (surrounded by the audience), and the singer able to wander slowly into the ‘ditch’ from above. The lighting on the floor area was designed to be dark and foreboding, in contrast with the vivid stage lighting.

¹² ‘Queen Elizabeth I (‘The Ditchley portrait’’). *National Portrait Gallery*.

<https://www.npg.org.uk/collections/search/portrait/mw02079/Queen-Elizabeth-I-The-Ditchley-portrait> (Accessed 6 January 2022). It is believed that this painting by Marcus Gheeraerts the Younger commemorates the ‘allegorical entertainment [celebrating] the Queen’s forgiveness of Lee for living with his mistress Anne Vavasour.’ Reading into the painting’s imagery with a degree of artistic license, I suggest that Lee, while clearly groveling, may have had some ironic intent—or Gheeraerts was being playfully subversive—but I acknowledge this may be a spurious claim from a historically-informed semiotic point of view.

Ultimately, this painting provided a key source of inspiration for the piece, and I decided to set its Latin inscriptions as the opening lines of text.¹³ To me—as a contemporary viewer—it appears to be a deeply polysemic painting, its signs always pointing in two or more different directions. The text¹⁴ and imagery that clearly symbolises the queen’s sovereignty and generosity—pointing to imperial power and patronage as she stands upon her empire triumphant—conversely seems to give way to a more ominous atmosphere of gloom, subverting the somewhat forced narrative. To me it spoke of the loneliness of a powerful ruler. The darkness one assumes is intended to symbolise whatever she has her back turned to could in fact be the bouts of melancholy that plagued her later life—her mental health shadowing her reign. The sun in front of her (one assumes a symbol of her radiance) may be, in fact, a delusion. This paradox of power and depression led me to the choice of poem, which features as the main text of the work: Albert Verwey’s *Ik Walg Nu van die Dagen Vol van Zon* (‘How I Loathe these Days Full of Sun’), which is given in the attached score (File 1.1).

PERFORMANCE & RECORDING

All of these ideas were transmitted through a series of informal discussions and exploratory workshops—at first with the musicians in The Hague, then with the dancers in London, and then all together during the residency in Oxford. As the performance space was to be a kind of gloomy woodland clearing representing the monarchical mind torn between life and death, gradually Patricia Okenwa’s choreographic decisions (in collaboration with the two dancers, Estela Merlos and Liam Riddick) led to dance sequences full of tension and suffused with mourning. I had imagined a kind of interaction between two characters (like Oberon and Titania, the dueling Fairy King and Queen from Shakespeare’s *A Midsummer Night’s Dream*)—simultaneously in love and

¹³ The three floating inscriptions are chanted by the trombonist and the first line of the framed sonnet is sung twice by the mezzo-soprano (Michaela Riener) who then focusses in on the word ‘Sonne’, also translated to Dutch to introduce ideas of interculturality and translation. Please refer to the note about *Grim’s Ditch* in the score (File 1.1) and the video introduction (File 1.2) for more information on this painting and its inscriptions, and the way they relate to the themes and other texts in the piece.

¹⁴ The three floating inscriptions translate to: ‘She gives and does not expect’, ‘She can but does not take revenge’, and ‘In giving back she increases.’ The framed sonnet on the right hand side—partially cut off—is ‘on the theme of the sun, the symbol of the monarch as Prince of Light.’ (*npg.org.uk*)

at war, representing the paradoxical clarity of a dark mood. The choreography ended up portraying this very effectively. The accompanying film by Sophie Sparkes provided the melancholic beauty of the forest in the background. The lighting design by Christopher Burr was both striking and strangely liminal. Collaboratively, this was a rewarding experience, which I hope is somehow relayed through the multiple voices speaking in the video recording attached (File 1.3), produced by Sophie Sparkes.

JACINTO CHICLANA

for mixed quintet and baritone (c. 4 minutes)

ATTACHED FILES:

2.1: SCORE (.pdf)

2.2: AUDIO RECORDING (.mp3)

Key themes: translation; interculturality (tension and anxiety).

Main intertextual referents: Jorge Luis Borges; Astor Piazzolla's *Canciones Porteñas*; milonga and tango.

On the surface, the musical material of *Jacinto Chiclana* provides a significant contrast to *Grim's Ditch*; yet, on a more theoretical level at least, their approaches to text-setting are not dissimilar. While not as widely intertextual, *Jacinto Chiclana*'s reliance on both an original poem and its simultaneous translation as its text is a more focused version of the polyvocal expression found in *Grim's Ditch*. Whereas *Grim's Ditch* puts *melancholia* in the spotlight, this piece puts *translation* in the spotlight. However, these two processes have much in common. Their commonalities—namely: dialogue, tension, and polysemy—are the basis for the discussion below.

This piece is a re-setting of a 1965 poem—or 'milonga'¹⁵—by Jorge Luis Borges, which was originally set to music as one of four 'Canciones Porteñas' in 1968 (Fig. 2.1) by composer and fellow Argentine, Astor Piazzolla. I decided to set the first two stanzas, inspired by the recorded performance of Edmundo Rivero and the Nuevo Tango quintet.¹⁶ While the third stanza (which is recited) and the fourth stanza (which returns to song in a concluding verse on the magnanimity and symbolic nature of this masculine character) are clearly important to the shape of the original poem, I felt that the narratively open-ended and enigmatic pause at the end of the second stanza is where I wanted my piece to end, for obvious dramatic reasons. This also has something to do with the subversiveness of translation and concepts of intercultural exchange more generally.

¹⁵ Milonga is a Habanera-cum-polka dance form and musical genre, which originated in Buenos Aires in the late nineteenth century—a predecessor to the modern tango with rustic and often provocative or political themes.

¹⁶ 'Edmundo Rivero – Jacinto Chiclana'. YouTube. <https://www.youtube.com/watch?v=UrxuUqPLke4> (Accessed 8 January 2022).

2. JACINTO CHICLANA

for Voice and Piano

Astor Piazzolla
Jorge Luis Borges

MILONGA

Me a-cuer-do, fue en Bal-va - ne - ra, en u-na no-che le - ja - na, que al-guien de-jó caer el
nom-bre de un tal Ja-cin-to Chi - cla - na. Al-go se di-jo tam-bién

Figure 2.1: The opening to *Jacinto Chiclana* (1968) by Piazzolla, setting Borges' poem

Despite this narratively more ambiguous ending, I present the text in its original Spanish form (printed, for reference, in full on page 111) relatively clearly and precisely—in many ways faithful to the spirit of the poem to this point. The musical language is not recognisably Argentinian to match aspects of Piazzolla's style but does reference various tango-like harmonic and rhythmic features (albeit irreverently). The text retains a proud and jocular air, resembling the character of the milonga form and the character of Jacinto himself in Borges' poem. The text, while somewhat fragmented in its delivery, has not been adapted or reordered in any way; on the surface, it retains its meaning. However, an underlying anxiety is expressed through the way the ensemble members must 'speak up' and share in the process of translating the Spanish text into English. I see this collaborative effort as imbuing the textual communicativity of the piece with a transcultural tension to match the way the music mirrors, distorts and reinvents tango-like forms. They must express themselves but also speak as one voice. This is a political act that encourages performers to reassess their performative function and explore their body-voice relationship and physical presence through a referenced textual and musical style that also expresses a body-voice relationship and a heightened physicality. The way the broken lines of translation move between different voices represents an atomisation of meaning and the tension between dramatic and postdramatic styles.

This translational tension, created through the musical and textual dialogue, verges on the absurd. The instrumentalists (CHROMA Ensemble) are asked to be voice actors. The soloist (Filippo Turkheimer)—singing lyrical, poetic lines—is always undermined by their short, interlocutory performances. The blunt translation chosen for the ensemble to speak (see overleaf) doesn't transmit the same poetry and signs of Borges—its directness is paradoxical, for it gives a literal conversion into English without expressing the cultural nuance much at all. Musically, exact repeated chords dramatically oppose the speech-based dialectical drama taking place around it, as does the music's reliance on quarter tones, which function both as passing tones (metaphorically semantic suturing devices) and pitches derived from the harmonic series (usually on a C fundamental, metaphorically acting in opposition to Piazzolla's key of B minor). All of these creative choices lead to music that should perhaps oppose the speech elements of the piece, but strangely they seem to support the metanarrative, revealing something about the search for meaning in languages (abstract versus concrete) and the nature of culture as both ephemeral and untranslatable.

JACINTO CHICLANA

Jorge Luis Borges

**Me acuerdo, fue en Balvanera,
en una noche lejana,
que alguien dejó caer el nombre
de un tal Jacinto Chiclana.
Algo se dijo también
de una esquina y un cuchillo.
Los años no dejan ver
el entrevero y el brillo.**

**¡Quién sabe por qué razón,
me anda buscando ese nombre!
Me gustaría saber
cómo habrá sido aquel hombre.
Alto lo veo y cabal,
con el alma comedida;
capaz de no alzar la voz
y de jugarse la vida.**

RECITADO: (hablado)
Nadie con paso más firme
habrá pisado la tierra.
Nadie habrá habido como él
en el amor y en la guerra.
Sobre la huerta y el patio
las torres de Balvanera,
y aquella muerte casual,
en una esquina cualquiera.

CANTO:
Sólo Dios puede saber
la laya fiel de aquel hombre.
Señores, yo estoy cantando
lo que se cifra en el nombre.
Siempre el coraje es mejor.
La esperanza nunca es vana.
Vaya, pues, esta milonga,
para Jacinto Chiclana.

One night I was among people
And heard someone mention there a
Man named Jacinto Chiclana
Long ago in Balvanera.
Something there was also said
About a knife and an alley.
By now the glint and the fight
Are lost in time's lonely valley.

Who knows the reason and cause
That by that name I am haunted!
Knowing how he really was
Is something I would have wanted.
I see him upright and tall,
Calm in his feelings and thinking;
Able to keep down his voice
And risk his life without shrinking.

SPOKEN:
No one trod ever more firmly
Over the earth without fear.
Neither in love nor in war
Has anyone been his peer.
Over the gardens and patio
Stand Balvanera's towers,
And that death, driven by chance,
In a dark alley that glowers.

SUNG:
How good and true was this man
No one but God realizes.
Gentlemen, here I am singing
Of what that name symbolizes.
For hope is never in vain.
Courage is best, as is honor.
That's why you hear this milonga,
Sung for Jacinto Chiclana.

(Translation by Jacob Lubliner)¹⁷

Below is the more literal translation of the first two stanzas spoken by the members of the ensemble in my piece:

**I remember, it was in Balvanera,
in a distant night,
that someone dropped the name
of someone named Jacinto Chiclana.
Something was also said
about a street corner and a knife.
The passing years don't let us see
the brawl and the sheen.**

**Who knows for what reason
that name is looking for me!
I would like to know
how must have been that man.
I picture him tall and consummate,
with his obliging soul;
capable of not raising his voice
and ready to risk his life.**

(Translation by Alberto Paz)¹⁸

¹⁷ Lubliner, J. (2004). 'Jacinto Chiclana'. *Jacob Lubliner's Personal Page*.

<http://faculty.ce.berkeley.edu/coby/songtr/tangos/jacin.htm> (Accessed 7 January 2022). Words in bold set.

¹⁸ Paz, A. (2007). 'Jacinto Chiclana'. *Planet Tango*. <http://www.planet-tango.com/lyrics/jacinto.htm> (Accessed 7 January 2022).

THE BEGINNING OF AN IDEA

an opera (c. 50 minutes)

[ATTACHED FILES:](#)

3.1: SCORE (.pdf)

3.2: LIBRETTO (.pdf)

3.3: TAPE PARTS (.zip/.wav)

3.4: VIDEO RECORDING (.mp4)

Key themes: creativity (the birth and death of an idea, expressive freedom and struggle); the intersection of art and life; foreignness and alienation.

Main intertextual referents: John McGahern; Anton Chekhov; Dante and Virgil in the *Divine Comedy*.

The Beginning of an Idea is a jazz-infused chamber opera that blends the intensity and absurdity of a musical language that is theatrical and experimental with the rhythmic drive and vocal expressivity of popular music styles. In simple terms, the music parallels the struggles of its protagonist by contrasting ‘serious’ music with ‘less serious’ music, and by employing a significant amount of diegetic music alongside non-diegetic music. This blurs the boundaries between what is real and what is imagined. This kind of Brechtian shifting of levels creates a powerful dramatic irony and is intended to heighten the sense of hopelessness expressed in the story. While the narrative—which follows the struggle of its protagonist, Eva (performed by Laura Coppinger), who wants to become a writer—is often dark and brooding, the music and staging is full of ironic playfulness, parody, and polystylism.

This opera was written for students as a practical, performative component of the Oxford Faculty of Music’s ‘Opera and Music Theatre’ course. It was produced over the course of several months towards the end of 2018 in collaboration with the director, Jonny Danciger, and performed by students from the University of Oxford at the Jacqueline du Pré Music Building, St Hilda’s College on 19 January 2019. In order to encourage a more interactive process with the director and students—and to bring out their individual abilities and voices—three ‘inserts’ and a song were conceived as miniature pieces to be created collaboratively and performed at key moments within the piece, giving voice to the creativity of the individual musicians and producers taking part. Through these, students were able to make their own, personal stylistic

choices based on available performers, instruments and the opportunities or restrictions of the performance space, in response to the libretto and the rest of the written music (which was equally pragmatic and flexible in its approach, but less open to interpretation). In reality, much of this additional music was sketched out by me and then improvised on by the performers. However, the discussions surrounding the creation and deployment of these ‘inserts’ and song—and the way they were eventually presented on stage as a more surreal, parallel world with cracks in the fourth wall—are a direct result of a deeply collaborative process. The intention is that any subsequent performance might create entirely new responses from their performers to these inserts and song, which in turn might take the opera at these moments in completely different directions, re-shaping meaning and references. I include the music of the inserts and song of the 19/01/19 performance as appendices to the full score for reference. The jazz language for these was designed both to resonate with the main score and narrative, and on occasion oppose them.

At the time of planning this opera, I had been writing an article on *The Apollonian Clockwork*—a monograph on Stravinsky co-authored by Louis Andriessen and Elmer Schönberger. As I was formulating the following sentences in relation to Stravinsky’s *Symphony of Psalms*, I was struck by the potential for a more open rhetoric in operatic expression, mirroring the way an author’s personal style (in this case, with stark irony and subjectivity) can speak meaningfully of another artist and their work:

By stating their clearly personal and deep understanding of the work with [an] unusually subjective attitude towards its structure and development, [Andriessen and Schönberger] are encouraging the reader to discover [*Symphony of Psalms*] for themselves and attach their own memories, thoughts and associations to it. The [ironic] rhetoric entices the reader into Stravinsky’s possible mindset as the piece was being conceived, the crude music analysis highlighting the kind of primitive beginnings of an idea with which composers so often begin.¹⁹

I was drawn to the short story by John McGahern on which this opera is based for two main reasons. Firstly, its key theme is a struggle for creative freedom, which was ideal for a project of

¹⁹ Baldwin, J. (2020). Writing About Contemporary Composers: Memory and Irony in *The Apollonian Clockwork*. In Wiley, C. and Pace, I. (eds.). *Researching and Writing on Contemporary Art and Artists: Challenges, Practices, and Complexities*. Cham: Palgrave Macmillan, p. 212.

this kind involving students exploring the subject of opera and music theatre in both a theoretical and practical way—many for the first time. Secondly, its use of a repeating phrase (Eva’s beginning of an idea for her own story) acts as a symbolic refrain that would guide the music and drama. The metaphorical image underpinning this refrain—and consequently the whole opera—is the oyster, which, of course, creates pearls in a defensive process of secretion.

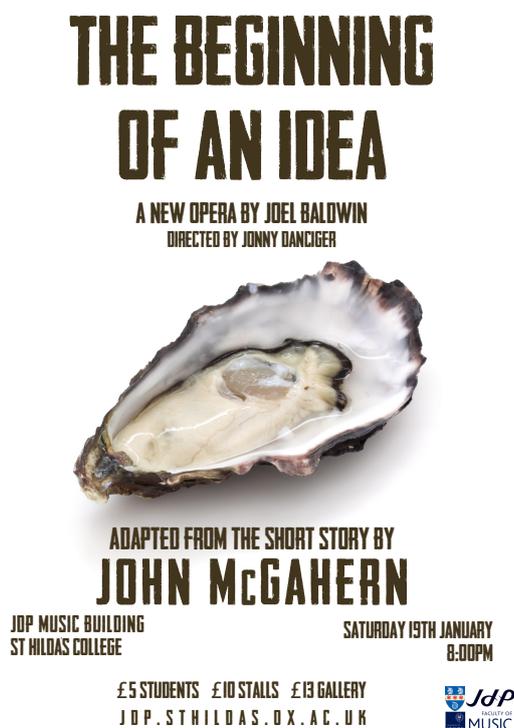


Figure 3.1: The ‘oyster coffin’ image chosen for opera marketing material represents the birth and death of an idea

The oyster represents the idea of the creative pearl, created by its host’s stress and struggle, then treasured by others; it becomes a complex symbol of birth, beauty, artistic integrity, fragility, and self-preservation. Ultimately, though, it comes to signify death. It shows up on stage as Eva’s carefully crafted lines of writing (a small nugget of potential), but also as something that can be choked on, and then even becomes a form of weapon in the final section. Here, the boy narrator, who has been present throughout and represents Eva’s young Chekhov (and associated ideas of youth, ignorance, and the early stages of artistic or literary creation) is cut with an oyster and

chokes on the shells he naively bit into—the beginning of an idea stifled and eventually killed by its inhospitable surroundings.

Put simply, the narrative centres around the premise that art bleeds into life—that the realisation of one’s expression becomes more meaningful the closer one gets to death. A careful balance between coldness and emotionality is required to express this idea on stage—one that points to Chekhov (a key referent in this piece). J. L. Styan refers to this balance in his commentary on Chekhov’s *Three Sisters* (referenced in Scene 3) as one that ‘risks its life in its challenge to actor and spectator... [a] delicate circuit from stage to auditorium.’²⁰ As the opera’s characters and plot travel between contrasting psychological and geographical zones, the hope is that this circuit begins to close through the balanced dialectic of dispassionate abstraction and impassioned expression it deploys. As a result, feelings such as tiredness and boredom²¹ are often contrasted by moments of fervid excitement²²—naturally both essential to navigate art and life and, in my view, create the most interesting theatrical dialogue.

This dialogue also points to the *Divine Comedy*. It is not coincidental that the narrator (young Chekhov) acts as a guiding Virgilian voice to the Dantean Eva through her journey. For Eva, her paradise remains elusive, but echoes of hope appear at the very end of the opera in the form of a meta-narrator, John McGahern:

Often the way one knows whether one is true or not is one comes onto certain sentences or paragraphs or scenes that ring right. And one leans on those scenes to try to get the poorer prose right. There are certain passages you use, like ‘tuning fork’.²³

This quote is taken from a video exploring the author’s own private world of creation in which he explains the art of writing as something that one is constantly learning and re-learning to do—a reliance on ideas and images that may or may not become anything, but that you often have to

²⁰ Styan, J. (1971). *Chekhov in Performance*. Cambridge: Cambridge University Press, p. 149.

²¹ Boredom is most notably expressed through the psychology of Eva at the party, with an ironic backdrop of dance music—and more directly felt as she travels on the bus, unstimulated by her companion’s conversation.

²² The three inserts were designed to be a dramatically-heightened, quasi-surreal, internalised—and, therefore, changeable—realisation of Eva’s idea for her story. They represent a dark premonition to Eva’s hopes and dreams—an abnormal neural firing with ever-exaggerated outcomes that eventually bleed into the reality of the final scene.

²³ *John McGahern: A Private World* (2004) [Vimeo On Demand]. Dir. Pat Collins. <https://vimeo.com/ondemand/johnmcfahern> (Accessed 12 January 2022).

visit time and time again. His melancholic tone and the relationship of this statement in relation to the narrative of his short story on which the opera is based made it an ideal ending, intertextually pointing back to the source, and to his sources, and beyond. It is played through the noise of a tape track created with the static of a 1950s valve radio.²⁴ It is hard to make out exactly what is being said—words and phrases may or may not be deciphered—but the essence comes across, which is the way it should be.

²⁴ The tape tracks gradually travel from long, discernible, electronically-generated tones to more disrupted and noisy electroacoustic textures and sampled sounds (the wind and rain, for example, in Part H), although not in a straight line. Occasionally they utilise the radio static and found radio music to introduce the idea of the outside world's information disrupting the creative spark. The track for the inserts presents voices, rumblings and noises alongside unusual sounds from electronic instruments with a significant amount of reverb to create a dream-like scenario of disparate elements in dialogue.

LIFE PILES UP

for string quartet (c. 6 minutes)

ATTACHED FILES:

4.1: SCORE (.pdf)

4.2: AUDIO RECORDING (.mp3)

Key themes: vastness, stress, and their inversions.

Main intertextual referents: Virginia Woolf, her diary and 'The String Quartet' (1921); Ludwig van Beethoven's String Quartet No. 2 in G major, Op. 18, No. 2.

Through its treatment of a diary entry by Virginia Woolf, *Life Piles Up* aims to strike the balance between the literal and the metaphorical. Its musical material and phrasing takes on shapes that express key images ('rising mounds', 'reflections', etc.) and the emotional or psychological effects (stress, time-stretching/condensing, relief, etc.) without the recourse to sung or spoken words. This piece for string quartet (performed by the Villiers Quartet) is in contrast to the rest of the portfolio; the latter contains pieces that set a variety of texts voiced by singers, but *Life Piles Up* aims to be dialogic in a purely musical way. The analysis to follow contains various examples of the way in which the textual source (Fig. 4.1) is represented through the music.

Wednesday, March 19th

Life piles up so fast that I have no time to write out the equally fast rising mound of reflections, which I always mark down as they rise to be inserted here. I meant to write about the Barnetts and the peculiar repulsiveness of those who dabble their fingers self approvingly in the stuff of others' souls. The Barnetts were at any rate plunged to the elbow; red handed if ever philanthropists were, which makes them good examples; and then, unquestioning and unspeculative as they were, they give themselves away almost to the undoing of my critical faculty. Is it chiefly intellectual snobbery that makes me dislike them? Is it snobbery to feel outraged when she says "Then I came close to the Great Gates"—or reflects that God = good, devil = evil. Has this coarseness of grain any necessary connection with labour for one's kind? And then the smug vigour of

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A WRITER'S DIARY

their self-satisfaction! Never a question as to the right of what they do—always a kind of insensate forging ahead until, naturally, their undertakings are all of colossal size and portentous prosperity. Moreover, could any woman of humour or insight quote such paeans to her own genius? Perhaps the root of it all lies in the adulation of the uneducated, and the easy mastery of the will over the poor. And more and more I come to loathe any dominion of one over another; any leadership, any imposition of the will. Finally, my literary taste is outraged by the smooth way in which the tale is made to unfold into fullblown success, like some profuse peony. But I only scratch the surface of what I feel about these two stout volumes.*

Figure 4.1: Virginia Woolf's diary entry provides textural and dialogic impetus for the music

ANALYSIS

This piece is split into two parts—mm. 1–20 (0:00–2:42) and mm. 21–85 (2:42–6:13)—to match two metaphors we find in the opening sentence of Woolf’s diary entry: the piling up (‘rising mound’) as a basis for the first part (the macro view), and the ‘reflections’ that make up these mounds as a basis for the second part (the micro view). I chose two different, yet obviously related, musical languages to express the differences between these sections. Most notably in the first part, the curving rise and descents of literal mounds are visible in the graphic notation—smooth glissandi rising and falling. There are also various repeating phrases in the boxed notation to be performed *ad libitum* for an approximated amount of time—the monotony of performing similar tasks over and over again represented in music. These musical objects interact in dramatic overlapping layers of sound—this is the feeling of multiple thoughts and ideas in dialogue, in opposition, or with creative potential. In the second part, we zoom in on the content of these discursive utterances with a more formal musical language to represent the idea of a reflection itself. Here, the quartet does not operate with multiple, disparate ‘objects’ anymore; the players have a more unified expression, at first responding to each other in staggered rhythmic entries before meeting on the significant G-major tonality²⁵ of m. 42, guided by the cello’s preceding suggestion of a more individualised mode of expression (mm. 36–41) as a way forward in this dialogue. This individualisation then spreads to the other parts as their utterances become more soloistic, yet still connected harmonically. The life of this poetic ‘reflection’, which has incidentally been rendered with musical material being reflected vertically and through time, finds one of these voices (the viola, mm. 62–71) an outlier momentarily with accelerating repeated D-naturals. This short break in polyvocal unity is designed to highlight the overall sense

²⁵ This is a reference to Beethoven, the outer parts matching those of the G-major chords found in the first movement (‘Allegro’) of his String Quartet No. 2 in G major, Op. 18, No. 2 (see m. 13 and m. 157, for example). This ‘quartet of bows and curtseys’ (Winter and Martin, 1994, p. 156) is of a simpler language than those of the late quartets we associate with Woolf, whose own writing ‘is profoundly indebted to Beethoven’s work’ (Sheppard Skærved, 2016) and ‘the string quartet’ more generally, as can be seen in her short story from 1921 (‘The String Quartet’). Therefore, this chord—and the stylistic nods to the formalism of Haydn-era string quartets—in the second half of *Life Piles Up* is an allusion to the simpler language of art (and existence in life) that can be obtained by a narrower intertextual field of vision, in contrast to the first section’s busier montage of objects. Other musical references to Beethoven’s second quartet can be heard in the rising and falling motif that is shared between the players following the announcement of the G-major chord. This motif acts as a focused version of the mounds in section one due to the more grounded harmonies of the arpeggiated figures, which remove all the intermediary pitches of the glissandi.

of unity by its brief exception, an exception that is then absorbed as a kind of compromise by the first violin (m. 76), which is in turn then reflected in a 'coming together of minds' in m. 79 as the quartet blends into the final homogenous texture and concluding chord. While it is not perceptible without such an analysis that this second part has been a metaphorical dive into just one of the reflections that make up the first part's mound of material, it is a structure that holds together remarkably well as a result of its inherent tensions and contrasts (of voice, of tone, of 'text').

FLUX

a vocalic opera (c. 34 minutes)

ATTACHED FILES:

5.1: SCORE (.pdf)

5.2: CONTEXT & NARRATIVE (.pdf)

5.3: TAPE PARTS (.zip/.aif)

5.4: AUDIO DEMO (.mp3)

5.5: AUDIO RECORDING (.mp3)

Key themes: semiotics, symbolism and the evolution of language; semantic indeterminacy.

Main intertextual referents: Oskar Kokoschka's *Murderer, the Hope of Women* (1909); Samuel Beckett's *Quad* (1981); Dante's *Divine Comedy* (language of and vocalic distribution).

BACKGROUND & CONTEXT

FLUX was commissioned by international arts production platform, Kongscht Maschinn. The interest of this Luxembourg-based organisation in 'conceptual, video and performative art'²⁶ led to discussions between its directors and me on the possibilities of an opera without recognisable words—and more specifically, just vowel sounds being used by the singers—that could be poetically and narratively supported by additional multimedia (a film by Clemente Ciarrocca) and a detailed approach to staging (guided by costume designer Olivia Schuler-Voith). At first, I had many reservations about the effectiveness of an approach to writing an opera without a 'real' text. However, through these discussions and the development of a conceptual 'libretto' (see File 5.2) that provided the necessary context and narrative ideas to steer the music, I embarked on the project with enthusiasm, excited to see how it would evolve through a process of ongoing collaboration and revision. I composed this opera scene by scene, in regular communication with filmmaker Clemente Ciarrocca to ensure our artistic voices and narrative shapes were aligned.

After a significant amount of time working and re-working the music, potential collaborators, performers and producers were brought on board to provide additional creative guidance and to realise the production, including conductor Jonathon Heyward and New York-

²⁶ 'what is maschinn'. *maschinn*. <https://maschinn.org/info> (Accessed 10 January 2022).

based art house, TRIADIC. With a final draft in hand and a plan for the opera's production in place by the autumn of 2019, it was set to be performed in the Steintheater Hellbrunn in Salzburg, Austria (see Fig. 5.1) in November 2020. Audiences would be invited to journey through the adjacent forest, guided by fragments of sound from the opera (both acoustic and electroacoustic elements) and additional performance art into the hidden oasis of this natural stone arena. It was to be an immersive, 360-degree experience. Body-painted performance artists, dynamic staging elements, and a spatialised sound system would augment the four singers' and ensemble's performance to create a hypermedial, cross-disciplinary, 'vocalic' opera.

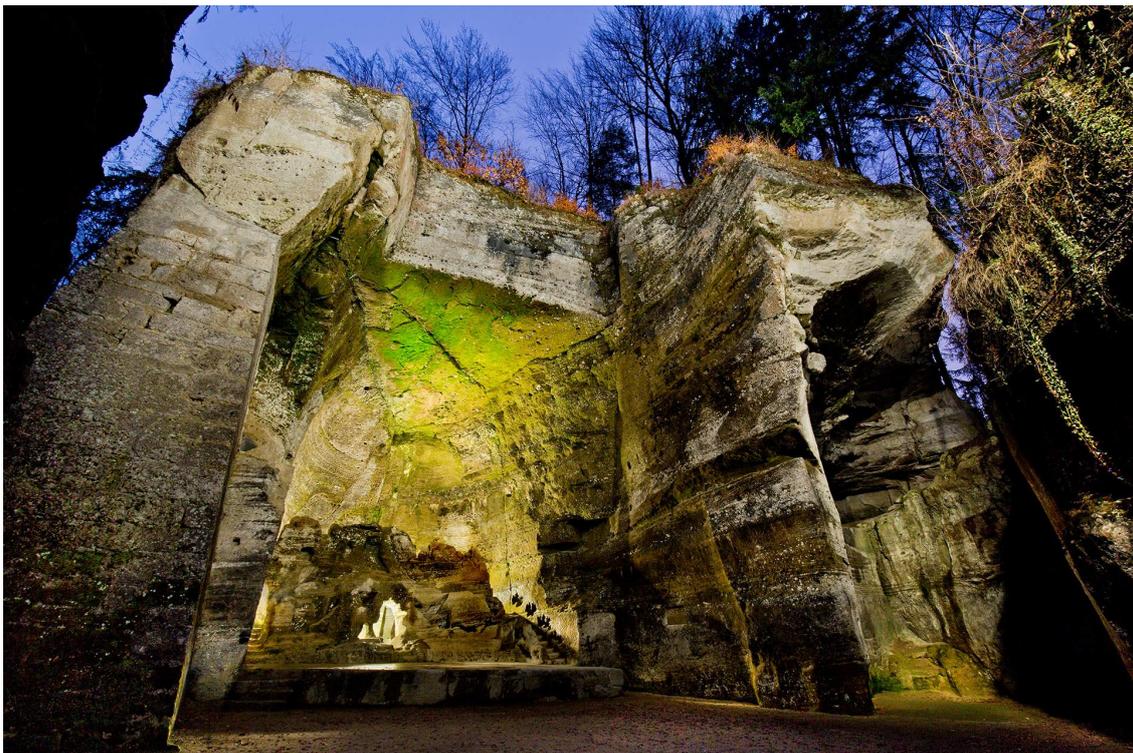


Figure 5.1: The opera's designated performance space—a stone theatre in Schlosspark von Hellbrunn, Salzburg

Voted the audience's favourite in the 2020 Fedora Generali Opera Prize Shortlist²⁷, we began auditioning performers and planning the production with significant funding and support in place already. Unfortunately, due to the COVID-19 pandemic, the performance was cancelled and has yet to be rearranged; and apart from fragments that have been workshopped, the opera's music

²⁷ 'FLUX'. *Fedora Platform*. <https://www.fedora-platform.com/competition/2020/shortlist/flux/248> (Accessed 10 January 2022).

is yet to be performed in any meaningful capacity. Therefore, the submission of the score here (File 5.1) is supported by two audio files that, taken together, may give a better sense of what the final piece should sound like, but will never express the interactive intricacies of the piece as a whole. File 5.4 is a short demonstration track with live-recorded instruments, voices and electroacoustic elements that is at least a better representation of the desired musical aesthetic, while File 5.5 is a full MIDI mix of instruments alongside the outer vocal parts (the soprano, ‘Agatha’, and the baritone character, ‘D’), kindly recorded remotely during lockdown by Laura Coppinger and Filippo Turkheimer respectively, thanks to a small research grant provided by St Hilda’s College in response to the performance’s cancellation. While it is disappointing that the interrelatedness of the opera’s other constituent parts cannot be shown in this submission, I hope that this preface, along with the score and its supporting files, together go some way to give a suitable artistic impression of the work.

CONCEPT & INFLUENCE

FLUX was designed to experiment with ‘definitions of performance, sound and space through abstraction and linguistic primitivism.’²⁸ Kongscht Maschinn had taken inspiration from works such as Oskar Kokoschka's play, *Murderer, Hope of Women* (1909) and Philip Glass’s *Akhmaten* (1983), both of which ‘amplify emotion and action over spoken language, deconstructing its original purpose’.²⁹ *FLUX*’s unique agenda was to realise a contemporary sense of intercultural connectedness by ‘reimagin[ing], disrupt[ing], and expand[ing] on verbal communication as a cultural barrier,’³⁰ and to explore the theatricality of a more elementary body-voice relationship.

I too was inspired by both the minimalist musical aesthetic (which expresses a certain primitivistic approach to language through repetition and fragmentation)³¹ and by types of theatre that elaborately democratise their multimedial elements,³² or that explored disruption or loss of

²⁸ Ciarrocca, C. (2020). ‘About FLUX’. *FLUX*. <https://www.flux.rest> (Accessed 10 January 2022).

²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ Consider Steve Reich’s multimedia opera, *The Cave* (1993), which uses repetition and fragmentation to reveal the way its religious texts have been and can be interpreted in different ways.

³² Consider the general theatrical approach of Japanese Noh, which ‘speaks’ as much through dance and costume as it does through music and text, for example.

dialogue in novel ways.³³ I also took inspiration from György Kurtág’s *Fin de Partie* (2018), based on the original French version of Beckett’s *Endgame* (1957), which presents a sense of semantic indeterminacy, without explicitly removing language or narrative. My research on Andriessen’s *La Commedia* and related music theatre pieces also provided a sounding board for the piece. While all these stage works still present definable words and meanings—albeit fragmented, disjointed, or semantically-nuanced—*FLUX* could be seen as a complete negation of language altogether. But it is, in fact, the opposite: it exists to present language in such a primitive state that the language of all the other surrounding ‘texts’—the physical, structural and aesthetic dialogues of stage, screen, light and sound—are amplified. The heightened presence of these ancillary elements imbue the semantically empty vowels with poignancy and drama, if not meaning. ‘*FLUX*’, as a title, refers to the way these languages interact with each other and their audio-viewers, flowing in and out of the spaces between representation and symbolism.

THE LANGUAGES OF *FLUX*

Beate Kutschke points out in her article on music and other sign systems that “‘ineffability’ and ‘untranslatability’ are not specific problems of music, but a general feature of all sign systems and constellations.”³⁴ These two words (‘ineffability’ and ‘untranslatability’) are often used to describe music as an opposition to language or other sign systems used in media and the arts—whether to emphasise its unique position as a transcendent form of language, or to criticise its ability to communicate specific concepts effectively. *FLUX*—in line with what Kutschke is pointing to—makes a conscious step away from such dictums, revealing something of the potentialities and inadequacies of its multiple languages (which are interrelated anyway). Perhaps this goes some way to re-address the balance between the significance of verbal language and the significance of music in opera; but, of course, it barely reveals much at all about the complexity of semiotic procedures. However, its experimental attempt hopefully results in an

³³ Consider Samuel Beckett’s plays, such as *Not I* (1972) and *Quad* (1981), and the semantic suturing devices required to interpret the broken or verbally empty dialogue in these plays respectively.

³⁴ Kutschke, B. (2014). ‘Music and Other Sign Systems.’ *Music Theory Online* 20 (4), p. 14.

eclectic aesthetic journey of connected languages in communication that conveys something primitive about human striving for meaningful relationships (verbal, musical, visual, physical).

In order to elaborate on the general construction, function, and interconnectedness of the two most prominent languages of the score—the musical and the ‘vocalic’ (vowel-based)—it is worth looking at a few useful case studies from representative passages in the opera, putting some of the more theoretical ideas above into a few practical examples.

EXAMPLE 1: TRANSITIONAL LINKS

The fragment below appears in the piano part at mm. 264–266 (Fig. 5.2). It could easily be heard as an inconsequential transitional statement linking the unified, life-affirming energy of Interlude 1 to the doubt expressed through the choral disparity of Scene 3. At its most fundamental level, it is indeed acting in that way. However, this process of transition is not merely a musical device for connecting contrasting musical gestures; it is highly symbolic in less immediately perceptible—but nonetheless important—ways.



Figure 5.2: Transitional musical moment linking Interlude 1 to Scene 3 (mm. 246–266)

It appears at a key moment, structurally and narratively. At both 13 minutes through a 34-minute piece, and 13 minutes towards the constellation of sound at the 21-minute mark, it represents the outer point of a ‘golden spiral’ from two directions (Fig. 5.3, marked with a red line). It acts as a brief pause—a moment of reflection on the outer edge of the characters’ world at a critical existential juncture, having just realised the ‘expressive power of their new language’ (See File 5.2, ‘Context & Narrative’, p. 5). As a result, much of the gestural—and to a certain extent, harmonic—language of the music that appears after this is affected in some way by this moment’s

transitional nature. The significant shift in musical direction at this point is mirrored by the second interlude, which appears at the same ‘golden point’ between ‘L’ and ‘X’ relative to the transitional moment mentioned above, which occurs at the ‘golden point’ between ‘F’ and ‘U’ (see Fig. 5.3). The interludes act as catalysts for semiotic change at these structurally crucial golden section moments.

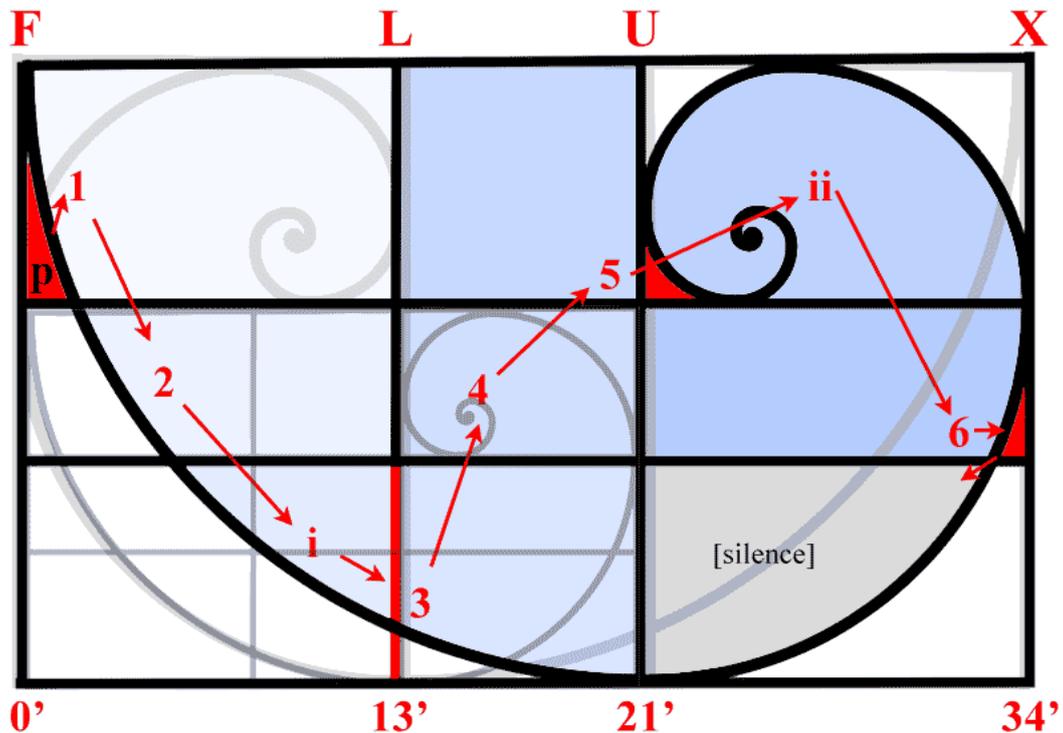


Figure 5.3: Visual guide to key ‘golden ratio’ structural moments in *FLUX*

EXAMPLE 2: VOCALIC DISTRIBUTION

I decided from the outset that I wanted to retain a certain amount of freedom to experiment with the general characteristics I associated with particular vowel sounds under certain conditions (pitch, duration, tone) in a relatively personal way as I came to write the vowel-only ‘libretto’. And I knew I didn’t want to use more than a handful of other vocal sounds (voiced or unvoiced consonants, or other glottal effects) as it was to be a truly *vocalic* study. To a certain extent, I merely wanted to respond to the written context I had been given and play with exposed vowel sounds (voiced as matching, soloistic or in unison with the other voices) or combinatory vowel sounds (voiced as disparate, polyvocal, or in harmony with the other voices) in whatever way

felt intuitively meaningful to the ‘narrative’ as I was composing each scene. Regardless of how semiotically subjective this process may be, it would surely not produce vastly different results from something based on strict linguistic rules. However, I eventually decided that it was essential to balance this impulse to express my own personal vocalic language with some restrictions that ensured that there was, at least, a vaguely perceptible connection to linguistic patterns in speech (conversational, idiomatic or poetic) outside my own intuitive response.

In order to set some linguistically informed limitations, I began by creating some recordings of voices other than my own (which I had improvised and recorded on a portable device over the course of a few months). I gave a number of singers some fragments from skeletal musical sketches I had written as pre-compositional material for the opera (Fig. 5.4), asking them to read its narrative context before performing the music, responding in a way with vowels that made sense to them and the particular mood or idea being expressed. Sometimes it was one singer; other times it was two, three, or four able to respond and be influenced by the choices of others. Occasionally they would be given phonetic notation to respond to and then improvise on (Fig. 5.5). Their notes were given, but they could respond to the accompaniment with a certain degree of flexibility in terms of pitch, duration, and tone (or general vocal expression), as long as they only used vowel sounds. These early workshops and recordings were useful to determine which vowels singers preferred—at certain ranges and for certain durations—as much as anything else. Often they would retreat to a preferred mouth shape or specific vowel sound (e.g. ‘ah’) when under pressure by the music or because they had to process a lot of musical or narrative information at once. This suggested to me that I should respond to the singer’s natural choices to a certain extent but not leave too much to chance or improvisation.

Flowing ♩ = 90

The musical score consists of five staves. The top three staves are for vocalists X, Y, and Z, each in a treble clef with a 4/4 time signature. They are marked with a mezzo-forte (*mf*) dynamic. The fourth staff is for Violoncello (Vc.) in a bass clef, marked *molto sul pont.* and *mp*. It features a continuous sixteenth-note pattern with sixteenth rests, indicated by a '6' above the notes. The fifth staff is for Piano (Pno.) in a grand staff (treble and bass clefs), marked *mp*. It includes a 15-measure arpeggiated figure in the right hand and chordal accompaniment in the left hand, with a '5' below the bass line indicating a five-measure phrase.

Figure 5.4: An extract from a sketch written to allow singers to experiment with vowel choice. According to a narrative suggestion by Clemente Ciarrocca, the three vocalists were asked to imagine they were gathering on a rocky beach while ‘X’ explains the notion of *measure* to ‘Y’ and ‘Z’ on the basis of her/his body. This highly conceptual narrative ensured the singers were constantly thinking about how to represent something, however difficult that actually may be, forcing invention and interaction.

The vocal fragment shows three staves for vocalists X, Y, and Z. Each staff has four notes corresponding to the four measures of the previous figure. Phonetic guide notation is provided below each note:

Measure	Vocalist X	Vocalist Y	Vocalist Z
1	/bɪ/	/eɪ/	/dʒi:/
2	/eɪ/	/bɪ/	/ɛf/
3	/dʒi:/	/ɛf/	/bɪ/
4	/ɛf/	/dʒi:/	/eɪ/

Figure 5.5: A similar vocal fragment to Fig. 5.4 but with phonetic guide notation added

These recordings were also useful as anecdotal evidence for understanding some general ideas surrounding the perceived semantics of vocalic expression. There were some recurring patterns: open vowel sounds (e.g. ‘uh’) for more lyrical, slurred moments (and as a preference more

generally); closed vowel sounds (e.g. ‘ay’) when given more dramatic musical indications (e.g. accents) or expressive directions (e.g. ‘forcefully’); and travelling between different vowel-sounds (e.g. ‘eh’ to ‘aa’) was more likely to occur when a musical line (e.g. a glissando, tempo adjustment, or hairpin) indicated gradual movement in a musical way. Diphthongs appeared when forced to repeat notes in quick succession, even if it was possible not to use them; and, quite naturally—depending on the voice type—the requirements to perform at certain dynamics or within a certain range (or for reasons of tuning), singers usually chose the path of least resistance. While such ideas of resistance undoubtedly influence the way language evolves, I decided that I should only use these recorded studies as an initial guide. They were useful for workshopping some material, but I needed a more reliable source of vocalic distribution to balance the decidedly personal preferences that appear in quasi-improvisatory settings. I turned to Dante.

While perhaps not an obvious intertextual referent in this work, the *Divine Comedy* became an important linguistic sounding board for the distribution of vowels in *FLUX*. Early on, I had already used the vowels from a series of tercets from *Inferno* to improvise with some vocal sketches. While obviously important to the subject of my critical writing, the *Comedy* was becoming a source of inspiration more generally—and also, perhaps more relevantly to this discussion, a personal challenge in another language. By beginning to learn Italian, and then by beginning to read Dante’s Italian, I experienced and deciphered new linguistic connections (through a relatively vocalic language) to my mother tongue (English), my second language (Spanish), and to my internalised ideas of language in music. These experiential discoveries—coupled with some scholarly explorations of Dante—led to a more practical approach to navigating the vocalic distribution of *FLUX*. One particular table I came across, which listed and ordered the ‘ten most common rhymes in the *Divine Comedy*’ by cantiche, found in David Robey’s systematic analysis of the sounds and structures of the work,³⁵ informed the priorities of vowel ordering, for example. Armed with this kind of data as a guide, and influenced by

³⁵ Robey, D. (2000). *Sound and Structure in the Divine Comedy*. Oxford: Oxford University Press, p. 62.

Dante's language more generally, I was able to approach vowel setting in *FLUX* with a degree of pre-determined balance, yet also respond more instinctively to the hierarchies of vocalic distribution in Dante, of my own voice, and of those voices I had recorded. This led to my own tables of vocalic ordering and frequencies that would inform the vowel setting process (Fig. 5.5).

GUIDE TO GENERAL VOWEL DISTRIBUTION IN *FLUX*

#	Vowel	Pronunciation (as in)	Importance (1–13)	Frequency (in piece)	Likely to
1	[i] / ee	seem	3	40	travel to 'oh'
2	[ɪ] / ih	sit	9	16	travel to 'aw'
3	[e] / ay	say	7	24	travel to 'aa'
4	[ɛ] / eh	let	6	28	remain on 'eh'
5	[æ] / aa	trap	8	20	remain on 'aa'
6	[ɔ] / o	on	11	8	remain on 'o'
7	[ɑ] / ah	father	2	44	remain on 'ah'
8	[ɜ] / er	heard	13	4	remain on 'er'
9	[ʌ] / uh	fun	12	4	remain on 'uh'
10	[ɔ] / aw	ball	10	12	remain on 'aw'
11	[o] / oh	go	4	36	remain on 'oh'
12	[ʊ] / õõ	foot	5	4–16*	aɪ (aa–ee)*
13	[u] / õõ	boot	1	48	travel to 'ah'

TOTAL VOWELS: 288–300

GUIDE TO GENERAL DIPHTHONG DISTRIBUTION IN *FLUX*

#	Diphthong	Pronunciation (as in)	Importance (1–13)	Frequency (in piece)	Likely to lead to
1	aɪ	light	1	4–16*	ee (or õõ)*
2	əʊ	low	2	3–6	õõ
3	aʊ	loud	2	3–6	õõ
4	ɪə	leer	2	3–6	ih
5	eə	bear	3	2–4	eh
6	ʊə	lure	3	2–4	er
7	ɪʊ	hideous	3	2–4	ah
8	ɪə	yard	4	1–2	ah
9	ɔə	follower	4	1–2	er
10	ɔə	coalesce	4	1–2	ah

TOTAL DIPHTHONGS: 22–52

* The frequency of vowel 12 is shared with diphthong 1 (16 in total, any combination, travelling freely between them)

Example of ordering when vowels distributed more evenly (e.g. choral sections such as mm. 354–363)

Character	Voice type	Section 1	Section 2	Section 3
Agatha	Soprano	oh ay	aw õõ ee	eh õõ
Mary	Mezzo	õõ eh	ee õõ aw	ay oh
C	Alto	ah aa ah-ay	ee-eh ah-eh ah	oh-ah oh-eh ah
D	Baritone	ah oh-eh oh-ah	ah ah-eh ee-eh	ah-ay aa ah

Figure 5.6: Guide to ordering and frequencies of vowels used in *FLUX*

These tables list all the main vowels and diphthongs common to many languages, orders them according to importance (loosely based on a Dantean distribution), and shows how often they might appear over the course of the work. It also shows whether a sound is likely to move to another sound or remain static, and which vowel sound a diphthong is most likely to lead to if

the note is held. The example (in blue) demonstrates how vowel distribution is to be treated in moments that ignore the hierarchical approach of these black and white tables, opting instead for a balance of pure vowel sounds to create a changing choral palette, most clearly seen at mm. 354–363. Having both sets of information as a guide balanced the desire for the representation of a real language in terms of its vocalic distribution with a freer approach to vowel setting. While not wanting to follow such guides ‘to the letter’, I did refer back to it regularly while shaping the opera’s vocal parts for each scene and there is a strong connection between this pre-compositional data and the end result.

EXAMPLE 3: AGREEMENT & DISAGREEMENT

In order to develop a dialogue between the sung parts and the ensemble, it was essential that there was a strong sense of either agreement or disagreement expressed musically and vocally through the music. The context and narrative by Clemente Ciarrocca (File 5.2) explores heightened states of consciousness and focuses on both the shared and disparate ‘experiences, feelings and “revelations”’ (p. 3) of the characters. We are to empathise with Agatha and Mary as ‘common’ women (p. 2), entering their interior worlds to discover the similarities and differences between their lived (shared, yet distinct) experiences, and between ours. The interchangeable characters ‘C’ and ‘D’ bring in other forces (power, prudence, femininity, masculinity, leadership, subservience), which are interacting and influencing Agatha and Mary through the course of the opera. Therefore, it was essential to find musical ways of representing the idea of unique voices—sometimes in accord and sometimes presenting alternative points of view. The extract below (Fig. 5.6) from Scene 6—a scene that explores a summatory tension, not resolved, but embodied, and ultimately shared as Agatha and Mary are eventually transformed and united—is a useful example for demonstrating this dialogue.

The image shows a musical score for four vocal parts: Agatha, Mary, 'C', and 'D'. The score is in G major and 4/4 time. It begins at measure 614. Agatha's line starts with a vocalization [ɔə] and continues with 'ah', [ɪə], 'ee', and 'ee- / eh'. Mary's line starts with 'oh', [ɪə], 'ah', 'ee', and 'ee- / eh'. 'C's line consists of a series of 'ah' and 'eh' sounds, followed by 'e', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', and 'er'. 'D's line follows a similar pattern of 'ah' and 'eh' sounds, followed by 'e', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', 'ah', and 'er'. Dynamic markings of *p*, *pp*, and *mp* are indicated above the notes. The score is written on four staves, with Agatha and Mary in the upper two staves and 'C' and 'D' in the lower two staves.

Figure 5.7: Agreement and disagreement in the musical language of *FLUX* (mm. 614–620)

In the extract above, we see a general unification of all vocal parts through the shared rhythms and phrasing. Yet it is equally clear that Agatha and Mary act as one entity (now awakened and enthralled by character ‘C’) with slightly elaborated utterances. In the same way, ‘C’ and ‘D’ are working together (as ‘Leader’ and ‘Attendant’), guiding the discussion by their simple counterpoint—a more fixed and direct musical language with opposing vowels (‘e’ and ‘ah’). Mary, although more aligned with Agatha, shows moments of hesitation, expressed as both divergent musical and vocalic material (e.g. the triplet figure in m. 615). Agatha and Mary’s lines are fluid and melismatic; ‘C’ and ‘D’ are more repetitive, focused on the ‘ah’ sound. Then, the Leader (character ‘C’)—with the ‘e’ sound traveling towards an ‘er’ sound at m. 19—half sympathises with Agatha and Mary’s ‘ee’ to ‘eh’ sound, the Attendant (character ‘D’) appropriately lagging behind a little, adapting to the Leader’s new vowels. The flute and saxophone support this unification process, while the piano chimes in between the pauses in a kind of ritualistic agreement. There is still some opposition as the vowels of Agatha and Mary are still different to those of ‘C’ and ‘D’ (mm. 621–624)—and Agatha seems to now be leading Mary through the ritual with a slurred pick-up to each joint chord—but there is a clear coming together musically and vocally. While a lot has to be read into such material, this is what makes such abstract narratives so interesting: dealing with the most basic elements of music and speech as they converge and diverge.

TAPE PARTS

Finally, I want to briefly draw attention to the production and function of the tape parts. They were produced in a large, industrial room in Cardiff with a range of bowed instruments, amplified guitars and percussion. They experiment with the size and acoustic of the space in which they were recorded,³⁶ while at once responding to key harmonic and rhythmic patterns in the score. They act as an external, textural resonance to the internal dialogue and harmony of the singers and ensemble. This additional, outside voice brings in unique sound spectra to a relatively limited operatic ensemble and is an alternative musical perspective to the on-stage music, singing and interaction, at times even underpinning or manipulating the wider narrative.

³⁶ During the recording process, sometimes microphones were placed very close to the sound source, while at other times much further away. The variety of spatial representation this provided as tracks and samples were layered up was designed to provide a sense of openness to match the cave's theatrical setting, as if this electroacoustic music was emanating from a more ethereal source.

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DETAILS OF RECORDINGS & PERFORMANCES

GRIM'S DITCH

Recorded on 6th July 2018 at the JdP Music Building, Oxford
Performed by Ensemble Klang, feat. Michaela Riener (mezzo-soprano)
as part of the live DANSOX event: 'Motion and Meaning'
with a film by Sophie Sparkes and choreography by Patricia Okenwa
in collaboration with dancers: Estela Merlos and Liam Riddick
Recorded and mixed by James Morris (Audio Engineer); mastered by Adam Bonser
Filmed and edited by Sophie Sparkes
Lighting Design: Christopher Burr
Projection: Jonathan Danciger

JACINTO CHICLANA

Recorded on 6th June 2017 at the Faculty of Music, University of Oxford
Performed by CHROMA Ensemble, feat. Filippo Turkheimer (baritone, recorded remotely)
Recorded by Daniel Hulme (Audio Engineer) and mixed by Joel Baldwin

THE BEGINNING OF AN IDEA

Recorded on 19th January 2019 at the JdP Music Building, Oxford
Performed by students from the Faculty of Music, University of Oxford
Directed by Jonathan Danciger
Libretto based on the short story: *The Beginning of an Idea* by John McGahern
adapted by Jonathan Danciger and Joel Baldwin
Filmed by Sophie Sparkes and edited by Joel Baldwin
Recorded by James Morris (Audio Engineer) and mixed by Joel Baldwin
Tape tracks produced and mixed by Joel Baldwin

LIFE PILES UP

Recorded over two sessions on 30th January 2018 and 29th May 2021
at the Faculty of Music, University of Oxford
Performed by Villiers Quartet
Recorded by Daniel Hulme (Audio Engineer) and mixed by Joel Baldwin

FLUX

Soprano part performed by Laura Coppinger (Scenes 1–4 recorded on 3rd and 4th May 2021
at the JdP Music Building, Oxford; Scenes 5–6 recorded remotely in June 2021)
Recorded by Harris Ferguson (Audio Engineer) and mixed by Joel Baldwin
Baritone part performed by Filippo Turkheimer (recorded remotely in October 2021)
Tape tracks produced and mixed by Joel Baldwin
Final mix (with MIDI instruments and audio) produced in December 2021 by Joel Baldwin

JOEL M. BALDWIN

GRIM'S DITCH

for Ensemble Klang, mezzo soprano, dancers and film

2018

ABOUT GRIM'S DITCH

This piece was written for the Dance Scholarship Oxford (DANSOX) and Liveness, Hybridity and Noise (LHN) Series' *Motion & Meaning* project, which took place at St Hilda's College, University of Oxford in July 2018 with Ensemble Klang and leading contemporary dancer-choreographers.

The title of this piece shares its name with a five-mile Iron Age dyke in Oxfordshire (although many other prehistoric earthworks have the same title) and is a reference to the iconic 'Ditchley Portrait' of Queen Elizabeth I painted by Marcus Gheeraerts the Younger (Ditchley literally meaning 'a woodland clearing on Grim's Ditch').

According to the National Gallery, 'it is very likely that the portrait formed part of the lavish entertainments staged by Sir Henry Lee at Woodstock, where he was Lieutenant of the royal manor, and his own house, Ditchley, during Elizabeth I's visit on progress in 1592...

...The allegorical entertainment celebrated the Queen's forgiveness of Lee for living with his mistress Anne Vavasour and the inscriptions on the painting link to this theme.

They can be translated as 'She gives and does not expect', 'She can but does not take revenge', and 'In giving back she increases'

[DA[T NE]C [E]XPECTAT (left); POTEST NEC VLCISCITVR (right); REDDENDO [AUGET] (bottom right)...

...A sonnet on the theme of the sun, the symbol of the monarch, refers to Elizabeth as the 'Prince of Light'.

Although part of the sonnet was lost when the right-hand edge was cut down, the rhythm and rhyme-scheme means that it can be reconstructed:

The prince of light. The Sonne by whom thing[s live]
 Of heaven the glorye, and of earthe the g[race]
 Hath no such glorye as [of] grace to g[ive]
 Where Correspondencie May have no plac[e]
 Thunder the Ymage of that power dev[ine]
 Which all to nothings with a worde ca[
 Is to the earthe when it doth ayre res[ign]
 Of power the Scepter, not of wra[t]h [t]h[e ...]
 This yle of such both grace [and] power [...]
 The boundles ocean [...][f]lye[...][em[...]
 P[...][p[r]ince] [...] thei[...][l-][...]
 Rivers of thanckes retourne for Springes [..]
 Riv[er]s of thanckes still to that oc[ean flow]
 Where grace is grace above, power po[wer below]' [1]

The Latin inscriptions (performed by the trombonist or any other baritone/bass voice in the ensemble) and first line of this sonnet make up the opening text of the piece.

The other Latin text 'chanted' is the following:

Cui tamen ore loqui Batavo datur, ille Britannos Desperet faciles in sua verba deos?

[To whom, however, it is granted to speak the Dutch language, Should he not hope that the British gods will look kindly on his words?]

These are the concluding lines of *Coram Rege Citharam Pulsaturus* [About to Play the Lute before the King] by Constantijn Huygens (1596–1687) who 'played the lute for King James I early in September 1618'. [2]

The main text of the piece is a poem by Albert Verwey (see overleaf). Both the original Dutch and its translation are used.

This is a piece about melancholy. The lamenting protagonist of this short monodrama could be King James I, Elizabeth I or any other monarch or powerful leader in a state of depression. The piece reflects on the way people in power so often need music to communicate to and soothe their troubles. The ensemble sometimes evokes the melancholic airs of Huygens and Dowland or Gregorian chant, while at other times the players join the dancers in a momentary escape from Grim's Ditch.

1. <https://www.npg.org.uk/collections/search/portrait/conservation/mw02079/Queen-Elizabeth-I-The-Ditchley-portrait>

2. C.R. Joby (2013) *A Dutchman Abroad: Poetry Written by Constantijn Huygens (1596–1687) in England, The Seventeenth Century*, 28:2, 187–206, DOI: 10.1080/0268117X.2013.792156, pp. 188–189.

INSTRUMENTATION

Mezzo-soprano

Saxophone 1 (soprano & alto)

Saxophone 2 (soprano & tenor)

Trombone

Guitars (4-string bass guitar and 6-string electric guitar)*

Piano

Percussion

Vibraphone, Crotales, Orchestral Bass Drum (bottom), Woodblock (middle), Suspended Cymbal (top), Thai Gongs (F#2, C3, Eb3)

*Bass Guitar scordatura: I = G \flat (semitone lower), II = D, III = A, IV = D ('drop-D') / Electric Guitar scordatura (VI only): Drop-D, Drop-C, regular (VI = E) and Drop-E \flat
 N.B. The guitarist will require a bass bow, an Ebow and a volume pedal, as well as tone and overdrive controls

GENERAL NOTES

The score is written at actual pitch.

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

All trills are diatonic unless otherwise indicated.

Fermatas: regular = c. 3 seconds, short = 1-2 seconds, long = c. 5 seconds

The piece was written for two dancers and an accompanying film, but may be performed without these elements if desired.

IK WALG NU VAN DIE DAGEN VOL VAN ZON

Ik walg nu van die dagen vol van zon,
 Van die zon zelf, die niet wil ondergaan;
 Wanneer het nacht was zou ik naast hem staan
 En zeggen: Vriend, 't was waar, eerst nu begon

Mij 't leven, al wat ik eertijds verzon
 Was logen, wat ik zei van zon was waan,

En van genot en liefde, - maar, welaan,
 Vergeef mij dat ik zoo dwaas dwalen kon.

Dan zou ons zijn een zoet verkeer van leed,
 Zeer innig, als van zielen, nu ontdaan
 Van trots en ijdelheid en klein belang;—

En elk van ons zou 't zijn of naast hem schreed
 Zijn eigen ziel, op 't eind geheel verstaan,
 Naakt en een glorie, van eenzelfden rang.

Albert Verwey (1865-1930)

HOW I LOATHE THESE DAYS FULL OF SUN

How I loathe these days full of sun,
 Of the sun itself, that does not wish to set;
 And if it were Night, I would stand next to him
 And say now: Friend, it is true that my life first

Began here, everything that I then dreamed up
 Was a lie, what I said about the sun delusion.

And of pleasure and love,—but, very well,
 Forgive me that I so foolishly could stray.

Then for each, sweet intercourse of sorrow would be
 Most intimate, as with souls, now unburdened
 By pride and vanity and petty interest;—

And for each would be as if next to him walked
 His own soul, at the end completely understood,
 Naked and glorious, of same and equal rank.

tr. Cliff Crego

GRIM'S DITCH

For Ensemble Klang and Michaela Riener

JOEL M. BALDWIN

♩ = 55 **Mesto**

Mezzo-soprano

Saxophone 1
Soprano Saxophone
mf *ff*
mf *ff*

Saxophone 2
Tenor Saxophone
mp *ff*
mp *ff*
To Sop. Sax.

Trombone
p *ff*
p *ff*
p

Guitars
Bass Guitar with bow and volume pedal
(Scordatura: I = G \flat , IV = D)
pp *ff*
pp *ff*
mp
Strike and let ring,
then to E. Gtr. (ord.)

Piano
pp *mf*
p *mf* *f* *ff*

Percussion
Crotales with bow
pp *mp* *ff* *pp* *ff*
p
Let ring, then to Gongs with mallet

A

Mezzo *non vib.* *p* *mf* *mp* *p*

I am the prince of light. The Sonne by whom things live.

Sop. Sax.

Sop. Sax.

Tbn. *chanting* *p* *mp* *mf* *f*

Dat nec ex - pec - tat. Po test nec ul - ci - sci - tur. Red - den - do au - get.

E. Gtr. *clean tone, lute-like (Drop-D tuning)* *p* *p* *mp* *mf* *f*

Pno. *mf* *f*

Gongs *mf* *f*

B

p ————— *mf* ————— *ff*

15

Mezzo

I am the prince of light. The Sonne by whom things live..

Sop. Sax.

Sop. Sax.

Tbn.

Cui ta - men o - re lo - qui Ba - ta - vo da - tur, il - le Bri - tan - nos Des - pe - ret fa - ci - les in su - a ver - ba de - os?

E. Gtr.

p *mf* *mp* *p* *pp*

Pno.

p *ppp*

B

To Vibraphone with bow

Gongs

ff *f* *mf*

25 **C**

Mezzo *con vib.* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p* *non vib.* *p* (c. 5 sec.)
 Zo - n. Su - n. Zo - n. Ik

Sop. Sax. *mp* *mp* *mp*
 Sop. Sax. *mp* *mp* *mp*

Tbn. (c. 3 sec.) *gliss.* *gliss.* *gliss.* (c. 5 sec.)
mp *pp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *pp* *mp* *pp* *pp* *p*

E. Gtr. clean tone, shimmering
mf *p* *mf* *p* *mf* *p*

Pno. *pp* *sempre*

Vib. *mf* *mf* *mf*

D

Mezzo *mf* *p* *mf* *mp*

walg nu van die da - ge - n. die da - gen_ vol van zo - n, Van die zon ze - lf, die ni - et wil on - der - gaa - n; Ik walg

Sop. Sax. *mp*

Sop. Sax. *mp*

Tbn. *mf* *p* *mf* *p* *mf* *p*

E. Gtr. slight overdrive, trebly *mf* *p*

Pno. *mp* *f* *mp* *f* *mp* *f* *mp* *p* *mp*

Vib. *mf*

1.v. to mallets, slow motor

E

accel. rit. *f* *p*

Mezzo

41 (1-2 sec.)

nu van die da - gen_ vol van zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n, zo - n.

Sop. Sax.

(1-2 sec.)

p *mp* *mf* *p* *pp*

Sop. Sax.

p *mp* *mf* *p* *pp*

Tbn.

pp *p* *mp* *mf* *mp* *pp*

E. Gtr.

(harmonics)

p *mp* *p* *mp*

slight overdrive, warm

Pno.

p *mp* *p*

with mallets (motor on slowly)
then to Cym. (with end of mallet stick)

Cymbal (bell)
then back to Vib.

Vibraphone

To Cym.

Cymbal (ord.)
then back to Vib.

Vib.

mp *mp* *mp* *f* *mp*

F

51

Mezzo *pp* *mp* *p*
 How I loathe these days full of su - n, How I loathe these days full of su - n, Of the sun it - se - lf, that does not wish to se - - - t; And if

Sop. Sax. *mp*

Sop. Sax.

Tbn.

E. Gr.

Pno. *ppp* *pp*

Vib.

G

61

Mezzo *mp* *mp* *f* *p*
 it were Nigh - t, I would stand next to hi - m And say now: Friend, it is true that my life fi - - - rst

Sop. Sax. *p* *mp* *p* *mp* *p* *mp* *p* *mf* *pp*

Sop. Sax. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mf* *pp*

To Ten. Sax.

Tbn. *p* *mp* *p* *mf* *f*

E. Gr. clean, warm *mp* *p* *mf*

Pno. *mp* *pp*

Vib. with soft mallets, medium motor *p* *mp* *p* *mp* *To Gongs*

H

quasi chant

p

p

Mezzo

Wa-neer het nacht was zou ik naast hem staan En ze-ggen Vriend,'twas waar, eerst nu be-gon

Sop. Sax.

ff

Ten. Sax.

ff

Tbn.

pp

ff

p

E. Gtr.

ff

Pno.

8^{va}

pp

8^{va}

8^{va}

p

8^{va}

Gongs

mf

mf

78 **I**

mp ————— *f* ————— *mp* *p*

mp ————— *f*

mf

Mezzo *mp* ————— *f* ————— *mp* *p* *mp* ————— *f* *mf*

Sop. Sax. *ff* *ff* *p*

Ten. Sax. *ff* *ff* *p*

Tbn. *fp* ————— *f* ————— *mp* *mf* ————— *p* *mf* ————— *p* *mf* ————— *p*

E. Gr. *ff* *ff* *mf*

Pno. *ff* *mp* *mf*

Gongs *ff*

J

♩ = 88 poco più mosso (dance section 1)

Mezzo

88

f

life first Be- gan here, ev-ery-thing that I then dreamed up Was a lie, what I said

Sop. Sax.

mf

fp *f*

To Alto Sax.

Ten. Sax.

mf

f

f

Tbn.

fp *fp* *ff*

f

E. Gtr.

f

f

aggressive, trebly

Pno.

ff

8^{va}

To Perc. Percussion (with med-hard mallets)
(let gong ring)

Gongs

f *f* *mf* *f* *f*

Mezzo *mf*
 a-bout the sun— de - lu-sion. And of

Sop. Sax. *f* *fp* *ff* flz.

Ten. Sax. *f* *fp* *ff* flz.

Tbn. *f mp* *f* *f mp* *f* *f mf* *f* *f* *fp* *ff* flz.

E. Gtr. *f* *ff*

Pno. *f* *ff*

Perc. *p* *mf* *f* (mute) *f* *ff* *f* To Crotales (with beaters)

rit. ♩ = 55 Pesante

Mezzo

106 *fp* ————— *ff* *mf poco cresc.* *mp* *< f* ————— *mp* *mf* *< f*

plea - sure and love, but, ve - ry well, For - give me that I so fool - ish - ly could stray. En van ge - not en lief - de,

Alto Sax.

f subito *pp* ————— *mf* *mf subito* *f*

Ten. Sax.

f subito *pp* ————— *mf* *mf subito* *f*

Tbn.

f subito *mf* *f*

E. Gtr.

f ————— *mp* *mf*

To Bass Guitar with bow (optional: capo on I)

Bass (with bow, changing direction as imperceptibly as possible) (CI)

Pno.

mp *mf* *f*

Crot.

let ring, then to Crotales with bow *mp* *mf*

rit. Crotales (with bow, changing direction as imperceptibly as possible)

18

Mezzo *mf* \leftarrow *f* 115
 maar, we - laan, but, ve-ry well, Ver - geef mij_ dat i - k zoo dwaas dwa - len kon.

Alto Sax. *mf* \leftarrow *f* to Sop. Sax. Soprano Saxophone *f* sempre 3

Ten. Sax. *mf* \leftarrow *f* to Sop. Sax. Soprano Saxophone *f* sempre 3

Tbn. *mf* \leftarrow *f* 3 *f* sempre

Bass To E. Gtr. (VI = drop C) Electric Guitar, piano-like, rounded, soft attack (drop C tuning) *f* *mf*

Pno. *mf* \leftarrow *f*

Crot. let ring, then to Percussion Percussion *f* *f* sempre 5

130

Mezzo *mf* *f* *mf* *f* *mf* *fp* *ff*
 For- give_ me, Ver - geef mij_ dat ik zoo_ dwaas dwa-len kon_

Sop. Sax. *ff*

Sop. Sax. *fp* *ff*

Tbn. *ff*

E. Gtr. *f* *ff*

Pno. *f* *ff*

Perc.

138

fff

♩ = 66 Lamentoso

Mezzo

Mezzo vocal staff with lyrics: I stray!_

I stray!_

Sop. Sax.

Soprano Saxophone staff with dynamics: *fff* and *sub. mp*

fff

sub. mp

Sop. Sax.

Soprano Saxophone staff with dynamics: *fff* and *sub. mp*

fff

sub. mp

Tbn.

Tuba staff with dynamic: *fff*

fff

E. Gtr.

Electric Guitar staff with dynamic: *fff* and instruction: tune dropped C (VI) up to E (normal tuning)

tune dropped C (VI) up to E (normal tuning)

fff

Pno.

Piano staff with dynamic: *fff*

fff

Perc.

Percussion staff with dynamics: *fff* and *pp*, and instruction: To Vib.

To Vib.

fff

pp

147

Mezzo *mp* *mf* *< f* *mf* *f*

Dan zou ons zijn een zoet ver-keer van leed, Zeer in-nig, als van zie-len, nu ont-daan Van trots en ij-del-heid

Sop. Sax. *mf* *f*

Sop. Sax. *mf* *f*

Tbn. *mp* *mf* *f*

E. Gtr. *p* *mp* *mf* *f*

Pno.

Vib. *mp* *mf* *mp* *mf* *mp* *f*

157 *mf* *mp dolce* *mf agitato* *f*

Mezzo *Then for each, sweet in-ter course of sor- row_ would be Most in-ti mate, as with souls, now un-bur-dened By pride and van i-ty Van trots en ij - del-heid Vantrots en ij-del-heid and*

Sop. Sax. *mp*

Sop. Sax. *mp*

Tbn. *mp*

E. Gtr. *mp* *mf* *p* *mp* *mf*

very soft attack, making use of volume pedal

to Ebow

Pno.

Vib. To Gongs

con molto vib.

ff

p

mf

p

mf

p

167 Mezzo

pe - tty int' rest; en klein be-lang; En elk van ons zou't zijn of naast hem

Sop. Sax.

flz. (ord.)

f *sub. mp* *mf* *f*

con molto vib.

p *mf* *p* *mf* *p*

Sop. Sax.

flz. (ord.)

f *sub. mp* *mf* *f*

con molto vib.

p *mf* *p* *mf* *p*

Tbn.

flz. (ord.)

f *sub. mp* *mf* *f*

E. Gtr.

(pluck while holding Ebow) (pluck then continue sound with Ebow while de-tuning VI down a semi-tone, then drone)

f *sub. mp* *mf* *f* *fp* *gliss.* *mf*

Pno.

ff

(gently re-sound at the beginning of each bar to create drone)

Gongs

mp *mf* *f* *ff* *(mf)*

Mezzo *mf* *p* *f* *mp* *f* *mp* *f* *f* *mp* *ff* *mp* *ff*

schreed Zijn ei - gen ziel, op't eind ge - heel ge - heel ver - staan, ver -

Sop. Sax. *mf* *p* *mf* *f* *mp* *f* *mp* *f*

Sop. Sax. *mf* *p* *mf* *f* *fp* *f* *fp* *f*

Tbn. *mf* *f* *p* *f*

E. Gtr.

Pno. *mf* *mf* *f* *f*

Gongs dampen

S

T

♩ = 66 **Lamentoso** (end of dance section 1)

Mezzo *mp* *mf*

staan, _____ And for each _____ would be as if next to him

Sop. Sax.

Sop. Sax.

Tbn. *mp* *p* *mp* *f* *f* *p*

(still using EBow)

E. Gtr. *mp* *mf*

15^{ma} 15^{ma}

Pno. *mp* *ff* *mf* *ff*

8^{va} 8^{va}

3 3 3 3 3 3 3 3

Ped.

let ring, then to Vibraphone

Vibraphone

Gongs *mp* *f* *f*

Mezzo

202

molto vib. *f* non vib. *mp* *f* *mf* *f*

walked His o - - - wn soul, at the end com - plete-ly un - der - stood, un - der - stood,

Sop. Sax.

Sop. Sax.

To Ten. Sax.

pp *mf* *p* *mf* *f*

pp *mf* *p*

Tbn.

pp *mf* *p*

E. Gtr.

(still using EBow, this time molto vib.) (non vib.)

mf *f*

pluck but keep EBow in hand

Pno.

mp *f* *f*

Vib.

with medium mallets, fast motor (gradually slow motor) To Perc. Percussion

mp *f* *f sempre*

Mezzo

Sop. Sax. *To Alto Sax.* *mp* *tr* *fp* *f* *ff*

Ten. Sax. *flz.* *fp* *f* *ff*

Tbn. *fp* *f*

E. Gtr. (pluck accented note and continue sound with EBow) *fp* *ff*

Pno. *ff*

Perc.

220

Mezzo

Alto Sax. *f* *mp* *f*

Ten. Sax. *f* *mp* *f*

Tbn. *f* *mp* *f* *mp* *ff* *f* *ff* *mp* *f*

E. Gr. *fp* *f* *fp* *f* *fp*

Pno. *f* *f*

Perc. *mp* *f* *mp* *f* *f* *sempre*

Detailed description: This page of a musical score, labeled 'V' and page number '29', contains measures 220-223. The score is for a jazz ensemble. The Mezzo saxophone part is mostly silent. The Alto and Tenor saxophones play eighth-note patterns, with dynamics ranging from *f* to *mp* and *f*. The Trombone part features a melodic line with dynamics from *f* to *ff* and includes triplet figures. The Electric Guitar part consists of sustained chords with dynamics *fp* and *f*. The Piano part has a complex texture with octaves and chords, marked with *f*. The Percussion part plays a rhythmic pattern with dynamics *mp* and *f*, and includes the instruction *f* *sempre* in the final measure.

Mezzo

Alto Sax. *p subito* *mp* *mf*

Ten. Sax. *p subito* *mp* *mf*

Tbn. *fp* *ff* *p* *mp* *f*

E. Gtr. *f* *mp* *mf* *f*

Pno. *mp* *mp* *mf*

Perc. *mp* *f mp*

Detailed description: This page of a musical score, numbered 228, features seven staves. The Mezzo staff is mostly silent. The Alto Saxophone and Tenor Saxophone parts begin with eighth-note patterns, marked *p subito*, and progress through *mp* and *mf*. The Trombone part features triplet eighth-note patterns, starting with *fp* and *ff*, then *p*, *mp*, and *f*. The Electric Guitar part has a long *f* sustained note followed by *mp*, *mf*, and *f*. The Piano part includes triplet eighth notes and sixteenth-note runs, with dynamics *mp* and *mf*. The Percussion part plays a steady eighth-note pattern, marked *mp* and *f mp*. The score concludes with a 2/4 time signature change and a double bar line.

235 *f* *p sub.* *ff* *mf*

Mezzo *Na - ked a - - - nd glo - - - rious, Naakt en een glo - rie,*

Alto Sax. *fp* *f* *fp* *f* *p sub.* *ff*

Ten. Sax. *fp* *f* *fp* *f* *p sub.* *ff*

Tbn. *mp* *f* *fp* *f* *p sub.* *ff*

E. Gtr. *fp* *f* *ff*

To Bass with Ebow Bass (with Ebow)
(harmonic at VII transposed with octave pedal)

Pno. *f* *p sub.* *f* *ff*

Ped.

Perc. *f* *f* *ff* *mf sempre*

To Gongs

242

Mezzo *f* Na - ked and glo - ri - ous, of same and e - - - qual rank. *mp* *mf* Naa - kt

Alto Sax. *f* *mf* *f* *mf* *mp*

Ten. Sax. *mf*

Tbn. *mf*

Bass *mf*

Pno. *f*

(gently re-sound at the beginning of each bar to create drone)

Keng.

Jacinto Chiclana

Joel M. Baldwin

2017

c. 4'

for baritone, flute, clarinet, piano, violin and cello

MILONGA DE JACINTO CHICLANA

Me acuerdo. Fue en Balvanera
En una noche lejana
Que alguien dejó caer el nombre
De un tal Jacinto Chiclana.

Algo se dijo también
De una esquina y de un cuchillo;
Los años nos dejan ver
El entrevero y el brillo.

Quién sabe por qué razón
Me anda buscando ese nombre;
Me gustaría saber
Cómo habrá sido aquel hombre.

Alto lo veo y cabal,
Con el alma comedida,
Capaz de no alzar la voz
Y de jugarse la vida.

Nadie con paso más firme
Habrás pisado la tierra;
Nadie habrá habido como él
En el amor y en la guerra.

Sobre la huerta y el patio
Las torres de Balvanera
Y aquella muerte casual
En una esquina cualquiera.

No veo los rasgos. Veo,
Bajo el farol amarillo,
El choque de hombres o sombras
Y esa víbora, el cuchillo.

Acaso en aquel momento
En que le entraba la herida,
Pensó que a un varón le cuadra
No demorar la partida.

Sólo Dios puede saber
La laya fiel de aquel hombre;
Señores, yo estoy cantando
Lo que cifre en el nombre.

Entre las cosas hay una
De la que no se arrepiente
Nadie en la tierra. Esa cosa
Es haber sido valiente.

Siempre el coraje es mejor,
La esperanza nunca es vana;
Vaya pues esta milonga
Para Jacinto Chiclana.

JORGE LUIS BORGES

Jacinto Chiclana: milonga for speaking 'Pierrot' ensemble and baritone

Milonga is a Habanera-cum-polka dance form, which originated in Buenos Aires in the late nineteenth century. Its rhythms can be heard in the more modern tango, yet the tone of its poetry — "themes could be patriotic, political, critical, jocular, provocative, philosophical, amorous, and at times even narrative" (A. Cara-Walker, *Borges' Milongas: The Chords of Argentine Verbal Art*) — are unique to this conversational art form. Borges wrote many milongas but *Jacinto Chiclana* has become more famous than most due to Astor Piazzolla's tango-like accompaniment and the recording by Edmundo Rivero.

This is a reinterpretation of Borges' milonga, setting the first four stanzas. While references are made to Piazzolla's music, the character of the poem and the character *in* the poem are of greater importance to the shape of the music, as is the focus on ideas of translation and cultural exchange of information on place and personality.

Performance Notes

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively. However, natural signs have been included in places for clarity.

Quarter tones appear in flute, clarinet, violin and cello parts. Although they have some harmonic relevance, they usually function as passing tones between two pitches a semitone apart. Performers may produce these pitches however they wish but fingering guides have been provided in the parts.

All performers are required to speak lines and phrases of the poem. The spoken text is in English marked with cross noteheads. This speech real-time translates the baritone's sung Spanish lines and creates a kind of intercultural drama. Rhythms should begin and end as precisely as marked. However, the rhythm of speech should flow freely and naturally and rhythms between start/end notes do not need to be adhered to strictly, except for accented notes, which provide cues for the other players. The inflection of the phrase can also be determined freely by the performers but the clarity and meaning of the words should not be sacrificed.

Jacinto Chiclana

Joel. M. Baldwin

ritmico, quasi milonga ♩ = 90

The score is for a piece titled "Jacinto Chiclana" by Joel M. Baldwin. It is in 4/4 time and marked "ritmico, quasi milonga" with a tempo of ♩ = 90. The score includes parts for Flute, Clarinet in Bb, Piano, Baritone, Violin, and Violoncello. The Flute and Clarinet parts feature melodic lines with triplets and dynamic markings ranging from *mf* to *p*. The Piano part consists of a rhythmic accompaniment with triplets and dynamic markings from *pp* to *f*. The Baritone part is currently blank. The Violin and Violoncello parts mirror the melodic lines of the Flute and Clarinet, respectively, with dynamic markings from *mf* to *f*. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Flute

Clarinet in Bb

Piano

Baritone

Violin

Violoncello

ritmico, quasi milonga ♩ = 90

9

Fl. *f* *mp* *mf* *f* *mf* "it was in Bal-va²"

Cl. *f* *mp* *pp* *fp* *f* *mf*

Pno. *mp* *mf* *f* *mf* "I re-mem-ber"

Bar. *mp* *f* Me a-cuer-do, fue in Bal-va-

Vln. *mp* *mf* *f* *mf*

Vc. *mp* *f* *mf*

3

14

Fl. *flz.* *f* *mf* *mp* *f*

Cl. *flz.* *f* *mf* *mp* *f*

Pno. *f* *mf* *mp* *mf* *f*

Bar. *mp* *mp* *f*

Vln. *f* *mp* *mf* *mp* *f*

Vc. *f* *mf* *mp* *f* *pizz.*

ne-ra" *flz.* *f* *mf* *mp* *f*

"that some-one dropped the name of"

"some-one called"

ne-ra, en u-na no-che le-ja-na, que al-guien de - jó ca - er el nom-bre de un tal

"in a dis tant night"

A

19 *trw*
 Fl. *mp*
 Cl. *f* "a-bout a stree-t cor-ner" *mf* *f*
 Pno. "some-thing was al-so said" *f* *mf* *f* "and a knife!"
 Bar. *ff* *mf* *ff p sub.* *mf*
 Ja-cin-to Chic-la-na. Al-go se di-jo tam-bi-én de u-na e-squi na y un cu-chi-llo. Los
 Vln. *f*
 Vc. "Ja-cin-to Chic-la-na" *ff* knock pizz. arco *f*

24

"the brawl" "and the sheen"

Fl. *f* *mf* *f* *mf* *f* *f*

Cl. *f* *mp*

"that name is look-ing for"

Pno. *f* *f*

Bar. *f* *mf* *f* *mp*

— a - - ño - s no de-jan ver el en-tre-ve-ro y el bri-llo. Qui-en sa-be___ por qué ra-zon, me an-da_bus - car__ e - sa

"the pass-ing year-s" "don't let us see"

Vln. *mf* *f* *mf* *f* *f*

Vc. *f* *mf* *f*

"who knows for what rea-son"

Fl. *mp* *f* *p* *mf*

Cl. *f* *p* *p* *mf* *p* *mf*

"I would like to know"

B più mosso, animando

Pno. *p* *p* *mf*

"how must that man have been"

Bar. *f* *mf* *f* *mp*

nom - bre! Me - gus - ta - rí - a - sa - ber có mo ha - brá si - do a - quel hom - bre.

B più mosso, animando

Vln. *p* *ff sempre*

Vc. *p* *p sempre*

"how must that man have been"

gettato sul pont.

con sord.

35

Fl.

Cl.

Pno.

Bar.

Vln.

Vc.

p *fp* *f* *p* *f* *mf* *p* *f* *mf* *flz.* *(sul pont.)*

Detailed description of the musical score: The score is for measures 35 through 38. The Flute (Fl.) part begins in measure 35 with a rest, followed by a series of sixteenth-note runs in measure 36, starting with a piano (*p*) dynamic and reaching a forte (*f*) dynamic. The Clarinet (Cl.) part plays a melodic line with slurs and accents, starting at a piano (*p*) dynamic, moving to fortissimo (*fp*) in measure 36, and returning to piano (*p*) in measure 38. The Piano (Pno.) part features a complex texture with chords and arpeggios in the right hand and sustained notes in the left hand, with dynamics ranging from forte (*f*) to mezzo-forte (*mf*). The Baritone (Bar.) part is silent throughout. The Violin (Vln.) part has a melodic line with accents and a dynamic range from piano (*p*) to mezzo-forte (*mf*), including a *(sul pont.)* instruction. The Viola (Vc.) part provides a rhythmic accompaniment of sixteenth notes.

C

39

Fl. *fp* *f > mf* *p* *fp* *flz.*

Cl. *f* *p* *f*

Pno. *f* *mf* *f*

Bar. *C*

Vln. *ord.* *p* *f* *mp* *sul pont.*

Vc.

43

Fl. *f* *mf* *fp* *ff* *mf*

Cl. *p* *mf* *f* *ff* *fp*

Pno. *mf* *f* *fff*

Bar.

Vln. *f* *p* *f* *mf* *ff*

Vc. *poco cresc.* *f*

flz.

flz.

Move to piano

Note cluster with forearm: keep all notes depressed (no pedal)

gett.

ord.

8^{va}

gettato sul pont.

47

Fl.

To Picc.

Piccolo

Play into piano, pointing towards depressed Eb, about 2-3 inches away from strings

(still playing into piano towards depressed Eb)

mf cresc.

ff

pp ————— *ff*

Pno.

Bar.

Vln.

Vc.

mf

pizz.

arco *sul pont.*

f *p* *f*

mf

ord.

ff

11

54

Picc.

Cl.

Pno.

Bar.

Vln.

Vc.

D

D

flz. *fp* *ff* *mf* *f* flz. flz.

To Fl. Flute

Move back to seated position

mp

Ped.

ord.

Excessive bow pressure (scratching sound)

ff

fff

mp

ff

58

Fl. *flz.* *mf* *ff* *mf* *p* *flz.* To Picc.

Cl. *fp* *ff* *fp* *ff*

Pno. *ff* *mf* *ff* Red.

Bar.

Vln. Excessive bow pressure (scratching sound) *ff* *8va*

Vc. *fp* *ff*

Piccolo

8^{va} flz.

63

Picc.

Cl.

Pno.

Bar.

Vln.

Vc.

To Fl.

Flute

ff *f* *mf* *f* *mp* *fp* *ff* *mf* *pp* *mf* *ff* *mp* *fff* *ff* *mp* *gliss.* *gliss.*

Ped.

Excessive bow pressure (scratching sound)

Detailed description of the musical score: The score is for measures 13-16. It features six staves: Piccolo (Picc.), Clarinet (Cl.), Piano (Pno.), Baritone (Bar.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a Piccolo part marked *ff* and *fz.* (8va). The Clarinet part is silent. The Piano part has a *mf* dynamic. The Baritone part is silent. The Violin part has a *fff* dynamic with a note marked 'Excessive bow pressure (scratching sound)'. The Viola part has a *fp* dynamic. Measure 14 continues the Piccolo and Piano parts. The Clarinet part enters with a *fp* dynamic. The Baritone part is silent. The Violin part has a *ff* dynamic. The Viola part has a *ff* dynamic. Measure 15 features a Piccolo part with a *f* dynamic, a Clarinet part with a *ff* dynamic, a Piano part with a *ff* dynamic, a Baritone part that is silent, a Violin part with a *mp* dynamic, and a Viola part with a *mp* dynamic. Measure 16 concludes with a Piccolo part with a *f* dynamic, a Clarinet part with a *mf* dynamic, a Piano part with a *pp* dynamic, a Baritone part that is silent, a Violin part with a *gliss.* dynamic, and a Viola part with a *gliss.* dynamic. A 'To Fl.' instruction is placed above measure 15, and a 'Flute' instruction is placed above measure 16. A 'Ped.' instruction is placed below the Piano staff, spanning measures 14 and 15.

67

Fl. *pp* *pp* *mp*

Cl. *mf p* *pp* *mf* *pp* *pp* *mp*

Pno. *p* *mf* *f* *ff* *ff*

Bar.

Vln. *gliss.* *gliss.* *fff* *pp* *mp*

Vc. *gliss.* *gliss.* *fff* *mp*

8va

Red.

Red.

E meno mosso, penseroso ♩ = 72

"with his ob - li - ging soul"

Fl. *mf* *p* *f* *sp*

Cl. *mf* *ppp* *pp* *f* *sp*

Pno. *mf* *f* *f* *p*

E meno mosso, penseroso ♩ = 72

Bar. *mp* *p* *f*

Vln. *mf* *f* *p* *gliss.*

Vc. *mf* *mp* *f* *p* *gliss.*

Al-to lo ve - o y ca - bal, con la al - ma com - e - di - da;

"I pic - ture him tall and con - su - mate"

85 rall.

Fl. *f*

Cl. *f*

"ca - pa - ble of not rai - sing - his voi - ce"

p *pp* *mp*

Pno. *f* *mp*

Bar. rall.

ca - paz de no al - zar___ la vo - z

Vln. *f*

Vc. *f*

molto rall.

89

Fl. *mp* *pp* *ppp*

Cl. *mp* *pp* *ppp*

Pno. *p* *pp* *mp* *mp*

molto rall.

Bar. *mp* *p*

y de ju - gar - se la vi - - - da.

Vln. *mp* *p* "and rea - dy to ri - sk his li - fe"

Vc. *mp* *p* "and rea - dy to ri - sk his li - fe"

Joel M. Baldwin

The Beginning of an Idea
an opera based on a short story by John McGahern

2019

Libretto adapted by Jonathan Danciger and Joel Baldwin

World premiere performance on Saturday 19th January 2019
Jacqueline du Pré Music Building, St Hilda's College, Oxford

performed by students from the Faculty of Music, Oxford
conducted by Freddie Meyers
and directed by Jonny Danciger

INSTRUMENTATION

Voices

Eva (soprano)
 Arvo (baritone)
 Severi (tenor)
 Natasha (alto)
 3 Poets:
soprano, mezzo-soprano, alto
 Traveller (soprano)
 Arvo's Wife (alto)
 Police Officer 1 (soprano)
 Police Officer 2 (mezzo-soprano)
 SATB chorus
 Narrator

Band

Flute
 Oboe
 Clarinet in B \flat
 Tenor Saxophone B \flat
 Horn in F
 Trumpet B \flat
 Percussion:
glockenspiel, bass drum., tenor drum, suspended cymbal, drum kit
 Piano
 Violin (also Narrator)
 Violoncello (2)
 Tape & Electronics

This piece was written for a specific group of students on the Opera and Music Theatre course directed by Professor Martyn Harry at the Faculty of Music, University of Oxford. As a result, it was not only written with these particular performers and their instruments in mind, but written in a way to allow them to respond to the music and add/improvise their own at certain points in the opera. The three 'inserts' and one song that appear are entirely open to interpretation by the director, musical director and performers. These do not have to be in any particular style and can be as related or as unrelated to the musical material of the rest of the work, but should support the narrative and set any given text. For the premiere performance, the composer assisted the musicians to create the inserts and song in a jazz style that mirrored certain harmonic and narrative ideas in the libretto. Transcriptions of the inserts and a song lead sheet have been included in this score as appendices. However, they are only a guide for future performances and these 'open' sections should be freely reimagined if possible, but the insert backing tracks should be used either way.

The band is often split into a Sub-Band (fl/cl/hn+) and a Side-Band (ob/sax/tpt+), and is ordered in this way on the score to emphasise their distinct roles at times.

Electronic balancing should be used and the narrator should have a microphone. 11 tape samples, a white noise generator and 3 insert backing tracks are required.

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

The score is written at actual pitch.

Duration: c. 50"

Scene 1

Full Score in C

Joel M. Baldwin

♩ = 44

Flute
Clarinet in B \flat
Horn in F
Piano
Percussion
Eva
Soprano
Alto
Tenor
Bass
Violin (Narrator)
Violoncello
Tape

flz. 5 ord.
mp f mp f pp < p f pp < p
mp f p f pp < p f pp < p
mp f pp
mp f ff ff
8^{va} 8^{va} 8^{va} 8^{va}
sul tasto 3 sul tasto 3 molto sul pont. molto sul pont. sul pont. 5
molto sul pont. sul tasto 3 molto sul pont. f f f f

♩ = 44

♩ = 66

8

Fl. *mf*

Cl. *mf*

Hn. ord. *mf* To Hn.

Pno. *mp*

⑧.1

♩ = 66

Vln. ord. *p* *mf* *p* *mf* *p* *mf* *p*

Vc. ord. *pp* *mf*



14

Fl.

Cl.

Hn.

Pno.

Vln. *f*

Vc.

21 **A** *mf* *f*

S. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

A. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

T. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

B. The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for

Vln. **A**

Vc. *f* *mf* *f*



30 Perc. B.D. Glockenspiel (with very soft beaters) *pp* *mp* *pp*

S. *mp* *p* *mp* *f* *mp*
bu - ri - a - l. The cof - fin was car - rie - d in the oy - ster wa - go - n be -

A. *mp* *p* *mp* *f* *mp*
bu - ri - a - l. The cof - fin was car - rie - d in the oy - ster wa - go - n be -

T. *mp* *p*

B. *mp* *p*

Vln. *p* *mp* *f* *mp*
sul pont.

Vc. *mp* *p* *pp* *mp* *f*
molto sul pont.

l.v. / change to bows (staggering changes to keep continuous sound)

36

Glock.

S. *p* *pp*
 cau - se of the fierce hea - t of ear - ly Ju - ly.

A. *p* *pp*
 cau - se of the fierce hea - t of ear - ly Ju - ly.

T.

B.

Vln. *p* *pp*
 sul tasto

Vc. *p* *pp*
 ord.

Tape

NARRATION A (c. 30")

'Those were the first sentences in Eva Lindberg's loose notes.

She started reading them at the table again as she waited for Arvo Meri to come.

The same pair of sentences was repeated throughout in a way which suggested that she leaned on them for inspiration.'

C

Eva

S. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

A. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

T. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

B. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - 's bo - dy to Mos - cow for bu - ri - a - l. *f* *mp* *p*

Vln. *mp*

Vc. *mf* *f* *mp* *p*

C



♩ = 88

Fl. 52

Eva The cof - fin was ca - rried in the oy - ster wa - go - n be - cause of the fierce hea - t of ear - ly Ju - ly.

S. *pp* Mm mm mm mm mm *mf* The co -ffin

A. *pp* Mm mm mm mm mm *mf* The wo - rd

T. *pp* Mm mm mm mm mm *mf* The co -ffin

B. *pp* Mm mm mm mm mm *mf* The wo - rd

INSERT 1 D

♩ = 88

Vln. sul pont. *pp* ord.

Vc. sul pont. *pp* ord.

INSERT 1 *mf* ord. *mf*

64

S. was car - ried in the o y - ster wa - gon that car - rie - d Che - khov - 's

A. Oy - ste - rs was chal - ked on the wa - gon be - cause o - f the fie - rce

T. was car - ried in the o y - ster wa - gon that car - rie - d Che - khov - 's

B. Oy - ste - rs was chal - ked on the wa - gon be - cause o - f the fie - rce

Vln.

Vc.



69

Cl. *mf* *f* *mp* *pp* *mp* Breathe as necessary, repeat until cue Cue: 'oysters' (note per syllable)

Hn. *mf* *f* *mp* *pp* *mp* Breathe as necessary, repeat until cue Cue: 'oysters' (note per syllable)

S. *f* *mp* *p* bo - dy to Mos - cow for bu - ri - al.

A. *f* *mp* *p* heat of ear - ly Ju - ly.

T. *f* *mp* *p* bo - dy to Mos - cow for bu - ri - al.

B. *f* *mp* *p* heat of ear - ly Ju - ly.

Vln. *f* *mp* *pp*

Vc. *f* *mp* *pp* Bow as necessary, repeat until cue Cue: 'oysters' [oy-sters]

Tape

E NARRATION B (c. 30")

'She found she had written it down once more. Chekhov was that starving child outside the restaurant in the Autumn rain. She wanted to write an imaginary life of Chekhov, from the day outside the restaurant to the day the body of the famous writer reached Moscow in the oyster wagon for burial.

B (c. 1'30")

NARRATION B cont. (c. 30")
 '...She wasn't yet sure whether she would write it as a novel or a play. The theatre was what she knew best, but she was sure that it would probably never get written at all unless more order and calm entered her life than was in it now. She closed her notebook, showered, and changed into a blue woollen dress, and continued to wait for Arvo Meri to come...'

'...That morning Arvo's wife had rung her at the theatre.'

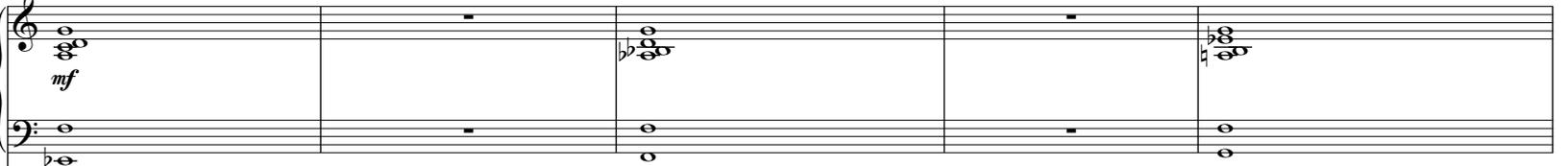
to Violin

Vc. 

Tape 



F
78

Pno. *mf* 

Eva *f* *mf*
Picks up phone
Is this ur - gen - t? I'm at wor - k.

Arvo's Wife (Alto) *mf* *f* Spit Back of throat
You call your di-rec-tion work? E - va. [pah] You're no-thing but a who - re.

F

Vln. *p* *mf* 

Vc. *p* *mf* 

83

Fl. *p* *mf* *mp* *f* *fp* *f* *pp*

Cl. *p* *mf* *mp* *f* *mp* *f* *mp*

Hn. *p* *mf* *mp* *f* *mp* *f* *pp*

Pno. *mf* *f* *mp*

Perc. Glockenspiel *ff*

Eva Slams receiver down.

Wife *ff*
Wail Spit
Ah _____ ah. [pah]

Vln. *p* *mf* *f* *pp*

Vc. *mp* *f* *f* *pp*

Tape C (c. 1'30")

Detailed description of the musical score: The score is for page 83 and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Piano (Pno.), Percussion (Perc.), Eva, Wife, Violin (Vln.), Violoncello (Vc.), and Tape. The music is in 3/4 time and features a variety of dynamic markings such as *p*, *mf*, *mp*, *f*, *ff*, *fp*, and *pp*. The Percussion part includes a Glockenspiel. The Wife part includes vocalizations and the lyrics 'Ah _____ ah. [pah]'. The Tape part is labeled 'C (c. 1'30")'. The score is written in a standard musical notation style with a key signature of one flat and a common time signature of 3/4.

G

Breathe as necessary, repeat until cue

Cue: 'production'

Cue: 'next', picks up receiver and dials

NARRATION C (c. 30")
 Eva put the call out of her mind and focused instead on her rehearsals. She was having particular difficulty with one of the leads, an actress whose instinct was to filch more importance for her own part that had been allotted. Eva had seen her ruin several fine plays by acting everybody else off the stage and was determined that it wasn't going to happen in this production.

NARRATION C cont. (c. 30")
 This distraction was absent in her midday break, and since she could think of nothing else, she rang Arvo at his office. He was a journalist, with political ambitions on the Left, who had almost got into parliament at the last election and was almost certain to get in at the next.

Bow as necessary, repeat until cue

Cue: 'next'

Tape



H

♩ = 96

Fl.

Cl.

Hn.

Pno.

Glock.

Eva

Arvo Meri (Baritone)
 Picks up phone

Eva: She rang a-gain. Thistime she called me a who - re.

Arvo: E-va dar-li - ng, I'm at wor-k. A whore! I'm so sor-ry a-bout that, E-va.

Vln.

Vc.

106 *accel.* ♩ = 128

Fl. *> pp mp mp*

Cl. *> pp mp*

Hn. *> pp mp mp*

Pno. *mp mf*

Glock. *mf*

Eva *mf* That makes a pair of you then.

Arvo *mf* You know she has a dread-ful tem-per. Es - pe-cially so when shedrinks. She real-ly ought to cut back.

Vln. *mf*

Vc. *mf pp*

inhalates as if about to continue speaking, then pauses.

I

115

Fl. *p mf pp*

Cl. *p mf pp*

Hn. *p mf*

Pno. *pp*

Eva This has gone on too long.

Arvo E - va?

Vln. *p mf pp p*

Vc. *mf pp p pp p*

126

Fl. *pp*

Cl. *pp*

Hn. *mp*

Pno. *pp*

Glock. *pp* *p* *mp*

Eva
I want a life of my own. Pre-fer- ab - ly with you. But if not,

Arvo

Vln. *p* *pp* *p*

Vc. *mp*

136

Hn.

Glock.

Eva
with - out you will have to do.

Arvo

NARRATION D (c. 30")

She had had enough of this to-ing and fro-ing,
of what she called his 'Hamlet' act.
This time he would have to make up his mind,
one way or another...

Vln. *pizz.* (holding the violin like a guitar while narrating) *p*

Vc. *p*

D (c. 2'30")

Tape

♩ = 96

143

Glock. *with bow*
mp

Eva

Arvo
E - va... we can-not dis-cuss such things o - ver - the phone. I'll call at your flat this eve - ning. Eight o' - clock.
Arvo disappears.

Vln. (pizz.)
mp

Vc.

Tape

K

149

Glock.

Eva

Arvo

S. *p*
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

A. *p*
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

T. *p*
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

B. *p*
The wo - rd Oy - ste - rs was chal - ked on the wa - gon that

NARRATION D cont. (c. 30")
And so she waited for him in the blue woolen dress,
determined to have that life of her own.
Those same two sentences echoed like a revenant in her mind,
and would not be still.

K

Vln. (pizz.)
p
arco

Vc. (pizz.)
mp
p

Tape

156

Glock.

S.
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

A.
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

T.
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

B.
car - rie - d Che - khov - 's bo - dy to Mos-cow for bu - ri - a - l. The cof - fin was car - ried

Vln.
(pizz.) arco pizz.

Vc.
pizz.

mf *p* *pp* *p*



rit.

162

S.
in the___ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. ___

A.
in the___ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. ___

T.
in the___ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. ___

B.
in the___ oy - ster wa - gon be - cause o - f the fie - rce heat of ear - ly Ju - ly. ___

Vln.
arco, sul pont. *pp* *ppp*

Vc.
arco, sul pont. *pp* *ppp*

pp *ppp* *ppp* *ppp*

Scene 2

L

♩ = 72

♩ = 90

168 -

Fl. *pp* *mp*

Cl. *pp* *mp*

Hn. *pp* *mp*

Pno. *mf* *f* *p* *pp*

Glock.

Eva *f*
Well?

Arvo *mf*
I'm

L

♩ = 72

♩ = 90

Vln. *mp* *p* *pp*
sul tasto 3
gliss.

Vc. *f* *mp* *p* *pp* *f*
sul tasto 3
gliss.

M

♩ = 112

174

Fl. *mp* *fp* *mf* *p* *mp* *f* *mp*

Cl. *mp* *fp* *mf* *p* *mp* *f* *mp*

Hn. *mp* *mf* *p* *mp* *f* *mp*

Pno. *mf*

Eva *mf* *mp*
That does-n't matt-er. But I do want to know what you pro-pose to do.

Arvo *mp* *f* *mp* *mf*
sorr-y a-about the phone call, E - va. I don't know what to do. You

181 *mf* *f* *accel.*

Cl. *mf* I don't care a - bout a di - vorce.

Hn. *mf* *mp*

Pno. *f* *mp* *Red.*

Glock. *mp* to bow

Eva *mf* *f* I don't care a - bout a di - vorce.

Arvo *f* *mf* know I can't get a di - vorce. But what else is there to do?



N

♩ = 140

187

Fl. *mf < f* *pp*

Cl. *mf < f* *pp*

Hn. *mf < f* *pp*

Pno. *mp* *f* *mf*

Glock. with bow

Eva *mp* I can

Vc. *mp* *f* *mf* *p*

N

♩ = 140

O

195

Fl. *pp mp p mp pp*

Cl. *pp mp p mp pp mp*

Hn. *mp pp mp p mp*

Glock. mute to Percussion (B.D.)

Eva *mf*
take a lar-ger flat than this. We can start to live to - ge - ther.

Arvo *mf*
Oh E - va. E-venhough there's no-thing left bet-ween us she still de-

Vc. *mf*

O



205

Cl. *mp mf*

Hn. *mp mf f*

Arvo
pends on the re - la - tion - shi - - - p. If I was to move out com - plete - ly she'd



P

210

Cl. *f*

Hn. *f*

Eva *mf*
That's not my prob - lem.

Arvo
ju - st go to pie - ce - - s.

P

Vln. *mf* pizz.

Vc. *mf*

Q

215

Fl. *mf* *mf* *f* *mf* *p*

Cl. *mf* *mf* *f*

Hn. *mf* *mf* *f*

Pno. *mf* *mf*

Glock.

Eva

Arvo *mf*
 Can't we wait a lit-tle long-er? Just a lit-tle while long-er?

Vln. *mf* *f* *mf* *f* *p*
 pizz. arco

Vc. *mf* *f* *mf* *f* *p*

Q



R

225 *mf* *f*

Eva *mf* *f*
 More than two year - s seems lon - g e-nough to me. You go to Mos-cow by go-ing to Mos-cow

R

accel. ♩ = 172

Vln. *p* *mf* *pp*

Vc. *mf* *f*

S

♩ = 72

237

Pno.

mf *f* *pp*

Ped.

Eva

mf *ff*

If you wait un-til all the con-di-tions are right you can wait your whole life

S

♩ = 72

Vln.

Vc.

arco

mf *ff*



243

Fl.

Cl.

Hn.

Pno.

Eva

Arvo

pp *mp* *pp* *mp* *p*

pp *mp* *pp* *mp* *p*

pp *mp* *pp* *mp* *p*

mp *p*

mp *p*

mp *p*

p *mp*

I've booked a ___ tab-le ___ at the Mann-er-heim. Why don't we ___

248

Cl. *mp*

Hn. *mp*

Pno. *ppp*

Eva *with indifference mp*
Why no - t?

Arvo
talk it__ ov-er there? I have a ta - xi wai - tin - g.



T

254

Fl. *p* *mf* *pp*

Cl. *p* *mf* *pp*

Hn. *p* *mf* *pp*

Pno. *p* *mp*

Ped. *p* *mp*

Eva
I ask you for a life and you off-er me yell-ow ro - se - s and din-ner__ at__ the__Mann-er-heim__



260

Pno. *p* *pp*

Glock.

Eva *p* *pp*
Din - ner__ at the Mann-er-heim__

U
265

Vln. *mp*

Vc. *mp* sul pont. *pp* [sul pont.]

Tape E (c. 1'30")

NARRATION E (c. 60")

Not a word was said in the taxi. Not a word was said in the lift.

They still did not speak in the bar as they decided what to eat.

Arvo ordered two vodkas at the bar and another at the table while Eva slowly sipped some red wine until her starter arrived.

She was too tense to eat, but nibbled at the shrimp in the avocado.

She preferred to look out of the window over the lights of the city into the darkness that covered the frozen harbour and sea.

It is Arvo who breaks the silence with a familiar gambit.



V
♩ = 112
274

Pno. *mp*

Perc.

Eva *mf*
Of course not but it

Arvo *mf*
You don't mind me drin - king?_ I have need of vod - ka ton - ight._

V
♩ = 112

Vln.

Vc. ord. *mp*

W

♩ = 144, swung

rit.

278

Pno.

SONG

Perc.

B.D.

SONG

Eva

Gets up to look out of window

won't be a-ny use. . .

mp

And you

SONG: 'YOU CAME THAT EVENING WITH YELLOW ROSES' (c. 2'00")
Played by the restaurant band (insert band)
+ pizz. vc. with young Eva (violin/narrator) as the lead singer

You brought me here when I was pregnant
 and drank vodka then too.
 You were silent for hours,
 except every now and then,
 you'd say...

'All I am certain of is that it's not the right time yet for us to have a child.' [spoken by Arvo seated at the table]

I rang you after coming out of the clinic
 and you said the whole week had been
 like walking around under a dark cloud,
 under a dark cloud,
 you'd say...

'You've made me happy; one day we'll have a child when everything was right.' [spoken by Arvo seated at the table]

**And you came that evening with yellow roses to bring me here.
 I said you came that evening with yellow roses to bring me here.**

'Another vodka please!' [Arvo shouts to the waiter between refrains]

**And you came that evening with yellow roses to bring me here.
 I said you came that evening with yellow roses to bring me here.**
 [repeated again before the refrain is taken up by Eva without accompaniment]

Arvo

Why d'you say tha - t?

SONG

W

♩ = 144, swung

rit. To Violin

Vln.

Take up position at microphone

You...

Vc.

pizz.

SONG

here.

ord.

X

. a tempo (♩=112), lightly swung

285

Fl. *mp* *mf < f* flz.

Cl. *mp* *mf < f*

Hn. *mp* *mf < f*

Perc. *mp* *mf* *mp* *f*

Looking out of window, not directed at Arvo

Eva *f*

came that eve-ning with yel-low ros - es to bring me here. I said you came that eve-ning with yel-low ros - es to bring me...

X

. a tempo (♩=112), lightly swung

Vln. *mf < f*

Vc. *mf < f*



Y

♩=112 straight
mute

292

Perc. *mp*

Eva *mp*

And now when we spend three days in a row to-gether your wife rings

Arvo *f* *mf* *mp*

Vod-ka! an-oth-er vod ka, please.

Y

♩=112 straight

Vln. *p* *ppp* sul tasto

Vc. *p* *ppp* sul pont. molto sul pont.

299 *f* *mp*

Eva up and calls me a whore. You bring me yel - low ros - es and take me to the Mann-er-heim... The vod-ka won't do an - y

Vln. *p*

Vc. *gliss.* *mp* *pp* *p* ord.



Z

accel. . . . ♩=140

306 *mp* *mf* *p* *mf* *f* *mp*

Fl. *mp* *mf*

Cl. *p* *mp* *mf* *f* *mp*

Hn. *p* *mf* *f* *mf*

Eva good. I've giv - en you my ans - wer... I can

Arvo *mp* But what are we to do?

Z

accel. . . . ♩=140

Vln. *mp*

Vc. *mp* *f* sul pont.

315

Cl. *mf*

Hn. *mf*

Eva
take a lar-ger flat. We'll live to-geth-er as two peo - ple.

Arvo *mf*
But can't we wait till af - ter the e - lec - tions?

Vln. *mf*

Vc.



AA

321

Pno. *mf*

Drum Kit
mp

Eva *f*
No. It's al-ways been wai t. And there will al-ways be some-thing to wait for. They say there's no good time to die eith-er. That it's as diff-i-cult to

Vc. *mp*
pizz.

AA

rall.

328

Pno. *f*

Perc. *ppp* *mf*

Eva *mf*
leave at sev-en-ty as at twen-ty. So why not now? If you loved me en - ou - gh you'dome and live with me. _____

Arvo *mp* *f*
But I love you Ev- a.

Vln. *mf*
arco

Vc. *mf*

rall.



BB

♩ = 76

338

Fl. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Hn. *mf* *p* *pp*

Eva Why not? If you want.

Arvo Can I come back with you tonight?

BB

♩ = 76

Vln. *pp*

Vc. *pp*

F (c. 5'00")

Tape

CC

NARRATION F (c. 1'45")

He was violently ill when he got to the flat and fell at once into a drugged sleep sprawled across the bed.

She looked at him then with what she knew was the dangerous egotism of the maternal instinct before she made up a bed on the carpet and switched off the lights.

He woke in the night to draw her towards him in the bed, more, she knew, to try to escape through pleasure from the pain of the hangover than from desire.

She grew impatient with his tired fumbling and pulled him on top of her, provoking him with her own body till he came.

The night conversation that followed seemed to her like dialogue from a play that had run too long, and the acting had gone stale.

350

Vln.

Vc.

Tape

DD

358 ♩ = 90

quasi recitative, freely

Eva

Arvo

DD

♩ = 90

Vln.

Vc.

Tape

Eva

Arvo

Vln.

Vc.

Tape

375

NARRATION G (c. 2'30")

She was surprised during the following days how little she yearned for him, it was as if a weight had lifted.

She felt an affection for him that she felt for the part of her life she had passed with him, but she saw clearly that it was for her own life and not for his that she yearned.

She would go on alone, and when he demanded to see her she met him with a calm that was indifference which roused him to fury.

She had not built a life with him, she had built nothing: but out of these sentences.

She would build, and for that she had to be alone. She would leave this city that had so much of her past life, the theatre where she had worked so long. She would leave them like a pair of galoshes in the porch, and go indoors.

She rang rich friends: was their offer of the house in Spain still open? It was. They only used it in July.

They would be delighted to loan it to her.

Instead of going to the theatre, she returned to her writing table and wrote the sentences out once again.

Eva

Arvo

Vln.

Vc.

EE

383

Pno.

pp

Eva

f The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

ff mp subito

S.

mf The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

f p subito

A.

mf The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. The cof - fin was

f p subito

T.

mf The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. To A.

f p subito

B.

mf The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l.

f p subito

EE

Vln.

mf *f* *p subito* *pp*

8^{va}

mf *f* *p subito* *pp*

Vc.

mf *f* *p subito* *pp*

molto sul pont.

INSERT 2
Part 1

392

Fl. *mp* *f* *mp* *p* *pp*

Cl. *mp* *f* *mp* *p* *pp*

Hn. *mp* *f* *mp* *p* *pp*

Pno. *p* *f* *mp*

Perc. B.D. *p* *mf*

Eva *f* *mp* *p* *pp*
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - - ly.

Arvo

S. *f* *mp* *p* *pp*
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - ly.

A. *f* *mp* *p* *pp*
 car-rie - d in the oy - ster wa - go - n be - cau - se of the fierce hea - t of ear - ly Ju - ly.

T.

B.

Vln. *mp* *f* *p* *pp*

Vc. *mp* *f* *mp* *p*
 sul tasto

INSERT 2
Part 1

FF

♩ = 120

♩ = 96

403 flz. ord.

Fl. *f* *mf* *mp* *mf*

Cl. *mp* *mf* *mf*

Hn. *mp* *mf* *f* *mf*

Eva Picks up phone *f* *mf* *mp*

Is this ur-gen - t? I'm wor-ki-ng. I'm sor-ry, but I must off - er you my_ res-ig - na-tion.

T.M. Theatre Manager (Tenor) *mf* *f* *mf*

I thought this was your work? But you can't leave in the

FF

♩ = 120

♩ = 96

Vc. *mf* *mp* *f* *f*



GG

411

Fl. *f* *mf*

Cl. *f* *mf*

Hn. *f* *mf* *f* *mf* *f* *mp*

Pno. *mp*

Eva *mf* *mf*

I am sor-ry. I did n't_ ex-plain prop-er-ly. Of_

T.M. mid-dle_ of a prod-uc - tion. It's the op-en-ing nigh - t!

Vc. *f*

GG

419 **accel.** $\text{♩} = 112$

Fl. *mf* $f > mp$

Cl. *mf* $f > mp$

Hn. *mf* $f > mp$

Pno. *mf* f

Eva *f >* *mf*
course I'll see the prod - uc-tion through, but I won't be re-new-ing my_ cont-ra-ct. I am lea-ving the the-a-tre to try to wri-te.

T.M. *mf*
Is it sal-a-ry or are you lea-ving to wri-te?

accel. $\text{♩} = 112$

Tape White Noise *p*

427 *sempre mf*

Fl. *sempre mf*

Cl. *sempre mf*

Hn. *sempre mf*

Pno. *sempre mf*

Perc. *p < f > p* *p < f > p* *p < f > p*

T.M. *mf*
Be-ing a wri-ter... ...it's e-ven more pre-car-i-ous than the-a-tre, and now that you've made your way there why throw it o-ver

Vln. *sempre mf*
sempre molto sul pont. with very heavy bow pressure

Vc. *sempre mf*

Tape *p < f > p* *p f > p* *p . f > p*

II

436 ^{8va}-----]

Fl. ^{8va}-----]

Cl. ^{8va}-----]

Hn.

Pno.

Perc. *p < f > p* *p < f > p* *p < f > p*

Eva *mf*
I_ must find out whe-ther I can or not. I'll o-nly find out by find-ing out. I'll come back if I fail.

T.M. *f* *mp* *mf*
for_ some-thing worse still? Well I

Vln.

Vc.

Tape *p f > p* *p < f > p* *p < f > p*

444

Fl.

Cl.

Hn.

Pno.

Perc.

T.M.

Vln.

Vc.

Tape

see you're de - ter - mined. But please come now to wor - k. It's the o - p'ning night and you're

p < f > p

p < f > p

p < f > p

f

p < f > p

p < f > p

p < f > p

449

Fl. *8va*

Cl.

Hn. *To Vc.*

Pno.

Perc. *To Glock.*
fp ff p

T.M. *mf* Slams down phone.
not a wri - ter yet.

Vln. *ff p*

Vc. *ff p*

Tape *p mp ff p*

INSERT 2
Part 2

$\text{♩} = 132$

pp

INSERT 2
Part 2

$\text{♩} = 132$

pizz.
pp

G (c. 4'00")

457

Fl. *pp*

Cl. *pp*

[Repeat until cue: "just a week", then one last time.]

Violoncello pizz. *pp*

Vc. *pp*

[Repeat until cue: "just a week", then one last time.]

Pno. *pp*

[Repeat until cue: "just a week", then one last time.]

Glock. *pp*

To T. D.

[Repeat until cue: "just a week", then one last time.]

Sopranos/
Tenors
[sung between the narrated sections]

p

The word oy - sters was chalked on the wag - on that car - ried Chek - hov to Mos - cow.

Altos/
Basses
[sung between the narrated sections]

p

The cof - fin was car - ried in the oy - ster wa - gon be - cause of the fierce heat.

NARRATION H1 (c. 1'30")

Eva wondered if there was a photo of the coffin being lifted out of the oyster wagon or of the starving man in his summer coat in the rain outside the restaurant while the boy crunched on the oyster shells within; and whether it was due to the kindness usually reserved for the dear departed or mere luck, no production of hers had ever opened before to such glowing notices.

Or perhaps it was all the publicity the manager had drummed up by telling the evening paper that she was leaving the theatre to write. To write was better copy than the truthful try to write.

She left on New Year's Eve for Spain, by boat and train, passing through Stockholm and Copenhagen, and stopping five days in Paris where she knew some people.

She had with her the complete works of Chekhov, and the two sentences were more permanently engraved than ever in her mind:

CHORUS

NARRATION H2 (c. 1'15")

She stayed five days in the Hôtel Celtique on the rue Odessa, and all her waking hours seemed taken up with meeting people she already knew. Most of them scraped a frugal living from translation or journalism or both and all of them wrote or wanted to be artists in one way or another.

Although most of them lived in small rooms and usually went out to cheap restaurants and movie houses, there was to be a party tonight at the poet Severi's apartment—an apartment larger than most of those lived in by the other Russians Eva knew in Paris as a result of three relatively successful books of poems he had published and a recent play of his that Eva had produced, which, despite the critics' high praise, had been taken off after just a week.

Vc. [pizz.] *pp*

[Repeat until cue: "just a week", then one last time.]

Tape

Scene 3

♩ = 112, swung (vamp ad lib. until doorbell sounds, then abruptly stop)

Oboe *mp*

Tenor Saxophone *mp*

Trumpet in Bb *p* *mf* *fp* *mf* *f* *mp* *f*

Drum Set *mp* with brushes

Eva

Band Member

Tenor (Severi the Poet)

Alto (Natasha)

Soprano (Poet 1)

Mezzo-soprano (Poet 2)

Alto (Poet 3)

467

Ob. *mp* **KK**

Ten. Sax. *mp*

Tpt. *mf*

Dr.

Eva [Eva steps through the door]

B.M. I thought you'd put up the sign.
It's terribly rude to ring the doorbell during live music.
They ought to have knocked.
Whoever they are.

T. Now, now.
If we can dare to dream,
our guest can dream to dare. She's one of mine.

band continues vamping softly (ad lib.)

475

Ob. *p*

Ten. Sax. *p*

Tpt. *p* — *pp* *p* — *mf* — *p*

[with brushes]

Dr. *p*

Eva

Sev. *mf*

[Severi takes Eva's coat]

Well_ E- va Lind-berg, _ can you ex-plain to me what you're do-ing har-ing off to Spain?



LL

479

Ob. *mf* *fp* — *f* *pp* — *mp* *f*

Ten. Sax. *mf* *fp* — *f* *pp* — *mp* *p*

Tpt. *mf* *fp* — *f* *pp* — *mp* *f*

[brush pattern on snare]

Dr. *mf* *fp* — *f*

Eva *mf*

I was off-ered a

Sev. *mf* *3* *3*

Why aren't you stay-ing up_ there... ...to emp-ty that old the-a-tre with my next play?_

Poet 1

continue vamping ad lib.

488

Ob. *mp* *mp* *p*

Ten. Sax. *f* *mp* *p*

Tpt. *mp* *p* *pp*

Dr. *mf* *p*

Eva *f* *mp*
 loan of a house. I am lea-ving Pa-ris first thing in the mor-ning.

Sev. *mf*
 Not for

Poet 1 [Handing Eva a drink] *mf* [Offering Severi a drink]
 Ha-ha. Not if we can help it. There's plen-ty more where that came from.



494

Ob. *p* *mf* *mp* *pp*

Ten. Sax.

Tpt. *p* *mf* *mp* *pp*

Dr. *p*

Eva

Sev. *f*
 me. I said not for me.

Poet 1 *mf*
 He does-n't need vod-ka... He has mon-ey. Both are e-qual-ly good at

498

Ob. *ff p*

Ten. Sax. *ff p*

Tpt. *p mf mp f p ff*

Dr. *p*

Eva

Sev. *mp*
I'm told you in-tend to write.

Poet 1 *f*
tur-ning a per-son in-to an ec-cen-tric.



MM

rall. ♩ = 84, straight

502

Ob. *fp f p*

Ten. Sax. *fp f mp p*

Tpt. *fp f p*

Dr. *fp mf 1, 2, 3... p* [with brushes] ad lib.

Poet 1 *mf mp*
That's all we need, one more. One more. One

Poet 2 *mf mp*
She too has got the bug, eh? You know there's not room for the lot of us. One

Poet 3 *mf mp*
One more, one more... One

512

Ob. *mp* *p* 3 *mp*

Ten. Sax. *mp* *p* 3 *mp*

Tpt. *mp* *p* 3 *mp*

Dr. **4**

Poet 1
more.

Poet 2
more.

Poet 3
more. A wri - ter is not a con - fec - tion - er a cos - me - tic dea - ler,



516

Ob. 3 *f* *mp*

Ten. Sax. 3 *f* *mp*

Tpt. 3 *f* *mp*

Dr. **4** *mf*

Poet 1 *mf*
Quite so.

Poet 2 *mf* *f*
Quite so. I de - mand that we take you ser - ious - ly.

Poet 3 *mf*
or an ent - er tai - ner. Quite so.

522

Ob. *mp* *p* *mp* *mf*

Ten. Sax. *mp* *p* *mp* *mf*

Tpt. *mp* *p* *mp* *mf*

Dr. *mp* *mf*

Eva *mp* *mf*

Sev. *mf*

It's just a ru - mour that got in - to the news - pap - er.

So what' - ll you

526

Ob. *p* *mp* *f* *mp* *p*

Ten. Sax. *p* *mp* *f* *mp* *p*

Tpt. *p* *mp* *f* *mp* *p*

Dr. *f*

Eva *mf* *f*

Sev. *f*

I have a lot of rea - ding to catch up on.

do down there then?

to sticks

♩ = 112, swung

533

Ob. *mf* *f* *mf* *fz* *f* *f*

Ten. Sax. *mf* *fz* *f*

Tpt. *mf* *f*

Dr. [sticks] *mp* *ad lib.* **4**

Eva

Sev. *f*
I was get - ting stale.

Poet 1 *mf*
Wri-ters don't read we di-gest. Cheers... Yes, why? Yes, why?

Poet 2 *mf*
We don't read. Cheers... Why did you leave the the-a-tre?

Poet 3 *mf*
We don't read. Cheers... Yes, why? Yes, why?

541

Ob. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Dr. **4**

Eva

Sev.

Poet 1 *mp* 3 *mf* 3
But there is no art in en -

Poet 2 *mp* 3 *mf* 3
But there is no art in en - joy - ment. en -

Poet 3 *mp* 3 *mf* 3
But there is no art in en - joy - ment. en -

546

Ob. *f* *rit.* *mp*

Ten. Sax. *f* *mp*

Tpt. *f* *mp*

Dr. *mf* *mp*

Eva

Sev.

Poet 1 *f* 3
joy - ment. Hap - py peo - ple are un - bear - a - ble.

Poet 2
joy - ment.

Poet 3
joy - ment.

♩ = 84, straight

553

Ob. *mf* *f*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Dr. still using brushes *mf* *mf* *mf*

Eva

Sev.



558

Pno. *mp sempre*

Ob. *p subito*

Ten. Sax. *p subito*

Tpt. *p subito*

Dr. brushing, ad lib.

Eva *mf*

Sev. *mf* *mf sempre*

I have en-ough. Whata bout your own work?

Have you mon-ey? Ne ver mind my own wor k. It will ne-ver be staged a-

563

Em⁷(add11) B^b11 D/G Am⁷(b5) Bm⁷(b5) Bbm⁹ Am¹¹ E⁹ F#⁷(b9) Dmaj⁹ C#^o

Pno.

Dr.

Eva

Sev.

gain with-out you there to see it through... I seem to be in a trough rid - ing low on tired cli-chés re-served for the likes of those three ov-er there...



571

Dm⁷ Eb⁷ Bb⁹ Fmaj⁷

Pno.

Ob.

Ten. Sax.

Tpt.

Dr.

Eva

Sev.

Ah but look, here comes Na-ta-sha.

576

Pno. *p subito* *mp sempre* Dm⁹ A7(#11) E7(b9) G#7

Ob. *f* *p subito*

Ten. Sax. *f* *p subito*

Tpt. *f* *p subito*

Dr. *mf* [brushing, ad lib.] 4

Eva

Sev. *f* *mp* *mf*
 Now here's a wri - ter! She is such a star! Na-

Nat. Alto



582

Pno. Em⁷(add11) Bb⁶ D/G Am⁷(b5) Bm⁷(b5) Bbm⁹

Dr. 8

Eva

Sev. ta - sha this is Ev - a She won't ad - mit it but she wants to be - come a wri - ter.

Nat.

587 Am¹¹ E¹³ F#7(b9) Dmaj9 C#° Dm7 Eb7 Bb9 Fmaj7 Dm9

Pno.

Dr. 12 16

Eva. *mf sempre*
 I in-tend to try, at least. I hear your do - ing a ra-ther good job of it.

Sev.

Nat. *mf sempre*
 Don't we all. It's a plea sure. The o-nly thing in life is en-tro-py. Well it's



595 A7(#11) E7(b9) G#m7(b9) Em7(add11) Bb6 D/G Am7(b5) Bm7(b5)

Pno.

Ob. *mp* *p*

Ten. Sax. *p* 3

Tpt. *p*

Dr. 20 24

Eva. I too find in spi ra - tion in Chek-hov.

Sev. *mf*
 I don't sup - pose those three sis-ters have

Nat. no Three Sis-ters but it's a play none-the-less. Who does - n't?

602 Bbm⁹ Am¹¹ E¹³ F#7(b⁹) Dmaj⁹ C#^o Dm⁷ Eb⁷ Bb⁹ Fmaj⁷

Pno.

Ob.

Ten. Sax.

Tpt.

Dr.

Eva.

Sev.

Nat.

p *f* *mp* *pp* *ppp*

28

I.v. To Glock.

Good luck with your play.

ev - er read Chek-hov. —

I don't sup-pose they read much at all.



quasi recitative, freely

Eva. I wasn't going to ask. No. I've had enough. I want to be alone for a time.

quasi recitative, freely

Sev. Before you ask, I'm not sleeping with her. I'm not sleeping with anyone, in fact. Why don't I come back to that nice hotel of yours? We can leave this throng. Get some decent peppered vodka. Chat about your idea for this novel or play or whatever you're trying to write on the way.

INSERT 3

Ending with Tape Track H (c. 5'00")

Scene 4

619 $\text{♩} = 44$

Piano

Glockenspiel *with bow*
p

Eva

Soprano (Traveller) *mp*
I'm

Violin (Narrator) $\text{♩} = 44$

Violoncello *molto sul pont. (bringing out high harmonics)*
p *pp* *pp* *f*

Violoncello *molto sul pont.*
p *pp* *pp* *f*

H (c. 5'00")

Tape

She stayed five days in Barcelona and was happy. A sleeper from Paris to the frontier and the subsequent wider Spanish train on which she travelled allowed her time and space to reflect. Like an army in peacetime she was doing what she had to do by being idle and felt neither guilt nor need to make a holiday. She walked the narrow streets, went to a few museums and churches, bought a newspaper on the Ramblas, and ate at the Casa Agut, where she ordered gaspacho, ensalada and a small steak with half a bottle of red Rioja each evening. After five such days she took the train to Valencia where she would get the express bus along the coast towards Almería.



625

Pno.

Glock.

Eva *mp*
Are you Swe- dish? I speak a lit - tle.
As I said_ It's just_ use - ful. *mf*

Sop.
sor - ry, I_ o - nly speak a lit - tle Eng - lish. Aren't you
sor - ry, I'm_ not as deep_ as_ that_ Are you

Vc. *ord., con sord.*
pp

Vc. *con sord.*
pp

Tape

631

Pno.

Glock.

Eva. *mf*
It's no more than be-ing a - ble to
I'm stay - ing here for a whi - le. I

Sop. *mf*
luck - y, find - ing lang - ua - ges so eas - y?
so - lo? Could I stay with you? I could cook and clean.

Vc.

Vc.

Tape



637

Pno.

Glock.

Eva. *f* *mf* *p*
run fast or jum - - p. It can be of use but it does - n't seem ve - ry much to me. I'll
wa - nt to be a - lone. I'm not al - lowed guests I'm just here to try to write.

Sop. *mp*
I'm

Vc. *pp*

Vc. *pp*

Tape

643

Pno.

Glock. Glockenspiel

Eva

Sop.

Vc.

Vc. molto sul pont.

Tape

Scene 5

♩ = 112

649

Fl. *pp* *mp* *pp* *mp* *pp*

Cl. *pp* *mp* *pp* *mp* *pp*

Hn. *pp* *mp* *pp* *mp* *pp*

Pno. *fp* *f*

Ob. *pp* *mp* *pp*

Ten. Sax. *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

Glock. with bow (l.v.) to beaters
pp *mp* *pp*

Eva *mp* *p*
Fin - al - ly a - lone.---

S.

A.

T.

B.

NARRATION I (c. 30")

She escaped from her in Alicante where they had a half-hour break and changed buses.

She waited til she saw her take the same seat in the new bus and then took her place beside an old Spanish woman who smelled of garlic.

She felt guilty at avoiding the Swede so pointedly. She did not look at her when she got off at Vera.

The house was low and flat-roofed and faced the sea. The mountain was behind, sparsely sprinkled with the green of farms.

♩ = 112

Vln. *mp* *pp*

Vc. *mp* *pp*

Vc.

Tape ...H still playing (c. 1'00" left)

660

Fl. *p* *fp* *f*

Cl. *mp* *p*

Hn. *mp* *fp* *f*

Ob. *p* *mf*

Ten. Sax. *p* *p*

Tpt. *p* *mf*

Glock. *p* *mf* *p* *mp* *mf* *f* *ff* [mute]

Eva *mp* *mp* *mf* *f* *ff*

No dis - trac - tions here. No peo - ple or par - ties. No ros - es. No Mann - er heim.

Vln. *pp cresc.* *mf* *f*

Vc. *pp cresc.* *mf* *f*

sul pont.

667

Glock. *mp* *f*

Eva *mp* *f*

Fin - al - ly I can write.

to bow to sustain outer notes...

NARRATION J1 (c. 45")

She reread all of Chekov, and in the solitude of the days felt her life, for the first time in years, was in order.

She had an ending, Chekov's body coming to Moscow for burial that hot July day; and a beginning, the boy crunching on the oyster shells in the restaurant while the man starved in his summer coat in the rain outside.

What she had to do was imagine the life in between. She wrote in a careful hand.

Vln. *mp* *f* *p* *pizz.* *p*

Vc. *p*

I (c. 1'00")

Tape

QQ

675

Glock.

Eva

S. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

A. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

T. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

B. *mf* The wo - rd Oy - ste - rs was chal - ked on the wa - gon that car - rie - d Che - khov - s bo - dy to Mos - cow for bu - ri - a - l. *f p subito*

QQ

snapp pizz.

Vln. *f*

Vc. *f*

ff



683

Glock. *mp* *f* *mp* *f* *To Perc.*

Eva *mp subito* The cof - fin was car - rie - d in the oy - ster wa - go - n *f*

S. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

A. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

T. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

B. *mp* be - cau - se of the fierce hea - t of ear - ly Ju - ly. *f p*

Vln. *p sempre*

Vc.

ord. *p*

RR

692

Perc.

Eva *mf*
The wo - rd Oy - ste-rs was chal - ked on the wa-gon that car - rie-d

S. *mf*
The wo - rd Oy - ste-rs was chal - ked on the wa-gon that car - rie-d

NARRATION J2 (c. 25")

Eva soon grew agitated. A week, two weeks, passed.

She got nothing written.

The early sense of calm and order left her.

She sat, staring at those same, taunting sentences.

Vln. (pizz.) *mp* *(mp)*

Vc. *pp* *mp* *(mp)*

RR

701 [like knock on door] To Dr.

Perc. *ff*

Eva *f*
Che - khov... Hel - lo? Is this ur - gen - t? I'm at wor-k.

Sop. (Bad Cop) *f*
Ev - a Lind-berg? This is the pol- ice. —

Sop. (Goodish Cop) *f*
Ev - a Lind-berg? We need to talk to you.

S. *f*
Che - khov...

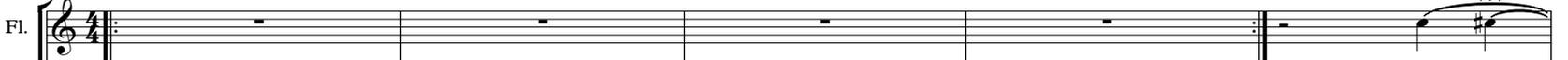
Vln.

Vc.

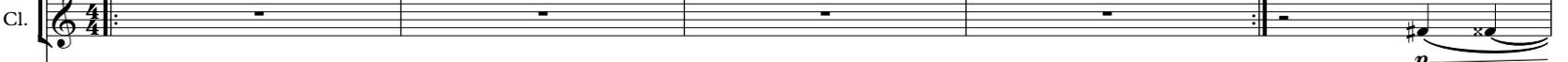
SS

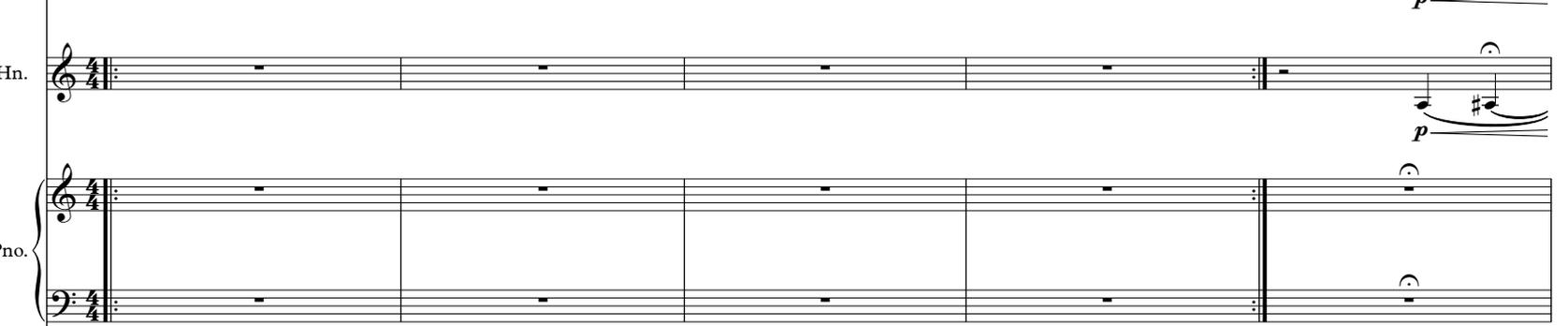
rall.

710

Fl. 

Cl. 

Hn. 

Pno. 

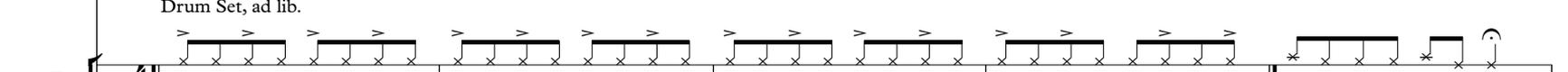
Play 4 times

Ob. 

Ten. Sax. 

Tpt. 

Dr. 

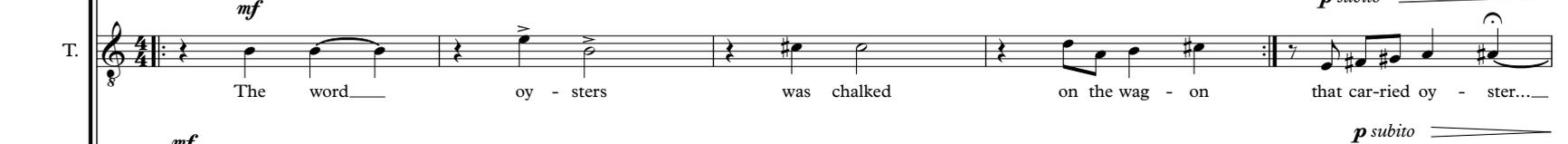
Eva. 

Sop. (Bad Cop) 

Sop. (Goodish Cop) 

S. 

A. 

T. 

B. 

SS

rall.

Vln. 

Vc. 

715

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Hn. *mf* *p* *mf*

Pno. *mf* *p*

Ob.

Ten. Sax.

Tpt.

Dr. *mp* *f* *p*

Eva *mf*
I have-n't left this house for weeks why are you here?

Sop. (Bad Cop) *mf*
And from Par - is.

Sop. (Goodish Cop) *mf*
News from Mos - cow.

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Vln.

Vc. *mp* *pp*

UU

724

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Perc.

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

Vln.

Vc.

f

p

fp < *f* >

f [subito]

f sempre

mf sempre

mf sempre

mp

But why have you come to give me this news?

mf

When I heard a-bout a young sin-gle wom- an... liv-ing

UU

ord., sempre molto sul pont.
with very heavy bow pressure

sempre f

730

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Perc.

Eva.

Sop. (Bad Cop)

Sop. (Goodish Cop)

Vln.

Vc.

out here all a-lone... I had to make sure you were safe... I thought you might like some com-pa-ny.

f *ff*

fp *mf*

mf *f*

VV

735

Fl. *fp* *mf*

Cl. *fp* *mf*

Hn. *fp* *mf*

Pno.

Ob. *f*

Ten. Sax. *f*

Tpt. *f*

Glock.

Perc. (Cymbal) *fp* *mf*

Eva *f*
Why are you here?

Sop. (Bad Cop)

Sop. (Goodish Cop) *f*
Check the boy.

Vln. *sung f*
Oy - sters, give me oy - sters.

Vc. *sempre f* ord., sempre molto sul pont. with very heavy bow pressure

VV

744

Fl. *f*

Cl. *f*

Hn. *f*

Pno. *pp*

Ob.

Ten. Sax. *pp*

Tpt. *p*

Glock. *f sempre*

T. D. *mf*

Eva *f*
I knew him for a time.

Sop. (Bad Cop) *f*
Are you the lov-er of a mar-ried pol-i-ti-cian?

Sop. (Goodish Cop) *f*
Is it true? ...a mar-ried pol-i-ti-cian? With am-bi-tions on the left.

Vln.

Vc.

WW

759

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glock.

Cym.

Eva

Sop. (Bad Cop)

Sop. (Goodish Cop)

sung *f sempre*

Vln.

Vc.

Oy - sters, give me oy - sters.

YY

768

Fl. *p* — *mf*

Cl. *p* — *mf*

Hn. *p* — *mf*

Pno. *p* — *mf*

Ob. *mf*

Ten. Sax. *mf*

Tpt. *mf*

Glock.

Eva.

Sop. (Bad Cop) *mf* — *mp* — *f*
 It _____ was _____ you. He left Mos-cow to_ be_ with you.

Sop. (Goodish Cop) *f*
 Ar-vo Me-ri is dead. He div-orced his wife._____ In Par- is...

Vln. *mf* — *f*
 Oy - sters. Oy - sters, oy - sters.

Vc.

YY

776

Fl. *fp* *f*

Cl. *fp* *f*

Hn. *fp* *f*

Pno. *mf* *f*

Ob. *mf* *f*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Glock.

Eva

Sop. (Bad Cop) *ff*
He ate oy-sters. oy-sters. oy-sters. oy-sters. oy-sters. oy-sters that were two weeks out of

Sop. (Goodish Cop) *ff*
...he ate sup-per with a po - et. He ate oy-sters. oy-sters. oy-sters. oy-sters. oy-sters. oy-sters.

Vln. Oy-sters, oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters. Oy-sters, Oy-sters.

Vc. *f*

783

Fl. *f* *p subito*

Cl. *f* *p subito*

Hn. *f* *p subito*

Pno. *ff* *f subito*

Ob. *f* *p subito*

Ten. Sax. *f* *p subito*

Tpt. *f* *p subito*

Drum Set, ad lib.

Dr. *mf*

deranged wailing, ad lib.

Eva *ff*

Ar - vo! Ah Ar - vo! ah

Sop. (Bad Cop) *ff* (skip on last repeat)

date. Bac - te - ri - a: Vib - ri - o vul - nif - i - cus or Vib - ri - o pa - ra - hae - mo - ly - ti - cus. Bac

Sop. (Goodish Cop) *ff* (skip on last repeat)

Some-thing like Vib - ri - o vul - nif - i - cus or Vib - ri - o pa - ra hae - mo - ly - ti - cus. Some-thing like

S. *f*

The word oy - sters was chalked on the wag - on.

A. *f* (last tim only)

The cof - fin was car - ried in the oy - ster wa - gon. The

T. *f*

The word oy - sters was chalked on the wag - on

B. *f* (last tim only)

The cof - fin was car - ried in the oy - ster wa - gon The

Vln. ad lib. *ff*

ord. Oy - sters. Oy - sters. Oy - sters.

Vc. *f*

789

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Hn. *f* *mf*

Pno. *f*

Ob. *f* *p* *mf*

Ten. Sax. *f* *mf*

Tpt. *f* *mf*

Dr. *f* To Glock.

Eva

Sev. *ff* *mp*
 We drank. We ate. He died. I'm so sor - ry a - bout that E - va. _

Wife

Traveller

S.

A.

T.

B.

Vln. *f* *mf*

Vc. *f* *mf*

AAA

BBB

795

Fl.

Cl.

Hn.

Pno.

Ob.

Ten. Sax.

Tpt.

Glockenspiel (with 4 bows / 2 players)

Eva

Sev.

Wife

Traveller

S.

A.

T.

B.

BBB

Vln.

Vc.

Tape

pp

J (c. 2'00")

803

Glock.

Traveller *f*
So this is where the house is. What a love - ly child. Such a shame the

S. *pp*
This is where the house is. What a love - ly child. The

A. *pp*
This is where the house is. What a love - ly child.

T. *pp* *pp*
This is where the house is. What a love - ly child.

♩ = 120

Tape

DDD

810

Cl. *pp cresc. poco a poco*

Hn. *pp cresc. poco a poco*

Ob. *pp cresc. poco a poco*

Glock.

Eva *f*
What are you

Wife *f* Spit *ff* *mp*
E - va, [pah] you're no-thing but a whore.

Traveller
fath - er did - n't want it.

S. *pp cresc. poco a poco*
fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

A. *pp cresc. poco a poco*
The fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

T. *pp cresc. poco a poco*
The fath - er did - n't want it. Such a shame. Such a shame. Such a shame.

DDD

Tape

Fl.

Cl.

Hn.

Ob.

Ten. Sax.

Tpt.

Glock.

Eva

Sev.

Wife

Traveller

S.

A.

T.

B.

Vln.

Vc.

Tape

all do-ing here? I need to be a-lone!

ff

mf *f*

3

I'm so sor-ry a-bout that,

Such a shame. Such a shame.

Such a shame. Such a shame.

Such a shame. Such a shame.

Such a shame. Such a shame.

830 73

Fl. *mf* *f* *mp* *ff* *fff*

Cl. *mf* *f* *fff*

Hn. *mf* *f* *fff*

Ob. *mf* *f* *fff*

Ten. Sax. *mf* *f* *mp* *ff* *fff*

Tpt. *f* *ff* *fff*

Glock. *f cresc.* *fff*

Eva *f* *ff*

Sev. *f* *fff* *ff* *fff*

Wife *f* *ff* *fff*

Traveller *f* *ff* *fff*

S. *mf cresc.* *fff*

A. *mf cresc.* *fff*

T. *mf cresc.* *fff*

B. *mf cresc.* *fff*

Vln. *f* *ff* *fff*

Vc. *mp* *ff*

Tape

You left your wife. You died.

E - va. But what else was there to do? to do? But what else was there to do?

Oy - sters Oy - sters Oy - sters

Oy - sters Oy - sters Oy - sters

Oy - sters Oy - sters Oy - sters

Oy - sters Oy - sters Oy - sters

Oy - sters Oy - sters Oy - sters

K (c. 45" voice sample, played over the top of I and faded out together after the voice sample has finished.)

841

Tape

APPENDIX

Insert 1 (m. 61-)

♩ = 120, swung (cue: "...early July.")

Oboe

Tenor Saxophone

Trumpet in Bb

Drum Set

Piano

Violin (young Chekhov/Eva)

Violoncello

Tape

with brushes

pp <

p

pp — *p*

pp — *p*

sul pont.

sul pont.

The musical score is arranged in a grand staff format. The top section includes Oboe, Tenor Saxophone, and Trumpet in Bb, all of which are silent throughout the passage. The Drum Set part features a single note in the final measure, marked 'with brushes' and '*pp* <'. The Piano part consists of two staves with complex chordal textures and a rhythmic accompaniment. The bottom section includes Violin and Violoncello, both playing sustained chords marked 'sul pont.' and dynamic markings '*pp*' and '*p*'. The Tape part is silent.

6

Ob. *mp* Repeat ad lib. until cue (boy throws up), then one more time

Ten. Sax. *mp* Repeat ad lib. until cue (boy throws up), then one more time

Tpt. *mf* Repeat ad lib. until cue (boy throws up), then one more time

Dr. *mp* Repeat ad lib. until cue (boy throws up), then one more time

Pno. *mp* Repeat ad lib. until cue (boy throws up), then one more time

Vln./Child

Vc.

Insert Track

Tape

11

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vln./Child

Vc.

Tape

p

gliss.

mp

ord.

mf

sul pont.

gliss.

3

3

Song: You Came That Evening with Yellow Roses (m. 280-)

1 ♩ = 144, swung

Dr. *mf*

Pno. *mf*

Voice *mf*
Child takes up position at microphone to sing...
You...

Vc. *mf* pizz.

Band Song Lead Sheet (Jazz Improvisation ad lib.)

3 Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Dm9

brought me here_ when I was preg nant and drank vod - ka the - n too. You were si - lent for

8 A11 E7(b9) Eb11 G13(#11)

hou - rs_ ex - cept eve - ry now and then you'd say: _____

Arvo: 'All I am certain of is that it's not the right time yet for us to have a child.'

1. Piano/bass

13 Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Dm9

rang you af - ter com - ing out of the cli - nic and you said the whole week had been like walk - ing a - round un - der

18 A11 E7(b9) Eb11 F#m7(b5)

a dark cloud_ un - der a dark cloud you'd say: _____

Arvo: 'You've made me happy; one day we'll have a child when everything was right.'

2. Piano/bass

You

23 Refrain Fmaj7 Bbmaj9 Ebm7(b5) Gb13(b9) A7(b13) Fmaj7

came that eve - ning with yel - low_ ro - ses_ to bring me_ here_ I said you came that eve - ning with

28 Bbmaj9 Ebm7(b5) A11 C7(b9)

yel - low_ ro - ses_ to bring me_ here_ Oh you here Yes you here

Arvo: 'Another vodka, please!'

1. 2. 3.

Eva: And you...

Insert 2 (m. 401-)

♩ = 120, swung (cue: "...early July.")

Ob. *mp*

Ten. Sax. *mp*

Tpt.

Dr. with brushes *pp*

Pno. *p*

Vc. sul pont. *pp* *p*

Tape Insert Track

PART 1

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Ob.

Ten. Sax.

Repeat ad lib. until cue (boy throws up), then one more time

Repeat ad lib. until cue (boy given oyster), then one more time

...not a writer yet

49

Tpt.

mf

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Dr.

mp

Repeat ad lib. until cue (boy throws up), then one more time

...not a writer yet

49

Pno.

mp

...not a writer yet

49

Vc.

...not a writer yet

49

Tape

mp

...not a writer yet

49

PART 2

Repeat ad lib. until cue (boy throws up), then one more time

Ob. *mp*

Ten. Sax. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Tpt. *mf*

Repeat ad lib. until cue (boy throws up), then one more time

Dr. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Pno. *mp*

Repeat ad lib. until cue (boy throws up), then one more time

Vc.

Tape

Insert Track

65

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vc.

Tape

l.v.

p *gliss.* *mp* *gliss.*

p *mf* *ord.* *sul pont.* *gliss.*

Insert 3 (m. 618-)

♩ = 120, swung (cue: "I want to be alone for a time.")

Ob. *mp*

Ten. Sax. *mp*

Tpt. *mf*

Dr. with brushes *pp*

Pno. *p*

Vc. sul pont. *pp* *p*

Tape 1 (c. 2'30")

7

Ob. Repeat ad lib. until cue (boy throws up), then one more time

Ten. Sax. Repeat ad lib. until cue (boy throws up), then one more time

Tpt. Repeat ad lib. until cue (boy given oyster), then one more time

Dr. Repeat ad lib. until cue (boy throws up), then one more time

Pno. Repeat ad lib. until cue (boy throws up), then one more time

Vc.

Tape

Detailed description of the musical score: The score is for page 83 and begins at measure 7. It features six staves: Oboe (Ob.), Tenor Saxophone (Ten. Sax.), Trumpet (Tpt.), Drums (Dr.), Piano (Pno.), and a Tape track. The Oboe and Tenor Saxophone parts consist of melodic lines with slurs and ties, marked with a mezzo-piano (*mp*) dynamic. The Trumpet part has a similar melodic line. The Drums part features a rhythmic pattern of eighth notes with 'x' marks above them, also marked *mp*. The Piano part has a complex accompaniment with chords and moving lines, marked *mp*. The Violin (Vc.) and Tape tracks are mostly empty, with the Tape track showing some rhythmic markings. The score includes several rehearsal marks and cues: 'Repeat ad lib. until cue (boy throws up), then one more time' appears above the Oboe, Tenor Saxophone, Drums, and Piano staves. 'Repeat ad lib. until cue (boy given oyster), then one more time' appears above the Trumpet staff. The piece is in 4/4 time, with a key signature of one flat (B-flat major or D minor). The score ends with a double bar line and repeat dots.

11

Ob.

Ten. Sax.

Tpt.

Dr.

Pno.

Vc.

Tape

p *gliss.* *mp* *gliss.*

p *mf* *ord.* *sul pont.* *gliss.*

l.v.

(H)

LIFE PILES UP

JOEL BALDWIN

2021

duration: c. 6 minutes

Wednesday, March 19th

Life piles up so fast that I have no time to write out the equally fast rising mound of reflections, which I always mark down as they rise to be inserted here. I meant to write about the Barnetts and the peculiar repulsiveness of those who dabble their fingers self approvingly in the stuff of others' souls. The Barnetts were at any rate plunged to the elbow; red handed if ever philanthropists were, which makes them good examples; and then, unquestioning and unspeculative as they were, they give themselves away almost to the undoing of my critical faculty. Is it chiefly intellectual snobbery that makes me dislike them? Is it snobbery to feel outraged when she says "Then I came close to the Great Gates"—or reflects that God = good, devil = evil. Has this coarseness of grain any necessary connection with labour for one's kind? And then the smug vigour of

their self-satisfaction! Never a question as to the right of what they do—always a kind of insensate forging ahead until, naturally, their undertakings are all of colossal size and portentous prosperity. Moreover, could any woman of humour or insight quote such paeans to her own genius? Perhaps the root of it all lies in the adulation of the uneducated, and the easy mastery of the will over the poor. And more and more I come to loathe any dominion of one over another; any leadership, any imposition of the will. Finally, my literary taste is outraged by the smooth way in which the tale is made to unfold into fullblown success, like some profuse peony. But I only scratch the surface of what I feel about these two stout volumes.*

LIFE PILES UP

'Life Piles Up' takes its title from the diary entry of Virginia Woolf opposite. It is an attempt to take the shape of a short text and its textures ('rising mound[s]', 'reflections', etc.) and translate it into a musical text.

Performance Notes

Boxed Notation: All boxed notation is 'senza tempo'. The material in the box should be performed freely, repeating the material roughly at indicated intervals for the duration of the thick black line until the arrow cue. The above example ends at the staccato accent in the part below. If the cue appears in a non-adjacent part (not directly above or below in the score), the part name will be written in brackets for clarification.

Time/Pitch-Space Glissandi: The lighter staff represents a time-spaced section (the example above should last roughly 4.5 seconds from the start of D-sharp to the start of the high E) in which the pitch should slide roughly up or down according to the shape of the pattern (usually 'rising mounds') given. Some glissandi are more angular, but most should be performed as smoothly as possible.



Exaggerated Vibrato: The above symbol does not indicate a variation in pitch equal to its peaks and troughs on the staff, but simply means a wide, exaggerated vibrato for the duration of the note it follows.

All accidentals last for the duration of the measure in which they appear. All straight glissandi should be performed as evenly as possible within the given duration.

LIFE PILES UP

JOEL BALDWIN

$\text{♩} = 40$

Violin I

Violin II

Viola

Violoncello

4

8

12

pp

mf

p

f

ppp

mf

p

f

pizz. c. 1.5"

repeat ad lib. (c. 9")

mf

c. 4.5"

c. 3"

c. 4.5"

pp

mp

p

f

III c. 3.5"

repeat ad lib. (c. 13")

arco

mp

p

III c. 9"

5

c. 3"

repeat ad lib. (c. 12")

p

f

p

III c. 4.5"

p

f

III

3

5

c. 9"

mf

ff

III c. 3.5"

repeat ad lib. (c. 13")

p

f

III c. 2"

repeat ad lib. (c. 7")

mf

mp

f

mf

ff

mp

f

mp

f

col legno batt., jeté (controlled two-note bounce)

ord. sul pont.

c. 7"

ord. sul pont.

c. 7"

ricochet (bounce bow freely)

(vln. I)

f

3

ord. sul pont.

c. 9"

ord. sul pont.

c. 9"

Violin I: *mf* *p* *f* *mp* *ppp* *c. 7.5"*

Violin II: *ff* *repeat ad lib. (c. 8"), dim. al niente*

Viola: *ff* *c. 3.5"* *mf* *mp* *pp*

Violoncello/Double Bass: *f* *repeat ad lib. (c. 7")* *mp* *pp* *fp*

♩ = 72

Violin I: *fp* *f* *mp* *pp* *fp* *f* *p* *mf*

Violin II: *fp* *f* *mp* *pp* *fp* *f*

Viola: *fp* *f* *mp* *fp* *f* *p* *mf* *p*

Violoncello/Double Bass: *f* *mp* *fp* *f* *p* *mf* *p* *fp*

Violin I: *fp* *f* *mp* *fp* *f* *p* *fp* *f* *mp*

Violin II: *fp* *f* *pp* *fp* *f* *fp* *f* *mp*

Viola: *fp* *f* *pp* *f* *fp* *f* *p* *mf* *p* *fp* *f* *mp*

Violoncello/Double Bass: *f* *pp* *fp* *f* *fp* *f* *fp* *f* *fp*

33

fp — *f* *fp* — *ff* *pp subito* *p*

fp — *f* *fp* — *ff* *pp subito* *p*

fp — *f* *fp* — *mf* *fp* — *ff* *pp subito* *p*

f *fp* — *ff* *p* *mp*

tr *sul tasto*

tr *sul tasto*

pizz. *arco* *sul tasto*

40

mf *ord.* *4:5* *3* *5:4*

p sempre *ord.* *8va*

mf *ord.* *3* *3* *3*

f *mf* *3*

ord. *tr*

45

p *mf* *dim. al niente* *fp* *f*

molto sul pont. *ord.* *5:4* *3* *3* *5:4*

tr *3*

f

50

mf sempre

mf sempre

espressivo con molto vibrato

molto sul pont.
7:6 7:6 ord.

molto sul pont.
trill trill trill ord.

p *mf* *f* *mf*

55

mp

ord. sul pont.

p

molto sul pont.

p

ord. sul pont.

p

60

mf *cresc. poco a poco*

mp *cresc. poco a poco*

mp *cresc. poco a poco*

mp *cresc. poco a poco*

66

5:3

sul pont. ----- ord.

ff

sul pont. ----- ord.

ff

5:4 3

sul pont. ----- ord.

ff

ff

73

5:4 5:4

♩ = 90

8va

mf *ff* *f*

mf *ff* *p* *f*

mf *ff* *p*

mf *ff* *p*

79

5:4 5:4

5:4 5:4

f *ff* *pp*

f *ff* *pp*

f *ff* *fff*

f *ff* *pp*

Joel M. Baldwin

FLUX
a vocalic opera

Full Score

2019

For KONSCHT MASCHINN

VOICES

The 'libretto' is limited to 13 vowel sounds and 10 diphthongs and the journey between these sounds as the mouth changes shape.

Vowels

1. **ee** / [i] as in 'seem'
2. **ih** / [ɪ] as in 'sit'
3. **ay** / [e] as in 'say'
4. **eh** / [ɛ] as in 'let'
5. **aa** / [æ] as in 'trap'
6. **o** (forward/closed) / [ɒ] as in 'on'
7. **ah** (back/open) / [ɑ] as in 'father'
8. **er** / [ɜ] as in 'heard'
9. **uh** / [ʌ] as in 'fun'
10. **aw** / [ɔ] as in 'ball'
11. **oh** / [o] as in 'go'
12. **ōō** / [ʊ] as in 'foot'
13. **ōō** / [u] as in 'boot'

Diphthongs

1. |**ai**| as in 'light'
2. |**əu**| as in 'low'
3. |**au**| as in 'loud'
4. |**iə**| as in 'leer'
5. |**eə**| as in 'bear'
6. |**uə**| as in 'lure'
7. |**iʊ**| as in 'hideous'
8. |**ɪa**| as in 'yard'
9. |**ɔə**| as in 'follower'
10. |**ɔa**| as in 'coalesce'

A solid line centrally aligned travelling towards the next vowel or diphthong indicates an even and gradual transition from the starting sound to the destination sound.

For example, [**ai**]——**er** means start with an 'igh'-sounding diphthong and gradually change the mouth shape from the 'ee' sound to the 'er' sound. The notes will be tied or slurred.

Occasionally, slash marks (forward, /, or back, \) appear between two sounds. A forward slash indicates moving to the destination sound more quickly; the back slash indicates a delay in the transition.

For example, **ōō**—/**uh**__ means start with the 'oo' sound and quickly proceed towards the 'uh' sound. **ōō**—**uh**__ means to hold off a little on the arrival of the final 'uh' sound.

As demonstrated in the example above, held sounds are indicated in the usual way with a lower solid line (unless transitioning where the line will only appear at the beginning of the transition).

Where it is written '[ad lib]' in place of lyrics (e.g. mm. 354-363), these voices should choose vowel sounds (but not diphthongs) freely and change regularly until written vowels reappear again.

Where consonants occasionally appear—usually as semi-pitched breaths or rolled 'r' sounds—they are written in square brackets under cross noteheads (e.g. '[h]' in m. 51).

The voices should use a little to moderate amount of vibrato as preferred, but 'molto vibrato' should be used rarely (only as required to sustain a note or to create a quasi-tremolo if the notation suggests this).

INSTRUMENTATION

Voices

Agatha (Soprano)
Mary (Mezzo-soprano)

'C' (Alto)
'D' (Baritone)

Ensemble

Alto Flute
Saxophone (sop/alto/bar)
Piano

Percussion:
crotales (or glockenspiel), bass drum, tenor drum, suspended cymbal, drum kit, vibraphone
Tape

General Performance Notes

The validity of accidentals lasts for one bar and is limited to those notes that lie on the same line or space respectively, but natural signs and extra accidentals have been included in places for clarity.

Trills are diatonic unless otherwise indicated.

There are 16 tape samples labelled [A]-[P]. These should be triggered by a sound engineer, with any indicated dynamics controlled with a fader to suit the balance and acoustic of the venue.

Any dynamic markings on the tape part require the engineer to adjust levels live.

A reverb unit, allowing live manual adjustment of the amount of reverb applied to the tracks, is also required. Cross-fade function also required.

Amplification and electronic balancing of instruments may also be used.

Duration c. 34'

FLUX: PROLOGUE

JOEL M. BALDWIN

A

♩ = 120

The score is for a 12/8 time piece. It includes staves for Soprano (Agatha), Mezzo-soprano (Mary), Alto (C), Baritone (D), Alto Flute, Saxophone, Piano, Crotales (or glock.) + Alm., Percussion, and Vibraphone. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics ranging from *mf* to *f*. The vibraphone part is marked with *mp*, *f*, *pp*, and *f > mp*, and includes performance instructions such as "with bow" and "(l.v.) to beaters". The score is divided into measures by vertical bar lines.

poco rall.

a tempo

B

10

Agatha

Mary

'C'

'D'

A. Fl.

Sop. Sax.

Pno.

Perc.

Vib.

Tape

p *fp* *mf* *PPP* *mf*

f

mf *pp* *p* *mf* *pp* *mf* (no pedal)

Ped.

27 *f* *ff* *p subito* *f* *ff* *fp*

Agatha *ōō* *ah* *ōō* *ah* *ōō*

Mary *ah* *er* *ah* *er* *ah*

'C' *ōō* *ah* *ōō* *ah* *ōō*

'D' *ah* *er* *ah* *er* *ah*

A. Fl.

Sop. Sax. *ff* *f* *ff* *mp*

Pno. *ff* *f* *ff* *mp* *ff*

Perc.

Vib. *ff* *f* *ff* *mp* *ff*

Tape *ff*

12/8

32 *ff* *mp* *ff* *mp* *ff*

Agatha *ff* *mp* *ff* *mp* *ff*
 oo oo oo oo oo oo oo oo oo oo oo oo

Mary *ff* *mp* *ff* *mp* *ff*
 ah ah ah ah ah ah ah ah ay ay ay ay ah ah oh

'C' *ff* *mp* *ff* *mp* *ff*
 oo oo oo oo oo oo oo oo oo oo oo oo

'D' *ff* *mp* *ff* *mp* *ff*
 ah ah ah ah ah ah ah ah ay ay ay ay ah ah oh

A. Fl. *fff* *ff* *mp* *ff*

Sop. Sax. *fff* *ff* *mp* *ff* To Alto Sax.

Pno. *ff* *mp* *ff*

Perc. *f* *mp* *ff* To Crot.

Vib.

Tape *ppp* TAPE PART [A]

SCENE I

D

37 ♩ = 72

Agatha

Mary

'C'

'D'

A. Fl.

Alto Sax.

Pno.

Crot.

Vib.

Tape

p *mf* *p* *f*

mf *f*

p *mf* *f*

Red. *Red.*

bow *(l.v.)*

bow *(l.v.)*

45 **E** 11

Agatha *p* *mp* *p* *mp* *mf*
oh oh

Mary *p* *mp* *p* *mf*
ah oh aw ay ah ah oh aw ay oh

'C'

'D'

A. Fl. *p* *mp* *p* *mp* *mf*

Alto Sax.

Pno. *ppp* sempre

Vib. *ppp* sempre

Tape

51

(exhaling breath noise)

Agatha *f* [h] *p* ay ih ay eh ay ih ay

(exhaling breath noise)

Mary *f* [h] *p* ay ih ay eh ay ih ay

(off-stage exhaling breath noise)

'C' *f* [h]

(off-stage exhaling breath noise)

'D' *f* [h]

(breath noise)

A. Fl. *f* *p*

Alto Sax. *flz.* *ppp* *mf* *pp* *ppp* *p* *mf* *pp* *p*

Pno. *tr* *pp* *p* *pp* *ppp* *ppp* sempre *5:4* *Reo.*

Vib. *tr* *tr* *tr* *tr* *pp* *ppp* *Reo.*

Tape $\text{H } \frac{4}{4}$

59 *rall.* *mp* *f* *p* *a tempo* *cresc. poco a poco*

Agatha
eh ay ay ay ih ih ay eh ay ih ay eh

Mary
eh ay ay ay ih ih ay eh ay ih ay eh

'C'
oo

'D'
ee

A. Fl.
mp *f* *p* *cresc. poco a poco*

Alto Sax.
fp *mp* *f* *p* *pp* *p*

Pno.
f *pp* *p* *ppp* *cresc. poco a poco*

Crot.
f *ppp* *cresc.*

Vib.
to Crot. (+ Vib.) *mf* *f* to soft beaters

Tape

67

Agatha
ay ih ee ee ee ee

Mary
ay ih ee ee

'C'

'D'

A. Fl.
mf

Alto Sax.
mf sp mp f mp

Pno.
(15) mf p subito f mp

Crot.
mf sp To Perc. (sticks) pp

Vib.
mf To Alm. (sticks) Almglocken (or T.B.)

Tape

TAPE PART [B]

poco rall. poco accel. a tempo

79

Agatha *mf* *ff* *mf* *mf* *p* *mf*

Mary *mf* *ff* *mf* *mf* *p* *mf*

C' *mf* *ff* *mf* *mf* *p* *mf*

'D' *mf* *ff* *mf* *mf* *p* *mf*

A. Fl. *f* *ff* *mf* *f* *mf* *p* *f* *mf* *f*

Alto Sax. *f* *ff* *mf* *f* *f* *mf* *p* *f* *mf* *f*

Pno.

Crot. *mf* cresc.

Perc. *mf* *ppp* *f* *ff* *mf* *ppp* *f*

Alm. *mf* *f* *ff* *f* *f*

Tape

air sounds (pitched)

slap tongue (pitched)

88 *mf* *fp* *mf* *f* *mf* *f*

Agatha
o oh o oh |IU| |IU| o oh |IU| |IU| |IU| o oh

Mary
o oh o oh |IU| |IU| o oh |IU| |IU| |IU| o oh

'C'
o oh o

'D'
o oh o

A. Fl. *mf* *f* *mf* *f*

Alto Sax. *mf* *mf*

Pno. *mp* *f* *mp*

Crot. *fp* *mf* dampen

Perc. *mf* *mf*

Alm. *mf*

Tape

93

Agatha *ff* Hold for as long as possible
oo

Mary *ff* Hold for as long as possible
ee

'C' *fp* ————— *ff*
aw___ aw___ aw___ aw___ |Da| |Da|

'D' *fp* ————— *ff*
aw___ aw___ aw___ aw___ |Da| |Da|

A. Fl. *fp* ————— *ff* *ff*

Alto Sax. *mf* *fp* ————— *ff* *mf* To Bari. Sax.

Pno. *mp* ————— *f* *fff*

Perc. *mf* *mp* *f* *fp* ————— *f* *mp*

Alm. *mf* *f* *ff* To Vib.

Tape TAPE PART [C] *mf*

SCENE 2

H ♩ = 72

I ♩ = 90

101

Agatha *mp* *f* *f* *p* *mp* *f*
 oh — oō — / — oō — | əʊ|... — | oō — oh oō

Mary *mp* *f* *f* *p* *mp* *f*
 oh — oō — / — oō — | əʊ|... — | oō — oh oō

'C' *pp* *mf* *pp* *f*
 |aɪ| |aɪ| |aɪ| |aɪ| |Iə| |Iə| |Iə| | oh |Iə| |Iə| |Iə| |aɪ| |aɪ| |aɪ| |aɪ|

'D'

A. Fl. *f* *p* *mp*
 mute with scarf

Bari. Sax. *mp* *f* *mp* *f* *pp* *p* *mp* *f* *mp*

Pno. *p*

Crot. *mp* *p* *pp*

Vib. *mp* *f* *pp* *p* *mp*

Tape *mp* *f* *pp* *p* *mp*

TAPE PART [D]

108 *f* *p* *mp* *f* (or as long as possible with one breath) (stagger breathing with Mary) 19

Agatha |əʊ|... |ɪʊ|... |ɪʊ| ee — / — öö |ɪʊ|...

Mary |ʊə|... |ɪə|... |ɪə| ee — / — öö |ɪə|...

C' *mf* (ee) |aɪ| |aɪ| |aɪ| ee eh |aɪ| |aɪ| ee ee |aɪ| (ee) ee ah ah

D'

A. Fl. *f* *pp* *mf* *p* *f* *mf* *f* *mf* *mp* *pp*

Bari. Sax. *f* *pp* *mp* *mf* *mf* *p* *mf* *f* *mp* *p*

Pno. *mp* *f* *p*

Crot. *mf* *f*

Vib. *f* *pp* *f* *p*

Tape

115 *mf* *ff* *p* *mf*
 (stagger breathing with Mary)

Agatha *mf* *ff* *p* *mf*
 (stagger breathing with Agatha)

'C' *p* *mp* *mf* *f*
 ōō ōō ōō ah ah oh

'D'

A. Fl. *mf* *f*

Bari. Sax. *mf* *ff*
 remove scarf

Pno. *mf* *ff*

Vib. *mf* *ff* *f* *mp* *mf* *fp* *mf*

Tape

rit.

125

Agatha

Mary

C'

'D'

A. Fl.

Bari. Sax.

Pno.

Crot.

Perc.

Vib.

Tape

mp *mf* *ff* *mf* *f*

p *mf* *ff*

ppp *p* *mf* *f*

öö ah oh eh

mf *f* *p*

mp *mf* *ff*

p *mf*

ppp *p* *mf* *f*

to Perc. *ff*

I.v. I.v. (to bow)

Red. Red. Red.

Red. Red. *mf* *f*

To Alm. w/ bow

K

132 ♩ = 132

Agatha *mf* *f* *ff* *p*
 Mary *mf* *f* *ff* *p*
 C' *mf* *f* *ff*
 D'

oō oō oh aw uh ah er er er ah er er er |əʊ|..
 oō oō oh aw uh ah er er er ah er er er |əʊ|..
 oō oō oh aw uh ah er er er ah ah ah ah

A. Fl. *fp < mf* *f* *ff*
 Bari. Sax. *mf* *f* *ff*
 Pno. *mf* *f* *ff*

Alm. Almglocken to Perc. w/ sticks
 Perc. *mf* snares off *f* *ff*
 Vib. to Perc. w/ sticks *mf*
 Tape 4/4 5/8 4/4 6/8 4/4

154

Agatha *mf* *f* *mf* *f* *mf*
 oō — oō |e| |e| |e| |e| ah oō oō — oō |e| |e| |e| |e| ah ah — ah — ah — aw —

Mary *mf* *f* *mf* *f* *mf*
 oō — oō |e| |e| |e| |e| ah oō oō — oō — oō — oō — oō — aw —

'C' *mf* *f* *mf* *f* *mf*
 |aI| |aI| |aI| |aI| ah — ah — ah — ah — |aI| ah ah — ah — ah — oō —

'D'

A. Fl. *f* *mf* *f* *mf*
mf

Bari. Sax.

Pno. *mf* *f* *mf* *f* *mf*

Perc. *mf* *f* *mf* *f* *mf*

Tape

N

177

Agatha *mf* aw aw aw aw aw aw aw aw *f* aw uh uh

Mary *f* ah-aa ah-aa

'C' *mf* eh eh eh eh eh eh eh eh-ee *f*

'D'

A. Fl. *mf* *fz.* *fz.* *fz.* *f*

Bari. Sax. *mp* *poco cresc.* *mf*

Pno. *mf* *p* *mp*

Perc. *p* *mf*

Vib.

Tape

183

Agatha *ff*
uh—aw aw— aw— uh uh— aw— aw— uh

Mary *f ff*
ah— aa— ah— aa— aa— ay— aa— ay— aa— ay— aa— ay—

'C' *ff*
ee ee— eh eh eh— ee ee eh—

'D'

A. Fl. *ff*
mp 3

Bari. Sax. *mp sempre*

Pno. *ff mp sempre*

Crot. *ff*

Perc.

Vib. *mp sempre*
Red.

Tape *TAPE PART [E]*



♩ = 66

189 *mp*

Agatha
oh — / — öö — / — — / — öö

Mary
mp
aa — / — ah — / — — / — uh

'C'
mp
ay — / — ih — / — — / — ee

'D'

A. Fl.
f *p* *f*

Bari. Sax.
f

Pno.

Vib.
f *ped.*

Tape

rit. . . ♩ = 44

194

Agatha

Mary

C'

D'

A. Fl.

Bari. Sax.

Pno.

Crot.

Perc.

Vib.

Tape

fp *ff* *pp*

fp *ff* *mp*

mf *f* *f* *f*

pp *f* *p* *f > pp*

f *f*

To Alto Sax.

℞

℞

℞

206

Agatha

Mary

C'

mp sempre
 ah ee ah ee eh ah

D'

f *p* *mp*
 ah ah ah ah-eh ah ah-eh ah

A. Fl.

Alto Sax.

f *p* *mp sempre*

Pno.

p

Crot.

Vib.

Tape

215

Agatha *pp* oh *f* |dæ|... *mf* |dæ|... *f* poco dim. ah

Mary *pp* oh *f* |dæ|... *mf* |dæ|... *f* poco dim. ah

'C' eh eh eh ee ee *mp* poco dim. ee

'D' ah ah ah ah eh

A. Fl. *p* *mf* *f* *mf* *f* dim. *mf* *f* dim.

Alto Sax. *f* *mp* poco dim. To Sop. Sax.

Pno.

Perc. *p* *ppp* *pp* *mf* *pp*

Vib. *mp* to Perc.

Tape

INTERLUDE I

♩ = 120 attacca

S

224

Agatha *mf*
oo oo oo oo oo oo oo

Mary *mf*
ah ee ah ah ah ah ah ee ah ah

'C' *mf* *f* *mp* *mf* *f*
oh ah oh oh

'D' *mf*
ah ah ah ah ah ah ah ah

A. Fl.

Sop. Sax. *mf* *f* *mf* *f*

Pno. *mf* *fp* *mf* *f* *mf*

Crot. dampen *mf*

Perc. *f*

Vib. *mf* *f* *mf* *f* *f* *mp* *f* *mp* *f* *mp*

Tape *f*

T

U

Agatha *mp* *mf* *mp* *f* *mf* *f*

oh_ ah_ oh_ ah_ ah_ ah_

Mary *mp* *mf* *mp* *mf* *f* *mf* *f* *mf*

ah_ ah_ ee_ ee_ ah ee ah ee_ ee_ ah ee ah_ ee_ ah_ ee_ ah_ ee_

'C' *mp* *mp* *mf* *mp* *mf* *f* *mf* *mf* *f* *mf*

ah_ oh_ oh_ ah_ oh ah_ oh_ ah_ oh ah_ oh_ ah_ ah_ ah_

'D' *mp* *mf* *mf* *f* *mf* *f* *f* *mf*

ah_ ah_ ah_ ah_ ah ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_

A. Fl.

Sop. Sax. *mp* *mf* *f*

Pno. *f* *p* *mf* *p* *mf* *mp* *f* *mp* *f* *mf* *f* *mf*

Vib. *f* *mf* *p* *mf* *p* *mf* *mp* *f* *mp* *f*

Tape *mp* *f*

238 *f* **V** **W**

Agatha *f* *mf*
 oo_ ah_ ah_ ah_ oo_ oo_ oo_ oo_ oo_ oo_ oo_ oo_ oo_

Mary *f* *mf*
 ah_ ee ah_ ee_ ee_ ee_ ee_ ee_ oo_ oo_ oo_

'C' *f* *mf*
 oh ah_ ah_ oh_ oh_ ah_ ah_ oh_ oh_ ah_ ah_

'D' *f* *mf*
 ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_

A. Fl.

Sop. Sax. *mf* *f* *mf*

Pno. *f* *mf* *p* *mf* *p* *mf* *mp* *f* *mp* *f* *mf*

Vib. *mf* *p* *mf* *p* *mf* *mp* *f* *mp* *mf*

Tape **13** **12**

245 *pp* *f* *p* *ff* *mf* *f* *mf* *fp* *f*

Agatha
 ōō — ah
 ōō — ah ōō oh
 ah oh — ah

Mary
 ah — aa ay
 ah — aa ay ōō oh
 ah oh — ah

'C'
 uh —
 uh —

'D'
 ah — er — uh
 ah — er — uh

A. Fl.

Sop. Sax.
f *ff* *mf* *f* *mf* *mf* *f* *mf*

Pno.
f *ff* *mf* *f* *mf* *mf* *f* *mf*

Vib.
f *ff* *mf* *f* *mf* *f*

Tape | 10 12

252 Y

Agatha *f*

Mary *f*

'C' *p* *fp cresc.* *f*

uh_ uh_ ah_ ah_ uh_ uh_ uh_ ah_ ah_ uh_ uh_ / aw_ aw_

'D' *p* *fp cresc.* *f*

ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ ah_ aw_ aw_

A. Fl.

Sop. Sax. *p* *fp cresc.* *f*

Pno. *p* *pp* *p* *pp* *f*

Vib. *p* *fp cresc.* *f* *ff*

Tape H 12 15 12

257

Agatha *ff* *p*
 Mary *ff* *p*
 'C' *ff* *p*
 'D' *ff* *p*
 A. Fl. *p* *mp* *p* *mp*
 Sop. Sax. *p subito* *mf* *p* *pp* *mp*
 Pno. *ff* *p subito* *mf* *p*
 Vib. *mp* *pp* *mf* *p*

To Alto Sax.

SCENE 3

AA

38

$\text{♩} = 88$

$\text{♩} = 66$

Agatha
ay
ōō
ōō
ōō
ōō

Mary
oh
oh—
ōō—
oh—
ōō—
oh—
ōō—
oh—
ōō—

'C'
uh

'D'
ah
ah

A. Fl.

Sop. Sax.
pp
p sempre

Pno.
mp
f
mp sempre
8^{va}
8^{va}

Croc.

Perc.

Vib.
pp
ppp

Tape



288

Agatha *pp*
 oo oh

Mary
 oo

'C' *pp* *p*
 aw aw aw aw aw

'D' *pp*
 ah

A. Fl.

Alto Sax. *pp*

Pno. *p (una corda)*
 8^{va} 8^{va}

Crot. *p*
 to 4 mallets

Tape $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

SCENE 4

DD

♩ = 44

297

Agatha

Mary

'C'

'D'

A. Fl.

Alto Sax.

Pno.

Crot.

Perc.

Vib.

Tape

aw_ ah aw_ ah— uh
aw— ah— uh
eh eh eh— ah eh— ah eh |Iə|(er)
er er ah er |Ia|(ah) |Ia|

mf *f* *mf* *f* *mp* *pp* *mf*
mp *mf* *f* *mp* *pp* *mf*
mp *mf* *f* *mp* *pp* *mf*
mp *mf* *f* *mp* *pp* *mf*
mp *mf* *f* *mp* *pp* *mf*
mp *mf* *f* *mp* *pp* *mf*
mp *p* *mf* *f* *mp* *mf*

To Bari. Sax.

15^{mo} 8^{va}

with motor on (slow-med)

rit. a tempo

3/1 |

Agatha *p* *mp* *mp* *f* *mp* *f*

Mary *p* *mp* *mp* *f* *mp* *f*

C' *p* *mf* *mp* *mp* *f* *mp*

D' (ah) *mp* *f* *f* *mp*

A. Fl.

Alto Sax. *p* *mf* *p*

Pno. *pp* *p* *mp* *f*

Crot.

Vib. *p* *mp* *p* *mf* *f*

Tape |

TAPE PART [F]

FF

accel. ♩ = 112

322

Agatha *mf* *fp*
|ɔə|... er

Mary *mf* *fp*
ee — ah

'C' *f* *mf* *fp*
er *gliss.*

'D' *f* *mf* *fp*
|Ia|(ah) |Ia|... ah

A. Fl. *mf* *f* *mf* *f* *ff*

Bari. Sax. *mf* *f* *mf* *ff*

Pno. *fp* *mf* *ff* *mf* *f* *ff* *f*
Ped.

Crot. *fp* *mf*

Vib. *f* *mf* *ff* *mf* *Ped.* *gliss.* *Ped.*

Tape $\text{H} \frac{3}{4}$

330

Agatha *ff* *fp* *ff* *subito p* *mf*
 oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah ah ah [Da] [Da] oh- ah oh- ah

Mary *ff* *fp* *ff* *subito p* *mf*
 oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah ah ah [Da] [Da] oh- ah oh- ah

'C' *ff* *fp* *ff* *subito p* *mf*
 oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah ah ah [Da] [Da] oh- ah oh- ah

'D' *ff* *fp* *ff* *mf*
 oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah oh-ah ah ah [Da] [Da] ah

A. Fl. *ff* *fp* *ff* *subito p* *mf*

Bari. Sax. *ff* *fp* *ff* *mp*

Pno. *ff* *f* *ff* *f* *ff* *f* *subito p* *mp*
 Ped.

Perc.

Vib. *f* *f* *f* *f*

Tape

343 *f* *rit.* *mp* *sf* *pp* $\text{♩} = 80$ *mf* cresc. poco a poco (diphthong trills)

Agatha
oh ah | Ia|... | Ia|... | Ia|...

Mary
sf *pp* *mf* cresc. poco a poco (trill with vibrato)
oh ah oh ah ah

'C'
mp *sf* *pp* *mf* cresc. poco a poco (trill with vibrato)
oh ah ay ee ee ee

'D'
f *f* cresc. poco a poco (trill with vibrato)
oh oh oh

A. Fl.
f *mp* *sf* *sf* *mf* cresc. poco a poco

Bari. Sax.
f *mp* *f* *mp* *fp* *sf* *sf* *mf* cresc. poco a poco

Pno.
f *sf* *sf* *f* cresc.

Perc.
mf cresc. poco a poco
to Perc.

Vib.
f *mp* *sf*

Tape

HH

353

Agatha *fff* *f* *rall.*
|Ia|... oh oh oh oh

Mary *fff* *f*
ah [ad. lib]

'C' *fff* *f*
ee [ad. lib]

'D' *fff* *mf*
oh [ad. lib]

A. Fl. *fff*

Bari. Sax. *fff*

Pno. *fff* *l.v.*

Perc. *fff* *l.v.*

Tape *fff*

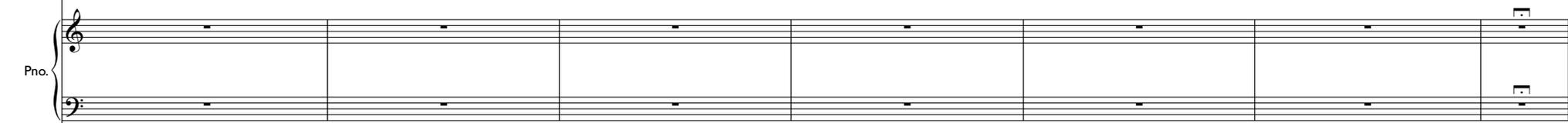
TAPE PART [G] (over [F] cont.)

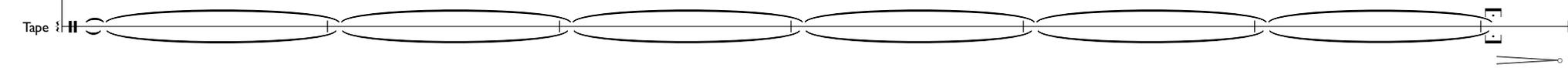
358
Agatha 

Mary 

'C' 

'D' 

Pno. 

Tape 

BOTH TAPE PARTS END.

SCENE 5

48

♩ = 66

365

Agatha

Mary

C

D

A. Fl.

Bari. Sax.

Pno.

Crot.

Perc.

Vib.

Tape

ah ah ah ah ah ah ah aw aw ah aw ah ah

ah ah ah ah eh eh oh ah oh er ah ah ah ah aw aw ah ah ah

ped. as required

to Perc.

to Crot.



379

Agatha *f* ah ah ah

Mary *mf* ah ah ah ah ah ah |Ia|

'C' ah ah |Da| eh eh eh |Ia|

'D' |Da| eh eh eh |Ia|

A. Fl.

Bari. Sax.

Pno. *mf*

Perc. *mf*

Vib. *mf*

Tape *mf*

TAPE PART [H]

386 *p* *mf* *fp* *f*

Agatha
|Ia| ah |Ia| oo |ɔə|

Mary
|Ia| ah |Ia| oo |ɔə|

'C'
|aI| ah ah er |eə| ee ee ee

'D'
|aI| ah ah er |eə|

A. Fl.
mf *fp* *f* *mp*

Bari. Sax.
mf *fp* *f*

Pno.
mf *f* *mp* *pp* *mp*
Ped. Ped. Ped.

Vib.
mf *f* *mp*
Ped.

Tape



accel.

395

Agatha *mp* ee eh ee - eh eh ih ee - eh *mf*

Mary *mp* eh eh eh ee - eh eh eh ih ah ah

C'

'D'

A. Fl. *pp* *mp* *mf* flz. ord.

Bari. Sax. *mp* *mf* flz. ord.

Pno. *mp* *mf* *Red.*

Crot. *mp* *mp* to Vib.

Vib. *mp* *Red.* *Red.*

Tape

405

Agatha
oh oh ah ah oh oh ah ay -

Mary
ah ah ah oh oh ah oh ah ay -

'C'
oh oh ah oh oh ah ah (h)

'D'
ah ah ay ah ah [h]

A. Fl.
fiz. ord. p mp sf

Bari. Sax.
tr. fiz. ord. flz. ord. p mp sf

Pno.
tr. p mf

Vib.

Tape

CROSS-FADE TAPE PART [1]

411

Agatha *f p subito*
ee ay - ee

Mary *f p subito*
ee ay - ee

C' *mf f*
[h]... [h] [sh]

D' *mf f*
ah ah [sh]

A. Fl. *mf f*

Bari. Sax. *mf f*

Pno. *f p mp*

Vib. *mp*

Tape

419

Agatha *mf* oh oh ah oh

Mary *mf* oh oh ah oh

C' *mf* oh oh-ah oh ah

D' *mf* oh ah

A. Fl. *mf* (h) (h)

Bari. Sax. *mf* *mf* *mf* 3 3 3

Pno. *mf* sim.

Vib. *mf* 3 3 3 3 3 3 3 3 3

Tape $\text{H} \frac{3}{4}$

434

Agatha *f* *ff* *fp* *ff* *p*
 ah [h] uh— ah

Mary *f* *ff* *fp* *ff* *p* *f* sempre
 ah [h] uh— ah [ad. lib]

'C' *f* *ff* *fp* *ff* *p* *f* sempre
 [h] uh— ah [ad. lib]

'D' *mf* *f* *ff* *fp* *ff* *p* *f* sempre
 oh— ah [h] uh— ah [ad. lib]
 falsetto

A. Fl. *fp* *ff* *p* *pp*

Bari. Sax. *f* *fp* *f* *p* *mf* *mf*

Pno. *f* *pp* *mp*

Vib. *f* *pp*
 Ped. sempre (motor on slowest setting)

Tape TAPE PART [I]

442 *f sempre*

Agatha

Mary

C

D

A. Fl.

Bari. Sax.

Pno.

Vib.

Tape

The musical score is arranged in a system with eight staves. The top staff is for Agatha, a vocal line with lyrics 'ah' repeated six times. The second staff is for Mary, also a vocal line. The third and fourth staves are for C and D, likely representing a piano or guitar accompaniment. The fifth staff is for A. Fl. (Alto Flute), which is mostly silent. The sixth staff is for Bari. Sax. (Baritone Saxophone), which has a dynamic marking 'f'. The seventh staff is for Pno. (Piano), which is also mostly silent. The eighth staff is for Vib. (Vibraphone), which plays a series of chords. The bottom staff is for Tape, which has a double bar line and a series of brackets.

450

Agatha

ah _____ ah _____ ah _____ ah _____
(as low and as long as possible)

Mary

(as low as possible)

C'

(as low as possible)

D'

(as low as possible)

A. Fl.

Bari. Sax.

ff *mp* *pp*

Pno.

Vib.

mf *ppp*

Tape

INTERLUDE 2

♩ = 88

457

Agatha *p* oh

Mary *p* *mf* *pp* oo

'C' *p* *mf* *pp* ah

'D' *p* *mf* *pp* ah

Breathe freely, but ideally between phrase marks or in the middle of repeated note passages (i.e. avoid missing the first or last note)

A. Fl. *ppp* *mf*

To Alto Sax.

Alto Sax. *pp* *mf*

Breathe freely but see note above.

Try to express the given time signature, not the implied four-to-a-bar.

Pno. *mf*

♩ sempre

Vib.

TAPE PART [K]

Tape

471 *mf* *pp* *p* *mf* *pp*

Agatha ay

Mary *p* *mf* *pp* *p* *mf*

ih eh

'C' *p* *mf* *pp* *p* *mf* *pp*

eh— oh ah— oh

'D' *p* *mf* *pp* *p* *mf* *pp* *p*

aa ah— ay ee—

A. Fl. *mf*

Alto Sax. *mf*

Pno. *mf*

Vib. *mf*
P₂0. sempre

Tape

485

Agatha *p* *mf* *pp* *p*
aw oo

Mary *pp* *p* *mf* *pp* *p* *mf*
ee oo

'C' *p* *mf* *pp* *p* *mf* *pp*
ah eh— ah—

'D' *mf* *pp* *p* *mf* *pp*
eh ah— eh—

A. Fl. *mf*

Alto Sax. *mf*

Pno. *mf*

Vib. *mf*

Tape

500

Agatha *mf* *pp* *p* *mf* *pp* *p* *mf*

Mary *pp* *p* *mf* *pp* *p* *mf* *p*

'C' *p* *mf* *pp* *p* *mf*

'D' *p* *mf* *pp* *p* *mf* *p*

A. Fl. *mf*

Alto Sax. *mf*

Pno. *mf*

Vib. *mf*

Tape

ee eh
aw ay oh
eh ee
ah oh ah oh eh
ay ah

Gradually at reverb from this point until the start of Scene 5, at which point fade slowly over first five measures...

5/4

Agatha *p* *f* *mf* *f*
ih öö

Mary *f* *mf* *f*
öö

'C' *p* *f* *mf* *f*
aa ah

'D' *f* *mf* *f*
ah

A. Fl. *f*

Alto Sax. *f*

Pno. *f*

Vib. *f*

Tape

523

Agatha

Mary

'C'

'D'

A. Fl.

Alto Sax.

(dampen string with hand inside the piano)

Pno.

Vib.

(pedal up / dampened)

Tape

SCENE 6

TT

♩ = 72

Agatha

Mary

'C'

'D'

A. Fl.

Alto Sax.

Pno.

Perc.

Vib.

Tape

Lyrics for 'C':
 |aI| ah-ay-ee ah - ay - ah
 |aI| ah-ay-ee ah - ay - ee ee
 ee

Performance instructions:
 oh— o—
 To Bari. Sax.
 snare off

547

Agatha

Mary
o— oh— o—
aa ah aa ah aa oo oo |əʊ| er—

'C'
oh— /— o— ah oh— o— o— ah— aa— ah— er— er—

'D'

A. Fl.
mf f

Alto Sax.

Pno.
f f
8^{vb}

Perc.
f fp— f 3 fp— f mp < f

Vib.

Tape

TAPE PART [L]

VV

562

Agatha *mf* ————— *f* *mf* ————— *f*
 [Ia] [Ia] ah ah ————— öö — / — ah —

Mary
er —————

'C'
er ————— *f* *f*
ih ih ih — ah

'D'

A. Fl. *f* *f* *fz.* *fz.*

Alto Sax. *f*

Pno. *f* *f* *f*
 8^{va}..... 8^{va}..... 8^{va}.....

Perc. *f* *mf* ————— *f* < *fp* < *f* *fp* —————

Vib.

Tape

577

Agatha *mf* *mf* *f* *mf*
eh—\— ay—

Mary *mf* *f* *mf* *f* *mf*
ōō ōō ee ah ōō ee ōō ah ee—\— eh—

'C'

'D'

A. Fl. *mf* *f* *mf* *mf*
ord. 3 3

Bari. Sax. *mf*

Pno. 8th

Perc. *f* *fp* *f*

Vib.

Tape

583

Agatha *[Ia] - ah - [ɔə]* *ff* ah _____ ah _____ *p* ee__

Mary *ff* ih _____ ih _____ ih —/— ah

'C' *f* uh _____ uh—/— ah _____ *p* ah__

'D'

A. Fl. *ff* flz. flz. flz. flz. flz. flz. flz. flz. flz. flz.

Bari. Sax. *f* To Sop. Sax.

Pno. *mf* *ff*

Perc. *mp* *ff*

Vib.

Tape *ff*

59 |

Agatha *p* |Ia| oh |əʊ| ðð ðð ðð - aa *mp* ee ðð ðð

Mary

'C' ih ih ee ih |ɪə| ah ih |ɪə| ih ee *mp* ðð aa ðð

'D'

A. Fl. ord. *pp* *mp*

Sop. Sax. *p* *mp*

Pno. *p*

Crot. *p*

Vib. *p*

Tape

604

Agatha *mf* *p* *mf*
 oh oh oh ah ah ah ah ee |Ia| oh

Mary *mf*
 ee ah ah ee ah oh

'C' *mf*
 ah ah ah ah

'D' *mf*
 ah ah ah ah

A. Fl. *mf* *p*

Sop. Sax. *p* *mf*

Pno. *mf* *p*

Crot. *mf* *p*

Vib. *mf* *p*

Tape

614

Agatha *p pp mp pp mp pp mp pp mp⁷*
|ɔə| ah |Iə| ee ee - eh ee - eh ee - ay ee - ay

Mary *p pp mp pp mp pp mp pp mp*
oh |Ia| ah ee ee - eh eh ee - ay ay

'C' *p pp mp pp mp pp mp pp mp*
ah eh ah e ah ah ah ah ah ah e - er o - ah o - ah o - ah

'D' *p pp mp pp mp pp mp pp mp*
ah eh ah e ah ah ah ah ah ah ah o - er o - ah o - ah o - ah

A. Fl. ord. *pp mp pp mp pp mp pp mp*

Sop. Sax. *pp mp pp mp pp mp pp mp*

Pno. *pp p mf*

Crot.

Vib.

Tape

Agatha *mp* ee ee ee ee ee ee ee ee

Mary *mp* ah— aa— ah— aa— |aI| |aI|(ee)— ah ah

C' *pp* öö

D' *mf* *p* *mp* oh— oh— ah— oh— |Ia| |Ia|(ah) ah ah

A. Fl. *p* *mp* *p* *mp*

Sop. Sax. *p* *mp* *p* to Alto Saxophone

Pno. *mf* *mp* *f* *mp* *fp*

Crot. *mf* to Vib.

Perc. *p* *mf* *mp*

Vib. *mp* *f* TAPE PART [M]

Tape *ppp*

mp *p*

537

Agatha

[errr...] |ɪə... eh eh eh eh

mp *p*

Mary

[errr...] |eə... ih ih ih ih

mf *pp*

'C'

oo

mf *p*

'D'

|ɔə| ah ah ah oh... -/ -/ |ɔə|... -/ -/ oh...

A. Fl.

mp *mf*

Alto Sax.

mp *mf*

Pno.

mp *f*

Perc.

f *mp* *pp* *mf*

Vib.

Tape

f

AAA

541 - ♩ = 96

Agatha *mp* *f* *f* *ff*
 Mary *mp* *f* *mp* *f* *ff*
 'C' *mf* *pp* *pp*
 'D'
 A. Fl. *ord.* *mp* *mf* *f* *ff*
 Alto Sax. *mp* *mf* *mp* *f* *mf* *ff* To Bari. Sax.
 Pno. *ff* *ff* *ff* *ff* *ff*
 Perc. *fp* *ff*
 Vib. *f* *fp*
 Tape *ff*

Lyrics for Agatha: öö öö oh aw ah ah ah

Lyrics for Mary: öö öö oh aw oh aw ah oh aw ah

549

Agatha *mf*
 ee ee ee — eh [aU] oh oh oh ee - oh [ə] ee - oh [ə]

Mary *mf*
 ee ee ee — eh [aU] oh oh oh ee - oh [ə] ee - oh [ə]

C' *mf* *mf* *f*
 [ə] [ə] ah [ə] ah [ə] ah [ə] ah [ə] ah [ə] o aa o aa o aa o aa o aa o [ə] aa o ah

D' *mf* *mf* *f*
 [ə] ah [ə] ah [ə] ah [ə] ah [ə] ah ah ah — o — ah — o — ah — o [ə]

A. Fl.
 Alto Sax.

Pno.

Perc. *mf* sempre
 strike cymbal then bow it as continuously as possible for six measures...

Vib. *ff* *mf* sempre

Tape *p* subito

CCC

DDD

563 *mf*

Agatha *mf*
ee _____ |ɔə| oh _____ ah _____

Mary *mf*
ee _____ |ɔə| oh _____ ah _____

'C' *mp*
|ɔa| |ɔa| |ɔa| |ɔa| |ɔa| |ɔa| |ɔa| o

'D' *mp*
ah ah ah ah ah ah ah ah ah

mf *mf* *mf*
ee _____ ee _____ ee — eh |aI| ah _____ ah _____

mf *mf* *mf*
ah _____ [arr...] o _____ ah o ah _____ [err...]

A. Fl. *mf*
Baritone Saxophone *mf* flz. *mf*

Bari. Sax. *mf* *mf* *mf*

Pno. *f*

Perc. *mf*

Vib. *mf*

Tape *TAPE PART [0]*

EEE

rall. . . .

Agatha *ff* *ff* *f* *mp* *p* *mf*

ah oh - oō |əʊ| oh - oō |ʊə| ah ah ah ah ah ah ah ah ah

Mary *ff* *ff* *f* *mp* *p* *mf*

ah oh - oō |əʊ| oh - oō |ʊə| ah ah ah ah ah ah ah ah ah

'C' *f* *f* *mf*

ah oh - oō |əʊ| oh - oō |ʊə| ah er er er ah |ə|(ah)

'D' *f* *f* *mf*

o [errr...] ah ah ah ah ah er er er ah |ə|(ah)

A. Fl. *f* *f* *p*

Bari. Sax. *f* *f* *p*

To Alto Sax. Alto Sax.

Pno. *f* *f* *p*

Perc. *mf* *mp*

Tape

FFF

♩ = 48

78

590

Agatha *ff* *mp* *poco* etc. (slight swell on each note, slowly building) *fp* *f* *mf*
 ah ah ah ah aw aw aw öö öö aw öö aw

Mary *f* *ff* *poco* *mp* *cresc. poco a poco with ever increasing tension and granularity*
 ah ah ah ah aw aw aw öö öö öö öö öö aw öö aw

C' *f* *ff* *mp* *poco* etc. (slight swell on each note, slowly building) *fp* *f* *mf*
 ah ah ah ah ah ah ah er ah ah ah ah

D' *f* *ff* *poco* *mp* *cresc. poco a poco with ever increasing tension and granularity*
 ah ah ah ah ah ah ah er ah ah ah ah ah

A. Fl. *ff* *mp* *sempre*

Alto Sax. *ff* *mp* *sempre*

Pno. *ff* *mp* *sempre*
 8va
 8va
 Led

Crot. *mp* *sempre*

Perc. *ff*

Tape TAPE PART [P]

541 *fp* *f*

Agatha
 oo aw aw ah aw aw aw

Mary
 oo aw oo aw ah aw aw aw

'C' *fp* *f*
 ah ah er ah ah ah ah er

'D'
 ah ah er ah ah ah ah ah ah

A. Fl.

Alto Sax.

Pno.
 (8)

Crot.

Tape

548

Agatha *fp* *ff* *fp* *fff* *fff* as high as possible *poco*

Mary *fff* *fff* as high as possible *poco*

'C' *fp* *ff* *fp* *fff* *fff* as high as possible *poco*

'D' er ah ah er ah ah oh ah oh ah *fff* *fff* as high as possible *poco*

A. Fl. *fff* *fff* *fiz.*

Alto Sax. *fff* *fff* *fiz.*

Pno. *ff* *fff* *fff*

Crot. *f* *ff* *fff*

Tape *fff*