

My Eschatological Enactments

Making music gives one the opportunity to enact great dramas of a psychological, philosophical and religious nature. The sense of drama results from the interaction of conflicting ideas and emotions. Meaning comes with the attempt, successful or not, to resolve apparent contradictions. A composer responsible for his text is aware of this opportunity and is, in part, motivated thereby to create something which realizes such dramatic and/or revelatory potential. An enactment is not only a vehicle of communication, a discourse, but is also a sensuous phenomenon, an amalgam of attractive and repulsive forces which do not demand to be weighed, merely received. As mere sensuous phenomenon, however, the enactment runs the risk of quickly losing its power for those sharing in it, since this power is so tied to its novelty and apparent originality, its freshness. The composer, performer, and listener are reduced to appetites which are ever in search of some new experience for no reason other than to escape boredom with the now familiar. (In point of fact, usually an enactment's sensuality is not of a novel sort anyway, but, more importantly, what is best suited to making the whole persuasive. Beautiful sounds do not exist for their own sake!) If, however, nothing is apparently enacted, then, it becomes necessary to acquiesce to the dictates of a different musical consciousness, one which remains enthralled with the sounds and what they're doing for him (however long they may last), or one which views them as oppressive and unworthy of his attention. Weighing and expectation are not considered of the utmost vitality to this kind of experience.

To speak of psychological, philosophical and religious dramas in music is to speak of common forms. It is also to speak of influences and concerns of the one responsible for the text, the composer. Sense impressions are generated with the intent that they, while drawing the listener into the experience, will engage a capacity for critical attention through, at the most basic level, their patterns of cohesion and disintegration. An awareness of significant form emerges, a form which, we could say, truly 'signifies' something that is external to it. The eventuality of an obsession, the attempted resolution of a conflict between opposing ideas or concepts through dialectic, the progression from wholeness to fall to restitution through grace--these are very basic examples from the three suggested domains whose forms are quite readily translatable into music.

As I endeavored to show in an earlier paper, the end-time consciousness of a composer can be discerned in the formal attributes of his music. A static, nearly 'moment' form in the music of Messiaen is in keeping with the celestial, time-transcending aesthetic espoused by the composer. A belief in progress, central to 20th century modernism and the secular tradition, inclines Carter almost exclusively towards teleological forms. Anxiety over personal and world distresses contributes to charged moments in the music of Zimmermann, a music which is eschatological without being teleological in the conventional sense.

This leaves me to talk now about my own music, examined in the light of the eschatological beliefs I hold. I cannot say that I have, up to now, made a conscious effort to formulate musical ideas according to the

principles of my religious faith. I can, though, retrospectively see how certain characteristics of my music have been consonant with or have reacted to a shared belief system. Time is a precious possession given us all by a generous heavenly father, I believe. Since music is the grand time art, it seems to me the best suited to accomplishing the task of building appreciation for this gift. Since God is forever, I cannot conceive as time being otherwise. But it is so that *our* time, or time as we presently know it (how it is filled) is subject to change, is subject to consummation. Indeed, there are many hurtful things that I long to see ended. Time as defined as an interval filled with hurtful things, then, is something that I desire to be terminated. As long as our time is so defined, I do not wish for my music to deny that by evoking some sense of either a euphoric or humbly resigned-to eternal stasis, timelessness. I wish, in fact, for my music to evince some kind of struggle or directionality, which I consider an impossibility in the absence of a suggested temporal structure, a *given* time, which is not only the physical staging for the enactment but also an essential part of the resistance offered to the responsive, feeling musical subject(s). And I wish also that the struggle leads to, not a resolution, but a strengthening.

For this reason I have oftentimes sought in my music to find the end in the beginning, the whole in the generative moment, the moment of freely-directed energy. That which follows the generative moment is an attempt to understand its spirit through exploding its proportions, which becomes the larger form. In this way I am very classical, very tied to the tradition of expositions as initial phenomena, not, however, as simply a first link in a chain reaction but as a model of the whole. This

objectivizing of an impulsive act through mapping the small onto the large corresponds to an investigation into a sacred pattern, seeing the "antitype" (which is the given impulse accepted as a kind of divine revelation) in the "type" (which is the calculated framework, the human exigency of number and measure, of, ah yes, schedule!). Part of making a music then becomes in itself an act of looking at and measuring the not-as-yet understood (and not necessarily with the sure hope of at some point understanding it). The struggle is then the attempt to maintain the moment-to-moment flow, the inherent inexorability, from that initial statement through the structure which is derived from it. It is hoped that through experiencing what is essentially a response to the symbol-structure, a listening subject will grow in his awareness of purposefulness. He will see the importance of not merely existing, but responding. This awareness or understanding is what I equate with a strengthening. We are strengthened by having brushed up against the core meaning of a thing by feeling its structure over a longer span of time. We could take it a step further and say that this, in turn, enhances appreciation for the time given, which is my ultimate aim.

An example of deriving a temporal superstructure from an initial gesture can be seen in *Stages*, a work for two pianos that I wrote in 1989. The first eleven beats [see Example 1] presents a simultaneous acceleration and deceleration. Each beat suggests the physiognomy of successive sections in the piece, not in terms of textural profile or pitch relationships, but as an attack point structure. So, it follows that the eight attacks (32nd notes) in piano II in the first beat represent eight decelerating events of eleven beats each in the first section of the piece.

At MM = 60 that would result in the first section's lasting 88 seconds. Piano I begins its first section with an accelerating event also lasting 11 beats. Since the dotted eighth note in its first beat represents the length of its first section (6 X 11 or 66 seconds), obviously there must be

Example 1

STAGES

Eric Simonson (1989)

The musical score is divided into three stages, each with two systems of staves for Piano I and Piano II. Stage 1 (top) is in 4/4 time with a tempo of $J = 60$. Piano I starts with a dotted eighth note followed by a triplet of eighth notes, marked *mf*. Piano II starts with a dotted eighth note followed by a triplet of eighth notes, marked *pp* and *legatissimo*. Stage 2 (middle) is in 5/4 time. Piano I starts with a dotted eighth note followed by a triplet of eighth notes, marked *f*. Piano II starts with a dotted eighth note followed by a triplet of eighth notes, marked *mf*. Stage 3 (bottom) is in 7/4 time. Piano I starts with a dotted eighth note followed by a triplet of eighth notes, marked *f*. Piano II starts with a dotted eighth note followed by a triplet of eighth notes, marked *mf*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

something following the accelerating event. The remainder of the section, then, is filled with music of a freer, more responsive, sometimes static nature. As can be deduced, as the piece progresses, this alternation comes to favor the latter kind of music in piano II, just as it gradually becomes extinguished in piano I (as the event length allocation reaches the lower limit of 11 seconds, as represented by the 32nd note).

The second beat in measure 2 represents the point at which both pianos have corresponding accelerating/decelerating and "freer" parts. In other words, since all the attacks are together in this beat, then the 5 events in the section will begin and end together. This convergence is further amplified by the reduction of the pitch material in the "freer" music to just two pitch classes: A-flat and G-flat. Thereafter, it is replaced by complete inactivity (though with the pianos ringing), then complete silence.

In *Higgaion* (for clarinet, violoncello, and harp), I made further use of enlarging and reducing the pitch class gamut in order to create a sense of motion. Composed just after *Stages* in late 1989/early 1990, *Higgaion* also explores the potential for cultural reference in the utilization of this technique. Example 2 shows one such reference. With only 6 pitch classes in the overlapping solos, the atmosphere I desired to evoke is that of a Hebrew rhapsody. This is fitting, given that the title of the work is a word taken from the Psalms of the Hebrew scriptures, one which may refer to, in that context (since, as my Hebrew speaking friends tell me, its modern usage refers to, simply, "sense"), meditation or to some musical direction or genre, such as a particular kind of harp interlude. When three pitch classes return (Example 3) which have been out of circulation for

Example 2

The musical score for Example 2 is presented in five systems, each with a violin part on top and a piano part on the bottom. The first system (measures 71-76) is marked 'slower' with a tempo of $\text{♩} = 40$. The second system (measures 77-82) includes markings for 'accel.', '(ff) *mol. esp.*', and '(♩=40) accel.'. The third system (measures 83-88) is marked '(accel.)' and '(♩=78)'. The fourth system (measures 89-94) is marked '(♩=78)' and includes dynamics *mf* and *mf*. The fifth system (measures 95-100) is marked 'cello solo' and '(molto espressivo)'. The piano part in the fifth system features a long five-measure rest.

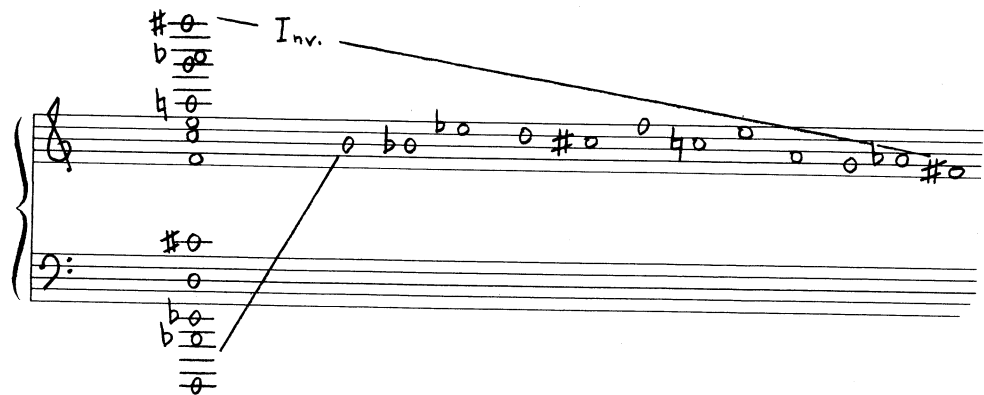
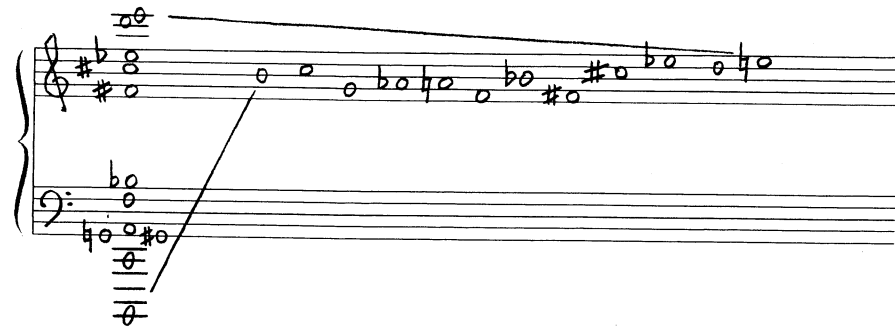
some time, and in two different registrations, I feel that some *sense* of movement has been achieved. These 3-note chords stand as the remaining pillars of a fallen ruin, the left over portions of a fixed pitch structure or super chord used earlier in all its wholeness, before most of it was dismantled and used in the meantime in music of a more purely linear nature, a music subject not only to content manipulation (as in the case of a chord or a tone row being inverted or otherwise permuted) but content distillation. In the two solos of Example 2, I remained faithful to the 12-

tone row I had been working with; I merely excepted certain pitch classes. Then, after their reintroduction, these excepted elements participate in the 'refreshing' reprise of the 12-tone music of the beginning, though in a different spatial or registral configuration. In fact, it was one of my goals to have the original super chord transformed, over the course of the piece, into its inversion (Example 4).

Example 3

Handwritten musical score for Example 3, measures 112-115. The score is written for a piano and includes a treble clef, a key signature of one sharp (F#), and a tempo marking of quarter note = 90 (J = 90). Measure 112 begins with a piano (p) dynamic and features a complex chord structure with a super chord. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp* and *f*. Measure 115 includes a performance instruction: "all Cs, except lowest string & bass".

Example 4



These are some basic techniques which I've employed in earlier pieces. Now I shall attempt to discuss their appropriateness, given my religious--more specifically, my religious eschatological--beliefs. Also, I'll proceed to give an account of a modification in attitude and how it might be manifested in my music. As one of Jehovah's Witnesses (and I realize that putting it this way, rather than saying that I am a member of such-and-such a denomination, may seem like I'm boasting or elevating myself over my fellow man, which I would hope is not my motivation), I feel very strongly that mankind is at a major threshold, and has been especially since 1914. This belief I base on three principal things: (1) my

awareness of recent history's barbarity, even though mankind is supposedly at his most enlightened; (2) prophecies in the Bible (which I believe to have a super-human source and which can be seen to point to this year--1914); and (3) my own awareness of the current general despair and insecurity, even fatigue in the world, particularly as it is reflected in its mass culture, as well as its so-called "high" or "serious" culture.

As was said by Walter Benjamin, "there is no document of civilization which is not at the same time a document of barbarism."¹ This I firmly believe to be the case currently. And I am not the least bit consoled by the idea of evolutionary progress towards a more equitable society, when I have been partial witness to one of the most outstanding contradictions of it, namely the twentieth century. Technological advancement and the acquisition of increased knowledge of the human species have no will of their own; consequently, their power is and will be harnessed for oppressive and cruel means (lending them ever greater efficiency) as long as the will for that exists. Hopefulness is expressed regarding the 'information super-highway' and its potential of tearing down barriers and creating opportunities for material and spiritual prosperity. This betrays a lingering trace of such evolutionist-modernist thinking. Instead, I wait for divine intervention, to put it succinctly.

I feel that Jesus' prophecy about the conclusion of this system of things or present world order (*aion*) is undergoing fulfillment. I believe that prophecies in the Bible books of Daniel and Revelation give insight into God's timetable and that we can infer from them that Jesus' coming to bring equity is near at hand. Since I do not wish this paper to become a

religious pamphlet, I will not go into a detailed explanation of the "times of the Gentiles," mentioned in Luke 21:24. It will be sufficient to say here that there is, I believe, an uncanny parallel between the understanding Jehovah's Witnesses have of certain time lengths in biblical prophecies and historical developments. That is why, for some 40 years prior to that year, they were looking forward to 1914 as the dawn of a new era. And this it certainly proved to be, some of their erroneous expectations notwithstanding. I cannot help but feel very excited about the times I live in. That is one reason why the music of my time and what little bit I may be able to contribute to it is of such importance to me, rather than devoting my attention solely to maintaining the masterpieces of former centuries. My enthusiasm for the music particularly of the post-World War II avant garde is inseparable from my belief in the relevance of history as the outworking of God's purpose, its rushing forward to an endpoint, the complete dissolution of the old corrupt order and its replacement with "new heavens and a new earth, wherein dwelleth righteousness."(2 Peter 3:13)

This belief I certainly owe to my upbringing in what some consider a millenarian and adventist sect (since Jehovah's Witnesses are well-known for preaching about the second advent of Christ and his reign of a thousand years). And I am not ashamed to be considered either adventist or millenarian, given what those words literally mean. Granted "sect" is a word with certain negative connotations; yet I, like the apostle Paul, certainly do not object to being considered of the "sect of the Nazarenes." (Acts 24:5) I am learning, though, that my anxiousness about the future must be tempered by a willingness to yield, first of all, to the Lord's clear

cautionary statement ("But of that day and hour knoweth no man, no, not the angels of heaven, but my Father only."--Matthew 24:36), and to the simple fact that my current understanding may be in error, my feelings perhaps not as relevant as I thought. That is why I feel it wise to adopt a watchful, yet non-dogmatic (as anathematizing as that may seem to a religious faith) attitude in my life and now in my music as well. Not that I am giving up my belief in an imminent end for a belief in the *immanent* end, the idea that the end is always with us. Truly, my end is always with me; I come very close to my end every time that I get in my car and motor down the interstate at 65 miles per hour, for instance. Modernism has seen to it that life is very fast and, as a result, very fragile. But *my* end and an end to human suffering are two different things. And I see the 'fig tree with tender branches and bearing leaves,' telling me that 'summer is near.' I feel I have reason in all this despair for hope and faith; indeed, its very acuteness I see as a sign of imminent end and subsequent paradisaic restoration.

Because the time we are given in this life is far too short to do all the things we'd like to do, if we are able, we view it ambivalently. At the same time it is both precious and tyrannical. This is our lot after the fall in Eden, such is my solemn assertion. Hence, as the supreme time art, music gives one the opportunity to attempt mastery over time, deciding prior to the actual act of making the music, if he wishes, rather precisely what he's going to do, when he's going to do it, and perhaps less so for how long. This is the notion of "schedule" I brought up before. Since I view time as a precious gift, as a composer I have been exceedingly anxious about how much time would be allotted for this or that event; so, I've gone

to some lengths deriving larger temporal structures from initial moments. This also, as I've already alluded to, is in keeping with an interest in symbolism, how something of the "real" thing can be revealed in the "type," just as the earthly temple in Jerusalem, amenable to measure, was a type or a shadow of the heavenly temple, even the presence of God itself, a realm impossible for humans to delimit.

The last piece of mine to make extensive use of these particular techniques was *Pasó por aquí* (1993) for violin and piano. Rather than simply reserving pitch classes while keeping the row in tact (using the four basic manipulations of transposition, retrograde, inversion, and retrograde-inversion), I made extensive use of multiplicative operations, even changing the modulus from 12 to some other number. This was yet another way of modulating the pitch class gamut. But, at the same time, it made possible a systematic process of transforming the row itself, in a sense distilling its intervallic content. A stylistically "problematic" moment born as a result appears in Example 5. Here the violin begins its solo with a series of abutting augmented triads. This is the clear endpoint of a distillative process, stylistically problematic given that it immediately follows such an uneconomical (non-redundant) and violent gesture (the example contains only the last measure of an eleven-measure convulsion), one employing the total chromatic. The perfect symmetry of the augmented triad allows for no building up or movement towards completion within itself. Except through the conscious choice of different transpositions and their varied dislocation, it is not possible to fill out the 12-tone universe with this inert pitch construct. The music which follows gives the impression of trying to pick itself up again after

this woundedly cadential episode, but never actually frees itself of its fragmentary disposition. This chimes in well with my own personal feeling that complete stasis is not desirable, even in perfect human lives. Yes, I believe that God intends for the earth to be so populated (that is, with perfect human lives) and wants to see His children progress towards ever greater enlightenment and clarity. And by saying "ever greater" I am intimating that there is an ultimate goal, an attractor for the course of human development, and that in its pursuit there will be satisfying arrivals along the way at points of closure, near and nearer completeness, without the impediments of sin and a Satanic order. It will be a wonderful and eternal voyage, provided we heed the direction of the Supreme Captain.

Example 5

298

pizz. *f*

arco *f* *sub. p*

298

298

Piano tacet for mss. 299-319.

300

pp

ppp

$\text{♩} = 675$

305

pp

ff

p

pp

sul A

308

f

mf

p

piu espressivo

agressively

retreating

pizz.

I'd like to digress for a moment to pick up on a separate current of my compositional course. The use of quotations of and allusions to earlier, pre-existing music/musical materials is something that I have found very compelling in the works of Ives, Zimmermann, Berio, Crumb, et al. Though the illusion of structural or stylistic autonomy is not one I have felt keenly responsible for preserving, defending, or criticizing, it is my feeling that composers should incorporate the past or any "external" elements with due care, realizing the risk of idolatry. By using the word "idolatry," I imply that too much value could be placed on the quotes themselves, especially if they are familiar and beloved ones; and this is something which would encourage a fragmentary listening (in itself a sad enough state of affairs, but, perhaps, unavoidable today) for the sake of nothing more than gaining a false sense of hope and comfort, as if the past was something we could actually bring closer to us and "use" in whatever way we see fit. Ives had the unique privilege of living and creating in the early days of the divide between high and mass (popular) culture industries. This enabled him to produce works which could in very blatant ways exploit them both--through, for instance, direct quotation--while remaining true to what is an essentially idealist aesthetic which presupposes that such diverse elements can participate, even in a congenial way, in a common expression of substance, that they can speak, as if with one voice, of the divine in us. After the first world war, Ives composed no more major works. Probably the most noteworthy post-war work was the *Three Quarter-tone Pieces* for two pianos, which was, according to J. Peter Burkholder,² not completely new. This decline in the composer's output can surely be attributed in part to the great blow World

War I delivered to his (and others') idealist sensibilities.

What positive function could stylistic plurality serve now? A modest one acknowledges his debt to the influence of the past or the pre-existing. If this is the motivation behind the incorporation of quotation, I certainly have no qualms with that. In point of fact, I would say that this is my immediate reason for having used it myself. Another reason that has been set forth for making something of the past a part of the present is that mentioned by T. W. Adorno, regarding the Violin Concerto of Berg:

"Nowhere in this music is it a matter of restoring a familiar idiom or of alluding to a childhood to which he seeks a return. Berg's memory embraced death. Only in the sense that the past is retrieved as something irretrievable, through its own death, does it become part of the present."³

There is an undeniable emotive power to be harnessed from nostalgic tension. One of the most universal and unfading hurts that human consciousness experiences is the awareness that 'we can't go back.' I suppose it is this feeling that overcame me when, at the end of the second movement of my Piano Quartet (1992), I seized an opportunity to incorporate a very Lisztian harmonic progression (Example 6). This movement exhibits a sort of ungainly obviousness which I did not find especially successful. The viola is entrapped in a pattern of statements of an ostinato, one which is almost long enough and involved enough to be considered a melody. This it does at speeds suggested by the proportions of the ostinato's attack point structure itself. Over the course of the movement, that very nearly tells the story for the viola, except for the gradual changes that happen in the ostinato's pitches (but with the contour retained as much as possible). The other instruments are free to comment

Example 6

The image displays three systems of musical notation for a piano and violin/viola. The first system (measures 64-68) features a tempo marking of *reflectively* and a metronome marking of $\text{♩} = 64$. It includes dynamics such as *pp*, *p*, and *f*, along with performance directions like *pizz.* and *ff*. The second system (measures 72-76) is marked *molto vibrato* and includes dynamics *p*, *mf*, and *f*. It also contains the instruction *pedal freely*. The third system (measures 78-82) includes dynamics *p*, *mf*, and *mf*, and a specific performance instruction: *both fists on wood at opposite ends of keyboard*. The score is written in a key signature of one flat and a 3/4 time signature.

on, oppose, or imitate the viola's plight. At the end of the most "oppositional" moment in the movement, the piano clearly alludes to F-sharp major, albeit unintentionally it would seem (last beat of m. 68). Consequently, what follows in way of *espressivo* accompaniment to the weakened and failing viola, is a chromatic progression in that tonality

which collapses into a semitonally related diminished seventh chord, which, in turn, dissolves back into the tone row material which constitutes the principal discourse. One could, as I did at the time, hear this as a momentary indulgence in a sensuous opportunity, or actually as a fitting musical allegory of mock sympathy offered to the dying, a far too obvious one perhaps, especially given its subsequent imitation in the violin and cello (mss. 78, 79) while the piano leads us back to "official business."

Complementing this is a feeling that, while the past is irretrievable, it is also inescapable. All times can be seen to exist at once in human consciousness. At any time one could, while tending his compositional garden, enjoying all the fruits of his allegedly autonomous and organic endeavors, slip and fall into the quicksand of a myriad remembrances (the past as decayed matter) of past musics. Or is it a remembrance? Maybe it truly is, in all its wholeness, happening *now*, this brief intrusion of Debussy's *Feux d'artifice* in the middle of Zimmermann's *Monologe* for two pianos! Thus is exemplified Zimmermann's *Kugelgestalt der Zeit*, or 'sphericity of time.'

A fourth justification for incorporating allusion or quotation occurred to me while reading Jacques Derrida's *Of an Apocalyptic Tone Newly Adopted in Philosophy*. Some quotes follow which lead me to a certain conclusion:

"...as soon as one no longer knows who speaks or who writes, the text becomes apocalyptic...And the genre of writings called "apocalyptic" in the strict sense, then would be only an example, an exemplary revelation of this transcendental structure. In that case, if the apocalypse reveals, it is first of all the revelation of the apocalypse, the self-presentation of the apocalyptic structure of language, of writing, of the experience of presence, in other words, of the text or of

the mark in general: *that is, of the divisible envoi for which there is no self-presentation nor assured destination.*"⁴

What strikes me here as being related to the use of the pre-existent is the issue of unknown or questionable authorship, which is a problem of artistic autonomy, of course. Ours is an era in which the heroic role of the composer is being seriously devalued, if not altogether discarded in some circles. By that it follows that all musical beings, amateurs as well as professionals, are equally privileged to make worthy original expressions, not simply a chosen few who, with pen, paper, straight edge, and a decent table and chair, in isolation wield their learned craft in the production of masterpieces. So it matters not whether it is Beethoven, Ligéti, Duke Ellington, Sting, or the garage band improvising next door if I like it. Agreeably, anything smacking of *elitist* heroism should be discarded. These are all voices of the same transcendent unknown, revealing it to no one in particular, but revealing it still the same. And this brings us back to the apocalyptic composer, Ives. In him we still see a heroic figure, but not one intent upon creating the self-enclosed, and assuredly not one always obviously flexing the muscles of his craft. The autonomy of his art is a by-product of his unique personality. His great works are collages; and they are more congenial ones, as stated before, than they ever could be if composed today, hence their success. His art bespeaks a striving for a communal rather than private, individualistic spirit. In this context, the quotation and the allusion to (even the wholesale adaptation of) older styles find a meaningful function as they participate in cloaking the author(s) of the sounds. Though, there is the danger of becoming non-committal, equivocal, especially if the *métier* is not sufficiently developed so as to project the individual shaping and

directing personality, which is an ideal I desire ever to cling to. But Ives' earlier works in a more purely romantic European idiom or style, a more "autonomous" style, are evidence of an exceedingly adequate craftsmanship.

So I can see the attraction to quotation and allusion as a symptom of social conditions. Benjamin said, back in the 1930's, that "the distinction between author and public is about to lose its basic character."⁵ This could certainly be said today about the distinctions within the composer-performer-audience triad. The process of de-individualizing is thoroughgoing; so, it is appropriate to an 'apocalyptic tone' for there to be the representation of many voices in our music. Whose *new* music is it, though? *Where* is the *new* music located? Who's going to take responsibility for it? I would stop composing if I wasn't sure that I was invested some way in the work. Hence, whether I use quotation, allusion, or "modelling" (something I will talk about later), the past should serve a truly apocalyptic purpose, uncloaking something about the current spiritual world, even if it is at the expense of partially concealing the identity of the author or endangering the work's illusion of autonomy.

After this detour, let's now turn our attention to a piece of mine which represents an unsettling, uncomfortable move on my part. *Train Set*, for horn and two percussionists (1994), was a response to a call to challenge my formal/structural prejudices. Find a form after some searching, rather than deriving one from a "given" wholeness. Build up a

world from smaller elements, little bits of material. These were the things I was encouraged to consider. This is perhaps an uncomfortable approach for me because of my non-evolutionist perspective of life. Since I believe everything happens or is allowed to happen by design, God's design, then the idea of starting with primitive elements, letting them coalesce to form more complex organisms, and then basically watching them evolve into "intelligent" (capable of contemplating their own purposefulness) beings is ludicrous to me, even in musical allegories. And though powerful and oftentimes quite admirable, just as the basic idea of organic evolution is a powerful one, pieces of music which exhibit this very obvious processual sort of "build" have not rung true to me, nor have I been too successful in emulating them. They seem so coldly calculated; and yet they have the ostensible goal of formalizing something so very much otherwise, something "natural." There was one rather simple growth trajectory in this piece. My idea was to have 8 different fixed rhythm modules, with fixed timbre and dynamics as well, divided up equally between the two percussionists (using only non-pitched percussion) and gradually, over the course of the piece, slid together into a composite statement. The music in the interstices between module occurrences was to have a free, spontaneous character, as if completely oblivious to the cyclical progress of the modular music. (I imagined it as a second layer which, if possible, could be going on even while the percussionist was playing his modules.) No calculated process was involved in the production of the "free" music. The horn's music had a more complicated trajectory, given its rather lofty goal of seeing if the sounds of extended techniques could gain the kind of dignified purposefulness as the

conventional sounds, and if the effective roles of the two could be reversed. A fixed pitch structure or chord was utilized, which would change in stages and in a way paralleling the changes in total time allotted a recurring attack-point structure, one whose proportions were invariant. The fixed pitch structure would allow quarter-tones and would, over time, allow more and more non-conventional sounds which were previously used only in the "free" grace-note or ornamental music (a secondary layer). And the reverse was true of the fate of the conventional sounds.

This was a break with the past, a bold and blithe excursion into unknown waters. The goal of imbuing the non-conventional sounds with the same kind of nobility enjoyed by the "historical" sounds, to establish a level ground between them was a very lofty and, perhaps, doomed one. I found that actually equivocation was there from the start, and that nothing really had to "become." But I must say that this work was the first I've written that started with a purely sonic conception. And there was no attempt to, apart from the modules and chords (fixed in themselves, but subject to change through recontextualization and expansion/contraction, for instance), pre-form the material with a clear dramatic curve in mind. I was more interested in development as a phenomenon of the receiver's mind. The spirit of the music does not move very far from an established center. One is not particularly struck by a sense of a grand rise and fall in the action, of being taken to some new place continually. Rather, there are coincidences, upheavals which are not provoked by anything other than the mechanics of the fixed sound objects' movement, their placement in time relative to each other. The meaning of

these coincidences is not promulgated on the basis of how they function dramatically, but on how they behave as sum and product of individual sounds whose rhetorical value and function are, I consider, delightfully ambiguous.

Example 7 is a special moment for me. The music of Percussion I is freely decorous, fanciful, responsive. That of Percussion II is predominantly of stolid character, given that it contains overlapping statements of 3 of its modules (always played *forte*). At the same time there is a falling major 2nd in the horn which is colored in the middle by flutter-tonguing (also in *forte*). There is a commonality between what Percussion II and horn are doing. Module V is an ostinato on wood blocks alone; Module VI is split up between bongos and tambourine; Module VII is reserved for the tom-toms. There is a primitively blatant quality in the descending major 2nd which is resonated in the ostinato of Module V (mono-timbric with a descending contour) and in the succession of module statements itself (moving from incisive high wood blocks to low thunderous toms). And the sense of 'almost belonging there together' is heightened by the low tom stroke's occurring right at the end of the horn's flutter-tongue sound and by the flurry of responsive and quickly dissipated energy in Percussion I, casting woodblocks in a completely different role. Hence, the declamatory falling major 2nd, while having a historically laden presence in this moment in the piece (How can it be heard without being somehow connected with its place in the descending *Urlinie* of tonal music, especially after having been preceded by the F-natural, a minor 3rd above?), is, at the same time, being reduced to a crude, shall we say, pre-historical state by virtue of its crude setting and

Example 7

The image displays a musical score for Example 7, consisting of two systems of staves. The first system includes staves for 'Violin I', 'Violin II', 'Viola', 'Cello', 'Double Bass', and 'Piano'. The second system includes staves for 'Violin I', 'Violin II', 'Viola', 'Cello', 'Double Bass', and 'Piano'. The score contains various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some performance instructions like 'arco' and 'pizz.' (pizzicato). The score is divided into measures, with some measures containing complex rhythmic patterns and others being rests. The overall structure is a multi-measure rest followed by a melodic line in the first system, and a more active melodic line in the second system.

face. This is what I mean by the "delightfully ambiguous" rhetorical value and function of certain coincidences.

Encouraged by the results of *Train Set*, even if they were not the ones I was aiming for altogether, I set about to devise a way of working with pitch that would be analogous to the notion of found form, as opposed to given or derived form. I had found ways of manipulating the row which could facilitate directed motion. But now that I was becoming attracted to the idea of not knowing exactly from the outset how I wanted to direct that motion, I was yearning to try out something new, something that was less predictable and more spontaneous, yet that adhered to very basic note-to-note rules. Also, I was interested in allowing redundancy to have the option of being pre-determined or incidental, something requiring a bit of a systematic compromise when working with rows. To this end I began working with what I call "pitch flows." There are two things constraining a pitch flow: (1) the next pitch must be at a permissible interval up or down from a given pitch (the interval-direction set); and (2) it cannot be any number of octaves higher or lower than its last occurrence in the flow unless there has been an intervening pitch falling inside the octave leap which satisfies certain criteria for abolishing or strengthening the sense of "octave" (e. g., being in a semitonal relationship to the pitch in question). Instead of devising strategies of transforming material, I can, using this method, conceive of changing the *behavior* of the flow. In *Philosophy of Modern Music*, Adorno takes the position that 12-tone systematization makes musical elements revert to nature by becoming material (or, worse still, 'raw material').⁶ Though not directly influenced by that position (since I became aware of it after I had already changed

my way of working), I feel that to think in terms of *behavior*, even if it cannot fail but generate a certain kind of material, is less guilty of being charged with having a "commanding disposition over the totality" which "banishes the spontaneity of the moment." Are there any eschatological reasons I might have for making this choice?

I could begin to answer by referring to one of David's psalms, number 62:

"Indeed toward God is my soul [waiting in] silence. From him my salvation is. Indeed he is my rock and my salvation, my secure height; I shall not be made to totter very much...Indeed toward God wait silently, O my soul, Because from him is my hope."

--Ps. 62: 1-5 (New World Translation)

David had the waiting attitude I feel appropriate for our own time. Christ said his kingdom was not of this world, told his followers to pray for his father's kingdom to come, and said that his followers were no part of this world. So what are they to do? Become a part of it so that they can change it, make it better? On the surface, that seems the most laudable and universally acceptable thing to do; seize the world's power, since the end is indefinitely far off in the future, it is unrevealed, hidden. As mainstream Christianity became a respected institution in the world, in fact, a *dominating* influence in its affairs, it abandoned, by and large, as one of its principal tenets the idea of an imminent end to the present order followed by a literal millenium. Instead, the church itself, as its

power and influence widened, became the kingdom of God on earth; the millenium became an allegory for the peace and prosperity that would even now be enjoyed by the church's members. This belief is at the root of any attempt to marry church and state. And this corruption of Christ's original teachings was at the same time damning and preserving, at least from a coldly historical perspective. Those who have revived belief in millenarianism have most often been castigated as radical, heretical, except for when it seemed to serve certain political ends. But I believe that, even though Christ made those assertions nearly 2,000 years ago, they are constants, not just unique to a primitive period in a great religion's history.

What constitutes being a part of the world alienated from God is, needless to say, a controversial topic. I am, however, convinced that an art which attempts to transcend mere decoration should be resistant to the Satanic spirits that lull one into a false sense of security, that suppress anxiety by explaining it away or denying it altogether. I feel, though, that I cannot rest my hope on either the brutalizing world of fungible objects (which, sadly, manifests itself even in the marketing of religion) or the ability of a de-aestheticized art to negate reality by calling attention to the present impossibility of wholeness or the failure of language, what Adorno considered a worthy ideal later in his life. It will take more than acknowledgment to negate reality. That is why I wait for God. I don't know exactly when he will act; but I believe it will be soon. Not trusting in any political scheme of the present order, I choose to be politically powerless, not even voting. This seems absurd in a sense, I'll agree. It is not at all a comfortable position to be in. But, then again,

neither is writing music without the certainty of a relatively fixed given or derived form (to either be employed or subverted), like the row or the time-point structures that I have used. Allowing myself to make choices (either carefully, or randomly, maybe with the use of a computer) about what note comes next, within a pre-determined set of possibilities, while en route to finding this *form*, this reason or purpose, is consonant with a waiting attitude which does not dogmatically presume to 'know on what day the Lord is coming.' I keep working and keep waiting. In the *meantime* (what Frank Kermode refers to, I believe, as the 'middest'), I will "not be made to totter very much." Whatever comes I believe I can endure with God's help; it will not be overwhelming. I suffer the arbitrariness of it all, even joyfully at times when there are delectable coincidences, so that I can experience the moment when the work reveals to me its "end," both as ending and purpose. I endure the present moment, yet with reason being expectant of soon fruition. I can now conceive of form being the proliferation of local phenomena. These phenomena are the result of behaviors which are controlled by certain criteria, ones which govern note-to-note relationships and harmonic succession. I know what *could* happen next; sometimes I know what I *want* to happen next. But this is to be decided 'in the moment.' Not that I don't have general goals for the resultant form, textural ones or harmonic ones; but when they are to be reached (if they are indeed to be reached in that particular work) and how long they will last once they are are not determined prior to the compositional act.

Example 8 presents one such pitch flow. What may not be obvious is that it is based on or modeled after the beginning of a Chopin prelude [see

Example 8

Chopin pitch flow

The image shows a musical score for Example 8, titled "Chopin pitch flow". It consists of two staves, a treble clef on top and a bass clef on the bottom. The treble staff contains a sequence of notes: a dotted quarter note G4, an eighth note A4, a quarter note B4 with a sharp sign (#), a dotted quarter note C5, a quarter note B4 with a flat sign (b), a quarter note A4 with a sharp sign (#), a quarter note G4 with a sharp sign (#), a quarter note F4 with a sharp sign (#), a quarter note E4 with a sharp sign (#), a quarter note D4 with a flat sign (b), a quarter note C4 with a sharp sign (#), and the text "etc." following. The bass staff contains a single dotted quarter note G3.

Example 9

Prélude

Allegro molto

F. Chopin. Op. 28, No. 5

The image shows the beginning of Chopin's Prélude Op. 28, No. 5. It is in 3/8 time, marked "Allegro molto". The score is for piano and includes dynamic markings such as "p" (piano) and "cresc." (crescendo). Fingerings are indicated with numbers 1-5 above or below notes. The piece is characterized by its repetitive eighth-note patterns in both hands. Some notes are marked with "Red." and an asterisk (*), and one note in the second system is marked "not used".

Example 9]. I am currently working on a setting of Edna St. Vincent Millay's late poem, *When It Is Over* that makes use of this flow.

Modeling was used in a piece I wrote for piano (with MIDI interface) and DSP (digital signal processing). Here the pitch flows were generated using the intervallic make-up of the ASCH themes from Schumann's *Carnaval*. The aim of the piece, entitled *Eusebian Fantasies*, was to give a modern rendering of Schumann's Eusebian musical personality, the inward, reflective, non-flamboyant, non-extroverted personality. One of the fantasies (Example 10) is modeled after the second dance of the *Davidsbündlertänze*, with its intertwined accompaniment and leading voice (Example 11). This dance is, incidentally, attributed to Eusebius, as indicated by the "E" at the end of the last line. The 'fantasy' makes an attempt at analysis and reconstruction of the Schumann dance, using techniques and a musical language foreign to the model but in ways parallel (or at least responsive) to its development. As can be seen in the model, there is a modulation from B minor to E major in the 'B' section. After this digression (which is thematically similar) there is the usual return to the home key for the rounding out of the binary form. Likewise, in the fantasy there is a modulation to a different harmonic field in the second section (a shift to a pitch-class set of 10, lacking C and A, from one lacking D and F-sharp [Example 12]), but not a return to the original harmonic field, but rather an exact transposition of the beginning up a major ninth. A choice of a slightly lower register than in the model also contributes to a darker and, rather than melancholy, a macabre quality in the fantasy. While the thematic material was created apart from a given flow of pitches, so that I would be freer to intuitively arrive at a

Example 10

$\text{♩} = 72$

Handwritten musical notation for the first system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 5/8 time signature, followed by a 3/4 time signature. The bass staff contains a series of chords and notes. A slur covers the first two measures of the treble staff.

Handwritten musical notation for the second system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 5/8 time signature, followed by a 3/4 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Handwritten musical notation for the third system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 5/8 time signature, followed by a 3/4 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Handwritten musical notation for the fourth system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 7/8 time signature, followed by a 3/4 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Handwritten musical notation for the fifth system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 7/8 time signature, followed by a 5/8 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Handwritten musical notation for the sixth system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 3/4 time signature, followed by a 5/8 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Handwritten musical notation for the seventh system of Example 10. It consists of two staves, treble and bass clef. The treble staff begins with a 7/8 time signature. The bass staff contains a series of chords and notes. A slur covers the last two measures of the treble staff.

Example 11

No. 2.

Innig.
p
no.

1. 2.

Prdale 1. *rit.* 2. *rit.* *p*

R.S. 44.1

E.

Example 12

10 pitch-class sets

lacks D and F#

lacks A and C

Example 13

accompaniment pitch flow

#-e

etc.

corresponding and/or deviant melodic contour, the accompaniment pattern is rather strictly derived from a particular segmentation of a pitch flow [Example 13]. One can also see some of my deviations from the model as purposeful intensifications of irregularities explicit or implicit in the model. Though I did not choose to make use of more complicated polyrhythms for the purpose of creating a more lively musical surface (as could have been suggested by Schumann's use of hemiola in the first two bars, for instance), I did choose to extend the idea of phrase-length irregularity. As is apparent from the model, the first 8 bars are divided up into 4 [2 + 2] + 3 [1 + 2] + 1 bars, respectively. This structure is emulated (but not exactly) in the fantasy: 4 [2 + 2] + 2 + 1. The technique of subtraction Schumann uses with regard to phrase structure is further extended in the fantasy to include bar-length modifications or oscillations (5/8 - 3/4 - 7/8 - 3/4, etc.) as well as variations in the length of the accompanimental patterns (which actually are more crucial in defining meter). These techniques working together do create more 'out-of-phasesness' between rhythmic structures, hence the suggestion of larger polyrhythms. Finally, it could be added that the movement to a 10 pitch-class set which not only *includes* D and F-sharp but *emphasizes* them does much to brighten the harmony; and a collateral device used in *Eusebian Fantasies* which strengthens this qualitative change is ring modulation of the live audio set to a frequency which strengthens the sense of D major.

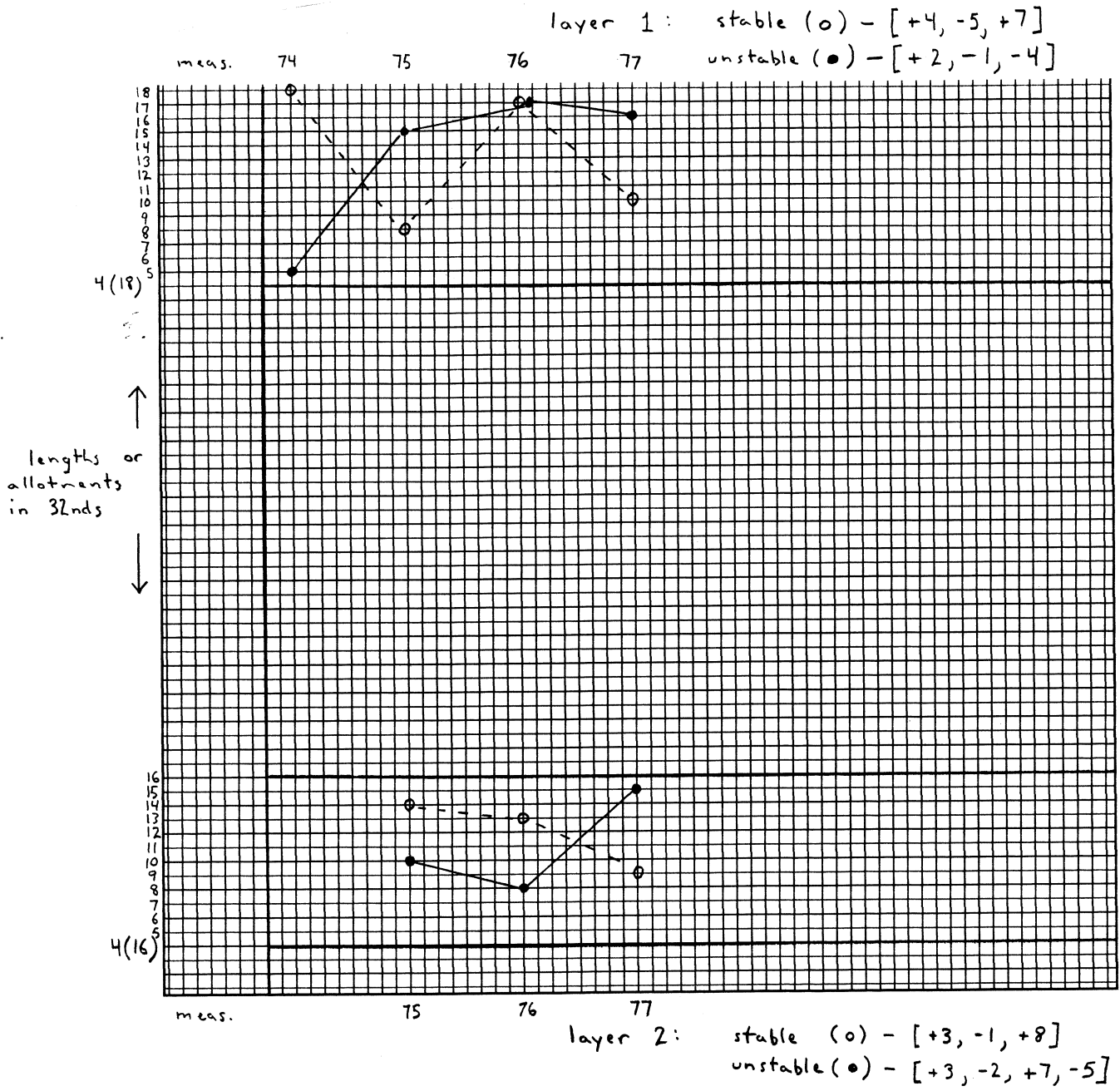
Another important aspect of my recent compositional practice has been the composite employment of independent periodic step progressions,

"dance steps" which, given a particular textural goal, help to fix the following: (1) bar length, (2) bar division and subdivision length, and (3) impulse speed. A brief example from *Confidence Games*, a recent work of mine for percussionist and pianist, should suffice in explaining how this pre-compositional process functions in creating tyrannically specific rhythmic textures. Measures 74-76 represent a 'toss-off' point in the piece, where the densist activity (a two-part polyrhythmic structure) is shifted from the piano to the percussion. Prior to m. 75 the percussion music has been relatively free from the standpoint of impulse speed (this aspect being intuitively shaped), yet has been constrained in the succession of its materials through the use of a multilayered 'color' (to borrow a term from isorhythm technique). The three layers, which are of different lengths, determine event type (soft roll, loud stroke, etc.), timbre (wood, metal, skin), and permissibility (simply a series of on's and off's--0's and 1's). In m. 75, however, this pre-determined order (which is already complexly behaved and unpredictable due to the interference between independent layers) is further systematized by means of a different kind of three-layered determinism.

Example 14, Graphs 1 and 2 show how bar length growth (shared, of course, by the two instruments) relates to its division growth and subdivision growth (which is independent for the two instruments). The first graph shows how the bar length is determined by the addition of the lengths (in 32nd notes) allotted for the 'stable' and 'unstable' compartments. The 'dance steps' for the stable compartment growth are +4 32nds, followed by -5, followed by +7. The range is from 5 32nds to 18, with the process wrapping around (18 becomes 4 and vice versa) when

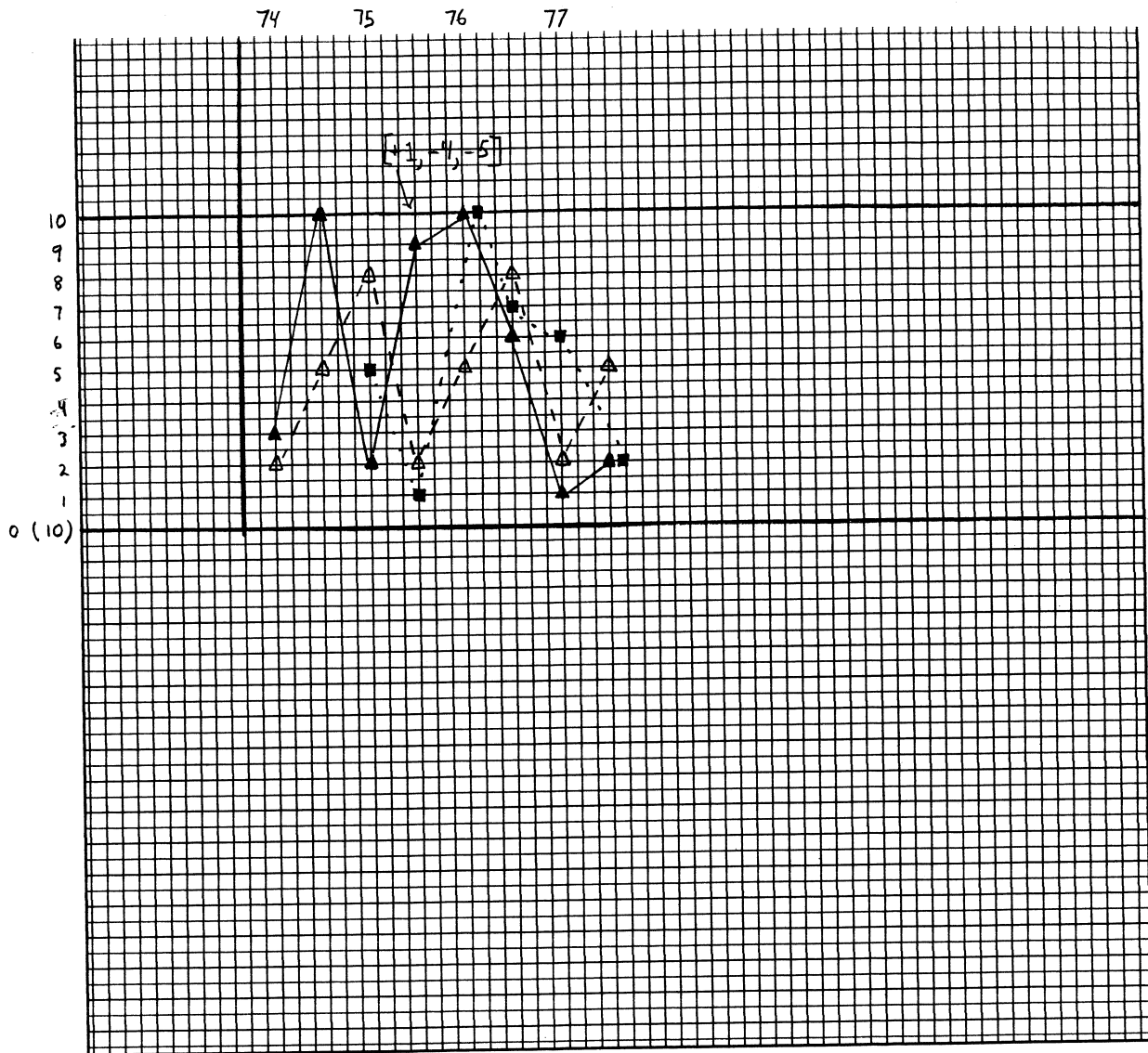
Example 14

Graph 1



Example 14

Graph 2



voice 1 of 1st layer (\blacktriangle) : $[-3, +2]$ then $[+1, -4, -5]$
 voice 2 of 1st layer (\triangle) : $[+4, -7, +3]$
 2nd layer (1 voice only) (\blacksquare) : $[+6, -1, -3, +9]$

it exceeds 18. The trajectory of the 'unstable' compartment size growth is likewise indicated by the graph. At m. 75, layer 1 is handed off to the percussion and a new layer (2) is given to the piano. (Layer 1 has been joined already in progress in the example; layer 2 makes its first appearance in this measure but I started its growth process with the second elements in its respective sets-- -1 and -2.) Layer 1 determines the *universal* bar length. (As Example 14, Figure 1 shows, layer 2 has conflicting bar lengths, as it were, giving rise to the upper level 'irrationals.'). Consequently, the 4 measures have the following lengths; (74) $18 + 5 = 23$ 32nds; (75) $8 + 15 = 23$ 32nds (still); (76) $17 + 17 = 34$ 32nds; (77) $10 + 16 = 26$ 32nds.

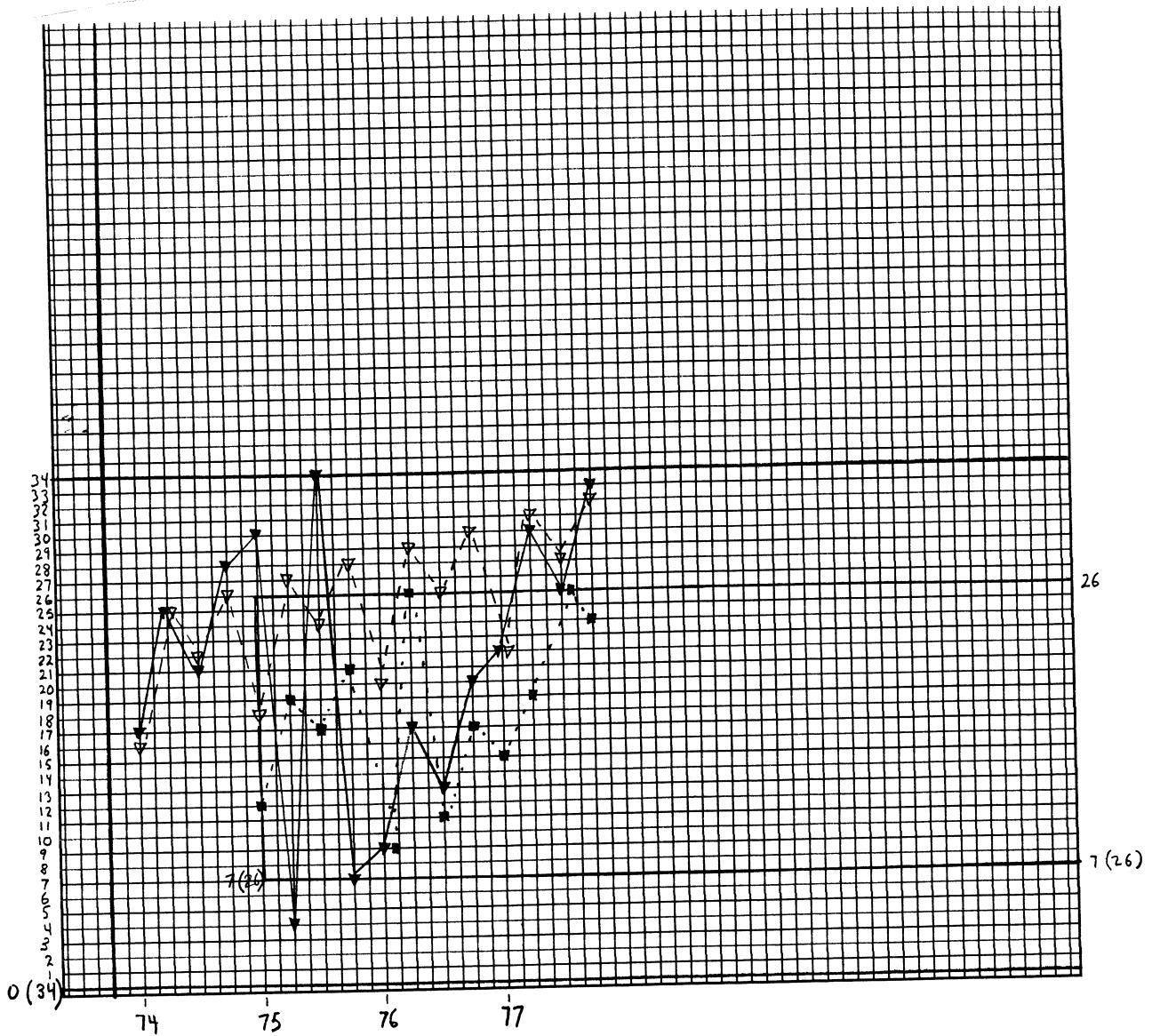
Graph 2 shows the growth in compartment division length. Here again there is a division of the space or compartment into two parts. The length of the second part is the difference between the first and the total length allotted the compartment. [See also Figure 1.] Notice how, at the division point of m. 75, the 'dance step' set for voice 1 changes. Also notice the 'frozen' periodicity of voice 2.

Graph 3 finally shows the impulse speed or, more accurately, impulse "density" trajectory. The second layer's trajectory is ranged between 8 and 26 impulses, whereas that of the first layer is ranged between 1 and 34 impulses. The periodicity of voice 2 is a 'sliding' one, gradually moving towards the point of maximum density.

Figure 1 shows how all the foregoing interact to create the final rhythmic grid. Since the impulse speed cannot exceed the 64 note, the impulse density can never be more than twice the compartment division length. That is why the parantheticals to the right of the circled numbers

Example 14

Graph 3



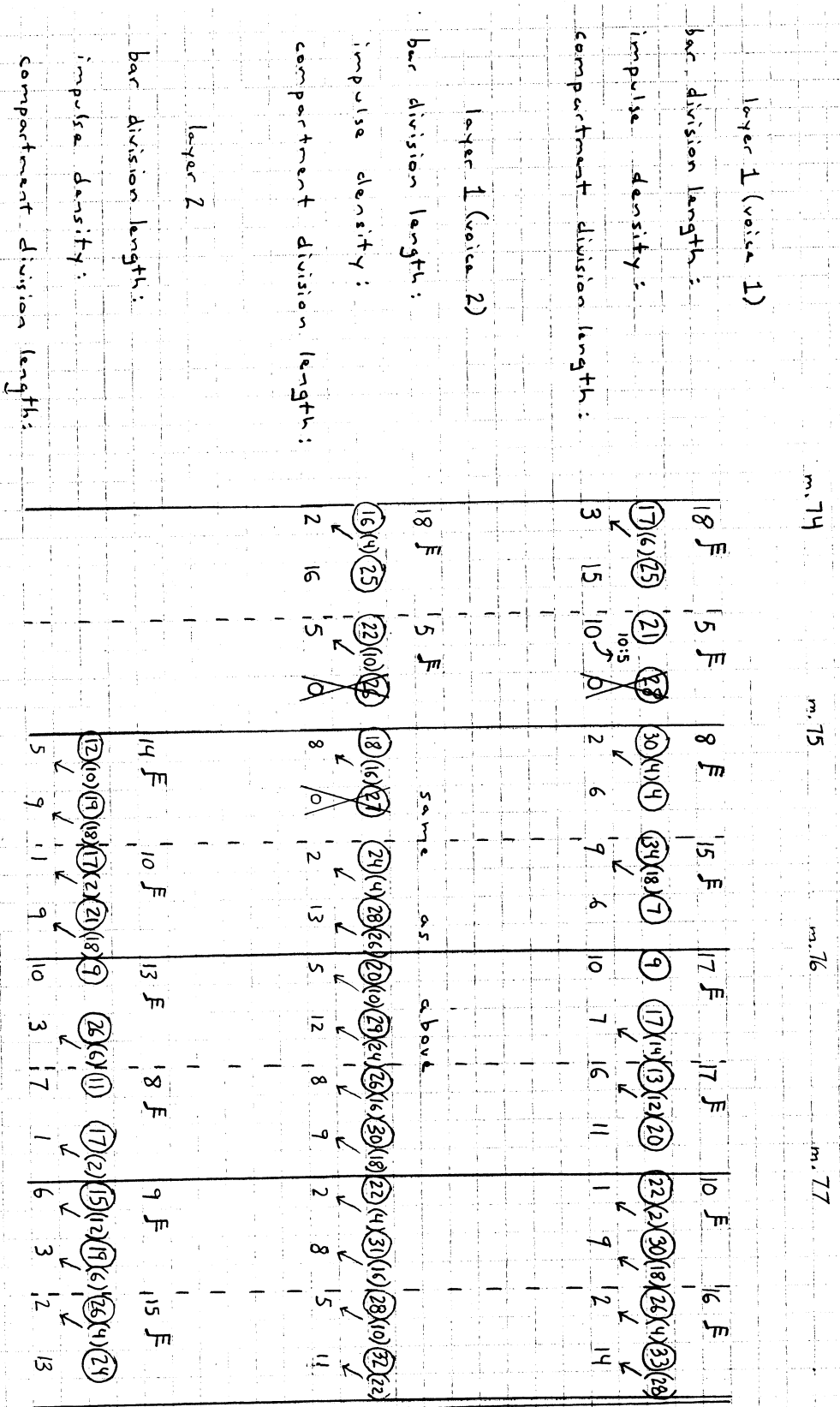
voice 1 of 1rst layer (▼) : [+8, -4, +7, +2]

voice 2 of 1rst layer (▽) : [+9, -3, +4, -8]

2nd layer (1 voice only) (■) : [+7, -2, +4]

Example 14

Figure 1



(with attached arrows) occur so frequently. In the case of a compartment division length being greater than the bar division length, the former is interpreted as the impulse density, provided it does not exceed the value of the 64th note. (This is the case in layer 1, voice 1 of m. 74.) Any compartment division length of '0' is crossed out, along with its paired impulse density.

Figure 2 presents the raw impulse structures which are then cycled and recycled through the changing grid of layer 1 (formerly in the piano and after m. 74 in the percussion). The circled numbers refer to unsounded impulses (i.e., rests of that duration). The new layer which commences in m. 75 (in the piano) makes use of a structure with an expanding inner continuity of impulses, as well as a game of expanding durations. The finished product (Example 14--score example) is a volatile and unpredictable texture. Eventually the grid regularizes and the parts come into synchrony; but the size of the windows opening onto the regularity is ever in flux.

One could quickly comment about the convoluted, the inelegant, not to mention (given, for instance, the impulse density to compartment division length ratios that are never heard due to their being out of range) *wasteful* nature of this process. And, being a newcomer to this way of working, I will be equally quick to add that I plan on making refinements of this and other processes. Yet, by the same token, their somewhat arbitrarily intricate and inefficient nature bespeaks a certain humble humanity in the face of an increasing awareness of time's tyranny. Facilitated thereby, I believe, is the pursuit of that middle ground between attempts to transcend time by adhering to a fixed teleological

Example 14

Figure 2

Perc. - voice 1 : ② 3 ① | | | | | ④ 3 2 ① | | | ①

voice 2 : | | | | ③ | 3 2 | 5 ④ | | 7 ⑧

cont. → | | | | | ②

Piano (layer 2) : ③ | ③ 3 | | | | | | | ② |

④ 2 ④ 4 | | | | | | | | ③ 2

⑥ 4 ⑥ 6 | | | | | | | | | ⑤ 4

etc.

Example 14-score (cont.)

This musical score consists of multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance markings like *mfz* and *ppz*. The score is divided into measures, with some measures containing multiple notes. A large bracket on the left side of the score spans from measure 75 to 113, with a sub-bracket indicating measures 8:10. Another bracket on the right side spans from measure 75 to 113, with a sub-bracket indicating measures 8:10. A final bracket on the right side spans from measure 117 to 118, with a sub-bracket indicating measures 20:11. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Example 14-score (cont.)

This musical score consists of multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also performance markings like *mf* (mezzo-forte) and *sfz* (sforzando). The score is divided into measures, with some measures containing complex rhythmic patterns or chords. A large bracket on the left side of the score indicates a specific section. The notation is written in a standard musical format, with clefs and time signatures visible at the beginning of the staves.

structure which is imposed from without (a pre-destination of a sort) and the deliberate selection of materials and processes which produce predominately static shapes or structures (not being end-directed, as if having achieved eternity already). Global telos is not pre-ordained by me; of this I'm quite certain. I have the immediate task or situation at hand to respond to, which is the consequence oftentimes of a system that's difficult or even impossible to exercise any control in. At the same time, the signs of imminent global telos become clearer and clearer, making me more anxious, more fully justifying my watchful waiting. The transcending of time cannot happen in my music; neither can I receive the full disclosure of what will or should take place and when, prior to the nativity of a more complete musical idea (viewed not as a static structure but as a responsive and enduring subject). I do desire, however, for there to be the ever present anxiety of waiting, waiting for a revealed and more certain end. And I hope that I'll be alert to that revelation. What this means is that, though there may be an approximate conception of a texture and its growth, the selected generative techniques for that texture are allowed to produce the potential for culmination and cadence on their own. The composer as reader of the 'signs' is at liberty, once he becomes aware of it, to intervene in order to facilitate the realization of or deny this potential. Whether it is a locally static (what might be more palpably a music of 'waiting,' depending on its context) or dynamic musical gesture, I desire for the spirit of expectancy and watchful waiting always to be lurking somewhere, if not looming.

It is now left to finish by briefly commenting on my first completed

work (ostensibly "completed") for string quartet, *A St. John Fragment* (1995). I have made some effort to explain my use of pitch flows, modeling, and autonomic rhythmic processes. Also the foregoing hopefully has done something to reveal their appropriateness to a "waiting" attitude, a willingness to endure the moment, yet, with reason, expectant of soon fruition, rather than an attitude which is expectant of fruition occurring at a certain point in time (a temporal structure imposed from without). How would the *St. John Fragment* be considered in this progression?

In answer, it could be stated that the 'fragment' is a somewhat free exploration of a, to me, novel sound world. It was the first work of mine to make use of quarter-tones. The techniques employed were orthodox ones--chaconne, isorhythm, and others. In the first part, a very ad hoc way of dealing with rhythm was employed--just determining in advance how many attacks I wanted to have in a given measure. In the second part, a more systematized treatment of the same harmonic succession was facilitated by isorhythmic techniques. How could this be inspired by a papyrus fragment of John?

In the sense that intellectual restlessness is prompted by many of the statements made in John's gospel as a whole; and a systematic, more thorough-going exploration of the same material which strives to get beyond the intimidation of mystagoguery, after a momentary lapse of destructive and debilitating obsessive thought (the distorted G minor chord [see Example 15]) can lead to, after the sometimes forced, risk-taking interjections of self-assertion (the unison rhythms towards the end of the 2nd part [see Example 16]), a more serenely enlightened

Example 15

Musical score for Example 15, measures 28-32. The score is written for a single melodic line on a grand staff. It features a variety of dynamic markings including *f*, *ff*, *sfz*, and *ffz*. Performance techniques such as *accu* (accents), *pizz* (pizzicato), *gliss.* (glissando), and *sull G* (sul tasto) are indicated. The notation includes slurs, ties, and triplet markings (indicated by a '3' over a bracket). The piece concludes with a final *ff* dynamic marking.

Musical score for Example 15, measures 33-37. This section continues the melodic line from the previous system. It includes dynamic markings such as *f*, *ff*, and *sfz*. Performance techniques like *pizz* and *gliss.* are used. The notation features slurs, ties, and triplet markings. The piece ends with a final *ff* dynamic marking.

Example 16

Musical score for Example 16, measures 78-80. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 3/4. Measure 78 features a treble clef staff with a forte (f) dynamic and a bass clef staff with a fortissimo (ff) dynamic. Measure 79 includes a 'decclamatory' section in the treble clef staff with a forte (f) dynamic and a piano (p) dynamic in the bass clef staff. Measure 80 shows a fortissimo (ff) dynamic in the treble clef staff and a fortissimo (ff) dynamic in the bass clef staff. Various musical notations such as slurs, ties, and fingerings are present throughout the score.

Musical score for Example 16, measures 76-77. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 3/4. Measure 76 features a treble clef staff with a piano (p) dynamic and a bass clef staff with a fortissimo (ff) dynamic. Measure 77 includes a 'cantando' section in the treble clef staff with a piano (p) dynamic and a fortissimo (ff) dynamic in the bass clef staff. Various musical notations such as slurs, ties, and fingerings are present throughout the score.

Example 17

composure [see Example 17], a confidence that ones faith does have a worthy base, yet not one that assumes perfect understanding. (The quarter-tones are still there, there integral functionality beyond representation of distortion or partial truth being as yet (to me anyway) undiscovered.) The papyrus found in a waster paper basket is a fragment of faith. It is one of the oldest extant copies of any part of the New Testament (I prefer "Christian Greek scriptures"), dating from just a few decades after the death of its writer. It is not enough tangible evidence to inspire and support the faith of many, maybe not even excite them in the least. But I find it a very confirming element, something which gives weight and solidity to the already existent bulwark of my faith. It is this acknowledgment of a fragmentary existence that is at the same time uncomfortable (hence, the necessity of taking risks) and inspiring, strengthening (true humility is, I feel, increased strength) which is common to both the music and the papyrus fragment which inspired it.

Notes

- 1 Benjamin, Walter, "Theses on the Philosophy of History," (in *Illuminations*, trans. Harry Zohn (New York: Schocken Books, 1969)), p. 256.
- 2 Burkholder, J. Peter, *Charles Ives--The Ideas Behind the Music* (New Haven: Yale University Press, 1985), p. 113.
- 3 Adorno, T. W., trans. Juliane Brand and Christopher Hailey, *Alban Berg* (Cambridge: Cambridge University Press, 1991), p. 21.
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