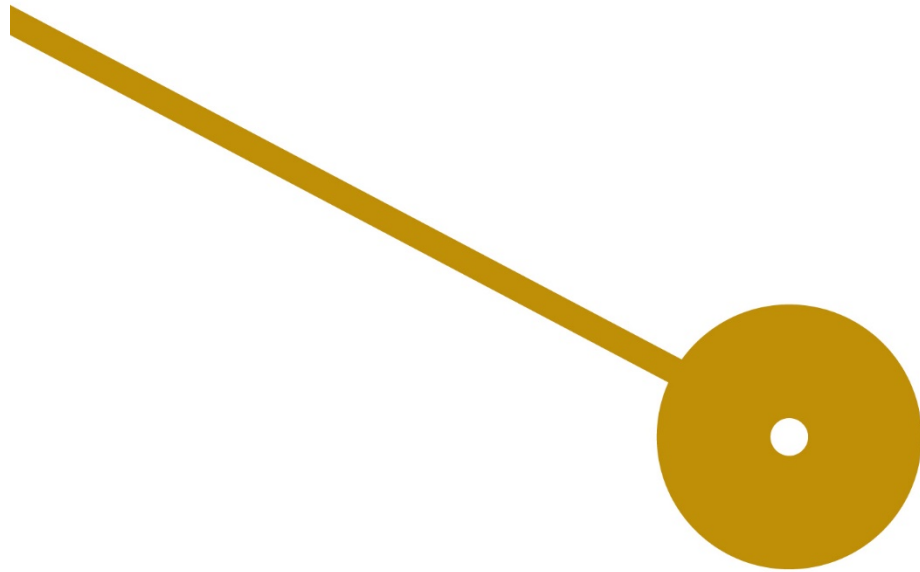
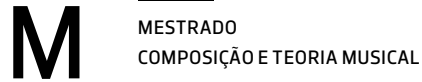


**A perspective of New Simplicity
in contemporary composition:
Song of Songs as a case study**

Isabel Maria Pereira Barata da Rocha

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A perspective of New Simplicity in contemporary composition: *Song of Songs* as a case study

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Dedico este trabalho a todos os homens e todas as mulheres de boa vontade.

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Resumo

O projeto musical de onde esta dissertação provém pretende apresentar uma nova visão, composicional e hermenêutica, do Cântico dos Cânticos, um texto do Antigo Testamento, no âmbito da tendência estilística conhecida predominantemente, até agora, como Nova Simplicidade. Uma obra foi construída com sucesso, utilizando as abordagens associadas à Nova Simplicidade. O texto que se segue constitui a componente teórica do projeto.

A parte prática (partitura, tapes e patch) está incluída, a ser levada a cena no Museu da Misericórdia, numa parceria com a Pós-Graduação em Ópera e Estudos Músico-Teatrais da ESMAE - P. Porto.

Palavras-chave

Cântico dos Cânticos, composição, Nova Simplicidade.

Abstract

The musical project from which this dissertation stems is intended to present a new vision, compositional and hermeneutic, of the Song of Songs, a text of the Old Testament, in the scope of the stylistic approach broadly known, until now, as New Simplicity. An *oeuvre* was successfully built, using the approaches linked to New Simplicity. The following text is the theoretical component of the project.

The practical part (score, tapes and patch) is enclosed, to be performed in the Museu da Misericórdia, through a partnership with the Postgraduate Course in Opera and Musical Theatre Studies of ESMAE - P.Porto.

Keywords

Song of Songs, composition, New Simplicity.

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Introduction

During my major, a number of creative positionings was presented throughout the intensive work led by our teachers. After the completion of the major, I had an enriched vision of the several aesthetical currents that thrive in composition. Of all the trends that were studied, New Simplicity had the strongest impact on me, both intellectually and emotionally. It was, therefore, a mature, pondered choice that presented itself to me when a path had to be taken in a clearer definition of a creative strategy in my masters degree.

Whether or not this trend is yet to receive another designation, the creativity and strength that emanates from the composers whose portrait I carve in these pages is the example I wish to follow, in humble consideration of my capacities.

CHAPTER I. New Simplicity – historical roots and state of the art

1.1. New Simplicity as a movement and a stylistic approach

This dissertation will focus only on the creative trend of New Simplicity due to the following factors:

1. The proposed range of ca. 8.000 to 20.000 words poses the need to circumscribe the limits of the subjects to be developed.
2. As already mentioned, my personal academic research interests are focused mainly on the current of New Simplicity. Fortunately, a vast array of papers and books of renowned authors about the variety of currents in contemporary composition can already be found in the academic world, being present in public, private and digital libraries of academic journals, books, and primary sources. The reader is encouraged to resort to these sources for a successful and complete update of today's vast spectrum of compositional creative standings.

As stated above in the abstract, the main purpose in this project was to strive to create a personal vision over the *Song of Songs*, in the scope of the movement or stylistic approach known as New Simplicity that emerged in the end of the 20th century.

New Simplicity is considered by some authors as both a movement and a stylistic approach (Reimann, 1979, p. 25; Andreopoulos, 2006, p. 146) and by others as only one of these tendencies, not both, or merely a concept (Hentschel, 2006, p. 129). As we will see, and as considered by some authors, "New Simplicity" seems to represent more an esthetical and philosophical standing in composition than the embracing of a specific set of technical procedures. Andreas Andreopoulos (b. 1966), Reader in Orthodox Christianity at the University of Winchester considers that "(...) 'New Simplicity' proposes a reduction of uncertainty to the necessary" (Andreopoulos, 2006, p. 146). It is quite hard to pinpoint this approach and reduce it to a box.

New Simplicity is referred as arising in the 1970s of the 20th century. The term seems to have been introduced first outside of the academia by Wolfgang Becker at WDR's *Musik der Zeit*¹ concert series in January 1977 (Beal, 2006, pp. 238-239; Chase & Thomas, 2016, pp. 46-47; Hiekel & Utz, 2016, p. 519) and then formally described in academic publishing by the composer, pianist and author Aribert Reimann (b. 1936) in the *Neue Zeitschrift für Musik*² (Reimann, 1979, p. 25).

¹ Music of the Time

² New Journal for Music

It should be noted, however, that, notably, a few decades before, the term had already been used, although in a somewhat different sense, by Sergei Prokofiev (1891-1953), one of the great neoclassical composers of the 20th century. Prokofiev used this keyword to describe his view of how a Soviet composer should write music, in this case, to the general public, upon his return to the then existing Soviet Union. In an article in the newspaper *Izvestiya*³, issued on the 16 November 1934, Prokofiev wrote about music that achieved communication with broad audiences: “Above all, it must be melodious; moreover, the melody must be simple and comprehensible, without being repetitive or trivial (...) The simplicity should not be an old-fashioned simplicity but a new simplicity.” (as cited in Cook & Pople, 2004, p. 298).

Later on, in the 1970’s, when the keyword established itself in the technical vocabulary of the musical *milieu*, the term was first used by journalists rather than by musicologists and stirred controversy amongst the very same composers who were associated with the designation (Hiekel & Utz, 2016, p. 519). This controversy was associated with the epithet “Neue” which was shared by the *Neue Music*, the very own movement they sought to free themselves from, and also because some of them believed that “simplicity” was far away from the actual intentions they had forged (Hiekel & Utz, 2016, p. 519). Nevertheless, despite the controversy sparking from its semantic implications the term has been maintained, appearing both inside and outside the academia.

1.2. Emergence of New Simplicity as a concept

Outside the academia, Wolfgang Becker was one of the first professionals to use this keyword in program notes and concert designation (Chase & Thomas, 2016). In January 1977 Wolfgang Becker produced a concert series, which was named *Neue Einfachheit*⁴, and was enclosed in the initiative *Musik der Zeit*, organized by WDR in Cologne (Beal, 2006, p. 238). In this eclectic concert series there were works by composers such as Michael von Biel (b. 1937), John Cage (1912-1992), Marc Monnet (b. 1949), Morton Feldman (1926-1987), Steve Reich (b. 1936), Eric Satie (1866-1925), Hans Zender (b. 1936), Walter Zimmermann (b. 1949), Bernd Alois Zimmermann (1918-1970), Mauricio Kagel (1931-2008) alongside traditional Korean music (Beal, 2006, p. 238; Hentschel, 2006, p. 121). Indeed, the array of works was quite encompassing, as was Wolfgang Becker’s view of New Simplicity: “New Simplicity is an experience of contemporary music observable in many countries: the elemental simplification of the soundscape and the transferral of complex structure into the internal musical form and performance practice.” (Becker as cited in Williams, 2013, p. 214)

³ News

⁴ New Simplicity

This view expressed not only the values of the group that embraced a return to Romantic music, but also broader compositional values that aimed at a simplification (Williams, 2013, p. 214).

Following the events that surrounded the concert series *Neue Einfachheit*, Walter Zimmermann was also one of the composers who has been associated with New simplicity by musicologists Alastair Williams (b. 1961) and Bob Gilmore (1961-2015) (Gilmore, 2014, pp. 129-130; Williams, 2013, p. 214). Walter Zimmermann was actually one of the proponents of the orientation of repertoire of the WDR concert (Gilmore, 2014, p. 130). Zimmermann trained musically from an early age; attended lectures by Karlheinz Stockhausen (1928-2007) and studied composition with Mauricio Kagel at the Kölner Kurse für Neue Musik⁵ and at the Institute of Sonology in Utrecht and the Jaap Kunst Center of Ethnology in Amsterdam (Gilmore, 2014, p. 129; "Walter Zimmermann", 2016, para. 2).

The year after, 1978, an unprecedented trend made its mark at Darmstadt summer courses: influences from the distant past appeared in the work of a group of composers (Williams, 2013, p.207). The courses included the performance of a piece by the 21-year-old Detlev Müller-Siemens (b. 1957), *Variationen über einen Ländler von Schubert*⁶, for ten instruments, which takes the theme from Franz Schubert's (1797-1818) *Deutschen Tänzen*⁷ (Williams, 2013, p.207). Pieces from Hans-Jürgen von Bose (b. 1953), Wolfgang von Schweinitz (b. 1953) and Wolfgang Rihm (b. 1952) (such as Rihm's *Musik für drei Streicher*⁸) were also performed, which contained references to Ludwig van Beethoven (1770-1827) (Williams, 2013, p.207).

Hans-Jürgen von Bose gave a lecture where he discussed the aesthetics pursued by him and other composers, claiming it to be distant from music committed to a doctrine of progress through material and technique, and also of music with political contents (Williams, 2013, p.208). During this lecture, he mentioned fellow composers Detlev Müller-Siemens, Wolfgang von Schweinitz, Hans-Christian von Dadelsen (b. 1948) and Wolfgang Rihm talking about them as a "kind of group" (Williams, 2013, p.208). Bose expressed a longing for lost beauty and content, and a collective wish to write understandable and concise music (Williams, 2013, p.208).

Also in the year of 1978, Wolfgang Rihm gave a lecture, *Der geschockte Komponist*⁹, where he contrasted the „exclusive techniques“, on what is interpreted to be serialism, with the characteristics of an inclusive composition, where all materials and techniques are available to the composer, as we will see further ahead (Williams, 2013, p.209; Lochhead & Auner, 2002, p. 83).

⁵ Cologne Courses for New Music

⁶ Variations on a Ländler by Schubert

⁷ German Dances

⁸ Music for three stringed instruments

⁹ The shocked composer

Despite being seen as heterogeneous and even inconsistent, this group nevertheless marked a turning point in history, where disappointment with excessive rationalization and the values linked to the *status quo* were expressed (Williams, 2013, p. 210).

The tendency of the rejection of the need for constant change and complete intellectualization of music, and the return to a more traditionally accessible understanding of music that emerged since the 1960s and made its clear appearance in Darmstadt's summer courses of 1978 has also been identified by some other authors such as music critics, especially in Germany (Pasler, 2001, pp. 213-216), or by the musicologist Alastair Williams under the keyword Neo-Romanticism (Williams, 2013, pp. 207-211). Some of the composers themselves, who were associated with the keyword, considered that New Simplicity was not fully encompassing of sensibilities such as Rihm's, that is double-faced (Williams, 2013, p. 211). Neo-Romanticism is thus considered by some music critics, especially in Germany, to characterize the trend of rejecting the need for continuous change and variability, and the totally abstract approach to music, placing it within a larger movement, postmodernism (Pasler, 2001, pp. 213-216). However, authors that use Neo-Romanticism, such as Williams (2013, p. 211) consider this keyword as limited as it "evokes a straightforward return to the past".

Total serialism gave way, following the debut of several revolutionary approaches, like that of Cage's indeterminacy, to various currents that occupy the same artistic space of present time composition with extraordinary diversity (Cook & Pople, 2004, p. 4).

Postmodernism seems to be a too encompassing term for this phenomenon. However, the emphasis on intertextual and intercultural matrix, linked to postmodernism (Cook & Pople, 2004, p. 526) is present in most of the composers of the trend this dissertation focuses on, so a hypothesis for further studies might be the analysis of the positioning of what is considered to be a trend receiving the keyword New Simplicity, facing the concept of postmodernism.

1.3. Positioning of Carl Dahlhaus regarding New Simplicity

Having said that, this trend of return to Romanticism that came to surface in 1978 Darmstadt summer courses, received, the very same year it emerged, comments from none other than the musicologist Carl Dahlhaus (1928-1989). In that year, Dahlhaus gave a conference in the summer courses of Darmstadt where he addressed the return to tradition and new uses of tonality (Dahlhaus, 1978/1991, pp. 83-93; Williams, 2013, p. 211). His first intervention regarding this trend took the shape of a conference, whose translation published by IRCAM

in the periodic publication *InHarmoniques* is given the title *Du simple, du beau et du purement beau*¹⁰ (Dahlhaus, 1978/1991, p. 83).

He identified a trend of return to a more distant path, mentioning two ascribed keywords, new simplicity and new subjectivity, opposing to a notion of “novelty” in this trend (Dahlhaus, 1978/1991, p. 83). He affirmed that depriving music of one of its dimensions, the sovereignty of the consonance, was one of the non neglectable causes of the impoverishment of resources. Dahlhaus identified, however, at the present time of the conference, the reappearance of vertical forces in music, not necessarily linked to triads, paving the way to a *rediscovered harmony* and assessed a trend of harmony as part of the agenda once more. Then Dahlhaus raised the following question: was there reason to fear that the rediscovery of the vertical dimension would bring along reactionary abuses (Dahlhaus, 1978/1991, p. 84)? Dahlhaus alerted that in order to establish a grounded judgement, instead of masking feelings behind stereotyped terms, one must depart from compositional technique and its theoretical premises (Dahlhaus, 1978/1991, p. 85). So he analysed the prohibition of consonance as postulated by Arnold Schönberg (1874-1951) and invoked by musicologist Theodor W. Adorno (1903-1969), and in which way it came into conflict with the resurfaced tendency to reuse consonances (Dahlhaus, 1978/1991, p. 85). Schönberg excluded consonances from atonal music because they caused in the listener the expectations of the tonal follow-ups, leaving a blank spot in the composition (Dahlhaus, 1978/1991, p. 85).

However, and this is quite striking, Dahlhaus pointed out that it is not the consonance *per se* that falls on the prohibition, but the consonance as a bearer of a tonal function. Because, Dahlhaus claimed, a typical dissonance like the chord of 5th and 6th subdominant (half-diminished on the 2nd inversion) that appears in the first measure, 3rd beat of the *Piano Piece* op. 33a can perform a tonal function (Dahlhaus, 1978/1991, p. 85). If we look carefully to the score, it is clear it does not, since the following chord leads nowhere in terms of tonal path. However, we can also see that another chord with tonal implications comes along later, as one identifies a chord that could be classified as dominant seventh chord in the second beat of the second measure but, as before, it does not lead anywhere in terms of tonal pathway also. So Dahlhaus remarkably demonstrated that two dissonances present on an emblematic dodecaphonic piece are no more distant to tonality than a triad.

The abolishment of consonance is a consequence of the prohibition of tonality, however, Dahlhaus points out that if one achieves in separating consonance from the idea of a tonal function, one transgresses the prohibition but one does not betray its purpose (Dahlhaus, 1978/1991, p. 85).

Dahlhaus thus proposed the keyword of *new tonality* to encompass pieces like *Dream House* (1974) of La Monte Young (b. 1935), *Stimmung* (1968) of Karlheinz Stockhausen and *In C*

¹⁰ On simple, on beautiful and on purely good

(1968) of Terry Riley (b. 1935) (Dahlhaus, 1978/1991, p. 85). He stressed the fact that (like Lachenmann proposed on his essay which appears quoted further ahead) tonality is, first and foremost, *a system of functions*, and, secondly, it represents a set of sounds (Dahlhaus, 1978/1991, p. 85). He then stressed Edward Lowinsky's¹¹ qualification of tonal chromatic technique – taken to its extreme in 1600 by Carlo Gesualdo (1566-1613) – as an “atonality specific of the *triad*” (Dahlhaus, 1978/1991, p. 85).

Dahlhaus proceeded to examine how harmony and counterpoint resurfaced as concerns in composition in the precedent years, which he regarded as a consequence of the technique of tonal polarities. He then analysed the appearance of what he called *tonal surfaces*, which could be observed first in extracts of works by Beethoven, Richard Wagner (1813-1883) and Gustav Mahler (1860-1911), and later in the 20th century in electronic music and from here to instrumental music (Dahlhaus, 1978/1991, p. 86).

He considered that the paradox in the renewal of reflection on harmony and counterpoint from the principle of tonal polarities of the 1960s meant technically that the construction implied in tonality, that suggests an inner mobility, was turned outwards; however, the processes of sound remain stable. The consonances and dissonances used in this music did not form a system of differentiated chords – they formed a *tonal sphere*, where the chords are in osmosis. The connection between the sound elements reveals more of a *field* than a *system*. Whether this *tonal sphere* is based on a diatonic, barely chromatic, scale, was not enough to talk of major or minor mode; Dahlhaus considered that the idea of a functional system suggested by terminology should be avoided (Dahlhaus, 1978/1991, p. 86).

Dahlhaus then declares that the accomplishments in history come from the fulfilment of certain possibilities that once were next to others; in this process, the new substitutes the old, trying to solve the previous problems. The passivity that the listeners were condemned to, due to the principle of tonal polarities, was finally considered a dead end from where it was necessary to abandon (Dahlhaus, 1978/1991, p. 86). However, Dahlhaus considered that, in this withdrawal, a loss of a part of the truth of tonal mechanisms happened (Dahlhaus, 1978/1991, p. 87).

According to Dahlhaus (1978/1991, p.87), the active listening, that comes from paying attention to the motif, so endeared by the *Neue Musik*¹², sprung from motivic structure, therefore, from sound. In this way, it was not from making the listener focus his or her attention on motives that the listening would cease to be passive. The listener would always have to behave passively while trying to grasp the motif itself. As we can conclude, the solution to escape passivity, Dahlhaus proposed, would include a new way of organizing

¹¹ Edward Elias Lowinsky, musicologist (1908-1985)

¹² *New Music*

sound, not by randomly negating some of its elements, but by redefining the way these elements were organized.

Dahlhaus considered that it was virtually impossible to break with the aesthetic passivity of sound (that was induced by a compositional tradition that exhausted the tonal domain) unless restoring harmony and counterpoint whose structure sounds in a perceptible way, making it thus appear as a development pursuing its goal, without setting aside the concept of tonal sphere. In this way, Dahlhaus envisaged an escape from the limitations of the tonal system with the very same elements it is built of, but with a different organization, with a fluidity that annuls a certain rigidity of the enclosed tonal system whose evolution has sparked so much controversy since the 19th and 20th century (Dahlhaus, 1978/1991, p. 87). Dahlhaus then considered the use of *different consonances* not only by the new avant-garde composers but also by the great jazz musicians of the time, citing jazz giants Miles Davis (1926-1991) and Chick Corea (b. 1941). That is, the use of a different set of consonances enabled musicians to enter a new system of expression.

Dahlhaus considered that categories once relegated to the past came into play: the *Simple* and the *Beautiful* and regarded this urgency of return quite seriously, as he talked of a return to the purely good that could not be ignored (Dahlhaus, 1978/1991, p. 87),

Amongst his analysis of the beautiful and ugly that ensued, Dahlhaus postulated a spontaneous manifestation of the *purely beautiful* in consonances (far from the dangers of kitsch of the predictable use of consonance, and, on the reverse, the indiscriminate use of dissonance as a “*définition du pittoresque*”¹³) (Dahlhaus, 1978/1991, p. 89).

However, perhaps moved by the beauty and spontaneity in this compositional trend, Dahlhaus finished his analysis with a very strong critique on the lack of theoretical construct. For Dahlhaus, the resistance of these composers to talk and explicit a theoretical background was due to the intensity of the frenzy with the ongoing theories of the 1950s (through the technical jargon) and the theories of the 1960s (through the political imprint) (Dahlhaus, 1978/1991, p. 90). He considered that a strong theoretical backbone had to be built or brought to light. He considered of utmost importance the thought on music. He concluded emphasizing the importance of Darmstadt in the events of history of music and the importance of maintaining a high purpose in art, free from the laxity of concerns based only on epistemological or political concerns (Dahlhaus, 1978/1991, pp. 92-93).

A few years later, in the essay *Schönberg's Late Works*, written in 1983 (Boss, 2014, p. 33) – although its English translation was first published in 1987 (Dahlhaus, 1990) – Dahlhaus (1990) acknowledged once again the musical phenomenon of the trend that chose to keep the

¹³ definition of picturesque

(...) choice between tonality and atonality open in principle, to evade what Adorno proclaimed as the diktat and compulsive logic of history and to strive for a frankly subjective, individual expression instead of for “objective correctness”, the idol of the 1950 (...) (Dahlhaus, 1990, p. 168).

Dahlhaus referred to this trend while writing about Schönberg as he was developing a hypothesis of connection between Schönberg and the composers of this trend, which we will discuss further ahead. Dahlhaus associated this current with the keyword New Simplicity, expressing, however, his profound discontentment with semantic limitations of the keyword (Dahlhaus, 1990, p. 168). Nonetheless, not only he did not propose an alternative, as in the following year, in 1984, at Darmstadt summer courses, Dahlhaus employed once again (and definitively) the keyword New Simplicity, and according to Williams (2013) “with no problem whatsoever” (p.210) (Williams, 2013, p. 210).

Indeed, in the year of 1984, Dahlhaus made a second intervention on New Simplicity, which was published in an issue of *Darmstädter Beiträge*¹⁴, which included the polemic advice: „Anyone who prefers not to talk about this subject, be it for reasons of shyness, suspicion or despair, must remain silent about what is happening in music at the present time.“ (Williams, 2013, p. 210). Unlike Aribert Reimann did back in 1979, Dahlhaus refrained from associating composers with the identified trend. However, he did not avoid using the terms New Simplicity and New Tonality, characterizing these trends as ‘attempts to reinstate subjectivity as the decisive factor of a “context of meaning” in sound’’, as a reaction against the “material fetishism” of the 1950s (Williams, 2013, p. 210). He pointed out the emphasis on subjectivity and the innovations that brought forth parameters such as intensity and timbre, identifying a connection between the “secondary sound qualities” and “the expressive element of music” (Williams, 2013, p. 211).

Rihm seems to not have been bothered by the keyword when it was once more used by Dahlhaus; it would be important to point that although Wolfgang Rihm rejected the terminology at its debut, back in 1977, he was very much at ease with Carl Dahlhaus at the 1984 summer course, where Dahlhaus did not take the concept of postmodernism as the majority of the *intelligentsia* (Williams, 2013, p. 211). Indeed, in the 1980’s, postmodernism had become one of the most used keywords to designate not only this stylistic tendency but several others. However, Dahlhaus did not reject the keyword New Simplicity during the 1984 Darmstadt summer courses, nor did he replace New Simplicity with Postmodernism (Williams, 2013, p.211). Years later, however, Rihm eventually rejected the term, finding it

¹⁴ Darmstadt Contributions

useless and limiting of creative freedom (Rihm, 1990, pp. 49-50). Yet, Rihm acknowledged that

“the composers brought together under the label New Simplicity didn’t want to further hide their interest for an entirely expressive music, subjectively motivated, contrarily to the thinking of the generation of our fathers. After the war, many of them were sincere.” (Rihm, 1990, p. 50).

Indeed, while being one of the composers considered a founding member of this trend, at the time, Rihm was stated to be puzzled for having been placed in such a category right from the start, even if designated as New Simplicity (Evarts, 1977, pp. 191-192). Nevertheless, Rihm circumscribed a new simplicity in this generation of composers as the presence of a clearer and more spontaneous emotional element in music – a more immediately emotional music and not as constructivist and “preformed” as some other contemporary music (Evarts, 1977, pp. 191-192).

CHAPTER II. First group of composers associated to the New Simplicity trend

2.1. Germany

So the composers firstly associated with this approach were Hans-Jürgen von Bose, Hans-Christian von Dadelsen, Detlev Müller-Siemens, Wolfgang Rihm, Wolfgang von Schweinitz, Ulrich Stranz (1946-2004) und Manfred Trojahn (b. 1949) (Reimann, 1979, p. 25). While looking for an alternative language to serialism, they planned a return to the romantic ideals of chamber music, symphonic music and opera (Waschbüsch, 2014, p. 1). They had a view of their own that marked a clear distance from the complexity and anti-subjectivity of the previous avant-garde concepts, mainly regarding the practice in serial and post-serial music of the broad refusal of the use of tonality and conventional expressivity (Hiekel & Utz, 2016, p. 519). Hans-Jürgen von Bose made this aphorism with the contours of a manifesto, in 1974: “Experiments with material have had their day; the main thing now is the will to expression which will put an end to material fetishism” (Lewinski, 1983, p. 32).

One year later, in 1979, Aribert Reimann published his view on the phenomenon, considering that this group of composers carved a new way of looking at the compositional process, after a period of confusion and lack of direction in the compositional *milieu*, in the beginning of the second half of the 20th century, with the following common trends: a regained link to tradition, that is, a conscious revivalism, now formulated in an unprecedented scale; once more, faith in Music as a medium for immediate expression, far from romantic inner dispositions; the confidence to pursue once again their own feelings and instincts; the achievement of new forms with the return of ancient forms, through the development of their imagination. The referred composers, however, did not emerge as a homogeneous group: each one already showed, at the beginning of the movement, a distinct style and personality, with a very peculiar compositional signature (Reimann, 1979, p. 25).

Still, as a whole, the works of this generation attained a vast expressive space, with the use of highly individualized forms, in a secure instinct for a nonetheless clear and rigorous melodic, rhythmic and harmonic precision (Reimann, 1979, p. 25).

Even with a clear and intentional link to tradition, these (at the time young) composers achieved collectively, as a musical force – although each in a personal fashion – a valid and solid ground-breaking musical atmosphere. It is quite interesting that a group of composers, with no organizational intention whatsoever, nevertheless achieved a collective feat, in what seems to be quite an organic process. This appears to indicate that this artistic movement originated concurrently, but in a spontaneous fashion, out of a common thirst for logical innovation and natural expression, that found relief in the regaining and reinterpretation of

tradition through the individual powers of, paradoxically, both critical thought and instinctive imagination.

This group of composers labored the following aspects in their music, reminiscing by quoting: the design of melodic invention, the regeneration of a logically ordered tension field, counterpoint, all organized by individual standards; instinctive rhythmic pulse and metrics; broad harmonic associations where the quarter tone embodied as a part of an organic reformulation of tonality (however, far from the enclosed traditional structures). Another interesting aspect of this group was the noted richness of ideas from the very start of their careers (Reimann, 1979, p. 25).

Indeed, through the use of personal discernment, these composers extracted from traditional sources innovative sound worlds. A key point seemed to be the rejection of experimentation *per se* as an end in itself; testing played a fundamental role in the compositional process but not in the final work. Also, an individual sense of direction, a *meta* musical gesture that was carried across each set of works was observed. To the growing fear of the obsessive control of technological logic, human expression was proposed, whether simple or complex (Reimann, 1979, p. 25). A clear concern and urge to reach the listener both in mind and heart was therefore quite visible in this generation.

Despite all the inconsistencies detected, the views of the generation that made the New Simplicity keyword emerge marked a turning point in history (Williams, 2013, p. 210). They manifested the intent to exist free from technological control, clearly facing and fighting the established Darmstadt values (Williams, 2013, p. 210), carving a path of their own.

The keyword was consolidated by its use in the *Steirischen Herbstes Symposium* at the Institut für Wertungsforschung¹⁵ in Graz the same year, in 1979, (Hentschel, 2006, p. 122). At the Graz Music Symposium, Slovak composer Ladislav Kupkovic (1936-2016) gave a talk, "The role of tonality in contemporary and 'up-to-date' composition". He regarded the keyword New Simplicity as not quite accurate (Kupkovic, 1980, p. 15). Indeed, he regarded the return to processes of tonality as a complex process, considering that tonal based composing needed great intellectual effort. (Kupkovic, 1980, p. 16). He refuted the assumption made by some elements of the *milieu*, that the use of tonal resources implicated a recurrence of obsolete expressive tools, by making the analogy to painting: it was not new colours that had to be found, but different ways to use them (Kupkovic, 1980, p. 15).

To these aforementioned composers, specialized critics added in subsequent years names such as Arvo Pärt (b. 1935), John Tavener (1944-2013) and Henryk Górecki (1933-2010) (Fisk, 1994, p. 403).

Aribert Reimann's vision, which was partly aligned with Wolfgang Becker's, of identifying a tendency of simplicity as an artistic trait emerging in a collective force of composers from the

¹⁵ Institute of Applied Research

end of the 20th century onwards has endured until nowadays, being present in academic publishings such as essays and papers (Fisk, 1994, p. 394; Turner, 1995, p. 65; Waschbüsch, 2014, p. 1) and books (Beal, 2006, pp. 238-239; Chase & Thomas, 2016; Hiekel & Utz, 2016, p. 519) and non-academic publishings, such as articles, books (Prendergast, 2000, pp. 165,168,170), program notes (Lopes, 2009, p. 2), and liner notes (Lewinski, 1983, p. 33).

2.2. Influence of Schönberg on the New Simplicity trend

Carl Dahlhaus travelled further in the past to trace the origin of this liberation of technique in the 20th century. Dahlhaus writes in “Schönberg and the New Music”:

More relevant is the circumstance that in general a connection seems to exist between emphatic expressiveness, an uninhibited alternation between atonality and tonality and a state of mind which Arnold Gehlen, writing a few years after Adorno’s *Philosophie der neuen Musik*, was later to call “post-history”: a connection which came unmistakably to the surface in the 1970s in the musical phenomena that were given the absurd label of the “New Simplicity” (...). To keep the choice between tonality and atonality open on principle, to evade what Adorno proclaimed as the diktat and compulsive logic of history and to strive for a frankly subjective, individual expression instead of for “objective correctness”, the idol of the 1950s – in other words, all the impulses that emerged in the last decade were already present (albeit under different historical conditions in Schönberg’s late works, without, it seems, the younger composers being aware of the connection. (Dahlhaus, 1987, p. 168)

Indeed, Schönberg acknowledged subjective expression, by assuming the powers of the subconscious, which may come across as contrary to the common sense notion that he was an extremely rational composer:

This also the space to speak of the miraculous contributions of the subconscious. I am convinced that in the works of the great masters many miracles can be discovered, the extreme and profundity and prophetic foresight of which seem superhuman. (Schönberg, 1949/1975, p. 85)

The attentive reader will find clear in Schönberg's writings the distinct expression of his unique creative individuality:

I believe that a real composer writes music for no other reason than that it pleases him. (...) Simple and beautiful melodies, salty rhythms, interesting harmonies, sophisticated form, complicated counterpoint – the real composer writes them with the ease with which one writes a letter (Schönberg, 1946/1975, pp. 54-55)

As the composers associated with New Simplicity would manifest many decades later, Schönberg highly valued both logical structure and emotional intensity in 20th century composition: "everything of supreme value in art must show heart as well as brain" (Schönberg, 1946/1975, p. 75).

Schönberg's late works aroused different reactions from critics, composers and musicologists (Feiss, 2011, p.8). For those less acquainted with the work of Schönberg, it may come as a surprise to read Schönberg expressing not neutrality, but strong passion, towards ancient styles, as can be read in the famous article he published in 1948 in *The New York Times*, to defend his tonal works written in the United States:

a longing to return to the older style was always vigorous in me; and from time to time I had to yield to that urge.

This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them. (Schönberg, 1948/1975, pp. 108-110)

Indeed, Schönberg regarded the mastery of older techniques as a necessity for the evolution of his style:

It is seldom realized that a hand that dares to renounce so much of the achievements of our forefathers has to be exercised thoroughly in the techniques that are to be replaced by new methods. It is seldom realized that there is a link between the technique of forerunners and that of an innovator and that no new technique in the arts is created that has not had its roots in the past. (Schönberg, 1948/1975, p. 76)

He also saw without any prejudice the sporadic use of consonant structures, however unusual their appearance in his twelve-tone works might appear:

Composing with twelve tones is not nearly as forbidding and exclusive a method as is popularly believed. (...)

Whether certain of my compositions fail to be 'pure' because of the surprising appearance of some consonant harmonies – surprising even to me – I cannot, as I have said, decide. But I am sure that a mind trained in musical logic will not fail even if it is not conscious of everything it does. (Schönberg, 1949/1975, pp. 91-92)

In the light of these statements made by Schönberg one can reflect on many possible directions. One is that it seems that the great master was not so orthodox and dogmatic as seems to be believed in some cultural settings and contexts. It seems that Schönberg showed and defended a compositional standing that is plural, open-minded and respectful of the past.

Curiously, Adorno talked positively of Schönberg's connections with elements of the tonal system, in the polemic conference "The Aging of the New Music", delivered at Darmstadt in 1955, where Adorno analysed the extreme investment in technical invention (Williams, 2006, p. 86). Adorno declared in this landmark conference:

It is not expression as such that must be exorcised from music, like an evil demon, – otherwise nothing would be left except the designs of resounding forms in motion – rather the element of transfiguration, the ideological element of expression, has grown threadbare. (Adorno, 1955/2002, p. 191).

In this dissertation, the use of the core attributes of New Simplicity is intended to pursue the strategy so well achieved by Wolfgang Rihm, in the sense that it is foremost a clear and spontaneous emotional element that is searched for in the construction of the work (Evarts, 1977, pp. 191-192).

2.3. On Rihm

Wolfgang Rihm was born in Karlsruhe, Germany, on the 13th of March 1952. He started to study composition in his youth, in 1968, with Eugen Werner Velte (1923-1984) at the Karlsruhe Musikhochschule. He then studied with Karlheinz Stockhausen in Cologne from 1972 to 1973. From 1973 to 1976 he studied composition with Klaus Huber (b. 1924) and musicology with Hans Heinrich Eggebrecht (1919-1999) at the Freiburg University, and received tutoring from Wolfgang Fortner (1907-1987) and Humphrey Searle (1915-1982). He attended the Darmstadt Summer School from 1970 onwards, becoming there a teacher in

1978. From 1973 to 1978 he taught at Karlsruhe Musikhochschule, having been appointed there as a teacher of composition in 1985. He has enriched his pedagogical action with a vast production of conferences, essays and studies on numerous musical subjects (Häusler, 2001, pp. 387-392).

By the end of the 1970s, still in his late twenties, Rihm had already conquered international recognition (Balik, 2009, p. 228). In fact, he was a main figure in the reorientation of German music in the 1970s, leading the dynamic group of German composers that moved away from exclusive motivic orientation to expressive spontaneity and to the reinterpretation of tradition (Häusler, 2001, pp. 387-392). He established himself through a unique compositional style that included historical allusion with great expressivity (Balik, 2009, p. 228). His intention of achieving expressiveness of immediate grasp is seen to have been a contrast to the highly intellectualized compositional techniques of preceding years (Balik, 2009, p. 228). His production of vocal and instrumental music is of immense quantity and quality; he is highly renowned as a creator of stage works, both of opera and oratorio (Häusler, 2001, pp. 387-392).

Like the 20th century masters Arnold Schönberg and his pupil John Cage, Rihm has mastered the ability to fuse classical and *avant-garde* traditions, due to his emphasis on *how* the moment passes (Williams, 2013, p.186). Regarding the use of the past, Rihm declares “that tradition can only ever be “my tradition”” (Cook & Pople, 2004, p. 532). Rihm draws elements from music history as he desires, having particular fondness for the works of Robert Schumann (1810-1856), Schönberg (notably from his early atonal period), and Claude Debussy (1862-1918), which influence his writing, that strives for directness. Rihm uses tradition through various ways, either filtering it, distorting it or taking shelter in it, always weaving a filigrain of meaning around it (Cook & Pople, 2004, p. 532).

Rihm proliferates material between scores in a way analogous of the biological structure of the rhizome, creating a signifying chain (Williams, 2013, p.185). Rihm’s spontaneous *modus operandi* freely integrates influences from every quarter, past or present, with no inhibitions whatsoever (Warnaby, 2000, p. 12). He rejects any predefined system of composition; his music comes from a place of unrestraint, openness and freedom (Häusler, 2001, pp. 387-392). By integrating several theoretical currents, he has been able to include Adornian concerns, taking them to unprecedented levels of realization (Williams, 2006, p. 85).

To this endless creativity and freedom of using compositional resources one should add, last but not least, Rihm’s plethora of teachers, figures of influence and pupils. Rihm was a pupil of Wolfgang Fortner (1907-1987), Klaus Huber, Humphrey Searle, Karlheinz Stockhausen, and Eugene Werner Velte (Pfitzinger, 2017, p. 450). He counts amongst his influences Luigi Nono (1924-1990), Morton Feldman (1926-1987) (Rihm *St Luke Passion*, n.d., para. 1) and Helmut Lachenmann (b. 1935) (Rihm *St Luke Passion*, n.d., para. 1), a figure whom he pays

homage to in the article “Grinding Away at the Familiar” (Rihm, 2010, p. 21-29). This mentoring relationship between Lachenmann and Rihm is already cited in 20th century history of music (Hearn, 2012, p. 173). Graham Hearn, composer and Trinity College *alumnus*, and one of the UK’s first doctorates in composition (Ginsborg, 2013) considers Rihm as a prominent figure of the branch of German composers that evolved under the influence of Lachenmann (Hearn, 2012, p. 173).

Rihm himself ascertains Helmut Lachenmann’s influence on western music, emphasizing his strong individuality (whose powerful independence makes one understand better Rihm’s ability to rely on his own artistic criteria):

Everything about the reality of our musical life that we can bemoan or praise rests on voluntary, individual choices. No one is forced to do the same as others. Helmut Lachenmann is the best example: his importance and his renown stem from the fact that he took his own, unwavering path. His artistic physiognomy stands clearly defined before us today because he in no way catered to the preconceived notions of what music ought to be. And he has certainly never met the customary expectations directed at New Music. Yet he nonetheless remains true to the ideal of western composition, and no one is more closely tied to an emphatic notion of the new in music than he. (Rihm, 2010, pp. 22-23).

Regarding Lachenmann’s autonomy from conventional compositional procedures, which Rihm undoubtedly also possesses, Rihm observes:

In the face of Lachenmann’s subtlety, both traditional and progressive taboos break apart. He attains an autonomous departure from the ossified arsenal of types: he composes closed forms for so-called traditional groupings in a precisely fixed art of texture and form trained on the model of the classical-dialectical ideal – and is nonetheless the most progressive one of us all. Allow me to become even more personal: the freedom he claims for himself he gives to us, his listeners and colleagues, who can then shape and savor them to the full – if indeed we can. (...)

For me, Helmut Lachenmann is the other facing me and through whom I come to myself. I am eternally grateful to him for that. (Rihm, 2010, p. 28)

It is worth noting that this emotional ode, which seems to have been repeated in part personally, received a non-conformist and humorous response from Helmut Lachenmann, as Rihm himself tells in the conclusion of the article:

“Eternally grateful – Helmut Lachenmann repeats these words in a characteristically mixed mood, irritable and affectionate, “that is just another one of those shells, like the ones in the garden”, and he pushes me gently to the door, which he then opens: “Look over there, they’re still lying there: radical...uncompromising...denial...non-conformist...”

“Oh well, maybe we will still find a use form them some time”, I say, and stoop to pick them up. (Rihm, 2010, p. 28)

One should not forget the echoes of John Cage’s work in the opening of the paths of the subsequent Darmstadt members, and Rihm talks abundantly also about this force of influence (Cooke & Pople, 2004, p.4). Authors, such as Griffiths, consider that only an American composer could have achieved such a major overhaul of the sense of music (Griffiths, 1978/1987, pp. 120).

The year of 1951 was the year of the world premieres of Boulez’s *Structures*, Stockhausen’s *Kreuzspiel*, and of Cage’s *Music of Changes* and *Imaginary Landscape n.4*. Adding to the richness of possibilities opened by integral serialism, new paths were open for European composers with the conscious use of chance by John Cage, who presented himself in a number of concerts throughout Europe between 1954 and 1958 (Griffiths, 1978/1987, p. 159). In fact, integral serialists hadn’t been able to eradicate chance from their compositional procedures, as, with the use of numerical procedures for most of the composition, control was lost on fine detail (Griffiths, 1978/1987, p. 159).

The use of chance, which seems a very modern feature of the 20th century, can actually be traced back to the 18th century, where musical materials were given, to be arranged according to dice throwing (Griffiths, 1978/1987, p. 164). It was the magnitude and importance given to this method that changed in the 20th century; in Cage’s work, the very essence of the concept of the musical piece as a permanent work of art was completely subverted, as well as the need itself to compose (Griffiths, 1978/1987, p. 164). Cage even declared that “The sound experience which I prefer to all others is the experience of silence” (Wangh, 2013, p. 126).

For Rihm, it was Cage who annulled the traditional aesthetic of coherence in a solid way (Williams, 2013, p.185). Rihm made contact with Cage’s work in the Darmstadt courses;

Cage's influence was one of the forces that opened the path for an unseen pluralism of currents in Darmstadt after the dominance of total serialism (Cooke & Pople, 2004, p. 4).

With his proneness to chaos and chance, Cage was revolutionary to the point of proposing that any human being could become a musician and a composer (Griffiths, 1978/1987, p. 180; 183).

It was from Anton Webern (1883-1945) that Cage drew the study of the possibilities of silence; from Satie the possibilities of numerical proportions for duration; and from Oriental Music the importance of rhythm as the basis of construction of a piece (Griffiths, 1978/1987, p. 117).

In 1937, Cage delivered a talk named "The Future of Music: Credo", in which he stated: "The present methods of writing music, principally those which employ harmony and its reference to particular steps in the fields of sound, will be inadequate for the composer, who will be faced with the entire field of sound" (Cage, 1961, p. 5). In 1939, John Cage composed the first piece requiring electricity, *Imaginary Landscape n. 1* (Griffiths, 1978/1987, p. 109).

The Far East played a really important part in Cage's musical philosophy: while studying Zen Buddhism with Doctor Daisetz T. Suzuki in Columbia University, he composed the work *Music of Changes* (1951), for piano. The creative decisions for the composition of this work were made by chance with the *I Ching*, the Chinese "Book of Changes". The groundbreaking *4'33"*, intended for a pianist (but can be orchestrated for any instrument or performance conditions), followed in 1952. In this piece, free of any notation except the brief indication "*tacet*", the performer(s) need only to seat for the indicated time in silence, surrounded only by the ambient noises (Griffiths, 1978/1987, pp. 119-120).

It was from this point onwards that Cage invested in creating works free from the taste and individual memory in their sequence of events, so that the composer could let the sounds be themselves in a period of time (Griffiths, 1978/1987, pp. 120).

Further ahead, in the year of 1957, Cage addressed the convention of the Music Teachers National Association with the following statement, "Experimental Music":

New music: new listening. Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words. Just an attention to the activity of sounds. (...)

It goes without saying that dissonances and noises are welcome in this new music. But so is the dominant seventh chord if it happens to put in an appearance. (Cage, 1961, pp. 10-11)

Rihm values the way that Cage gave freedom to the composer to focus on the individual moment (Williams, 2013, p.186).

Among Rihm's students one finds, amongst others, Jörg Widmann (b. 1973), Rebecca Saunders (b. 1967), (Fay, 2012, para. 2), Carl Christian Bettendorf (b. 1973), Maia Ciobanu (b. 1952), Juho Kangas (b. 1976) and Evangelia Kikou (b. 1965) (Pfitzinger, 2010, p. 450).

Wolfgang Rihm possesses not only a human network of giving and taking of influences, but has been continuously creating a constellation of techniques that integrate tradition rather than denying it, and shapes historically solid systems to the fluidity of the needs of music of the present. For instance, in the opera *Die Eroberung von Mexiko*, Rihm bases the conceptual nature of his work in the revolutionary concept of Antonin Artaud's rebellious "sacred theatre", staging nevertheless a depiction of ancient, non-European rituals (Aztecs) with Artaud's and Octavio Paz's texts, in what is considered to be a part of the turning point in music theatre of the 20th century (Zenck, 1998: p. 12).

Not only has he written for the music theatre, Rihm actually considers all music as a form of theatre (Warnaby, 2000, p. 17). He presents a mastery that encompasses a paradox: sounding remarkably German, he integrates extra-musical stimuli that come from other places than Central European mainstream. In fact, he continues to pay tribute to the Austro-German symphonic tradition (Warnaby, 2000, pp. 12-13). In the work *In Doppelter Tiefe*, for two mezzo-sopranos and large orchestra, Rihm expresses the dramatic magnitude of Marinus van der Lubbe's poem with the use of references to the writing style of Bach, Brahms and Mahler, achieving a work which is genuinely symphonic, where the orchestra emphasizes and enlarges the text (Warnaby, 2000, p. 18).

His vast amount of work reveals great empathy both with performers as with the aesthetic tendencies of earlier composers, while exploring new worlds of sound (Warnaby, 2000, p. 14). He retains, nevertheless a high level of consistency and his outstanding works exhibit a personal signature (Warnaby, 2000, p. 12).

With the integration of both history and *avant-garde*, Rihm envisages and practices a freedom of compositional practice that would most certainly enrich the present and the future of composition. Indeed, a cross-fertilization of currents is seen as a solution for a new technique, original and rich in potential in growth (Carl, 1989, p. 114). There may be paths of interconnectivity between ideas thought to be mutually exclusive (Carl, 1989, p. 101). It seems to us that the work of Rihm, eclectic and solid, confirms this hypothesis.

As mentioned above, the international impact of Wolfgang Rihm gave an impulse to composers of younger generations (in Germany, Matthias Pintscher (b. 1971) and Jörg Widmann, for example) to continue the use of expressive moments in their music, making their music somewhat closer to Romanticism than to the Neue Music of the 1950's. They achieve this, however, in a way of their own, different from their predecessors (Hiekel & Utz, 2016, 519).

CHAPTER III. Second group of composers associated to the New Simplicity trend

3.1. Album releases of unprecedented success

Adding to these first generations of composers based in Germany, another group of leading composers, born in the 20th century and settled in the rest of Europe, that was also associated with the New Simplicity trend, included the Pole Henryk Górecki, the British John Tavener and the Estonian Arvo Pärt (Fisk, 1994, p. 402). They were described, at the time of their breakthrough – whose impact was remarkably noted by in the cultural mainstream and *intelligentsia* –, as having in common the intentional detachment of the need of intellectual development, aiming at a simplicity and purity of musical material and character (Fisk, 1994, p. 402).

Quite strikingly, the emergence and establishment of these two notable groups of composers is linked to highly intense social transformations.

The first group, already discussed, arises to prominence quite remarkably a few years after the May of 1968 and subsequent social transformations that swept the world. Some authors, like musicologist and Stanford *alumna* Jessica Balik propose a connection, or at least, an echo, of the May of 1968 and associated events like Germany's *Studentenbewegung*¹⁶ to the subsequent subversive artistic movements against the cultural establishment (Balik, 2009, pp. 235-238). Balik proposes a link or, at least, acknowledges a similarity between Rihm's effort in preserving subjective freedom and the political philosophy of the Herbert Marcuse – Marcuse was an influential figure in the leftist students' protests of the 1960 (Wolin, 2016, para. 1). In Marcuse's *Essay on Liberation (Versuch über Befreiung)*, dating from 1969, he proposes that the path to liberation should advance without resorting to theories or pre-established systems (Balik, 2009, p. 237). Quite remarkably, Wolfgang Rihm studied at Freiburg University, of which Herbert Marcuse, American but German-born, was an *alumnus* himself (Wolin, 2016, para. 2). In the view of some authors, certain leftist intellectuals, rather than taking a reactionary twist with the return to tradition and the focus on subjectivity, were actually trying to allow the countercultural resistance of the 1960s to persist by giving power to spontaneity, emotion and the denial of the excessive rationalization (Balik, 2009, p. 238). The second group of composers associated with New Simplicity arises after the fall of the Berlin wall (1989). The uncertainty that dwelled in society caused by the collapse of a forty-year old European order, with the end of the Cold War, was seen by music journalists to cause a search by the large public of artistic answers to inner questions (Rutherford-Johnson, 2017, p. 24). A phenomenon of social transformation, analogous in intensity to the

¹⁶ German student movement of the 1960s

revolutions of the 1970s that made the first group of composers associated to New Simplicity rise to prominence, made once again a new group of composers achieve notoriety, this time not only before the *intelligentsia* but also amongst the general public.

To some journalists, this second collective of composers is considered as a separate group, being given the keyword of “Spiritual Minimalism”, a term that has not been recognized in the academia, however, at least until today. Composers as the Russian Sofia Gubaidulina (b. 1931), the Estonian Erkki-Sven Tüür (b. 1959) and the Latvian Pēteris Vasks (b. 1946) are connected in a more flexible criterion to this less accurate and *quasi* mystical designation (Rutherford-Johnson, 2017, pp. 24-25).

The first three of the aforementioned composers – Pärt, Tavener and Górecki – arose to world prominence not in a specific series of meetings and initiatives, but rather in a chain of events mainly associated with three groundbreaking record releases by these three composers, which will be described right ahead (Fisk, 1994, pp. 399, 403, 408; Rutherford-Johnson, 2017, pp. 24-25).

Philip’s releases of Stockhausen in the 1960s and ECM’s recording of Steve Reich’s *Music for Eighteen Musicians* in 1978 had been the most accomplished of record releases of the so called erudite composers (Rutherford-Johnson, 2017, p. 26). But these three releases of recordings of Tavener, Pärt, and Górecki, respectively, marked a strikingly different turn in the history of music (Rutherford-Johnson, 2017, pp. 25-26). Never before had there been such a strong bond between contemporary composers and the general public.

Henryk Górecki’s Symphony No. 3, “Symphony of Sorrowful Songs”, rose to the 6th place in the pop charts in Great Britain in the year of its release, 1992 (Fisk, 1994, p. 399). The Nonesuch recording with soprano Dawn Upshaw and the London Sinfonietta, conducted by David Zinman, has since its release sold well over a million copies (Henryk Górecki: Symphony No. 3, 2016, para. 2). Górecki’s Symphony No. 3 evokes fifteenth-century Polish prayers and folk songs, but also elements of Beethoven and Frédéric Chopin (1810-1849), and the early choral works of Karlheinz Stockhausen. The text that marked the core of this beautiful *oeuvre* was a poignant yet remarkably strong inscription left by an eighteen-year-old girl on a wall of a prison cell in Zakopane concentration camp in 1944 that read: “No mother, do not weep, most chaste Queen of Heaven.” (Prendergast, 2000, pp. 168-169). In 1989, just seven months before the fall of the Berlin Wall, senior vice president of Elektra Nonesuch Records Bob Hurwitz attended a performance of Górecki’s Symphony No. 3 by the London Sinfonietta, with soprano Margaret Field (Rutherford-Johnson, 2017, p. 27). Moved by the piece and impressed by the reaction of the public, Hurwitz and Nonesuch took the risk of making a fourth recording of the *oeuvre*, releasing in 1992 a new recording with London Sinfonietta and Dawn Upshaw, conducted by David Zinman, first in the USA, and later in the UK (Rutherford-Johnson, 2017, pp. 27-28). Intensive broadcast in the UK by the newly

launched Classic FM made a reaction in the public, and the *oeuvre* rose not only to the top of the so called classical recording charts in the UK, but also to the top of the UK pop charts in 1993, a feat never before achieved by a recording of this nature (Rutherford-Johnson, 2017, p. 29). For composer and musicologist Adrian Thomas (b. 1947), Górecki's Symphony No. 3 possessed an "understated spirit of reflective mourning" that "touched a contemporary nerve" (Thomas, 2001, pp. 160-169).

John Tavener's *The protecting Veil*, a world-famous piece for solo cello and orchestra, was composed in 1987. This *oeuvre* was requested by cellist Steven Isserlis and commissioned by the BBC and received its first performance at the BBC Proms in 1989 (Rutherford-Johnson, 2017, p. 29). The Virgin recording with Steven Isserlis sold a vast amount of copies, in the order of hundreds of thousands, for many months after its release (Fisk, 1994, p. 403). This *oeuvre* also achieved a top position in the so called classical charts. The recording received the Gramophone Award for Best Contemporary Recording and was nominated for the Mercury Music Prize, an annual music prize awarded for the best album in the UK and Ireland (Rutherford-Johnson, 2017, p. 29). Nicholas Kenyon, managing director of the Barbican Centre and former director of the BBC Proms, considered Tavener's *The Protecting Veil* a masterpiece of contemporary religious music, placing it at the same level of artistic mastery as religious masterpieces by Henryk Górecki, Olivier Messiaen (1908-1992) and Arvo Pärt (Rutherford-Johnson, 2017, p. 30). The work drew inspiration from Orthodox religion, from a legend from the 10th century, that tells of a vision of the Virgin Mary seen by the Greeks in a battle with the Saracens (Prendergast, 2000, p. 172). Tavener made "an attempt to make a lyrical icon in sound" (as cited in Prendergast, 2000, p. 172).

The impact of the launch of these albums was preceded and accompanied by the release of a recording of Arvo Pärt's work *Tabula Rasa* on ECM, in 1984 (Fisk, 1994, pp. 402, 404, 412; Rutherford-Johnson, 2017, p. 30). In 1984, Manfred Eicher of ECM, decided to initiate a new branch of the already successful ECM label, called New Series, for composers, after being moved while listening, by chance, to the first performance of Pärt's *Tabula rasa* in a radio broadcast, as he was driving between Stuttgart and Zürich (Prendergast, 2000, p. 165; Rutherford-Johnson, 2017, p. 30). What moved Eicher in Pärt's music was "clarity – the direct path to ear and mind, a drama of quiet passion." (as cited in Prendergast, 2000, p. 165). *Tabula rasa*, written for two violins, prepared piano and orchestra, composed like *Fratres* in 1977, was abundantly endowed with silence and simple triads (Prendergast, 2000, p. 166). These two pieces were released alongside *Cantus In Memory of Benjamin Britten* in a landmark recording in 1984 by Manfred Eicher's ECM, achieving global acclaim (Prendergast, 2000, p. 166).

Quite surprisingly, at the end of Cold War state funding for new music had decreased drastically, as the end of the support of soft cultural power was decided; neoliberal policies

emerged more strongly, sustaining a culture dictated by market trends (Rutherford-Johnson, 2017, p. 26).

It should be noted, nonetheless, that these three ground breaking releases had at least some part of state support. The edition of Górecki's Symphony No. 3 that attracted the attention of Nonesuch's senior vice president, Bob Hurwitz, was released by the Polish state record label, Polskie Nagrania, and the score was printed by the state music publishers, Polskie Wydawnictwo Muzyczne (PWM); Symphony No. 3 was, in the first place, commissioned by public broadcaster Sudwestrundfunk (Rutherford-Johnson, 2017, p. 32). Sir John Tavener's *The Protecting Veil* was a commission of BBC, and its premiere received an ample broadcast as it was featured in the BBC Proms (Rutherford-Johnson, 2017, pp. 29 & 32). Also Arvo Pärt's ECM release had a collaboration of the state, in the fact that it received licence to use a live recording of *Tabula rasa* made by the German state broadcaster Westdeutscher Rundfunk (Rutherford-Johnson, 2017, p. 33). This state support was crucial in the first steps of a process that transformed the record industry and market like never seen before. However, after the first steps of state support, it was private initiative that allowed the work of these creators to achieve widespread distribution amongst a vast number of listeners.

What also relates the work of three composers, amongst other traits? Aside the acceptance of their work from a vast audience, the sophisticated choice of compositional resources and a spiritual aura in the end of the 20th century and dawn of the 21st century. Yet, each of these composers achieved these feats in quite an individual way.

3.2. On Górecki

Henryk Górecki, like Wolfgang Rihm, regarded the compositional process as free:

Everyone has to create their own process of creation; there are no recipes for this.

Each great composer had a different way: Mozart, Chopin, Beethoven... I think that there is not one way that people create in. (...) And I? I waste five months and then go crazy and compose for thirty hours daily, but I am happy that I have so many ideas, so many projects that I would like to work on. This fills me with joy: I do not have to search, I have music in my head. (Trochimczyk, 2012, p. 132)

Henryk Mikolaj Górecki was born in Czernica, Poland, in 1933 (Thomas, 2001, pp. 160-169). According to the musicologist Maja Trochimczyk, Henryk Górecki's compositional style with a strong emphasis on emotional impact seems to stem from burdensome life experiences during his childhood: born in Silesia, the heavily polluted coal mining district of Poland, his mother died when he was only two years old (Trochimczyk, 2012, p. 135). This view seems to be shared by Geoffrey Turner, former Head of Theology at Leeds Trinity University

College. Turner mentions the life-changing event of the invasion of Poland by Germany when Górecki was only five years old, in the autumn of 1939, and highlights the fact that Górecki lived only twenty minutes away from Auschwitz (Turner, 1995, p. 60).

Górecki studied composition with Boleslaw Szabelski (1896-1979) at the Music Academy in Katowice, from 1955 to 1960. He achieved notoriety in his youth, as a prominent member of the Polish *avant-garde* of young composers (Thomas, 2001, pp. 160-169). A graduate of the Katowice Academy of Music, and, later on, a professor there, he was first associated with the Darmstadt School of Pierre Boulez (1925-2016) and Stockhausen (Turner, 1995, p. 60). In the late 1950s, when the music of West European *avant-garde* entered Poland, he composed a substantial number of works using serial principles, like his fellow countryman Krzysztof Penderecki (b. 1933) (Warnaby, 1993, p.50). He demonstrated clear influence of Webern and Nono in 1958's *Epitafium*, which marked his debut at the Warsaw Autumn Festival ("Henryk Mikolaj Górecki", n.d.; Warnaby, 1993, p.50). After establishing contact with Boulez, Messiaen and Stockhausen, he explored the dramatic possibilities of the orchestra in serial vocabulary in 1960's *Scontri* (a possible artistic response to Stockhausen's *Gruppen*), whose premiere was a *succès de scandale* that had an international impact ("Henryk Mikolaj Górecki", n.d.; Warnaby, 1993, p.50). In 1961, he was awarded first prize at the UNESCO Youth Biennale, for his Symphony No. 1 ("Henryk Mikolaj Górecki", n.d.).

In 1963, he was fortunate enough to hear Olivier Messiaen improvise at the organ in Paris . This special event led him to dive into his musical roots, studying and beginning to use Polish folk music . The fact that he encountered the work of a Polish scholar, Jan Wecowski, who states that Frédéric Chopin used quotations of ancient religious folk songs, seems to also have been an important stimulus for him to pay closer attention to his cultural heritage (Trochlmczyk, 2012, p. 136). It is in the 1970s that Górecki enters fully in the New Simplicity (Turner, 1995, p. 60). In 1973, he was awarded the UNESCO Composer's Rostrum for *Do matki* ("Henryk Mikolaj Górecki", n.d). The Symphony No. 3, of 1977, subtitled "Symphony of Sorrowful Songs" embodies his final style (Turner, 1995, p. 60). It is written for string orchestra, piano, harp and soprano soloist in three slow movements. Turner regards it as a piece of moving sadness that closes with a rising optimism, ending with fading A-major chords (Turner, 1995, p. 60). It marks the beginning of the end in the experimentation in serial techniques, and the detachment from the "Polish school of sonorism", of which he was a key member (Trochlmczyk, 2012, p. 134). Symphony No. 3 is considered his masterpiece (Turner, 1995; p. 62). Of its success, which will be examined further, Górecki commented "Perhaps people find something they need in this piece of music" (as cited in "Henryk Mikolaj Górecki", n. d.). In the 1980s he composed a vast amount of a *cappella* choral music, much of which consists of arrangements of folk and religious songs; apparently, the writing of this body of work was of a personal character (Thomas, 200, p. 539). He composed a

considerable number of major works, like *Genesis*, *Refren*, Symphony No. 2 (written to celebrate the 500th birth anniversary of Polish astronomer Copernicus, considered his most monumental score), Symphony No. 4, *Canticum graduum*, *Beatus vir* (commissioned by the late Pope John Paul II, at the time known as Cardinal Wojtyła), *Miserere*, *Kyrie*, *Lerchenmusik*, *Good Night* and *For Johnny* (“Henryk Mikolaj Górecki”, n.d.; Thomas, 2001, pp. 160-169).

An intensely private person, his actions depicted his need to “express in public certain thoughts and certain problems which are important, and to do so with a full voice” (Marek, 1989, p. 29). Later in his life he was awarded the Polish Episcopate Foundation’s Totus Award (2002), the Commander’s Cross (2003), the Pope’s Order of Saint George (2009) and the Order of the White Eagle (2010) (“Henryk Mikolaj Górecki”, n.d.).

3.3. On Tavener

John Tavener (1944-2013) also appears as a composer who strived incessantly to achieve the core of music. In his last creative period, his working method was to reduce ideas, both musical and textual, to their absolute essence (Pysh, 2014, p. 21). He was one of the foremost composers of the UK branch of New Simplicity in the closing of the 20th century (Prendergast, 2000, p. 170). Some of his works like *The Protecting Veil*, *The Last Sleep Of the Virgin* and *Song for Athene* achieved a vast dissemination amongst the general public (Prendergast, 2000, p. 170).

Tavener was born in London just one year before the end of the Second World War, in 1944 (Prendergast, 2000, p. 170). Quite interestingly, he is distantly related to the Tudor composer John Taverner (1490-1545) (Pysh, 2014, p. 19). He began at an early age to improvise and compose at the piano (Moody, 2001, pp. 128-131). When he was twelve years old, he attended a performance of Igor Stravinsky’s *Canticum Sacrum*, in France, an event that changed his life; he considered it as a “piece that woke me up, and made me want to be a composer” (Pysh & Tavener, 2014, p. 19). Another compositional encounter that marked his youth was hearing Wolfgang Amadeus Mozart’s *The Magic Flute*, that touched him, mostly because in this piece Mozart “deals with archetypes rather than real people” and because *The Magic Flute* “could be listened to by a three-year old and a ninety-year-old but on different levels” (Pysh & Tavener, 2014, p. 20).

He received the first stages of his education at Highgate School, where he was a classmate of British composer, editor and arranger John Rutter (b. 1945) (Pysh & Tavener, 2014, p. 19) and studied piano, organ and composition (Moody, 2001, pp. 128-131). When he was seventeen, he was appointed organist and choirmaster at St John’s Presbyterian Church in Kensington (Moody, 2001, pp. 128-131; Pysh & Tavener, 2014, p. 19). Two of his initial works, *Credo* (1961) and the short oratorio *Genesis* (1962) were performed at St Andrew’s

Presbyterian Church, in Frognal, Hampstead, where his father was organist (Moody, 2001, pp. 128-131). In 1962, he gained admittance to the Royal Academy of Music, where he studied piano with Solomon (Solomon Cutner, 1902-1988) and composition with Sir Lennox Berkeley (1903-1989) and David Lumsdaine (b. 1931), who introduced him to the work of contemporary composers such as Messiaen and Pierre Boulez (Pysh & Tavener, 2014, p. 19). On graduation in 1965, he won the Prince Rainier III of Monaco Prize for his cantata *Cain and Abel* (Moody, 2001, pp. 128-131; Prendergast, 2000, p. 171). His influences include not only the aforementioned composers but also Webern, and Karlheinz Stockhausen.

In 1968 his works for voice, orchestra and tape *In Alium (Ever changing)* and *The Whale* were premiered (Moody, 2001, pp. 128-131; Prendergast, 2000, p. 171), the first was premiered in the Proms, the last, at the first concert of the London Sinfonietta (Moody, 2001, pp. 128-131). *The Whale* was based on the biblical story of Jonah, and attracted much attention of the public (Prendergast, 2001, p. 171)

In 1969, Tavener became professor of composition at Trinity College and wrote the *Celtic Requiem*, which was recorded along *The Whale* on an album on the Beatles' Apple label (Moody, 2001, pp. 128-131; Prendergast, 2000, p. 171).

Ultimos ritos, a work of vast proportions, based on the words of St John of the Cross, was completed in 1972 (Moody, 2001, pp. 128-131). In 1977, Tavener joined the Russian Orthodox Church, a choice that influenced his compositions both in technical and spiritual character (Pysh & Tavener, 2014, p. 20). He experienced a change of direction in the subsequent years (Moody, 2001, pp. 128-131). From this period works like *Akhmatova:Requiem* (1979-80), *Sappho:Lyrical Fragmens* (1980) stand out (Moody, 2001, pp. 128-131). He then initiated a constant flow of choral sacred music in 1981, with *Funeral Ikos* and *The Great Canon of St Andrew of Crete* (Moody, 2001, pp. 128-131). Large works followed, like *Ikon of Light* and *Vigil Service* (1984), *Eis thanaton* (1986), *Akathist of Thanksgiving* (1986-7), *Ressurrection* (1989), and *The Apocalypse* (1993). The already discussed *The Protecting Veil* (1987) marked a confident investment in instrumental works, that continued in *oeuvres* like *The Hidden Treasure* (1989), *The Repentant Thief* (1990), *The Last Sleep of the Virgin* (1991), *Theophany* (1993) and *Dioidia* (1997) (Moody, 2001, pp. 128-131).

In the final years of his life, Sir John Tavener wrote large works like *The Veil of the Temple* (2003), *The Beautiful Names* (2004), and then shorter and more personal works like *Away in a manger* (2010), *Rocking* (2007), *They Are All Gone Into the World of Light* (2011) and *Tolstoy's Creed* (2012) (Pysh & Tavener, 2014, p. 23).

Respected in the *milieu* for maintaining a strongly individualized style, he was also recognized as being one of the few composers of the 20th century to place spirituality in the centre of his

creative purposes, and to be consequent with such criterion (Moody, 2001, pp. 128-131). He received in 2000 knighthood for services to music from Her Majesty Queen Elizabeth the II, in the 2000 New Year honours (Pysh & Tavener, 2014, p. 23).

3.4. On Pärt

Arvo Pärt (b. 1935) shows as strong personal trait the use of a technique developed by himself, *tintinnabuli*, which he presented to the world in 1976 (“Arvo Pärt Biography”, 2017, para. 1). Like Sir John Tavener did, he belongs to the Orthodox Church. His music is related, in terms of spiritual standing and, to some extent, of technical principles, to the work of Johannes Ockeghem (1420-1497) and Josquin Des Prez (1440-1521), and to some minimalist and post-minimalist aesthetics (Hillier, 2002, p. 2). Pärt’s *tintinnabuli* music is related to two aspects of the Russian Orthodoxy.

Arvo Pärt was born on 11 September 1935 in Paide, Estonia. His music education started with piano lessons (Prendergast, 2000, p. 166), which he began taking when he was eight years old at Rakvere Music School under Ille Martin (“Arvo Pärt Biography”, 2017, para. 2). He continued his musical studies at the Tallinn Music School under Veljo Tormis (“Arvo Pärt Biography”, 2017, para. 2). He was drafted to the Soviet Army from 1954 to 1956, a period after which he returned to his studies. In 1957, he enrolled in the Music Conservatory in Tallinn, where he studied as pupil of Heino Eller (“Arvo Pärt Biography”, 2017, para. 2). In 1957 he studied at the Conservatory while working as a technician at Estonian Radio, a function he assumed from 1958 to 1967. While working there, he got into trouble with the authorities for airing Serialist composers. Arvo Pärt was influenced during the 1960’s by the work of Ligeti and Cage (Prendergast, 2000, p. 166). Amongst the works of this period, some are still part of the official list of his compositions: two *Sonatinas* (1958-1959) and *Partita* (1958) for piano, and orchestral works such as *Nekrolog* (1960), *Perpetuum mobile* (1963) and *Symphony No. 1* (1963) (“Arvo Pärt Biography”, 2017, para. 2). In 1962, he won composition prizes in Moscow, graduating from the Conservatory in 1963, continuing to work in the Estonian Radio (Prendergast, 2000, p. 166).

His earlier compositions included opposition of tonality and dissonance (Hillier, 2002, p. 2).

In 1968 his *Credo* was banned by the Soviet government (Prendergast, 2000, 166). *Credo* is a work where the turning point of Pärt’s writing gains full expression: after works like *Pro et contra* and the *Second Symphony* (both dating from 1966), where contrast is used between Modernist dissonance and neo-Baroque consonance, *Credo* takes opposition of techniques to its utmost level of intensity. Curiously, *Credo* was, like Górecki’s *Scontri*, a *succès de scandale*; in the case of *Credo*, not so much for the use of serial techniques but because Pärt took a stand in the freedom to express his religiosity (Hillier, 2002, p. 2), a taboo at the

time in the Soviet Union (“Arvo Pärt Biography”, 2017, para. 5). With *Credo*, maturity arrived, the piece is a landmark in Pärt’s works. His finding of plainsong was a turning point in his creative direction; he turned to the study of liturgical music of various sorts (Henderson, 2008, p. 88).

In the following years, facing the opposition of Soviet authorities, Arvo Pärt made a living as a film composer and pursued his research interests regarding composition techniques and spirituality in secret (“Arvo Pärt Biography”, 2017, para. 6). He eventually entered a fully assumed aesthetic of contemplation and circular time (Hillier, 2002, p. 2), choosing in 1976 the term *tintinnabuli* for his new technique, a word that comes from the Latin *tintinnabulum* (little bell) (“Arvo Pärt Biography”, 2017, para. 9). The technique first appeared in a short piece for piano *Für Alina*. Two voices form the basis of this technique: a melodic voice moves, in small intervals mostly, around a nuclear pitch (not necessarily the tonic), while the *tintinnabuli* voice brings forth the notes of the triad. The structure of the work, far from being laid down by chance, is determined by a pattern built with numbers and/or with the text (Hillier, 2001, pp. 164-167).

Some authors place *tintinnabuli* as an expression of New Simplicity, a hypothesis that is proposed in this dissertation (Patrick, 2011, p. 1). Other authors place *tintinnabuli* side to side with minimalism, due to the emphasis placed on the process of change and the internal qualities of sound (Hillier, 2002, pp. 16-17). However, while *tintinnabuli* is also reductive and tonal, it is differentiated by Hillier, due to the avoidance of the fast pulse of the works of American branch of minimalism and due to the lesser extent in which repetition plays a part in the unfolding of the structure (Hillier, 2002, p. 17). Also present is Pärt’s inseparable link to a context of Christianity in which he creates (Hillier, 2002, p. 17). *Tintinnabuli* integrates two aspects of Russian Orthodoxy: its hesychast tradition of contemplation, and icon painting (Hillier, 2002, p. 3). Pärt is a member of the Orthodox Church (Hillier, 2002, p. 7); these aspects are integrated naturally in his technique. Quite strikingly, however, Pärt has written few works for liturgical purposes; his music is liturgical in itself, it creates performances where the sacred is always present (Hillier, 2002, p. 80).

After *Für Alina*, Pärt wrote in the years of 1976 and 1977 seminal works that were to sediment his newly found technique: *Cantus in memoriam Benjamin Britten*, *Fratres*, *Summa* and *Tabula Rasa* (Hillier, 2001, pp. 164-167; Patrick, 2011, pp. 1-2). These works were followed by *Spiegel im Spiegel* (1978) (“Arvo Pärt Biography”, 2017, para. 9).

However prolific and creative Pärt’s writing had become, it was not gaining any acceptance by the Soviet regime, so Pärt had to immigrate to Vienna with his family (“Arvo Pärt Biography”, 2017, para. 13). A year later, they moved to Berlin thanks to a DAAD scholarship, and lived there for thirty years (“Arvo Pärt Biography”, 2017, para. 13).

Pärt was thus able to continue in liberty his work, which is mostly composed of vocal *oeuvres*, many using religious texts. It was in Germany where the fruitful collaboration with ECM's director Manfred Eicher started. After the independence of Estonia, Pärt was able to reconnect with his homeland, moving back in 2010. Latest works include *Swansong*, commissioned by the Mozarteum Foundation Salzburg and premiered at the Mozartwoche 2014, and *Greater Antiphons* (2015), commissioned and premiered by the Los Angeles Philharmonic, under the direction of Gustavo Dudamel ("Arvo Pärt Biography", 2017, para. 14-18).

Authors have described Pärt's compositional standing as the creation of new music that is both ancient and modern, taking the essence of early music and combining it with contemporary compositional techniques (Patrick, 2011, p. 82).

Indeed, by the end of the 20th century wiping the slate clean was important in music, both in the *praxis* and the analysis (Patrick, 2011, p. 1). A movement reacting to the richness of techniques accumulated in modernism and assuming a reconnection with tradition emerged, with many distinct facets, of which the aforementioned composers have played immensely important roles. Arvo Pärt declared:

In my case, if we want to reach to the core of a musical work, no matter what kind, we cannot forgo the process of reduction. In other words we have to throw out our ballast – eras, styles, forms, orchestration, harmony, polyphony – and so to reach to one voice, to its "intonations". Only there are we eye to eye [with the question]: "Is it truth or falsehood?" (as cited in Hillier, 2002, p. 65).

Some authors claim that successors of the Modernists composers associated with the keyword New Simplicity, such as Pärt, Tavener and Górecki, inherited only the radicalism of the Modernist's maturity, and little, if none, of their craftsmanship of compositional techniques, claiming that they have poor traditional training (Fisk, 1994, pp. 395-396). Well, considering the curriculum and training of these three composers, and their reconnection with tradition, it is hard to sustain such a thesis.

Arvo Pärt formal musical training was concluded at Tallinn State Conservatory ("Arvo Pärt Biography", 2017, para. 2); Henryk Górecki graduated at the Music Academy of Katowice, institution which he directed for four years in the position of *provost* (Litweiler, 2016, para. 2-3); Sir John Tavener was an *alumnus* of the Royal Academy of Music (Sir John Tavener, 2015, para. 2) and later taught at the Trinity College of Music (Discovering the music of John Tavener, 2015, para. 8).

Claiming, like Harvard *alumnus* Josiah Fisk (1994) that composers that received such formal training, taught (in the case of Górecki and Tavener), and presided (in the case of Górecki),

at prestigious vocational music conservatories and academies, didn't need "bother to master the tedious disciplines of counterpoint, harmony, figured bass, analysis" (p. 397) seems quite a risky statement to make without some serious research. From the curriculum of these three composers, in order to consider this hypothesis as correct, one would have to consider that three of the most important and distinguished music education institutions in Europe would have failed immensely at training their pupils. Such a pedagogical failure of three top music academies in Europe seems highly unlikely, if not impossible.

What seems more likely to propose is that the aforementioned composers *chose* (and *choose*, in the case of Arvo Pärt) from the vast amount of knowledge in counterpoint, harmony, figured bass and analysis they received at the prestigious schools where they studied, the elements they consider(ed) the best and uttermost necessary for their works.

Academic authors such as Andreas Andreopoulos, seem to outline similar hypotheses. considers that

we witness an emergence of a completely different artistic phenomenon, brought forth by the audience rather than the artists or critics (the music of Górecki, for instance, eluded the first critics who approached it, until there was a better understanding of the art of *new simplicity*) (Andreopoulos, 2006, p. 124).

He recognizes in the work of Górecki, Pärt and Tavener "a deliberate attempt to keep the structure to such a simple level that it becomes virtually inaudible." (Andreopoulos, 2006, p. 145).

The development of a theme occurs in an interaction between the audience's expectations and the events that happen in the piece. As Meyer puts it "Musical meaning arises when an antecedent situation, requiring an estimate of the probable modes of pattern continuation, produces uncertainty about the temporal-tonal nature pattern of the expected consequent (as cited in Andreopoulos, 200, pp. 145-146).

Andreopoulos observes that the works of New Simplicity in which uncertainty is reduced to the necessary, have as a purpose to leave the listener with *another* uncertainty, that of facing the inner emotions caused by the absence of a complex structure, just as Cage's listeners are confronted with their own presence, the silence and ambient sounds caused by the absence of musical sounds in *4'33''* (Andreopoulos, 2006, pp. 146-147). Hence it might be proposed that Cage's influence extends not only to the German branch associated with New Simplicity but also to the British and Eastern European ones.

One might venture to consider that this kind of New Simplicity works, where structure is reduced to the limit, present a *musical silence*, in the sense that although harmonic sounds are being played, musical expectations are almost absent.

Regarding the religious character of a considerable amount of work of composers related with New Simplicity, that Fisk regards in quite an authoritarian fashion as a problem (Fisk, 1994, p. 405), Andreopoulos regards that as trait, nothing more, a vision that appears to be more tolerant and pluralist. Andreopoulos also dismissed Fisk's straight correlation of New Simplicity oeuvres to Medieval music, as he stresses the fact that the quality of sound procured in the 20th century must surely be quite different from the Middle Ages (Andreopoulos, 2006, p. 147; Fisk, 1994, p. 411). Fisk also measures New Simplicity and New Age by the same yardstick (Fisk, 1994, pp. 405-406). This assessment is adjusted by Andreopoulos, as he regards the religious character and ambiance the only aspect in common between these trends: he opposes the sheer pursuit of pleasure of New Age to the proposed confrontation with inner reality of New Simplicity (Andreopoulos, 2006, p. 149). Regarding the assumption that Fisk (1994) does that "it is necessary to be oblivious of nearly everything the classical music tradition has stood for in all its ten centuries" (p. 406), Andreopoulos cites Ivan Moody, when he describes contemporary sacred music as mystical expression and alludes to techniques analogous of orthodox iconography which relegate intellectual technique to the background (Andreopoulos, 2006, p. 149).

CHAPTER IV. On the importance of emotional impact and pleasure in music, and immediate perception of the musical phenomenon, throughout history

4.1. On the Florentine Camerata

There seems to be some belief in some circles that this is the first time in the Western History of Music that one or more movements demand the right to a greater simplicity and the freedom to incorporate techniques considered old-fashioned. This does not seem to be entirely true, however.

As contemporary musicologist Karol Berger (b. 1947) describes, in the 16th century, in the apogee of counterpoint in Europe (led by the modernists, of the so called *prima pratica*), a counter-movement appeared in Italy, the Florentine Camerata (formed by the new “ancients”, of the so called *seconda pratica*) (Carl, 1989, p. 112), after centuries of dominance of the *ars perfecta* where the ideal aim was the harmonious movement of simultaneous vocal melodies regulated by the doctrines of the modes and counterpoint (Berger, 2002, p. 122). To the composers of *ars perfecta*, dissonances were to be fought in order not to disturb the “celestial harmony” maintained by the strict observation of the prevailing harmonic rules (Berger, 2002, p. 122).

A group with quite a different position was the Camerata of Count Giovanni de' Bardi (1534-1612), whose activities revolved around the Vicentinian project of the restoration of the ideals of ancient Greek music. Amongst them, the theorist who most profoundly established the structure of thought was the Florentine lutenist Vincenzo Galilei (1520-1591), during the 1570's and 1580's. He received advice from the philologist Girolamo Mei (1519-1594), through correspondence, and moved away from Zarlino's ideas in the course of their interaction. The result of this connection can be read on Galilei's *Dialogo della musica antica, et della moderna*, which dates back to 1581, and is considered the Camerata's most rigorous body of theoretical work (Berger, 2002, p. 124).

Galilei believed Girolamo Mei had restored music to its authenticity in theory, and now had to be restored in practice, a task that involved moving away from polyphony, into what Galilei thus advocated, the “monody”: a vocal melody accompanied by suitable instrumental harmonies, not only to please the ear but mostly to express the passions of the soul (Berger, 2002, p. 125).

Here we can see a process of confrontation of “modern” ideas, where technique was the main goal, and the “ancient” ideas, where the primary purpose was the transmission of feelings and ethical usefulness (Berger, 2002, p. 126), a dispute which is quite similar to the opposition of concepts of the *Neue Musik* vs. New Simplicity in the 20th century. However,

the use of dissonance was here mainly defended by the members of the *seconda pratica* (Berger, 2002, p. 126). Nevertheless, the members of the *seconda pratica*, such as Claudio Monteverdi (1567-1643), were also accused by the other side of the debate of follow no other compositional criterion as “to satisfy their whims” (Giovanni Maria Artusi (1540-1613), as cited by Berger, 2002, p. 126), to what they replied that they did not “compose (...) at haphazard” and their work was based “upon the foundation of truth” (Claudio Monteverdi, as cited by Berger, 2002, p. 126).

The position of the *seconda pratica* eventually prevailed, remaining in charge of European music until at least the third quarter of the eighteenth century, a period until which music was essentially built as a mimetic art, the expression of passions (Berger, 2002, p. 128).

4.2. On the visions of the impact of music in the human being throughout history

The spontaneous, visceral impact of music in the human being has long been addressed and talked about. However, it has been and continues to be in part a subjective matter.

For Karol Berger, the musical phenomenon is perceived directly, without any mediation of theoretical concepts. Desire is experienced before the conceptual decoding. Aristotle (384-322 BCE) identified in the Antiquity the power of music, emphasizing the effect of melody and rhythm in human disposition; so did Plato (ca. 428-348 BCE), highlighting the impact of harmony and rhythm. Listening is made using the ears as much as the muscles, although the civilizing process has a tendency to immobilize the individual (Berger, 2002, pp. 33-36).

The great potency of music’s influence is nowadays linked to the set of elements of the aural medium, tonality, rhythm, tempo, metrics and their immediate experiencing (Berger, 2002, p. 38). Nevertheless, musicologist Mark Evan Bonds (b. 1954) regards music as social construction, whose meaning and task emerge and mirror cultural traditions (Bonds, 2014, p. 298).

Meaning, according to Cohen and Mead¹⁷, resides in a triadic relation between a stimulus, the concept or state to which it refers and the person to whom the stimulus presents a meaning (as cited by Meyer, 1967/1994, pp. 6, 34). Music originates two kinds of meanings: one that is connected to realities outside music, summoning connections and implications linked to the sphere of notions, feelings and things; the other appertains to music itself, when, within a given musical genre, the experient listener expects a specific tone or set of tones to follow an already played tone or set of tones (Meyer, 1967/1994, pp. 6-7).

Regarding emotion or affect, they are elicited when a mechanism of response is held or suppressed; affective phenomena are thought to arise from inhibition of tendencies (Meyer,

¹⁷ Morris Raphael Cohen (1880-1947), American philosopher, lawyer and legal scholar and George Herbert Mead (1863-1931), American philosopher, sociologist and psychologist

1956, pp. 14-15). The need for precision, developing from contradictory trends, develops additional tendencies: the mechanism of clarification may become more important than the solution itself (Meyer, 1956, p. 16).

For instance, in tonality, the conclusive and specific impact of the total pattern is influenced by the initial expectative (Meyer, 1956, p. 26). Tension and release are connected to expectation. The greater the lingering and ambiguity, the greater is the sense of suspense (Meyer, 1956, p. 28). The larger the increase in the process, and the uncertainty in the listener, the greater is the emotional liberation upon disclosure and resolution (Meyer, 1956, p. 28).

Although the listener may choose to experience a more or less intellectualized response to music, the listener must not be obliged to reconstruct the creative process by which a music piece was originated (Meyer, 1956, pp. 40-41). Even so, music's essence is as puzzling as its effect is visible (Bonds, 2014, p. 298). Ancient rationality unified music's paradoxes; modernity divided them, bearing the longing for a unification of the rational and the visceral (Chua, 2003, pp. 19-21).

We will briefly overview some of the comments made by a selection of composers, theorists and philosophers, on the impact of music on the human being, especially the array of emotional impact that leads to pleasure, and it is very important link to human well-being.

Epicurus (341-270 BCE) was the first philosopher to link pleasure and well-being. Epicurus saw pleasure inseparable from virtue, as can be read in his *Principal Doctrines*, written down by Diogenes Laertius in *Lives of Eminent Philosophers* (Laertius, 1895, p. 474).

Epicurus, as quoted by Cicero, professed a view of the fundamental condition of bodily pleasures for human well-being, not in the sense that we should pursue them indiscriminately, but in the sense that they freed the human being from anxiety about physical pain (Sharples, 2014, p. 90). Amongst these, listening to music was a crucial one:

Nor is there anything which I can understand to be good, if we omit from our estimate those pleasures (...) which are perceived by the hearing and in music, (...) and such other pleasures as are produced in the entire man by any sense whatsoever. (Epicurus, A. Peabody Trans., 1886, pp. 165-166)

In the Renaissance, the Italian composer and theorist Franchino Gaffurio da Lodi (1451-1522) described the immediately soothing and pleasurable powers of music in his dedication to Prince Ludovico Maria Sforza, Duke of Milan in the treatise *Practica musicae* (originally published in 1496):

And in fact what discipline was ever been met with such approval by mortals, and in such agreement from [various] ages and sexes, since no one was never found, of any

condition, who does not try to comfort their sorrows with music, even of a rough kind?
(...) nothing in fact leads likewise the souls toward very different feelings in an instant
(as cited in Vittorelli, 2014, p. 297)

Later, in the 16th century, during the debate of the Florentine Camerata, Gioseffo Zarlino (1517-1590) and his followers believed that music was to provide pleasure through the proper use of harmony. Girolamo Mei and Vincenzo Galilei, on the other hand, defended a higher and more vast purpose for music regarding its emotional impact: more than mere sensuous pleasure, music was to arouse passions, not just delight the ears (Berger, 2002, p. 124).

In the 18th century, the composer and musical theorist Johann Joseph Fux described the arousal of pleasure with musical mechanisms: "The purpose of harmony is to give pleasure. Pleasure is awakened by [a] variety of sounds. This variety is the result of progression from one interval to another, and progression, finally, is achieved of motion." (Fux, 1725/1971, pp. 20-21).

In the 19th century, Søren Kierkegaard (1813-1855) regarded the impact of music on the human being as of an abstract nature, intimately linked to inner feelings of which he highlighted the spirit of sensuality:

The most abstract idea conceivable is the spirit of sensuality. But in what medium can it be represented? Only in music. (...) it is an energy, a storm, impatience, passion, and so on, in all their lyrical quality, existing not in a single moment but in a succession of moments, for if it existed in a single moment it could be portrayed or painted. (...) it moves constantly in an immediacy. (Kierkegaard, 1843/2004, p. 57)

Kierkegaard (1843/2004) viewed sensuality as "harmony and accord" (p. 60), so it can blend with different settings. It can be traced back to the Greeks, for whom sensuality was not a force to be controlled it was a power that gave life and beauty to the individual (Kierkegaard, 2004/1992, p. 61).

Kierkegaard emphasized the fact that music is the means that connects with hearing. In relation to language, which also is connected with hearing, however, music has a faster contact: "music always expresses the immediate in its immediacy" (Kierkegaard, 1843/2004, pp. 65-67). Music expresses sensual immediacy, it is its primordial body (Kierkegaard, 1843/2004, p. 67).

Musicologist Eduard Hanslick (1825-1804), although regarding the listeners' reactions to music too diverse, considered that music awoke emotions and manifested itself in a direct fashion (Bonds, 2014, p. 127).

Composers Richard Wagner and Franz Liszt (1811-1886) praised music's capacity to convey emotions but acknowledged its incapacity to deliver ideas. Nevertheless, music in the union with other arts surpassed this characteristic – ideas had to be expressed in text, for example, so Wagner, like Galilei, saw in ancient Greek theatre a reference (Bonds, 2014, p. 127).

In the 20th century, Schönberg celebrated the fact that “Music without a constant reference to a tonic was comprehensible, could produce characters and moods, could provoke emotions, and was not devoid of gaiety or humour.” (Schönberg, 1949/1975, p. 88).

CHAPTER V. On tonality and structure

For Lachenmann, tonality, a conquest of the West, is the first one of four aspects of musical material and listening (Lachenmann, 1983/1991, p. 263). The term tonality encompasses not only the relationship between the notes themselves in the scales, but the whole set of harmony, melody, rhythm associated to a metric, cadence, to which composing techniques and formal principles are joined. Tonality carries a subjective magic associated with rationality which stands intact. It is an experience that is whole in itself, and that is what gives it its vitality and capacity of survival. Tonality encompasses also everything that, departing from it, continues to refer itself to it, and that to which tension plays an expressive role, in a fragile dialectic between consonance and dissonance (Lachenmann, 1983/1991, pp. 263-264).

Every attempt to escape from tonality only *attaches* us more to it; therefore, escaping from the control of tonality is achieved by *reconsidering* these tonal aspects in relation with a wide context in constant evolution (Lachenmann, 1983/1991, p. 264).

The immediate physical reality of the sound phenomenon is the second aspect of the musical material. Lachenmann considers five kinds of sound, according to its most striking characteristic: cadence; color; fluctuation; texture; structure. In a lower level, sound material is a purely physical phenomenon; in its most complex form, it is a “sound-shape”, that is, a sound structure, organized by the human spirit.

So structural sound or sound structure is the third aspect of musical material. The will imposes a clearing and more profound organization of sound, with preexisting syntaxes but not only these, in a metamorphosis (Lachenmann, 1983/1991, pp. 264-267). Even in the most simple materials, there exists a dialectics of offer and refusal (the process that Meyer refers as eliciting emotion and affect); all elements introduced in a new system bring with them aspects of their former system. It is this familiarity that gives us the 4th aspect of the sound: its *aura* (Lachenmann, 1983/1991, p. 267). Thus many serialist compositions have, in fact, written many works where relations of expression are present, in a conscious or unconscious way. In this way, the notion of control of the material was, in many cases of serialist composition, an illusion. While trying to escape tonality, by inevitably using elements which stemmed from it, even if in a dispersed and fragmented way, these composers nevertheless elicited reactions and responses to tonality, although with no control whatsoever, due to the lack of serious reflexion on the implicit connection of such elements with tonality (Lachenmann, 1983/1991, pp. 267-268).

As to the redefinition of structure, for Lachenmann, structure depends on the needs of the material: facing these, the structural techniques need to be lost, again found and redefined.

Music only has sense when it sends back structures and networks that reflect realities and potentialities present around us and in ourselves (Lachenmann, 1983/1991, p. 268).

Indeed, regarding structure, after Adorno's landmark lecture "Form in New Music", since the closing of the 20th century, composers have appreciated the perspective of unbounded creativity and nurtured the concept of a music able to engender its own structure (Williams, 2006, p. 87). To Adorno, it was Schönberg who opened the way to the only possible technical procedure to construct the contemporary form: let the ear determine the sense of form adequate to the new works (Adorno, 1966/2008, pp. 214-215). The sense of form means, in Adornian concept, listening to the music being formed and pursuing it where it leads the composer, eschewing decreed architectures. The only objective tool to achieve the form necessary for the contemporary work is the speculative ear (Adorno, 1966/2008, p. 215) Dahlhaus, a few years before passing away, thought best to advise the composers of the 1970s generation that

the fact that the establishment and justification of regulated tonal relations attracts an intense interest is thus perfectly understandable in the light of the disintegration of general structural models. At the same time, however, it is problematical inasmuch as the idea that the parameters of pitch, duration, dynamics and tone colour should be equal in principle as a legacy of the 1950s which cannot simply be discarded. (Dahlhaus, 1984/1990, p. 63).

These ideas were amongst the basis of the techniques chosen to work the text, as will be explained right ahead.

VI. Scores

Song of Songs

full score

Song of Songs

partitura geral

Score in C

Full instrumentation: soprano solo, baritone solo, SATB choir, actors (optional), synthesizers with MIDI pedal or synthesizers and electric bass, audio system, Max/MSP and Mac (optional).

Notes for the performers

The *tableaux* here presented form a unit, intended to be the practical part of this candidate's dissertation of the Masters in Composition and Music Theory.

This religious opera can be staged or not, as usual in oratorio. Ideally it is to be staged, with a strong emphasis placed on body expression. The staging choices are fully left to the vision of the director(s).

The synthesizers should have a touch sensitive keyboard (with touch response), so that the full dynamic range can be used in the interpretation of the score. Synthesizer 2 should have a MIDI pedal connected to it; alternatively, the pedal part can be played with an electric bass or a third synthesizer; these options require a third player. The choice of tones of the synthesizers is left to the preference of the players and musical director; the tones should be, however, within the context of organ registration, in terms of timbre. For this purpose, timbre sound modules can be connected to the gear.

The solo of *tableau 3* and the duo of *tableau 7* are meant to be accompanied by the enclosed tape, which are to be read by an audio player program, from a computer connected to sound speakers through an audio interface in a balanced amplification system. Should the performance conditions allow it, fragments of sound are to be treated in real-time with Max/MSP with the enclosed patch during these *tableaux*.

If the opera is staged, the soloists should use wireless headset microphones in order to move freely on stage; in a non-staged performance, vocal microphones connected to microphone stands can be used. The text is to be interpreted in *spoken word*. In the moments where "free improvisation" is indicated, full freedom of expression of vocal sounds is given to the soloists.

The whole audio system should be set, balanced and monitored by a producer and/or sound engineer.

Description

"Song of Songs" is intended to be a humble tribute to what is, according to some authors, one of the Bible's most enigmatic excerpts, the Song of Songs. The most beautiful of songs, or the greatest song, is attributed to King Solomon. It draws upon the surging and ripening of love between man and woman, surrounded by a choir of friends, in a bucolic setting of beatitude.

In this work, parts of Song of Songs set to music, presented in English, are interspersed with the dramatization of fragments of the New Testament. These were chosen due to their account of interactions of Jesus Christ with women where gender relations appear fair and balanced. This is thought to allow a consistent counterpoint with the equal and revolutionary nature of the Song of Songs. With regard to the translation of the Song of Songs, the *New International Version* was chosen. This translation of the Bible has been carried out by an international group of specialists, from texts in Hebrew, Aramaic and Greek. The passages of the New Testament in Portuguese come from a translation of the Instituto Bíblico, of the responsibility of Portuguese specialists.

A full version in English for this work is envisaged; in this case, the dramatized excerpts of the New Testament that are to be used come from the *New International Version* also.

One could say that the musical setting of the text was closer to an enamoured adornment than to a questioning, given the archetypal nature of the text. Quoting Fiama Hasse Pais Brandão:

Such as with other texts, biblical and non-biblical, the Song of Songs has been focused on by the talmudic theory of the four levels, the theory of different meanings, of traditional oriental unanimity – reminiscing ancient Indian fables – and that, to give further examples, we find in Greece, in Plato's theory of myth and the stoics' allegorical interpretations, and, further ahead, in long non-literary centuries of the West. (Brandão, 1985, p. 7)

The whole world of sound thus revolved around an ideal of happiness that merges with the word of Persian origin that can be found in this exquisite text, and which simultaneously means garden and paradise: *pardes*.

Bibliography

Solomon (Fiama Hasse Pais Brandão transl.). 1985. *Cântico Maior*. Lisbon, Assírio & Alvim, (Alcindo Costa, António Augusto Tavares, Geraldo Coelho Dias, Joaquim Carreira das Neves, Joaquim Macedo Lima, José Augusto Ramos, José Nunes Carreira & Manuel Augusto Rodrigues, transl.). *Bíblia Sagrada*. 1991. 15th Edition. Lisbon, Difusora Bíblica.

Visited websites

<https://www.biblegateway.com>
<https://www.roland.com>
<https://www.casio.com>
<https://www.arturia.com>

Role assignment of acted interludes, should there be no actors available – in this case the texts of the New Testament can be read.

Mary Magdalene/sinful woman (interludes of *tableaux 2, 3, 4, 5, 6, 7*): soprano solo.

Jesus (interludes of *tableaux 1, 2, 3, 4, 5, 6, 7*): baritone solo.

narrator - female (interludes 1, 2, 3, 4, 5, 6, 7): SATB choir soprano.

woman caught in adultery, Martha, Mary the mother of James and Joseph/other Mary, other Mary (interludes of *tableaux 1, 3, 4, 7*): SATB choir alto.

teacher of the law/Pharisee, Judas Iscariot, coward, Joseph from Arimathea (interludes of *tableaux 1, 4, 5, 6*): SATB choir tenor.

Pharisee/Simon, Lazarus, centurion, angel of the Lord, (interludes of *tableaux 2, 4, 6, 7*): SATB choir bass.

guests, crowd, unspecified characters (all interludes): soprano solo and SATB choir members as convenient.

Partitura geral em dó

Instrumentação detalhada: soprano solo, barítono solo, coro SATB, atores (opcional), sintetizadores com pedaleira MIDI ou sintetizadores e baixo elétrico, sistema de áudio, Max/MSP e Mac (opcional).

Notas para os performers

Os quadros aqui apresentados formam um todo que se pretende que constitua a parte prática da dissertação de Mestrado em Composição e Teoria Musical da candidata. Esta ópera religiosa é susceptível de ser ou não encenada, como é usual na oratória. Idealmente deverá ser encenada, com ênfase na expressão corporal, sendo as vertentes de encenação totalmente deixadas ao critério do(s) encenador(es).

Os sintetizadores devem ter teclado com sensibilidade (com touch response) de forma a permitir a total interpretação das dinâmicas. O sintetizador 2 deverá ter acoplada uma pedaleira MIDI (pedal keyboard); em alternativa, a parte da pedaleira poderá ser interpretada com um baixo elétrico ou por um terceiro teclado, sendo que estas alternativas exigem um terceiro instrumentista. A escolha do timbre dos sintetizadores é deixado ao critério dos instrumentistas e diretor musical; devem estar, no entanto, no contexto dos registos de órgão, timbricamente. Para este propósito, podem ser acoplados módulos de timbre (timbre sound module) ao equipamento.

O solo do quadro 3 e o duo do quadro 7 destinam-se a ser acompanhado pelas tapes anexas, que deverão ser lidas por programa de leitura de áudio, a partir de computador ligado a colunas através de placa de som num sistema de amplificação equilibrado. Caso as condições de encenação o permitam, está previsto o tratamento de fragmentos de som em Max/MSP com o patch que segue em anexo durante estes quadros. Sendo a ópera encenada, os solistas deverão usar microfones de cabeça sem fios (wireless headset) para se deslocar livremente pelo palco; em versão não encenada, poderão ser utilizados microfones de voz montados em tripés. O texto deverá intepretado em *spoken word*. Nos momentos em que é indicado “free improvisation” é dada total liberdade na emissão de sons vocais aos solistas.

Todo o sistema de áudio deverá ser idealmente montado, calibrado e monitorizado por produtor e/ou engenheiro de áudio.

Descrição

“Song of Songs” pretende ser uma humilde homenagem ao que será, para alguns autores, um dos excertos mais enigmáticos da Bíblia, o Cântico dos Cânticos. O mais belo dos cânticos, ou o cântico maior, está atribuído ao Rei Salomão, e traça o nascimento e o amadurecimento do amor entre homem e mulher, rodeados de um coro de coro de amigos, num cenário bucólico de bem-aventurança.

Nesta obra, as partes musicadas do Cântico dos Cânticos, apresentadas em Inglês, são entremeadas com a dramatização em Português de excertos do Novo Testamento, onde são postas em relevo narrativas dos Evangelhos. Estas foram escolhidas por relatarem interações de Jesus Cristo com mulheres onde as relações de género surgem justas e equilibradas, o que se julga permitir um contraponto coerente com o carácter equalitário e revolucionário do Cântico dos Cânticos. No que diz respeito à tradução do Cântico dos Cânticos, recorreu-se à *New International Version*. Esta tradução da Bíblia para o Inglês foi encetada por um grupo internacional de especialistas, a partir de textos em Hebreu, Aramaico e Grego. Os excertos do Novo Testamento provêm da tradução do Instituto Bíblico, da responsabilidade de especialistas portugueses.

Está prevista para esta obra a versão integral em Inglês, sendo neste caso os excertos do Novo Testamento a ser dramatizados também são oriundos da *New International Version*.

Poder-se-á dizer que o tratamento musical do texto esteve mais próximo do adorno enamorado do que do questionamento, dada a natureza arquetípica do texto. Citando Fiama Hasse Pais Brandão:

Tal como os outros textos, bíblicos e não bíblicos, o *Cântico* tem sido variamente focado pela teoria talmúdica dos quatro sentidos, a teoria das significações-outras, de tradicional unanimidade oriental – lembrar as fábulas exemplares indianas – e que, continuando a exemplificar, vamos encontrar na Grécia, em Platão na teoria do mito e nas leituras alegóricas dos estoícos, e, depois, em longos séculos não literais do Ocidente. (Brandão, 1985, p. 7)

Todo o mundo sonoro girou assim em torno de um ideal de felicidade plena que se funde com palavra de origem persa presente neste texto belíssimo, e que significa em simultâneo jardim e paraíso: *pardes*.

Bibliografia

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Websites visitados

<https://www.biblegateway.com>
<https://www.roland.com>
<https://www.casio.com>
<https://www.arturia.com>

Atribuição de papéis nos interlúdios dramatizados, caso não haja atores e atrizes disponíveis – neste caso os trechos do Novo Testamento podem ser lidos.

Maria Madalena/mulher pecadora (interlúdios dos quadros 2, 3, 4, 5, 6, 7): soprano solo.

Jesus (interlúdios dos quadros 1, 2, 3, 4, 5, 6, 7): barítono solo.

narradora (interlúdios dos quadros 1, 2, 3, 4, 5, 6, 7): soprano do coro SATB.

mulher apanhada em adultério, Marta, Maria a mãe de José e Tiago/outra Maria, outra Maria (interlúdios dos quadros 1, 3, 4, 7): contralto do coro SATB.

escriba/fariseu, Judas Iscariotes, cobarde, José de Arimateia (interlúdios dos quadros 1, 4, 5, 6): tenor do coro SATB.

Simão/fariseu, Lázaro, centurião, anjo do Senhor (interlúdios dos quadros 2, 4, 6, 7): baixo do coro SATB.

convidados, multidão, figurantes não definidos (todos os interlúdios): soprano solo e membros do coro SATB conforme conveniente.

Song of Songs

prelude

words simply projected, so they can be read on the set's wall, in silence

A new command I give you: Love one another. As I have loved you, so you must love one another. By this everyone will know that you are my disciples, if you love one another.

John 13:34-35

prelúdio

palavras simplesmente projetadas, de forma a que possam ser lidas na parede do cenário, em silêncio

Um novo mandamento vos dou: que vos ameis uns aos outros; assim como eu vos amei, vós também vos deveis amar uns aos outros. É por isto que todos saberão que sois meus discípulos: se vos amardes uns aos outros.

João 13:34-35

tableau 1- aria: Let him kiss me

duet soprano solo & baritone solo with SATB Choir
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 1- ária: Let him kiss me

**dueto soprano solo e baritono solo com Coro SATB
sintetizadores com pedaleira MIDI/sintetizadores e baixo eléctrico/sintetizadores**

Song of Songs 1. Let him kiss me

Solomon
ca. 848 BC - 796 BC

Isabel da Rocha
n. 1978

♩ = 66

Synthesizer 1

8^{va}

ppp *mf* *ppp* *mf*

Synthesizer 2

♩ = 66

ppp *mf* *ppp* *mf*

5

Synth. 1

L.H. R.H.

p *f* *p* *f* *f* *pp* < *mf* > *pp*

Synth. 2

p *f* *p* *f* *f* *pp* < *mf* > *pp*

7

Synth. 1

L.H. R.H.

pp < *mf* > *pp* *sim.* *sim.*

Synth. 2

L.H. R.H.

pp < *mf* > *pp* *sim.* *sim.*

The image displays three systems of a musical score, each consisting of four staves: Synth. 1, Synth. 2, and Ped. (Pedal). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first system begins at measure 15. Synth. 1 features a melodic line with a *sim.* (sustained) marking. Synth. 2 has a complex rhythmic pattern with triplets and a *mp* (mezzo-piano) dynamic. The Ped. staff has a long note with a *f* (forte) dynamic. The second system starts at measure 17. Synth. 1 continues with its melodic line. Synth. 2 has a more active rhythmic pattern. The Ped. staff has a long note with a *sim.* marking. The third system starts at measure 19. Synth. 1 continues with its melodic line. Synth. 2 has a more active rhythmic pattern. The Ped. staff has a long note with a *mf* (mezzo-forte) dynamic. The score is divided into three systems by double bar lines with repeat signs.

Musical score for measures 21-22. The system includes Soprano Solo, Synth. 1, Synth. 2, and Ped. The Soprano Solo part has lyrics: "Let him kiss". Dynamics include *mf*, *mp*, *mf*, and *sim.*

Musical score for measures 23-24. The system includes Soprano Solo, Synth. 1, Synth. 2, and Ped. The Soprano Solo part has lyrics: "me with the kisses of his mouth". Dynamics include *f*, *mp*, *mf*, and *f*.

Musical score for measures 25-26. The system includes Soprano Solo, Synth. 1, Synth. 2, and Ped. The Soprano Solo part has lyrics: "For your love is more de". Dynamics include *p*, *mf*, *f*, and *mf*.

27

Soprano Solo

light - ful than wine.

Synth. 1

mp < *mf* > *mp* *sim.* *mp* < *mf* *sim.*

Synth. 2

mp < *mf* *sim.* *mp* < *mf* > *mp* *sim.*

Ped.

29

Soprano Solo

Plea - - - sing is.

Synth. 1

mp < *mf* > *mp* *sim.*

Synth. 2

mp < *mf* *sim.*

Ped.

31

Soprano Solo

the fra - gran - - ce of your per - fum's:

Synth. 1

mp < *mf* *sim.* *mp* < *mf* > *mp* *sim.*

Synth. 2

mp < *mf* > *mp* *sim.* *mp* < *mf* *sim.*

Ped.

34

Soprano Solo

your na - - - me is like per - fun' - - - pour'd out. No won - der the

Synth. 1

mp < mf > mp sim. mp < mf > mp sim. mp < mf > mp sim.

Synth. 2

p mp mf

Ped.

mf f



37

Soprano Solo

young wo - - - men lo - - - ve you! Take me a - way with you

Synth. 1

mp < mf > mp sim. mp < mf > mp sim.

Synth. 2

p

Ped.

mf

40 *mp* *f*

Soprano Solo: let us hur - - - ry! Let the king bring me in -

S. *p* we re - joi - ce and de - light in you; we will

A. *p* we re - joi - ce and de - light in you; we will

T. *p* we re - joi - ce and de - light in you; we will

B. *p* we re - joi - ce and de - light in you; we will

Synth. 1 *mp* *mf* *sim.* *mp* *mf* *mp* *sim.*

Synth. 2 *mp* *mf* *mp* *mf* *mp* *mf* *sim.*

Ped. *f*

42 *mf* *f* *mf*

Soprano Solo: to his cham - - bers.

S. *f* prai - se your love more than wine.

A. *f* prai - se your love more than wine.

T. *f* prai - se your love more than wine.

B. *f* prai - se your love more than wine.

Synth. 1 *mp* *mf* *mf* *> mp* *mp* *< mf* *mf* *> mp* *sim.* *f*

Synth. 2 *mp* *mf* *mp* *mf* *mp* *sim.*

Ped. *f*

Musical score for measures 45-46. The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and piano accompaniment for Synth. 1, Synth. 2, and Ped. The lyrics are: "we re - joi - ce and de - light in you; we will". Dynamics include *p* and *mf*. The key signature is one sharp (F#).



Musical score for measures 47-48. The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and piano accompaniment for Synth. 1, Synth. 2, and Ped. The lyrics are: "prai - - - se your love more than wine.". Dynamics include *mf* and *f*. The key signature is one sharp (F#).

49 *mf*
Soprano Solo How right they are
S. *ppp*
A. *ppp*
T. *ppp*
B. *ppp*
Synth. 1 *p*
Synth. 2 *p*
Ped. *p*

51 *f* *mf*
Soprano Solo to a - dore you! Dark am I, yet
S. light in you; we will prai - se your love more than wine. *mf*
A. light in you; we will prai - se your love more than wine. *mf*
T. light in you; we will prai - se your love more than wine. *mf*
B. light in you; we will prai - se your love more than wine. *mf*
Synth. 1 *mf* *f*
Synth. 2 *mf* *f*
Ped. *mf* *f*

Musical score for measures 54-55. The score includes vocal parts for Soprano Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Synth. 1, Synth. 2, and Pedal (Ped.).

Measures 54-55:

- Soprano Solo:** *f* lov' - - - ly, *p* daugh - - - ters of Je - ru - sa -
- S.:** *pp* we re - joi - ce and de - *mf* light in you; we will
- A.:** *pp* we re - joi - ce and de - *mf* light in you; we will
- T.:** *pp* we re - joi - ce and de - *mf* light in you; we will
- B.:** *pp* we re - joi - ce and de - *mf* light in you; we will
- Synth. 1:** *mp*
- Synth. 2:** *mp*
- Ped.:** *mf*

Musical score for measures 56-57. The score includes vocal parts for Soprano Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Synth. 1, Synth. 2, and Pedal (Ped.).

Measures 56-57:

- Soprano Solo:** *f* lem, *p* dark - - - like the - - - tents of
- S.:** prai - - - se your love *f* more than wine.
- A.:** prai - - - se your love *f* more than wine.
- T.:** prai - - - se your love *f* more than wine.
- B.:** prai - - - se your love *f* more than wine.
- Synth. 1:** *f*
- Synth. 2:** *f*
- Ped.:** *f*

58 *ff*

Soprano Solo

Ke - - - dar

like the tent cur - tains of

mp

Synth. 1

p \leftarrow *f* *sim.*

Synth. 2

mp \leftarrow *mf*

Ped.

mf



61 *p*

Soprano Solo

So - lo - mon.

Do not stare at me be - cause I'm dark,

Synth. 1

mp \leftarrow *mf* *mf* \rightarrow *mp* *mp* \leftarrow *mf* *mf* \rightarrow *mp* *sim.*

Synth. 2

p

mp \leftarrow *mf* \rightarrow *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *mf* *sim.* *mp* \leftarrow *mf* \rightarrow *mp* \leftarrow *mf* \rightarrow *mp*

Ped.

mf

64

Soprano Solo *pp*

be - cau - se I'm dark - ened by the sun.

furioso
spoken word
My mother's sons were angry with me

Synth. 1

Synth. 2

p

sim.

Ped. *mf*



and made me take care of the vineyards; my own vineyard I had to neglect.

Synth. 1

Synth. 2

Ped.

Tell me, you whom I love, where you graze your flock and *affettuoso* **where you rest your sheep at midday.**

Synth. 1

Synth. 2

Ped.

Detailed description: This musical system features a vocal line at the top with lyrics. Below it are three staves: Synth. 1 (treble clef), Synth. 2 (treble and bass clefs), and Ped. (bass clef). The music is in 4/4 time. Synth. 1 plays a melodic line with eighth-note patterns. Synth. 2 provides harmonic support with chords and moving lines. The Ped. part consists of sustained bass notes. The tempo/mood is marked 'affettuoso'.



feroce **Why should I be like a veiled woman be-** **side the flocks of your friends?**

Synth. 1

Synth. 2

Ped.

Detailed description: This musical system continues the piece with a new tempo/mood marked 'feroce'. It features a vocal line with lyrics and three accompaniment staves: Synth. 1, Synth. 2, and Ped. The musical texture is similar to the first system, with Synth. 1 carrying the melody and Synth. 2 and Ped. providing accompaniment.

72

p *mf*

S. if you do not know most beau - - ti - ful of *mf* wo - men fol - low the

A. if you do not know most beau - - ti - ful of *mf* wo - men fol - low the

T. if you do not know most beau - - ti - ful of *mf* wo - men fol - low the

B. if you do not know most beau - - ti - ful of *mf* wo - men fol - low the

Synth. 1 *mp* *mf* *sim.*

Synth. 2 *mf*

Ped. *p* *mf*

75

f *mp*

S. tracks of the sheep *f* and graze your *mp*

A. tracks of the sheep *f* and graze your *mp*

T. tracks of the sheep *f* and graze your *mp*

B. tracks of the sheep *f* and graze your *mp*

Synth. 1 *f* *p*

Synth. 2 *f* *p*

Ped. *f* *mf*

Musical score for measures 82-83. The score includes parts for Soprano Solo, Baritone, Synth. 1, Synth. 2, and Pedal. The lyrics are: "ta - - ble my per - fume spread its dar - - ling to a mare". Dynamics include *mp*, *mf*, *f*, and *sim.*



Musical score for measures 84-85. The score includes parts for Soprano Solo, Baritone, Synth. 1, Synth. 2, and Pedal. The lyrics are: "fra - - grance a - mong Pha - ra - oh's cha - ri - ot hor - - ses". Dynamics include *mp*, *f*, and *mf*.

86 *mf*

Soprano Solo
My be-lo-ved is to me a sa- chet of myrrh res- ting bet- ween my

Bar.
mf Your cheeks are beau- ti- ful with ear- rings,

Synth. 1
mp < mf mf > mp mp < mf mf > mp sim.

Synth. 2
mp mf

Ped.
mp mf



89 *f*

Soprano Solo
breasts.

Bar.
mf Your neck with strings of je- - - -

Synth. 1
f

Synth. 2
f

Ped.
f

91 *mf* *f*
Soprano Solo
My be - lo - ved is to me a clus - ter of hen - na blos - soms from the vine - yards of
Bar.
wels. We'll ma - ke you ear - - rings of
Synth. 1
mp *mf* *sim.*
Synth. 2
mf *mp* *mf* *sim.*
Ped.
mf

93 *mf*
Soprano Solo
En Ge - - di
Bar.
gold, stud - ded with sil - - ver.
S.
if you do not know most
A.
if you do not know most
T.
if you do not know most
B.
if you do not know most
Synth. 1
mp
Synth. 2
mp
Ped.
mp

95 *mp* *mf* *mp* *f*

Soprano Solo
How hand - some you are my be - lo - - - ved!

Bar.
How beau - ti - ful you are my dar - - ling!

S.
beau - - ti - ful of wo - men fol - low the tracks of the sheep.

A.
beau - - ti - ful of wo - men fol - low the tracks of the sheep.

T.
beau - - ti - ful of wo - men fol - low the tracks of the sheep.

B.
beau - - ti - ful of wo - men fol - low the tracks of the sheep.

Synth. 1
mp *mf* *sim.* *mf* *f*

Synth. 2
mf *f*

Ped.
mf *f*

98 *mf* *f* *mf* *f*

Soprano Solo
Oh, how char - ming! And our bed is ver - - - dant.

Bar.
Oh, how beau - - ti - ful your eyes are doves.

S.
p and graze your young goats by the

A.
p and graze your young goats by the

T.
p and graze your young goats by the

B.
p and graze your young goats by the

Synth. 1
mp *mf* *mp*

Synth. 2
mp *mf* *mp*

Ped.
mp *mf* *mp*

101

mf *f* *mf*

Bar. the beams of our house are ce - - dars; our raf - ters are

S. tents of the she - - pards.

A. tents of the she - - pards.

T. tents of the she - - pards.

B. tents of the she - - pards.

Synth. 1 *pp* *p* *sim.* *mf*

Synth. 2 *pp* *p* *sim.* *mf*

Ped. *mf*



104

mp *rall.*

Bar. firs.

Synth. 1 *ppp* *pp* *sim.* *mp* *p* *ppp*

Synth. 2 *mp* *rall.* *p* *ppp*

Ped. *ppp* *pp* *sim.* *mp* *p* *ppp*

tableau 1 - interlude

woman caught in adultery

acted

narrator. teacher of the law/Pharisee. Jesus. woman caught in adultery

narrator

but Jesus went to the Mount of Olives. At dawn he appeared again in the temple courts, where all the people gathered around him, and he sat down to teach them. The teachers of the law and the Pharisees brought in a woman caught in adultery. They made her stand before the group, and said to Jesus,

teacher of the law/Pharisee

Teacher, this woman was caught in the act of adultery. In the Law Moses commanded us to stone such women. Now what do you say?

narrator

They were using this question as a trap, in order to have a basis for accusing him. But Jesus bent down and started to write on the ground with his finger. When they kept on questioning him, he straightened up and said to them,

Jesus

Let any one of you who is without sin be the first to throw a stone at her.

narrator

Again he stooped down and wrote on the ground. At this, those who heard began to go away one at a time, the older ones first, until only Jesus was left, with the woman still standing there. Jesus straightened up and asked her,

Jesus

Woman, where are they? Has no one condemned you?

woman caught in adultery

No one, sir,

narrator

she said.

Jesus

Then neither do I condemn you,

narrator

Jesus declared.

Jesus

Go now and leave your life of sin.

John 8:1-11

quadro 1 - interlúdio

a mulher adúltera

dramatizado

narradora. escriba/fariseu. Jesus. mulher adúltera

narradora

Jesus foi para o monte das Oliveiras. De madrugada, apareceu outra vez no Templo, e todo o povo ia ter com ele. Sentou-se, então, e pôs-se a instruí-los. Entretanto, os escribas e os fariseus trouxeram-lhe uma mulher apanhada em adultério e, depois de a colocarem no meio, disseram-lhe:

escriba/fariseu

Mestre, esta mulher foi apanhada em flagrante adultério. Ora, Moisés, na Lei, mandou-nos apedrejar tais mulheres. E tu que dizes?

narradora

Isto diziam eles para lhe armarem uma cilada, a fim de terem de que o acusar. Mas Jesus, inclinando-se, pôs-se a escrever no chão com o dedo. Como persistissem em interrogá-lo, ergueu-se e disse-lhes:

Jesus

Quem de vós estiver sem pecado seja o primeiro a lançar-lhe uma pedra!

narradora

E, inclinando-se novamente, começou a escrever no chão. Eles, porém, quando isto ouviram, foram saindo um a um, a começar pelos mais velhos, e ficou só Jesus com a mulher, que continuava ali no meio. Jesus ergueu-se e disse-lhe:

Jesus

Mulher, onde estão eles? Ninguém te condenou?

narradora

Ela respondeu:

mulher adúltera

Ninguém, Senhor.

Jesus

Nem eu te condeno,

narradora

volveu-lhe Jesus.

Jesus

Vai e doravante não tornes a pecar.

João 8:1-11

tableau 2 – aria: I am a rose of Sharon

duet soprano solo & baritone solo
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 2 – ária: I am a rose of Sharon

**dueto soprano solo e baritono solo
sintetizadores com pedaleira MIDI/sintetizadores e baixo eléctrico/sintetizadores**

2. I am a rose of Sharon

♩ = 72

Synthesizer 1

Synthesizer 2

Pedals

mf *f*

mf

mf p *simile*

5

Synth. 1

Synth. 2

Ped.

mf *f*

mf

9

Synth. 1

Synth. 2

Ped.

mf *f*

mf

13

Synth. 1

Synth. 2

Ped.



17

Synth. 1

Synth. 2

Ped.



21

Sopr. Solo

Synth. 1

Synth. 2

Ped.

I am a rose of Sha - ron, a li - ly of the val - leys.

25 *mp* *mf*
 Bar. Solo Like a lil - ly a - mong thorns is my dar - ling a - mong the young wo - men.

Synth. 1 *mf* *sim.*

Synth. 2 *mf* *mf*

Ped. *mf* *sim.* *mf p* *sim.*

29 *mf*
 Sopr. Solo Li - ke an a - pple tree a - mong the trees of the fo - rest

Synth. 1 *mf p* *sim.* *ppp*

Synth. 2 *ppp*

Ped. *mf p* *sim.*

32 *f*
 Sopr. Solo is my be -lov'd a - mong the young men.

Synth. 1 *sim.* *p* *mf* *p* *mf* *p*

Synth. 2 *sim.* *p* *mf* *p* *sim.*

Ped. *mf* *sim.*

34 *mf* *f*

Sopr. Solo

I de - light to sit in his sha - - - de and his fruit is sweet

Synth. 1

mf *p* *sim.* *p* *mf* *p* *mf* *p*

Synth. 2

Ped.

36 *mp*

Sopr. Solo

to my taste. to my taste.

Synth. 1

mf *p* *sim.*

Synth. 2

Ped.

39

Synth. 1

pp *mf* *pp* *mf* *pp* *p* *mf* *p* *sim.*

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

Synth. 2

mf *p* *sim.*

Ped.

mf *p* *sim.*

41 *mf*

Sopr. Solo
Let him lead me to the ban - quet hall and let his ban - ner over me be

Synth. 1
pp < *mf* > *pp* < *mf* > *pp* *p* *mf* *p* *sim.*

Synth. 2
mp

Ped.

43 *f* *mf* *mp*

Sopr. Solo
love. Streng - then me with rai - sins, re - fresh me with ap - ples,

Synth. 1
mf *p* *sim.*

Synth. 2
mf

Ped.

46 *f* *mf*

Sopr. Solo
for I am faint with love His left arm is un - der my

Synth. 1
pp < *mf* > *pp* < *mf* > *pp* *p* *mf* *p* *sim.*

Synth. 2
p < *mf* > *p* < *mf* > *p* *sim.*

Ped.

48 *f* *mf* *f*
Sopr. Solo head, and his right arm em- bra - - - ces me.
Synth. 1 *p* *mf* *p* *sim.* *p* *mf* *p* *mf* *p*
Synth. 2 *p*
Ped. *p*

50 *mf*
Sopr. Solo Daugh - - - ters of Je - ru - sa - lem, I char - ge you by the ga -
Synth. 1 *mf* *p* *sim.* *p* *mf* *p* *mf* *p*
Synth. 2
Ped.

52 *f* *mf* *f*
Sopr. Solo - zell's and by the does of the field:
Synth. 1 *mf* *p* *sim.* *p* *mf* *p* *mf* *p*
Synth. 2
Ped.

54 *mp*

Sopr. Solo

Do not a - rou - se or a - wa - ken lo - - - - - ve un - til it so de -

Synth. 1

mf p sim.

Synth. 2

p mf p sim.

Ped.

56 *f*

Sopr. Solo

sires... Lis - ten! *mf* My be - lov'd! *f* Look! Here he

Synth. 1

Synth. 2

Ped.

58

Sopr. Solo

comes, lea - ping a - cross the moun - - - - tains,

Synth. 1

Synth. 2

Ped.

60 *mf*
Sopr. Solo
boun - ding o - ver the hills. My be - lo - ved is li - ke a ga - zelle

Synth. 1

Synth. 2

Ped.

62 *mp*
Sopr. Solo
or a young stag. Look! There he stands be -

Synth. 1

Synth. 2

Ped.

64 *mf*
Sopr. Solo
hind our wall, ga - zing through the win - dows, pee - ring through the lat - tice.

Synth. 1

Synth. 2

Ped.

67 *mp*

Sopr. Solo
 My be - lov'd spo - ke and said to me, "A - rise, my dar - ling,

Bar. Solo
 my dove

Synth. 1

Synth. 2

Ped.

69 *mf*

Sopr. Solo
 my beau - ti - ful one, come with me. See! the win - ter is past;

Bar. Solo
 in the clefts of the rock, in the hi - ding pla - ces on the

Synth. 1

Synth. 2

Ped.

71 *f* *mf* *p* *sim.*

Sopr. Solo
 the rains are o - ver and gone. Flow - ers ap - pear on the

Bar. Solo
 moun - tain - si - de, show me your face, let me hear your voice; for

Synth. 1

Synth. 2

Ped.

73 *mf*

Sopr. Solo
earth; the sea - son of sin - ging has come, the coo - ing of

Bar. Solo
mf
your voice is sweet, and your fa - ce is lo - - v'ly. Catch for us the

Synth. 1
pp < *mf* > *pp* < *mf* > *pp* *p* *mf* *p* *sim.*

Synth. 2
ppp

Ped. *p* < *mf* > *p* *mf* *p* *sim.* *sim.*



75

Sopr. Solo
dov's is heard in our land. The fig tree forms its

Bar. Solo
fo - - xes, the lit - tle fo - xes that ruin the vine - yards, our

Synth. 1
p *sim.*
mf *p* *sim.* *p* < *mf* > *p* < *mf* > *p*

Synth. 2
p *sim.*

Ped. *p* *sim.*

The musical score is divided into three systems, each starting with a double bar line and a measure number (77, 79, and 81). Each system includes a vocal line (Soprano Solo and Baritone Solo) and three instrumental lines (Synth. 1, Synth. 2, and Ped.).

System 1 (Measures 77-78):
Soprano Solo: "ear - ly fruit; the blos - so - ming vines. spread their fra - grance. A -"
Baritone Solo: "vine - yards that are - in bloom."
Synth. 1: *mf p sim.* followed by a passage of notes with dynamics *p mf p mf p*.
Synth. 2: Accompanying chords and textures.
Ped.: Pedal point.

System 2 (Measures 79-80):
Soprano Solo: "- rise my dar - ling; my beau - ti - ful come with me."
Synth. 1: *mf p sim.* followed by a passage of notes with dynamics *p mf p mf p*.
Synth. 2: Accompanying chords and textures.
Ped.: Pedal point.

System 3 (Measures 81-82):
Soprano Solo: "My be - lov'd is mine. and I am his; he"
Synth. 1: *mf p sim.* followed by a passage of notes with dynamics *p mf p mf p*.
Synth. 2: Accompanying chords and textures.
Ped.: Pedal point.

The musical score is presented in three systems, each with four staves: Soprano Solo, Synth. 1, Synth. 2, and Pedal.

System 1 (Measures 83-84):
Soprano Solo: *brow - ses a - mong the lil - lies. Un - til the day breaks and the sha - dows flee,*
Synth. 1: Accompanying chords and bass line.
Synth. 2: *p* (piano) accompaniment with a melodic line in the bass.
Ped.: Sustained bass notes.

System 2 (Measures 85-86):
Soprano Solo: *turn, my be - lov'd, and be li - ke a ga - zelle or a young stag on the*
Synth. 1: Accompanying chords and bass line.
Synth. 2: *p* (piano) accompaniment with a melodic line in the bass.
Ped.: Sustained bass notes.

System 3 (Measures 87):
Soprano Solo: *rug - ged hills.*
Synth. 1: Accompanying chords and bass line.
Synth. 2: *p* (piano) accompaniment with a melodic line in the bass.
Ped.: Sustained bass notes.

89 *senza rallentando*

Synth. 1

Synth. 2

Ped.

The musical score consists of three staves. The top staff, labeled 'Synth. 1', has a treble clef and a bass line with eighth notes. The middle staff, labeled 'Synth. 2', has a treble clef and a bass line with chords. The bottom staff, labeled 'Ped.', has a bass clef and a single note. The tempo marking 'senza rallentando' is written above the first staff. The measure numbers 89, 90, and 91 are indicated by the bar lines.

tableau 2 - interlude

Jesus anointed by a sinful woman

acted

narrator. Pharisee/Simon. Jesus. Mary Magdalene/sinful woman. guests

narrator

When one of the Pharisees invited Jesus to have dinner with him, he went to the Pharisee's house and reclined at the table. A woman in that town who lived a sinful life learned that Jesus was eating at the Pharisee's house, so she came there with an alabaster jar of perfume. As she stood behind him at his feet weeping, she began to wet his feet with her tears. Then she wiped them with her hair, kissed them and poured perfume on them. When the Pharisee who had invited him saw this, he said to himself,

Pharisee/Simon

If this man were a prophet, he would know who is touching him and what kind of woman she is—that she is a sinner.

narrator

Jesus answered him,

Jesus

Simon, I have something to tell you.

Pharisee/Simon

Tell me, teacher,

narrator

he said,

Jesus

Two people owed money to a certain moneylender. One owed him five hundred denarii, and the other fifty. Neither of them had the money to pay him back, so he forgave the debts of both. Now which of them will love him more?

narrator

Simon replied,

Pharisee/Simon.

I suppose the one who had the bigger debt forgiven.

Jesus

You have judged correctly,

narrator

Jesus said. Then he turned toward the woman and said to Simon,

Jesus

Do you see this woman? I came into your house. You did not give me any water for my feet, but she wet my feet with her tears and wiped them with her hair. You did not give me a kiss, but this woman, from the time I entered, has not stopped kissing my feet. You did not put oil on my head, but she has poured perfume on my feet. Therefore, I tell you, her many sins have been forgiven—as her great love has shown. But whoever has been forgiven little loves little.

narrator

Then Jesus said to her,

Jesus

Your sins are forgiven.

narrator

The other guests began to say among themselves,

guest
Who is this who even forgives sins?

narrator
Jesus said to the woman,

Jesus
Your faith has saved you; go in peace.

Luke 7:36-50

quadro 2 – interlúdio

a pecadora arrependida

dramatizado

narradora. fariseu/Simão. Jesus. Maria Madalena/mulher pecadora. convidados

narradora

Um fariseu convidou-o para comer consigo. Entrou em casa do fariseu e pôs-se à mesa. Ora uma mulher, conhecida como pecadora naquela cidade, ao saber que ele estava à mesa em casa do fariseu trouxe um vaso de alabastro com perfume; colocando-se por detrás dele e chorando, começou a banhar-lhe os pés com lágrimas; enxugava-os com os cabelos e beijava-os, unguindo-os com perfume. Vendo isto, o fariseu que o convidara disse consigo:

fariseu/Simão

Se este homem fosse profeta, saberia quem e de que espécie é a mulher que lhe está a tocar, porque é uma pecadora!

narradora

Então, Jesus disse-lhe:

Jesus

Tenho uma coisa para te dizer, Simão.

fariseu/Simão

Fala, Mestre.

narradora

respondeu ele.

Jesus

Um prestamista tinha dois devedores: um devia-lhe quinhentos denários e o outro cinquenta. Não tendo eles com que pagar, perdoou aos dois. Qual deles o amará mais?

narradora

Simão respondeu:

fariseu/Simão

Aquele a quem perdoou mais, creio eu.

narradora

Jesus disse-lhe:

Jesus

Julgaste bem.

narradora

E voltando-se para a mulher, disse a Simão:

Jesus

Vês esta mulher? Entrei em tua casa e não me deste água para os pés; ela, porém, banhou-me os pés com as suas lágrimas e enxugou-os com os seus cabelos. Não me deste um ósculo; mas, desde que entrei, não deixei de beijar-me os pés. Não me ungieste a cabeça com óleo, e ela ungiu-me os pés com perfume. Por isso, digo-te eu, que lhe são perdoados os seus muitos pecados, porque muito amou. Mas aquele a quem pouco se perdoa, pouco ama.

narradora

Disse depois à mulher:

Jesus

Os teus pecados estão perdoados.

narradora

Começaram então os convivas a dizer entre si:

convidados

Quem é este que até perdoa os pecados?

narradora

E Jesus disse à mulher:

Jesus

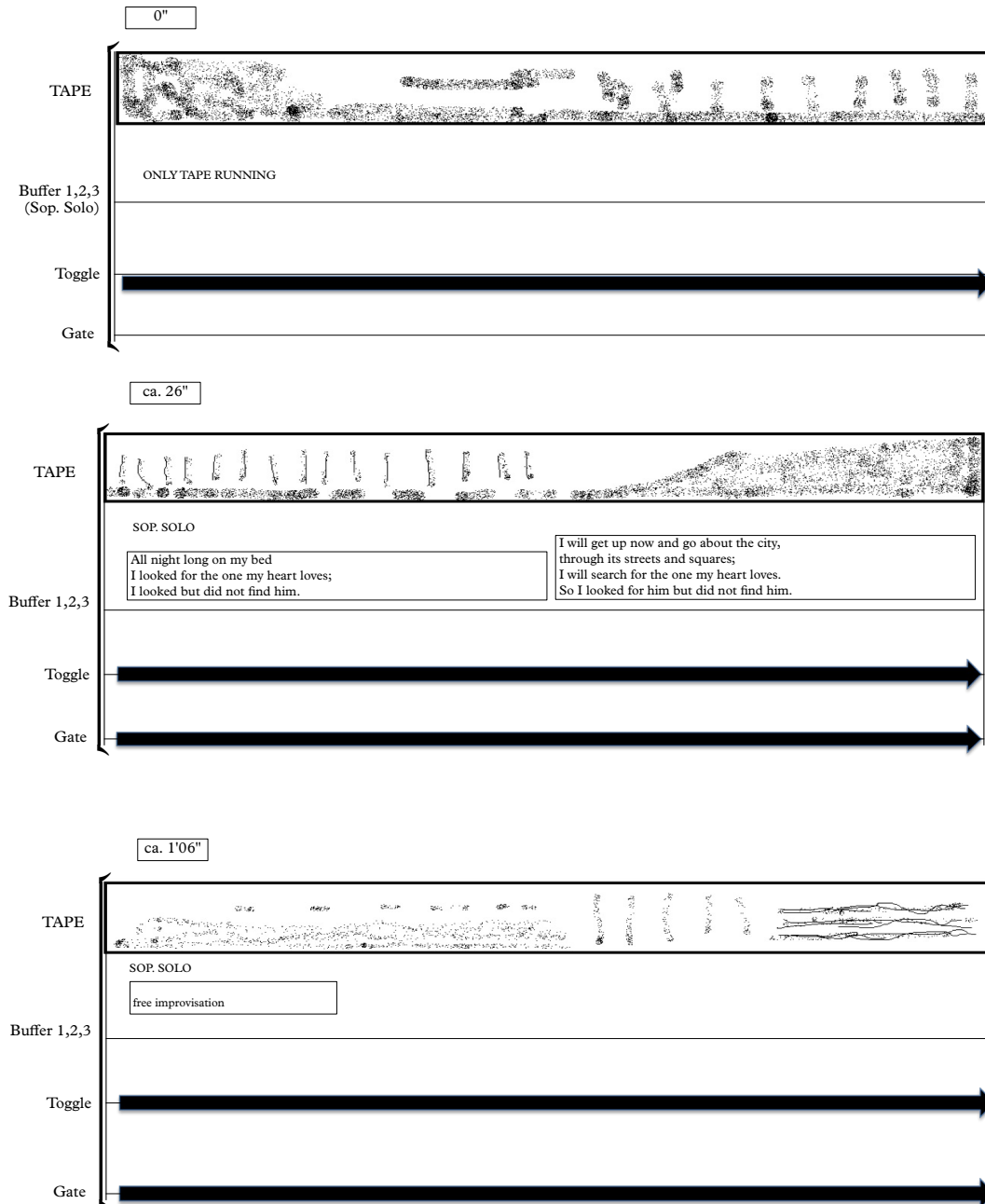
Salvou-te a tua fé. Vai em paz.

Lucas 7:36-50

tableau 3 – aria: All night long
soprano solo
tape (and electroacoustic resynthesis)

quadro 3 – ária: All night long
soprano solo
tape (e ressíntese electroacústica)

3. All night long



ca. 1' 44"

TAPE

Buffer 1,2,3

SOP. SOLO

The watchmen found me
as they made their rounds in the city.
"Have you seen the one my heart loves?"

Scarcely had I passed them
when I found the one my heart loves.
I held him and would not let him go

Toggle

Gate

ca. 2' 17"

TAPE

Buffer 1,2,3

SOP. SOLO

free improvisation

Toggle

Gate

ca. 3' 21"

TAPE

Buffer 1,2,3

SOP. SOLO

till I had brought him to my mother's house,
to the room of the one who conceived me.
Daughters of Jerusalem, I charge you


by the gazelles and by the does of the field:
Do not arouse or awaken love
until it so desires.

Toggle

Gate

ca. 4' 03"

TAPE



SOP. SOLO

Who is this coming up from the wilderness
like a column of smoke,

perfumed with myrrh and incense
made from all the spices of the merchant?


Buffer 1,2,3

Toggle

Gate

ca. 4' 03"

TAPE



SOP. SOLO

free improvisation


Buffer 1,2,3

Toggle

Gate

ca. 4' 57"

TAPE



SOP. SOLO

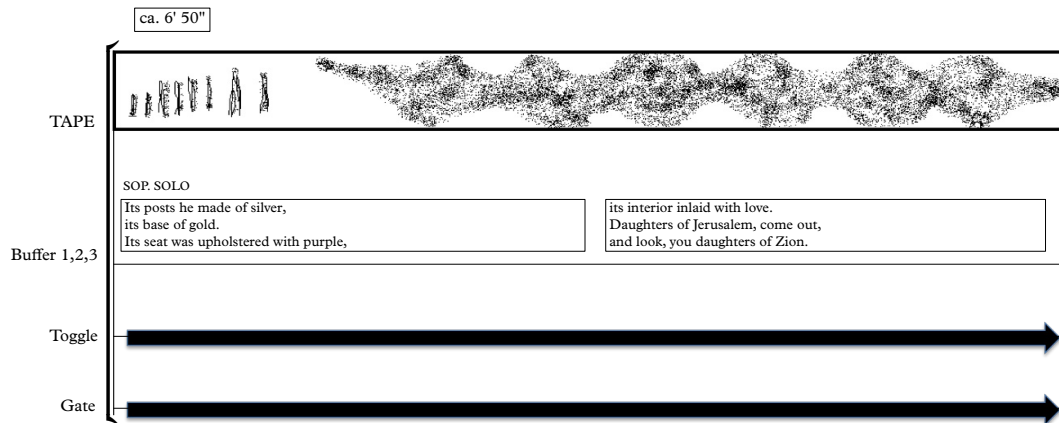
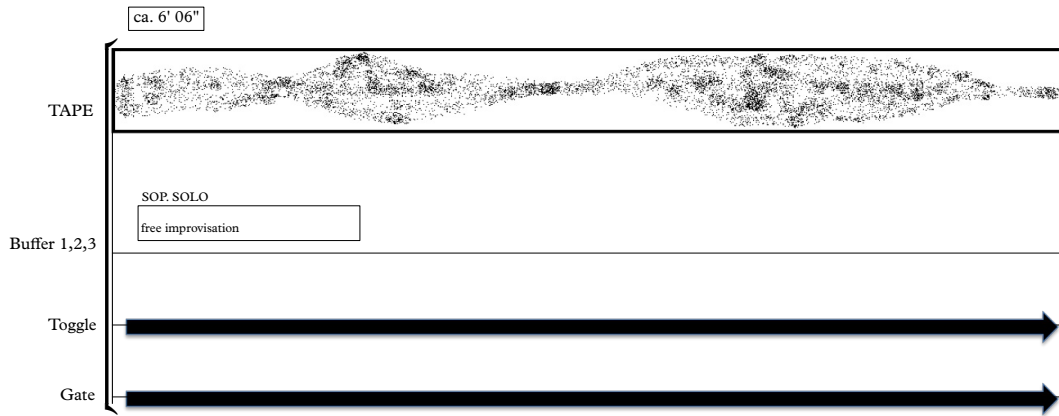
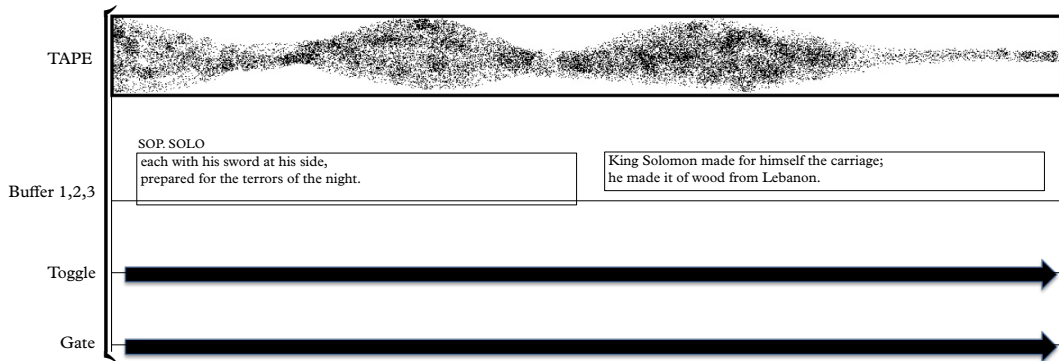
Look! It is Solomon's carriage,
escorted by sixty warriors,
the noblest of Israel,

all of them wearing the sword,
all experienced in battle,

Buffer 1,2,3

Toggle

Gate



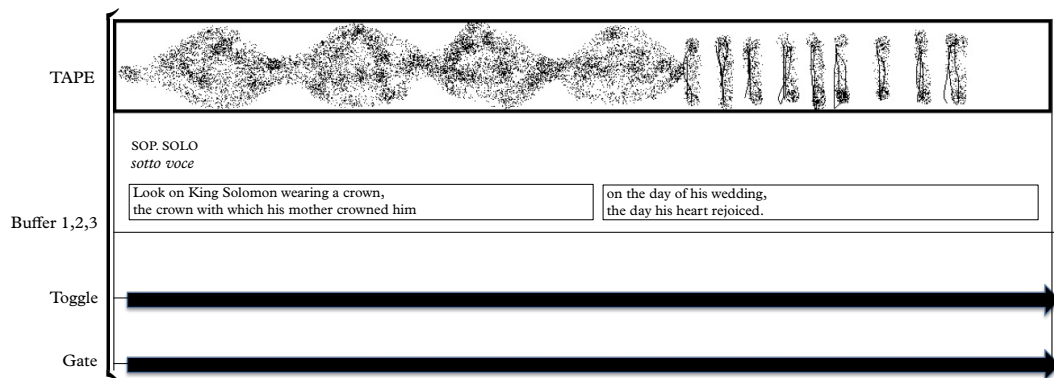


tableau 3 - interlude

at the home of Martha and Mary

acted

narrator. Martha. Jesus. Mary Magdalene

narrator

As Jesus and his disciples were on their way, he came to a village where a woman named Martha opened her home to him. She had a sister called Mary, who sat at the Lord's feet listening to what he said. But Martha was distracted by all the preparations that had to be made. She came to him and asked,

Martha

Lord, don't you care that my sister has left me to do the work by myself? Tell her to help me!

Jesus

Martha, Martha,

narrator

the Lord answered,

Jesus

you are worried and upset about many things, but few things are needed—or indeed only one. Mary has chosen what is better, and it will not be taken away from her.

Luke 10:38-42

quadro 3 –interlúdio

Marta e Maria

dramatizado

narradora. Marta. Jesus. Maria Madalena

narradora

Quando iam no caminho, Jesus entrou numa aldeia. E uma mulher, de nome Marta, recebeu-o em sua casa. Tinha ela uma irmã chamada Maria, a qual se sentara aos pés do Senhor e escutava a sua palavra. Marta, porém, andava atarefada, com muitos serviços e, aproximando-se, disse:

Marta

Senhor, não se te dá que a minha irmã me deixe só a servir? Diz-lhe, pois, que me venha ajudar.

narradora

o Senhor respondeu-lhe:

Jesus

Marta, Marta, andas inquieta e perturbada com muitas coisas; mas uma só é necessária. Maria escolheu a melhor parte, que lhe não será tirada.

Lucas 10:38-42

tableau 4 – aria: How beautiful you are, my darling!

duet baritone solo & soprano solo with SATB choir
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 4 – ária: How beautiful you are, my darling!

**dueto barítono solo e soprano solo com coro SATB
sintetizadores com pedaleira MIDI/sintetizadores e baixo elétrico/sintetizadores**

Musical score for measures 7-8. The score is divided into two systems, Synth. 1 and Synth. 2. Synth. 1 consists of two staves (treble and bass clef). Synth. 2 also consists of two staves (treble and bass clef). The music features complex rhythmic patterns with many sixteenth notes. Dynamic markings include *pp*, *f*, and *pp < mf > pp*. Measure 7 starts with *pp* in both staves of Synth. 1 and *f* in both staves of Synth. 2. Measure 8 features *f* in Synth. 1 and *pp* in Synth. 2.



Musical score for measures 9-10. The score is divided into two systems, Synth. 1 and Synth. 2. Synth. 1 consists of two staves (treble and bass clef). Synth. 2 also consists of two staves (treble and bass clef). The music continues with complex rhythmic patterns. Dynamic markings include *pp < mf > pp*, *sim.*, and *pp < mf*. Measure 9 starts with *pp < mf > pp* in Synth. 1 and *pp < mf* in Synth. 2. Measure 10 features *sim.* in Synth. 1 and *sim.* in Synth. 2.



Musical score for measures 11-12. The score is divided into three systems: Synth. 1, Synth. 2, and Ped. Synth. 1 consists of two staves (treble and bass clef). Synth. 2 consists of two staves (treble and bass clef). The Ped. system is a single bass clef staff. The music continues with complex rhythmic patterns. Dynamic markings include *mf > pp*, *pp < mf > pp*, *mf > pp*, *pp < mf*, *mf > pp pp < mf > pp*, *sim.*, *mf > pp*, and *pp < mf*. Measure 11 starts with *mf > pp* in Synth. 1 and *mf > pp* in Synth. 2. Measure 12 features *pp < mf > pp* in Synth. 1 and *pp < mf* in Synth. 2. The Ped. system has a dynamic marking of *mp* at the beginning of the system.

13 $\text{♩} = 80$
Synth. 1 *mf*
Synth. 2 *mf*
Ped. *mf*

15 *mf* *f* *mf* *mp*
Bar. Solo How beau - ti - ful you are, my dar - ling! Oh, how
Synth. 1 *p* *mf* *mp*
Synth. 2 *p* *mf* *mp*
Ped. *p* *mf* *mp*

18 *mf* *f*
Bar. Solo beau - ti - ful! Your eyes be - hind your veil are
Synth. 1 *p* *mf*
Synth. 2 *p* *mf*
Ped. *p* *mf*

21 *mf* *mp* *mf* *mp*
Bar. Solo doves. Your hair is like a flock of

Synth. 1 *mp* *p*

Synth. 2 *mp* *p*

Ped. *mp* *p*

23 *mf* *f*
Bar. Solo goats des - cen - ding from the hills of

Synth. 1 *mp* *mf*

Synth. 2 *mp* *mf*

Ped. *mp* *mf*

25 *mp* *mf* *f*
Bar. Solo Gi - le - ad. Your teeth are li - ke a flock of sheep just

Synth. 1 *mp* *mf*

Synth. 2 *mp* *mf*

Ped. *mp* *mf*

27 *mp* *mf* *f*

Bar. Solo
shorn, co - ming up from the wa - shing.

S.
Each has its twin

A.
not one of them is a - lone.

T.
Your lips are li - ke a scar - let rib - bon;

B.
Your mouth is lov' - ly.

Synth. 1 *mp* *mf* *mp*

Synth. 2 *mp* *mf* *mp*

Ped. *mp* *mf* *mf*

30 *mf* *f* *mf* *mp*

Bar. Solo
Your... tem - ples be - hind your veil Come with me from

S.
are like the halves of a pom' - - gra - nate. Your breasts are like

A.
Your neck is like the to - wer of Da - vid, like twin fwans of

T.
built with the cour - ses of stone; on it hang a thou - sand shields, that browse a -

B.
all of them shields of war - riors. ga - zelle,

Synth. 1 *mf* *mp* *mf*

Synth. 2 *mf* *mp* *pp < mf > pp sim.* *mf* *pp < mf > pp sim.*

Ped. *mf* *mp* *mf*

33 *mf* *mp* *mf* *mp*

Bar. Solo Le - ba - non, my bride, come with me from Le - ba - non. Des -

S. two fawns, two fawns, Un - til the day breaks and the sha - dows

A. a ga - zelle of a ga - zelle I will go to the moun - tain of myrrh and to the

T. mong the lil - lies, the li - lies You are al - to - ge - ther beau - ti - ful my

B. ga - zelle, twin fawns, there is no flaw in

Synth.1 *mf* *mp* *mf*

Synth.2 *mf* *pp < mf > pp sim.* *mp* *pp < mf > pp sim.* *mf* *pp < mf > pp sim.*

Ped. *mf* *mp* *mf*

36 *mp* *mf* *p* *mf*

Bar. Solo cend from the crest of A - ma - na, from the top of

S. flee,

A. hill of in - cense.

T. dar - ling;

B. you.

Synth.1 *mp* *p*

Synth.2 *mp* *pp < mf > pp sim.* *p* *pp < mf > pp sim.*

Ped. *mp* *p*

38 *mp* *mf* *mp* *mf* *mp*

Bar. Solo Se - nir, the su - mmit of Her - mon, from the lions' dens and the moun - tain

Synth. 1 *pp* < *mf* > *pp* *sim.* *pp* < *mf* > *pp* *pp* < *mf* > *pp* *sim.*

Synth. 2 *pp* < *mf* > *pp* *sim.* *pp* < *mf* > *pp* *sim.*

Ped. *mf*

40 *p* *mf* *p* *mf* *p* *mf* *mp*

Bar. Solo haunt of leo - pards. You have sto - len my heart, my

Synth. 1 *mf* > *pp* *pp* < *mf* > *pp* *mf* > *pp* *pp* < *mf* >

Synth. 2 *pp* < *mf* > *pp* *sim.* *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Ped. *mf*

42 *mf* *mp*

Bar. Solo sis - ter, my bride; you have sto - - - - - len

Synth. 1 *pp* < *mf* > *pp* *sim.* *mf* > *pp* *pp* < *mf* >

Synth. 2 *sim.* *sim.* *pp* < *mf* > *pp*

Ped. *mf* > *pp* *pp* < *mf* >

44 *p* *mf* *f*

Bar. Solo
 my heart with one glance of your eyes, with one jewel of your neck-lace. How delightful is your love

S.
 Your lips... drop

A.
 You

T.
 Your plants are an orchard

B.
 You are a

Synth. 1
mp *mf* *f*

Synth. 2
mp *pp* < *mf* > *pp sim.* *mf* *pp* < *mf* > *pp sim.* *f*

Ped.
mp *mf* *f*

47 *mf*

Bar. Solo
 my sister, my bride; you have stolen my heart with one glance

S.
 sweetness as the honey-comb, my

A.
 are a garden locked up, my sister, my

T.
 of pomegranates with choice fruits, with henna and nard,

B.
 garden fountain, a well of flowing

Synth. 1
mf

Synth. 2
mf *pp* < *mf* > *pp sim.*

Ped.
mf

49 *f* *mf* *f*

Bar. Solo of your eyes, with one je - wel of your neck - - lace.

S. bride; you are a spring en - clos'd a seal'd

A. bride; milk and ho - ney are un - der your tongue.

T. nard and saf - fron, ca - la - mus and cin - na - mon,

B. wa - - - - - ter

Synth. 1

Synth. 2 *f* *pp* < *mf* > *pp sim.*

Ped.

51 *mf* *f* *f*

Bar. Solo How de - light - ful is your love my sis - ter, my bride! How

S. *mf* The fra - grance of your gar - - - ments is li - ke the

A. *mf* foun - tain. a sea - - - led

T. *mf* with e - very kind of in - cense tree, with myrrh and a - - - lo - es and

B. *mf* strea - - - ming down from Le - ba -

Synth. 1 *mf*

Synth. 2 *mf* *pp* < *mf* > *pp sim.* *mf* *pp* < *mf* > *pp sim.* *mf* *pp* < *mf* > *pp sim.*

Ped. *mf*

54 *mp* *<mf*

Sop. Solo A - wake north wind, and come, south wind! Blow on my gar - den, that its

Bar. Solo *f* *mf* *f*
much more plea - - sing is your love than wi - ne, and the fra - grance of your

S. fra - grance of Le - ba - non.

A. foun - - tain.

T. all the fi - nest spi - ces.

B. non.

Synth. 1 *f*

Synth. 2 *f* *pp* *<mf* *> pp sim.* *f*

Ped. *f*

57 *mf*

Sop. Solo fra - grance may spread e - v'ry - where. Let my be - lo - ved co - me in - to his gar - den and

Bar. Solo *mf* *p*
per - fume more than a - ny spi - - - cel

Synth. 1 *mf* *mp*

Synth. 2 *mf* *mp*

Ped. *mf* *mp*

60 *p*

Sop. Solo

tas - te its choice fruits.

Synth. 1 *p*

Synth. 2 *p*

Ped. *p*

62 *rall.*

Sop. Solo

Synth. 1 *pp*

Synth. 2 *pp*

Ped. *pp*

tableau 4 - interlude

Jesus anointed at Bethany

acted

narrator. Judas Iscariot. Jesus. Lazarus. Martha. Mary Magdalene

narrator

Six days before the Passover, Jesus came to Bethany, where Lazarus lived, whom Jesus had raised from the dead. Here a dinner was given in Jesus' honor. Martha served, while Lazarus was among those reclining at the table with him. Then Mary took about a pint of pure nard, an expensive perfume; she poured it on Jesus' feet and wiped his feet with her hair. And the house was filled with the fragrance of the perfume. But one of his disciples, Judas Iscariot, who was later to betray him, objected.

Judas Iscariot

Why wasn't this perfume sold and the money given to the poor? It was worth a year's wages.

narrator

He did not say this because he cared about the poor but because he was a thief; as keeper of the money bag, he used to help himself to what was put into it.

Jesus

Leave her alone.

narrator

Jesus replied.

Jesus

It was intended that she should save this perfume for the day of my burial. You will always have the poor among you, but you will not always have me.

John 12:1-11

quadro 4 - interlúdio

a unção de Betânia

dramatizado

narradora. Judas Iscariotes. Jesus. Lázaro. Marta. Maria Madalena

narradora

Seis dias antes da Páscoa, Jesus foi a Betânia, onde estava Lázaro, o que falecera e a quem Jesus ressuscitara dos mortos. Ofereceram-lhe uma ceia, Marta servia e Lázaro era um dos que estavam à mesa com ele. Então Maria, tomando uma libra de perfume de nardo puro, de alto preço, ungiu os pés de Jesus, e enxugou-os com os cabelos; e a casa encheu-se com o cheiro de perfume. Então um dos seus discípulos, Judas Iscariotes, filho de Simão, aquele que o havia de entregar, disse:

Judas Iscariotes

Porque não se vendeu este perfume por trezentos denários e não se deu aos pobres?

narradora

Disse isto, não pelo cuidado que tivesse dos pobres, mas porque era ladrão e, como tinha a bolsa, tirava o que nela se metia. Respondeu Jesus:

Jesus

Deixai-a, ela tinha-o guardado para o dia da minha sepultura. Pobres, sempre os tereis convosco; mas a mim, nem sempre me tereis.

João 12:1-11

tableau 5 – aria: I have come into my garden, my bride
duet soprano solo & baritone solo with SATB choir
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 5 – ária: I have come into my garden, my bride

**dueto soprano solo e baritono solo com coro SATB
sintetizadores com pedaleira MIDI/sintetizadores e baixo eléctrico/sintetizadores**

5. I have come into my garden, my bride

Musical score for Synthesizer 1 and Synthesizer 2, measures 1-5. The tempo is marked $\text{♩} = 92$. Synthesizer 1 plays a melodic line with accents and slurs, starting with a *p* dynamic. Synthesizer 2 plays a rhythmic accompaniment of eighth-note triplets, also starting with a *p* dynamic. The key signature has one flat and the time signature is 3/4.

Musical score for Synthesizer 1, Synthesizer 2, and Pedal, measures 6-10. Synthesizer 1 has a dynamic range from *mf* to *f*. Synthesizer 2 continues with triplets, with dynamics *pp* and *p*. The Pedal part has dynamics *pp* and *p*.

Musical score for Bar. Solo, Synthesizer 1, Synthesizer 2, and Pedal, measures 11-15. The Bar. Solo part includes the lyrics: "I have come in - to my gar - den, my sis - ter, my bride;". Dynamics range from *pp* to *f*. Synthesizer 1 and 2 continue with their respective parts, and the Pedal part has a *mp* dynamic.

The musical score is divided into three systems, each starting with a double bar line. The first system (measures 16-19) features a Baritone Solo with lyrics "I have gathered my myrrh with my spice." The second system (measures 20-23) features lyrics "I have eaten my honey comb and my honey." The third system (measures 24-27) features lyrics "I have drunk my wine and my milk." The score includes dynamic markings such as *mf*, *f*, *pp*, *p*, and *mp*. The accompaniment consists of two synthesizers and a pedal, with the second synthesizer and pedal parts featuring triplet patterns.

16 *mf* *f*
Bar. Solo I have gathered my myrrh with my spice.
Synth. 1 *pp* *p*
Synth. 2 *pp* *p*
Ped. *pp* *p*
mf

20 *mf*
Bar. Solo I have eaten my honey comb and my honey.
Synth. 1 *pp* *p*
Synth. 2 *pp* *p*
Ped. *mp* *mf*

24 *f*
Bar. Solo I have drunk my wine and my milk.
Synth. 1 *pp*
Synth. 2 *pp*
Ped. *mp*

29

S. *f* Eat, friends, and drink; drink your fill of love.

A. *f* Eat, friends, and drink; drink your fill of love.

T. *f* Eat, friends, and drink; drink your fill of love.

B. *f* Eat, friends, and drink; drink your fill of love.

Synth. 1 *mf* *mp*

Synth. 2 *mf* *mp*

Ped. *mf* *mp*

34

S. *f* I slept but my heart was a - wake.

S. *p* Eat, friends, and drink; drink your fill of love.

A. *p* Eat, friends, and drink; drink your fill of love.

T. *p* Eat, friends, and drink; drink your fill of love.

B. *p* Eat, friends, and drink; drink your fill of love.

Synth. 1 *mf* *mp*

Synth. 2 *mf* *mp*

Ped. *mf* *mp*

The musical score is divided into three systems, each starting with a double bar line. The first system begins at measure 39. The vocal line (S.) starts with a forte (*f*) dynamic and the lyrics: "Lis - ten! My be - lov'd is kno - cking: 'O - pen to me, my sis - ter, my". The piano accompaniment consists of two synth parts (Synth. 1 and Synth. 2) and a pedal part (Ped.). Synth. 1 and Synth. 2 play a rhythmic pattern of eighth notes with a piano (*p*) dynamic. The Pedal part has a dynamic of *p* and includes a crescendo to *f* and a decrescendo to *mp*. The second system begins at measure 44. The vocal line continues with the lyrics: "dar - ling, my dove, my flaw - less one. My head is drench'd". The piano accompaniment continues with Synth. 1 and Synth. 2 playing eighth notes, with dynamics of *mf* and *mp* respectively. The Pedal part has a dynamic of *mf* and includes a decrescendo to *mp*. The third system begins at measure 47. The vocal line continues with the lyrics: "with dew, my hair with the dam - - pness of the night." The piano accompaniment continues with Synth. 1 and Synth. 2 playing eighth notes, with a dynamic of *mf*. The Pedal part has a dynamic of *mf* and includes a decrescendo to *mf*.

49

S. I have ta - ken off my robe. _____ must I put it on a - gain?

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

53

S. *mf* I have wash'd _____ my _____ feet _____ *mp* must I soil _____ them _____ a - gain?

Synth. 1 *mf* *mp*

Synth. 2 *mf* *mp*

Ped. *mf* *mp*

57

S. *p* My be - loved _____ *mf* *f* thrust his hand _____ through the latch o - pe - ning; *mf* my heart be - gan

Synth. 1 *mp* *f* *mf*

Synth. 2 *mp* *f* *mf*

Ped. *mp* *f* *mf*

62 *mf*
S. to pound for him. I a - rose to o - pen for my be - lov'd and my hands dripp'd with

Synth. 1

Synth. 2

Ped.

66 *f* *mf*
S. myrrh, my fin - gers with flowing myrrh, on the han - dles

Synth. 1 *f*

Synth. 2 *f*

Ped. *f*

70 *p*
S. of the bolt.

Synth. 1 *p*

Synth. 2 *p*

Ped. *p*

74 *p* *mp* *mp* *mf*
S. o - pen'd for my be - lov'd but my be - lov'd had left;

Synth. 1 *p* *mp* *mp* *mf*

Synth. 2 *p* *mp* *mp* *mf*

Ped. *mp* *mf*

79 *mf* *f*
S. he was gone. My heart sank at his de - par - - ture.

Synth. 1 *mf* *f*

Synth. 2 *mf* *f*

Ped. *f*

83
S. I look'd for him but did not find him. I call'd him but he

Synth. 1

Synth. 2

Ped.

87
S. did not awn - ser. The watch-men found me as they made their rounds in the

Synth. 1

Synth. 2

Ped.

91
S. ci - ty. They beat me, they bruis'd me; they took a - way

Synth. 1

Synth. 2

Ped.

95
S. my cloak, those watch - men of the walls! *ff*

Synth. 1 *ff*

Synth. 2 *ff*

Ped. *ff*

Detailed description: The image shows a musical score for a piece titled 'Song of Songs'. It consists of three systems of music. Each system includes a vocal line (S.) and three instrumental parts: Synth. 1, Synth. 2, and Ped. (pedal). The vocal line is in a soprano clef and contains lyrics. The instrumental parts are in a piano clef. The score is divided into three systems, each starting with a double bar line and a measure number (87, 91, and 95). The first system covers measures 87-90, the second system covers measures 91-94, and the third system covers measures 95-98. The lyrics are: 'did not awn - ser. The watch-men found me as they made their rounds in the ci - ty. They beat me, they bruis'd me; they took a - way my cloak, those watch - men of the walls!'. The third system includes a fortissimo (*ff*) dynamic marking. The score uses various musical notations including eighth notes, quarter notes, and triplets.

99 *mf*
S. Daugh - ters of Je - ru - sa - lem, I char - ge you -

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mf*

103 *mf* *f*
S. if you find my be - lo - ved, what will you tell him?

Synth. 1 *f*

Synth. 2 *f*

Ped. *f*

107 *mf* *p*
S. Tell him that I'm faint with love.

Synth. 1 *mf* *p*

Synth. 2 *mf* *p*

Ped. *mf* *p*

112 *mf*

S. How is your be - - lov'd bet - ter than

A. How is your be - - lov'd bet - ter than

T. How is your be - - lov'd bet - ter than

B. How is your be - - lov'd bet - ter than

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mf*



115 *p*

S. o - thers? most beau - ti - ful of wo - men? How is

A. o - thers? most beau - ti - ful of wo - men? How is

T. o - thers? most beau - ti - ful of wo - men? How is

B. o - thers? most beau - ti - ful of wo - men? How is

Synth. 1

Synth. 2

Ped.

119

S. *mp*
your be - lov'd bet - ter than o - thers, that you so char - ge us... ?

A. *mp*
your be - lov'd bet - ter than o - thers, that you so char - ge us... ?

T. *mp*
your be - lov'd bet - ter than o - thers, that you so char - ge us... ?

B. *mp*
your be - lov'd bet - ter than o - thers, that you so char - ge us... ?

Ped. *mf*



125

S. *mf*
My be - lov'd is ra - di - ant...

S. *mp*
his hair is pu - rest gold;

A. *mp*
his hair is pu - rest gold;

T. *mp*
his hair is pu - rest gold;

B. *mp*
his hair is pu - rest gold;

Synth. 1 *f*

Synth. 2 *f*

Ped. *f*

132 *f*

S. and rud-dy out - stan - ding a - mong ten - thou - sand. His -

S. *mf* his hair is wa - vy and black as a ra - ven. *f*

A. *mf* his hair is wa - vy and black as a ra - ven. *f*

T. *mf* his hair is wa - vy and black as a ra - ven. *f*

B. *mf* his hair is wa - vy and black as a ra - ven. *f*

Synth. 1

Synth. 2

Ped.

138

S. eyes are like doves by the wa - ter streams, His chee-ks are like beds of spice

S. wa - shed in milk, moun-ted like je - wels. His lips are like lil - lies drip - ping with

A. wa - shed in milk, moun-ted like je - wels. his lips are like lil - lies drip - ping with

T. wa - shed in milk, moun-ted like je - wels. his lips are like lil - lies drip - ping with

B. wa - shed in milk, moun-ted like je - wels. his lips are like lil - lies drip - ping with

Synth. 1

Synth. 2

Ped.

143

S. *mf* yeld - ding per - fume. His_ arms are rods of gold_ set with to - paz. *mp* His_

S. *mf* myrrh. de - co - ra - ted with la - pis la - zu - li.

A. *mf* myrrh. de - co - ra - ted with la - pis la - zu - li.

T. *mf* myrrh. de - co - ra - ted with la - pis la - zu - li.

B. *mf* myrrh. de - co - ra - ted with la - pis la - zu - li.

Synth. 1 *mf* *p*

Synth. 2 *mf* *p*

Ped. *mf* *p*

148

S. *mp* bo - dy is like_ po - lish'd i - vo - ry. *p* This is my_ be_ lov'd, *pp* this is

S. *mp* His legs are pil - lars of mar ble *p* His mouth is sweet - ness it - self; *pp* he is

A. *mp* set on ba - ses of pure gold. *p* His mouth is sweet - ness it - self; *pp* he is

T. *mp* His ap - pea - ran - ce is like Le ba non, *p* His mouth is sweet - ness it - self; *pp* he is

B. *mp* choi - ce as its ce - dars. *p* His mouth is sweet - ness it - self; *pp* he is

Synth. 1

Synth. 2

Ped.

153

S. *pp*
my friend, daugh - ters of Je - ru - sa - lem.

S.
al - to - ge - ther lov' - ly.

A.
al - to - ge - ther lov' - ly.

T.
al - to - ge - ther lov' - ly.

B.
al - to - ge - ther lov' - ly.

Synth. 1 *pp*

Synth. 2 *pp*

Ped. *pp*



157 *rall.*

S.

Synth. 1 *ppp*

Synth. 2 *ppp*

Ped. *ppp*

tableau 5 – interlude

the lament of Jesus

acted

narrator. Jesus. crowd (with Mary Magdalene amongst). coward

narrator

At noon, darkness came over the whole land until three in the afternoon. And at three in the afternoon Jesus cried out in a loud voice,

Jesus

“Eloi, Eloi, lema sabachthani?”

narrator

(which means “My God, my God, why have you forsaken me?”). When some of those standing near heard this, they said,

crowd

Listen, he’s calling Elijah.

narrator

Someone ran, filled a sponge with wine vinegar, put it on a staff, and offered it to Jesus to drink.

coward

Now leave him alone. Let’s see if Elijah comes to take him down,

narrator

he said.

Mark 15:33-36

quadro 5 – interlúdio

o lamento de Jesus

dramatizado

narradora. Jesus. multidão (figurando Maria Madalena). cobarde

narradora

Chegada a hora sexta, houve trevas por toda a terra, até à hora nona. E à hora nona Jesus exclamou em alta voz:

Jesus

“Eloi, [Eloi], lema sabachthani?”

narradora

Que quer dizer: Meu Deus, meu Deus, porque me abandonaste? Ao ouvi-lo, alguns dos presentes disseram:

multidão

Está a chamar por Elias!

narradora

Um deles correu a embeber uma esponja em vinagre, pô-la numa cana e deu-lhe dizendo:

cobarde

Esperemos, a ver se Elias vem tirá-lo dali.

Marcos 15:33-36

tableau 6 – aria: Where has your beloved gone

duet soprano solo & baritone solo with SATB choir
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 6 – ária: Where has your beloved gone

**dueto soprano solo e baritono solo com coro SATB
sintetizadores com pedaleira MIDI/sintetizadores e baixo eléctrico/sintetizadores**

6. Where has your beloved

Musical score for Synthesizer 1, Synthesizer 2, and Pedals. The score is in 6/8 time with a tempo of 60. Synthesizer 1 (top staff) features a melodic line with slurs and dynamics *pp < mf* and *sim.*. Synthesizer 2 (middle staff) features a bass line with slurs and dynamics *pp*, *pp*, *mf*, and *sim.*. Pedals (bottom staff) features a bass line with a *pp* dynamic. A double bar line is present after the first measure.



Musical score for Synth. 1, Synth. 2, and Ped. The score is in 6/8 time. Synth. 1 (top staff) features a melodic line with slurs and a dynamic of 3. Synth. 2 (middle staff) features a bass line with slurs. Ped. (bottom staff) features a bass line with a *pp* dynamic. A double bar line is present after the first measure.

5

S. *f* Where has your be - lo - ved gone, *mf* most beau - ti - ful of wo - men?

A. *f* Where has your be - lo - ved gone, *mf* most beau - ti - ful of wo - men?

T. *f* Where has your be - lo - ved gone, *mf* most beau - ti - ful of wo - men?

B. *f* Where has your be - lo - ved gone, *mf* most beau - ti - ful of wo - men?

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mf*

7

S. *f* Which way did your be - lo - ved turn, *p* that we may look for him with you? _____

A. *f* Which way did your be - lo - ved turn, *p* that we may look for him with you? _____

T. *f* Which way did your be - lo - ved turn, *p* that we may look for him with you? _____

B. *f* Which way did your be - lo - ved turn, *p* that we may look for him with you? _____

Synth. 1 *f*

Synth. 2 *f*

Ped.

9 *f*

Soprano Solo

My be - lov'd has gon' down to his gar - den to the bed of

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

11

Soprano Solo

spi - ces,

Synth. 1

Synth. 2

Ped.

13 *mp*

Soprano Solo

to browse in the gar - dens and to ga - ther li - lies,

Synth. 1 *pp < mf* *sim.*

Synth. 2 *pp*

Ped. *pp* *mf* *sim.*

15 *mf*

Soprano Solo

I am my be-lov'ds and my be-lo-ved is mine;

Synth. 1 *mp* *mf* *sim.*

Synth. 2 *mf*

Ped. *f*

17 *p*

Soprano Solo

he brow-ses a-mong the li-lies

Synth. 1 *p subito*

Synth. 2 *p subito*

Ped. *p subito*

19 *mf* *f* *mp*

Bar.

You are as beau-ti-ful as Tir-zah, my dar-ling,

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mp* *mf* *sim.* *mf*

21 *mp* *mf* *mp*

as lo - vly as Je - ru - sa - lem as ma - jes - tic

Synth. 1 *p* *pp* < *mf* *sim.*

Synth. 2 *p* *pp* *pp* *mf* *sim.*

Ped. *p* *pp*

23 *mf*

as troops with ban - ners. Turn your e - yes from me; they o - ver -

Synth. 1 *p* *f* *sim.*

Synth. 2 *mf* *mp* *mf* *sim.*

Ped. *mf*

25 *f* *mp*

whelm me. Your hair is li - ke a flock of goats des - cen - ding from Gi - le - ad.

Synth. 1 *mp* *mf*

Synth. 2 *mp* *mp* *mf* *sim.*

Ped. *mp*

27 *f*
 Bar. Your teeth are li - ke a flock of sheep co - ming up from the wa - shing.

Synth. 1 *f* *mp* *mf* *sim.*

Synth. 2 *f* *mf*

Ped. *f* *mf*

29 *mp*
 Bar. Each has its twin, not o - ne of them is mis - sing. Your tem - ples be - hind your veil are like the halv's

Synth. 1 *mp* *mp* *mf* *mp* *mf* *mp*

Synth. 2 *mp* *mp* *mf* *mp* *mf* *mp*

Ped. *mp*

31 *mf* *f*
 Bar. of a po - me - gra - nate. six - ty - queens there may be and eigh - ty con - cu -

Synth. 1 *mp* *mf* *mp* *mf* *mp* *mf* *sim.*

Synth. 2 *mf* *mp* *mf* *mp* *mp* *mf* *sim.*

Ped. *mf* *mp* *mf* *sim.*

33

Bar. bines, and vir - gins be - yond num - ber; — but my dove, my — per - fect one is u - nique,

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

35

Bar. the on - ly daugh - ter of her mo - ther, the fa - vou - rite of the one who bore her. The young wo - men

Synth. 1 *p* *f* *mf*

Synth. 2 *mf* *mp* *mf* *sim.*

Ped. *mf*

37

Bar. saw her and call'd her blessed; the queens and — con - cu - bines

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

39 *f* *mf*

Bar. praised her. I went down to the gro - ve of

S. *f* Who is this that ap - pears like the dawn,

A. *f* Who is this that ap - pears like the dawn,

T. *f* Who is this that ap - pears like the dawn,

B. *f* Who is this that ap - pears like the dawn,

Synth. 1 *f*

Synth. 2 *f*

Ped. *f* *mp* *mf* *sim.*

41 *mf*

Bar. nut trees to look at the new growth in the val - ley,

S. *mp* fair as the moon, bright as the sun, ma - jes - tic as the stars in pro - ces - sion? Ma -

A. *mp* fair as the moon, bright as the sun, ma - jes - tic as the stars in pro - ces - sion? Ma -

T. *mp* fair as the moon, bright as the sun, ma - jes - tic as the stars in pro - ces - sion? Ma -

B. *mp* fair as the moon, bright as the sun, ma - jes - tic as the stars in pro - ces - sion? Ma -

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

43

Bar. to see if the vin's had bud - ded or the pom' - gra - nar's we - re in bloom.

S. jes - tic as the stars in pro - ces - sion? Come back, come back, O Shu - lam - mit - te; *mf*

A. jes - tic as the stars in pro - ces - sion? Come back, come back, O Shu - lam - mit - te; *mf*

T. jes - tic as the stars in pro - ces - sion? Come back, come back, O Shu - lam - mit - te; *mf*

B. jes - tic as the stars in pro - ces - sion? Come back, come back, O Shu - lam - mit - te; *mf*

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mf*

45

Bar. be - fore I re - a - lized it, my de - si - re set me a - mong the

S. come back, come back, that we may ga - ze on you! *f* Come back, come back, O Shu - lam - mit - te; *mp*

A. come back, come back, that we may ga - ze on you! *f* Come back, come back, O Shu - lam - mit - te; *mp*

T. come back, come back, that we may ga - ze on you! *f* Come back, come back, O Shu - lam - mit - te;

B. come back, come back, that we may ga - ze on you! *f* Come back, come back, O Shu - lam - mit - te;

Synth. 1 *mp*

Synth. 2 *mp*

Ped. *mp*

47 *f* *spoken word*
Bar. Why would you gaze on the Shulammite

shouted
ro - yal cha - riots of my peo - ple.

mf
S. come back, come back, that we may ga - ze on you!

mf
A. come back, come back, that we may ga - ze on you!

mf
T. come back, come back, that we may ga - ze on you!

mf
Bar. come back, come back, that we may ga - ze on you!

Synth. 1 *mf*

Synth. 2 *mf*

Ped. *mf*



as on the dance of Mahanaim?

rall.

Synth. 1

rall.

Synth. 2

Ped.

tableau 6 – interlude

the death and burial of Jesus

acted

*narrator. Jesus. centurion. crowd that features: Mary Magdalene, Mary the mother of James and Joseph/other Mary, the mother of Zebedee's sons
(should there be a cast of actors). Joseph from Arimathea*

narrator

And when Jesus had cried out again in a loud voice, he gave up his spirit. At that moment the curtain of the temple was torn in two from top to bottom. The earth shook, the rocks split and the tombs broke open. The bodies of many holy people who had died were raised to life. They came out of the tombs after Jesus' resurrection and went into the holy city and appeared to many people. When the centurion and those with him who were guarding Jesus saw the earthquake and all that had happened, they were terrified, and exclaimed,

centurion

Surely he was the Son of God!

narrator

Many women were there, watching from a distance. They had followed Jesus from Galilee to care for his needs. Among them were Mary Magdalene, Mary the mother of James and Joseph, and the mother of Zebedee's sons. As evening approached, there came a rich man from Arimathea, named Joseph, who had himself become a disciple of Jesus. Going to Pilate, he asked for Jesus' body, and Pilate ordered that it be given to him. Joseph took the body, wrapped it in a clean linen cloth, and placed it in his own new tomb that he had cut out of the rock. He rolled a big stone in front of the entrance to the tomb and went away. Mary Magdalene and the other Mary were sitting there opposite the tomb.

Mathew 27:50-61

quadro 6 – interlúdio

morte e sepultura de Jesus

dramatizado

narradora. Jesus. centurião. multidão que inclui: Maria Madalena, Maria a mãe de Tiago e José/outra Maria, a mãe dos filhos de Zebedeu (caso haja elenco de atores). José de Arimateia

narradora

E, clamando outra vez em alta voz, expirou. Então, o véu do templo rasgou-se em dois, de alto a baixo; a terra tremeu e as rochas fenderam-se; abriram-se os túmulos e muitos corpos de santos que estavam mortos, ressuscitaram, e, saindo dos túmulos depois da ressurreição de Jesus, entraram na cidade santa e apareceram a muitos. O centurião, e os que com ele guardavam Jesus, vendo o tremor de terra e o que estava a acontecer, ficaram apavorados, e disseram:

centurião

Este era verdadeiramente o Filho de Deus!

narradora

Estavam ali, a observar de longe, muitas mulheres, que tinham seguido Jesus desde a Galileia e o serviram. Entre elas, estavam Maria de Magdala, Maria, mãe de Tiago e de José, e a mãe dos filhos de Zebedeu. Ao cair da tarde, veio um homem rico de Arimateia, chamado José, que também se tomara discípulo de Jesus. Foi ter com Pilatos e pediu-lhe o corpo de Jesus. Pilatos ordenou que lho entregassem. José tomou o corpo, envolveu-o num lençol limpo, e depositou-o num túmulo novo, que tinha mandado talhar na rocha. Depois, rolou uma grande pedra para a porta do túmulo e retirou-se. Maria de Magdala e a outra Maria estavam ali sentadas, em frente do sepulcro.

Mateus 27:50-61

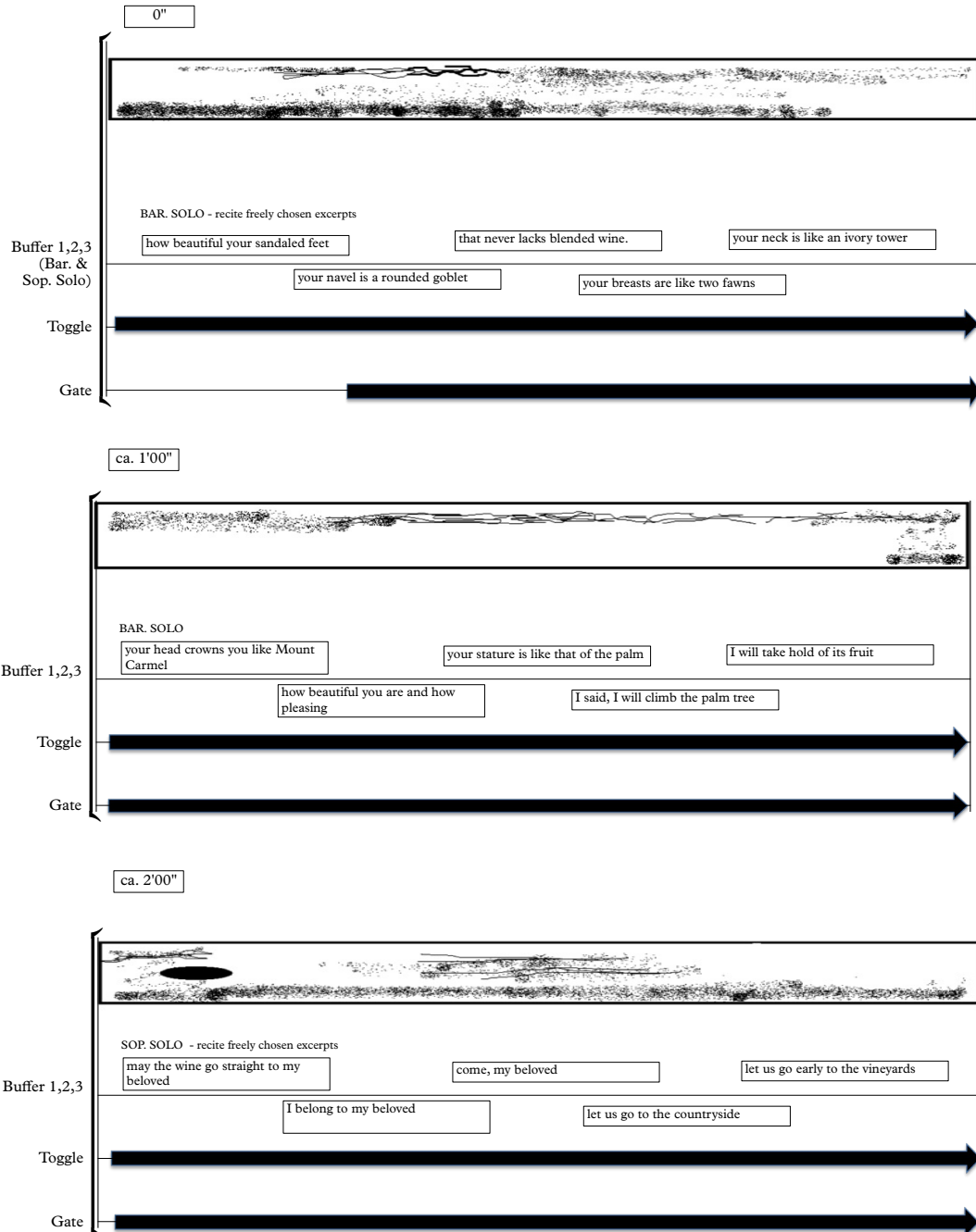
tableau 7 – aria: How beautiful your sandaled feet

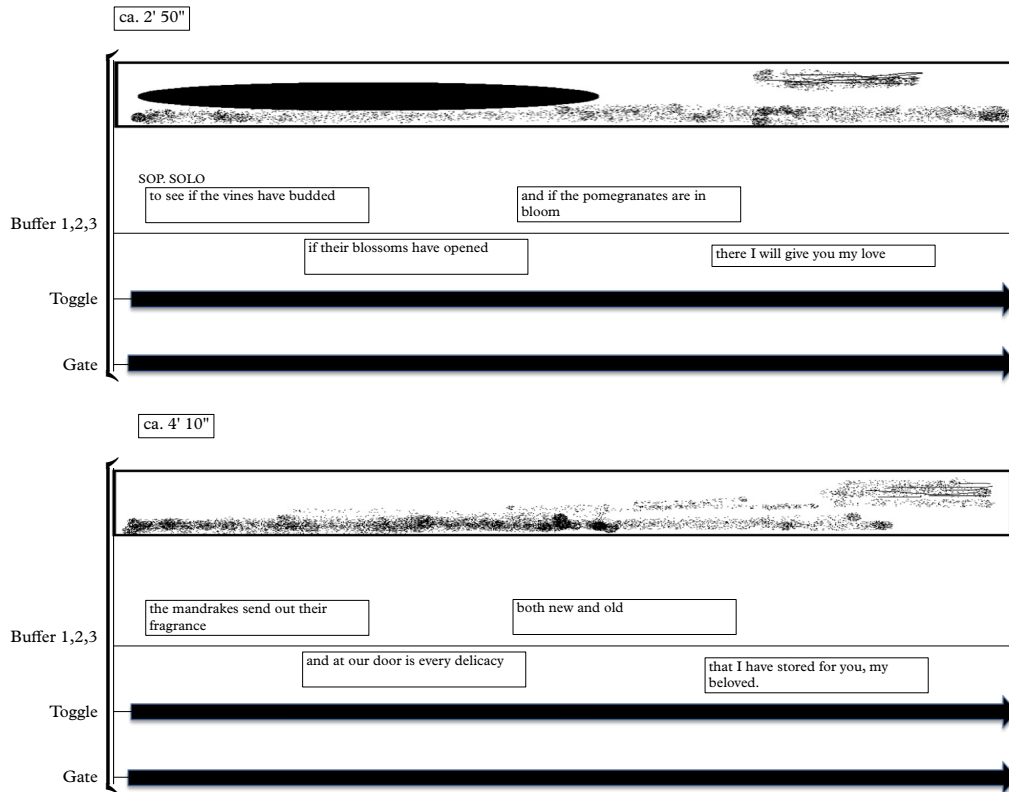
duet soprano solo & baritone solo
tape (and electroacoustic resynthesis)

quadro 7 – ária: How beautiful your sandaled feet

**dueto soprano solo & baritone solo
tape (e ressíntese electroacústica)**

7. How beautiful your sandaled feet





Full text - choose excerpts

He
 How beautiful your sandaled feet,
 O prince's daughter!
 Your graceful legs are like jewels,
 the work of an artist's hands.
 Your navel is a rounded goblet
 that never lacks blended wine.
 Your waist is a mound of wheat
 encircled by lilies.
 Your breasts are like two fawns,
 like twin fawns of a gazelle.
 Your neck is like an ivory tower.
 Your eyes are the pools of Heshbon
 by the gate of Bath Rabbin.
 Your nose is like the tower of Lebanon
 looking toward Damascus.
 Your head crowns you like Mount Carmel.
 Your hair is like royal tapestry;
 the king is held captive by its tresses.
 How beautiful you are and how pleasing,
 my love, with your delights!
 Your stature is like that of the palm,
 and your breasts like clusters of fruit.
 I said, "I will climb the palm tree;
 I will take hold of its fruit."
 May your breasts be like clusters of grapes on the vine,
 the fragrance of your breath like apples,
 and your mouth like the best wine.

She
 May the wine go straight to my beloved,
 flowing gently over lips and teeth.
 I belong to my beloved,
 and his desire is for me.
 Come, my beloved, let us go to the countryside,
 let us spend the night in the villages.
 Let us go early to the vineyards
 to see if the vines have budded,
 if their blossoms have opened,
 and if the pomegranates are in bloom—
 there I will give you my love.
 The mandrakes send out their fragrance,
 and at our door is every delicacy,
 both new and old,
 that I have stored up for you, my beloved.

tableau 7 – interlude

Jesus has risen

acted

narrator. angel. Mary Magdalene. other Mary. Jesus

narrator

After the Sabbath, at dawn on the first day of the week, Mary Magdalene and the other Mary went to look at the tomb. There was a violent earthquake, for an angel of the Lord came down from heaven and, going to the tomb, rolled back the stone and sat on it. His appearance was like lightning, and his clothes were white as snow. The guards were so afraid of him that they shook and became like dead men. The angel said to the women,

angel

Do not be afraid, for I know that you are looking for Jesus, who was crucified. He is not here; he has risen, just as he said. Come and see the place where he lay. Then go quickly and tell his disciples: "He has risen from the dead and is going ahead of you into Galilee. There you will see him." Now I have told you.

narrator

So the women hurried away from the tomb, afraid yet filled with joy, and ran to tell his disciples. Suddenly Jesus met them.

Jesus

Greetings

narrator

he said. They came to him, clasped his feet and worshiped him.¹⁰ Then Jesus said to them,

Jesus

Do not be afraid. Go and tell my brothers to go to Galilee; there they will see me.

Mathew 28:1-10

quadro 7 – interlúdio

o túmulo vazio. aparição às santas mulheres

dramatizado

narrador. anjo. Maria Madalena. outra Maria. Jesus

narradora

Passado o sábado, ao alvorecer do primeiro dia da semana, Maria de Magdala e a outra Maria foram visitar o sepulcro. Nisto, houve um grande terramoto, pois o anjo do Senhor, descendo do céu, aproximou-se e removeu a pedra, sentando-se sobre ela. O seu aspeto era como o dum relâmpago e a sua túnica branca como a neve. Os guardas, com medo dele, puseram-se a tremer e ficaram como mortos. Mas o anjo tomou a palavra e disse às mulheres:

anjo

Nada receeis; sei que buscais a Jesus crucificado. Não está aqui, pois ressuscitou, como havia dito. Vinde ver o lugar onde jazia, e ide depressa dizer aos seus discípulos: "Ele ressuscitou dos mortos e vai preceder-vos a caminho da Galileia; lá o vereis." Eis o que tinha para vos dizer.

narradora

Afastando-se rapidamente do sepulcro, cheias de temor e de grande alegria, correram a dar a notícia aos discípulos. Jesus saiu ao seu encontro e disse-lhes:

Jesus

Deus vos salve.

narradora

Elas aproximaram-se, estreitaram-lhe os pés e prostraram-se diante dele. Jesus disse-lhes:

Jesus

Nada receeis; ide dizer a meus irmãos que partam para a Galileia, e lá me verão.

Mateus 28: 1-10

tableau 8 – aria: If only you were to me like a brother

duet soprano solo & baritone solo with SATB choir
synthesizers with MIDI pedal/synthesizers & electric bass/synthesizers

quadro 8 – ária: If only you were to me like a brother

**dueto soprano solo e baritono solo com coro SATB
sintetizadores com pedaleira MIDI/sintetizadores e baixo eléctrico/sintetizadores**

8. If only you were to me like a brother

spoken word
ad libitum, within the time span

Soprano solo $\frac{4}{4}$ | If only you were to me like a brother, | who was nursed at my mother's breasts! Then, if I found you outside, |

Synthesizer 1 $\text{♩} = 72$
mf *f*

Synthesizer 2 *mf*

Pedals *mf p simile*



Sop. solo | I would kiss you, | and no one would despise me. | I would lead you, | and bring you to my mother's house - |

Synth. 1 $\text{♩} = 72$
mf *f*

Synth. 2 *mf*

Ped. *mf p simile*

Sop. solo | she who has taught me. | I would give you spiced wine to drink, | the nectar of my pomegranates. | His left arm is under my head |

9

Synth. 1

Synth. 2

Ped.

mf *f*

mp *f*



Sop. solo | and his right arm embraces me. | Daughters of Jerusalem, I charge you: | Do not arouse or awaken love | until it so desires. |

13

Synth. 1

Synth. 2

Ped.

mp *mp* *sim.*

mp

p pp simile mp



Sop. solo | | Under the apple tree I roused you; | there your mother conceived you, |

Friends | Who is this coming up from the wilderness | leaning on her beloved? | |

17

Synth. 1

Synth. 2

Ped.

sim. *sim.*

sim. *sim.*

p

Sop. solo | there she who was in labor gave you birth. | Place me like a seal over your heart, | like a seal on your arm; | for love is as strong as death, |

21

Synth. 1

Synth. 2

Ped.

mf

p



Sop. solo | its jealousy unyielding as the grave. | It burns like blazing fire, | like a mighty flame. | Many waters cannot quench love; |

25

Synth. 1

Synth. 2

Ped.

mf

p *sim.*

mf

mf *p* *sim.*



Sop. solo | rivers cannot sweep it away. | If one were to give | all the wealth of one's house for love, |

29

Synth. 1

Synth. 2

Ped.

ppp

mf *p* *sim.*

ppp

mf *p* *sim.*

Sop. solo | it would be utterly scorned. | | |

Friends | We have a little sister, | | land her breasts are not yet grown. |

32

Synth. 1

mp

mf p sim.

Synth. 2

mp

Ped.

mp sim.

Friends | What shall we do for our sister | | on the day she is spoken for? |

35

Synth. 1

pp

p mf p sim.

mf p sim.

Synth. 2

pp

p mf p sim.

Ped.

Friends | If she is a wall, | | we will build towers of silver on her. |

37

Synth. 1

Synth. 2

Ped.

Choir SATB | If she is a door, | we will enclose her with panels of cedar. |

39

Synth. 1

Synth. 2

Ped.



Sop. solo | I am a wall, | and my breasts are like towers. |

41

Synth. 1

Synth. 2

Ped.



Sop. solo | Thus I have become in his eyes | like one bringing contentment. | Solomon had a vineyard in Baal Hamon; |

43

Synth. 1

Synth. 2

Ped.

Sop. solo | he let out his vineyard to tenants. | Each was to bring for its fruit |

46

Synth. 1

Synth. 2

Ped.



Sop. solo | a thousand shekels of silver. | But my own vineyard is mine to give; |

48

Synth. 1

Synth. 2

Ped.



Sop. solo | the thousand shekels are for you, Solomon, | and two hundred are for those who tend its fruit. |

50

Synth. 1

Synth. 2

Ped.

Bar. solo | You who dwell in the gardens | with friends in attendance, |

52

Synth. 1

mf *f* *mf sim.* | *mf* *p* *sim.*

Synth. 2

Ped.



Sop. solo | Come away, my beloved, |

Bar. solo | let me hear your voice! |

54

Synth. 1

Synth. 2

Ped.



Sop. solo | and be like a gazelle | or like a young stag |

56

Synth. 1

Synth. 2

Ped.

Sop. solo on the spice-laden mountains.

58

Synth. 1

Synth. 2

Ped.



60 *rall.*

Synth. 1 *pp*

Synth. 2 *pp*

Ped. *pp*



62

Synth. 1 *ppp*

Synth. 2

Ped. *ppp*

poslude

words simply projected, so they can be read on the set's wall, in silence

A new command I give you: Love one another. As I have loved you, so you must love one another. By this everyone will know that you are my disciples, if you love one another.

John 13:34-35

poslúdio

palavras simplesmente projetadas, de forma a que possam ser lidas na parede do cenário, em silêncio

Um novo mandamento vos dou: que vos ameis uns aos outros; assim como eu vos amei, vós também vos deveis amar uns aos outros. É por isto que todos saberão que sois meus discípulos: se vos amardes uns aos outros.

João 13:34-35

CHAPTER VII. Overview of the technical approaches chosen for the work

Analysis is a verbal and visual record and evaluation of a non-verbal and invisible phenomenon which is music. Jean-Jacques Nattiez proposes that analysis can show how a work of art functions: it can consider the conception of the *oeuvre*, its structure and how it is perceived (as cited in Patrick, 2001, p. iv)

The main technical trait used in the writing of *Song of Songs* was Rihm's "inclusive composition", in which one uses all technical methods governed by the need of musical expression (Kmetz, 2001, pp. 708-744). All the techniques used were chosen according to the demands of the text, *Song of Songs*, one of the texts of the Old Testament that has moved readers the most, due to its imaginative power. With no clear story-line, it seems to be the description of the shifting emotions of the hearts of two lovers (Munro, 1995, pp. 11-16). Time is suspended in a continuum of emotion. *Song of Songs* does not function as an antithesis to the remaining texts of the bible. The protagonists, two lovers, express their desires amongst the company of friends. The lovers escape social conventions, however, do not oppose them, thus eliciting connection with the reader (Erzberger, 2011, p. 361).

Although *Song of Songs* is not part of the liturgy, as is the case of texts from the *Ordinarium missae* (which constitutes the basis for the form of the Mass since the 15th and 16th centuries) and *Proprium missae* (Michels, 1977/2003, p.129), *Song of Songs* has been a literary object of sacred nature that has attracted the attention of many composers throughout the centuries, as can be seen in the considerable amount of musical works written which are based on this poem. Many notable composers felt drawn to work with this text, such as Guillaume Dufay (ca. 1400-1474), John Plummer (ca. 1410-1484), Ludwig Senfl (ca. 1486-1542), Dominique Phinot (ca. 1510 - ca. 1555), Leonard Lechner (1553-1606), Heinrich Schütz (1585-1672), Wilhelm Keller (1920-2008), Brian Elias (b. 1948), Joanne Metcalf (b. 1958), and Ivan Moody (b. 1964) ("Das Hohelied der Liebe", 2011). Quite prominent are the motets by Giovanni Pierluigi da Palestrina (1525-1594) (Palestrina Volume 6, n.d.).

In terms of contemporary composition, the text has been used in its complete version in two works: *The Song of Songs* (2013) by Aryeh Naftaly (b. 1961), recorded in CD (Naftaly, 2016) and *Song of Solomon*, by Juraj Filas (b. 1955), premiered at the Carnegie Hall, in 2012 (Lessner, 2012). The latest important body of work on this text is the 2015 release of the exquisite compilation "Song of Songs" by Louth Contemporary Music Society, with compositions by David Lang (b. 1957) – *just (after song of songs)* – and Betty Olivero (b. 1954) – *En la mar hai una torre*. The Portuguese composer Alfredo Teixeira (b. 1965) has

recently set to music an excerpt of the Song of Songs, in the triptych *Lectiones pars prima* (2010) (Teixeira, 2010, pp. 2-5).

In this work, attention was given to many interpretations of this text; however, a personal view was pursued. This view will now be explored in broad terms, with the outline of a brief historical background, whenever relevant.

In terms of macro structure, the oratorio was the chosen basis. Oratorio is a kind of musical composition that deals with sacred texts and usually has an instrumentation of vocal soloists, choir and instruments (Michels, 1985/2007, pp. 322-325). The oratorio developed extensively in the 17th and 18th centuries, and still continues to be a privileged format (Smither, 2001, pp. 503-528).

The designation first appears ca. 1640, and initially referred to spiritual exercises that were practiced in Renaissance Italy in a chapel (the *oratorio*), by the Congregazione dell'Oratorio, founded by Filippo Neri (1515-1595). Further ahead, *oratorio* came to designate musical events of religious character, separate from liturgy, and that were not subject to any rules, being configured freely (Michels, 1985/2007, p. 323; Smither, 2001, pp. 503-528). One of the first oratorios described in documents is *Rappresentazione di Anima*¹⁸ (ca. 1600) by Emilio de Cavalieri (ca. 1550-1602).

Amongst many others, notable composers of European oratorio throughout the centuries were: Heinrich Schütz (1585-1672); Giacomo Carissimi (1605-1674); Dietrich Buxtehude (1637-1707), Johann Sebastian Bach (1685-1750); Georg Friedrich Händel (1685-1759); Joseph Haydn (1732-1809); Wolfgang Amadeus Mozart (1756-1791); Hector Berlioz (1803-1869); Felix Mendelssohn Bartholdy (1809-1847); Charles Gounod (1818-1893); Franz Liszt (1811-1886); César Franck (1822-1890); Antonín Leopold Dvořák (1841-1904); Claude Debussy (1862-1918); Arnold Schönberg (1874-1951); Igor Stravinsky (1882-1971); Henryk Górecki (1933-2010); John Tavener (1944-2013); Arvo Pärt (b. 1935); and Wolfgang Rihm (Hillier, 2001, pp. 164-167; Michels, 1985/2007, p. 325; Moody, 2001, pp. 128-131; Smither, 2001, pp. 503-528; Thomas, 2001, pp. 160-169).

Due to the balance between spoken dialogue and arias, this oratorio shares similarities with the profane genres of the ballad opera, the *singspiel*, and the *ópera-comique*, vocal music genres dating back from the 17th and 18th centuries that are composed of enacted dialogues and songs (Michels, 1985/2007, pp. 382-385); although the sacredness (and the distance from comedy) of the texts used in this work drives away the possibility of an inclusion in one of these genres.

Intensity of desire for the beloved partner is strongly expressed in Song of Songs (Hagedorn, 2005, p. 225; Munro, 1995, pp. 123, 138). This state of emotions was mostly explored with electroacoustics, due to the richness of timbre that is possible to explore with the vast pallet

¹⁸ Representation of the soul

of non harmonic sounds, coming from the tradition of the *musique concrète*, through the use of concatenative synthesis.

Musique concrète begins with the landmark year of 1948 in the studios of R. T. F. in Paris (Schaeffer, 1973, p. 10). From the beginning, it emerged as an expanded domain of aurality (LaBelle, 2006, p. 26). It is linked to the Futurist movement, whose manifesto *The Art of Noises: Futurist Manifesto*, written in 1913 by painter Luigi Russolo (1885-1947) is an important starting point. In it the futurists drew the objectives of enlargement and enrichment of the sound field for sound artists (Cox, 2009, pp. 10-14).

Serge Moreux described the birth of *musique concrète* in the program notes of a concert of his work in 1950:

The material of *Musique concrète* is the sound in the native state, such as it is provided by nature, fixed by machines, transformed by their manipulations.

Amongst these parcels, and multiplications of themselves, there aren't any other affective or acoustic relations apart from those that rule in the physical Universe, disperse and scintillating. (Moreux as cited in Schaeffer, 1973, p. 10)

Pioneers Pierre Henry and Pierre Schaeffer started experimenting with sounds of various sorts, finding in noises two contradictory natures, a savage and a civilized one (Schaeffer, 1973, p. 19). They researched sound from: prepared instruments; various noises; the "cut bell" and "lock-groove" (*sillon fermé*) techniques; also from purely synthesized sounds (LaBelle, 2006, p. 27; Schaeffer, 1973, pp. 20-21).

As postulates, the pioneers of the Groupe de musique expérimentale envisioned in 1957: the use of the sensibility of the ear; preference for acoustic sources for the sculpting of sound; search for a language (Schaeffer, 1973, pp. 28-29). As rules, they proposed: learn a new solfege, so as to speak, by *listening*; create sound objects; model the musical objects with equipment (microphones, players or filters); make studies before more serious works; to work and invest time in the labour (Schaeffer, 1973, pp. 29-30).

Musique concrète aimed from the beginning at achieving the core of sound, releasing it from the context where it is generated, in order to attain its sonic core (LaBelle, 2006, p. 27).

After the pioneer work of Pierre Schaeffer, Denis Smally's "spectromorphology" and Lasse Thorensen's aural sonology opened new ways of sculpting sound (Bernardes, 2014, pp. 30-36). The history of electroacoustic music has been pluralistic since its beginnings (Appleton, 2009, para. 5). Some of IRCAM's most emblematic pieces maintain the electronic tradition of preserving the synthesized sounds on tape, with the computer as real-time processing device more on a timbral plane than on a wider compositional field (Carl, 1989, p.104).

In terms of electroacoustic vocal music, the piece *Thema (Omaggio a Joyce)* (1958-1959), by Luciano Berio (1925-2003), was a starting point (Karantonis et al., 2014, pp. 98-99). The piece was composed and recorded for a radio documentary produced by Luciano Berio and academic and novelist Umberto Eco (1932-2016), in 1958, at the Studio di Fonologia of the RAI in Milan; it was not broadcasted at the time, however, but later released in CD. The raw material was derived from a recording of soprano Cathy Berberian (1925-1983) reading and interpreting an excerpt of James Joyce's *Ulysses* (Karantonis et al., 2014, pp. 98-99).

These perspectives inspired several options taken in this work. Movements 3 and 7 of this work are based on tape and electroacoustic resynthesis. The tapes were made using as basis of the recording of my own voice, reciting the *Song of Songs*. I then treated the sound of my voice with the use of the recent software EarGram, created by saxophonist and creator Gilberto Bernardes for sound manipulation and computer-aided composition (Bernardes, 2014, p. 157). Following the obtainment of the raw material, I sequenced and processed it using Logic Pro 9.

The EarGram software analyzes and reassembles audio, based on a Concatenative Sound Synthesis system (Bernardes, 2014, p. 4). Concatenative Sound Synthesis is "a new approach to creating musical streams by selecting and concatenating source segments from a large audio database using methods from music information retrieval" (Casey as cited by Bernardes, 2014, p. 10).

The work contemplates two possibilities for performance: the tape is played and the singer(s) perform(s), or the tape is played and fragments of the singer(s) performance are recorded and picked up by the microphone(s), and then processed in Max/MSP.

The computer is priceless as an atelier for designing and building tools, whether material or intellectual (Risset, 2007, p. 7). The use of computers for expanding sound creation began with Max Mathews (1926-2011) at the AT&T (American Telephone and Telegraph) Bell Telephone Laboratories, in the 1950s (Colasanto, 2010, p. 20). Max Mathews created and developed the first platform of musical programming, in 1957; it was destined to be used in an IBM 704 computer and was called MUSIC I (Colasanto, 2010, p. 20).

Years later, in the beginning of 1986, Max/MSP was created by Miller Puckette at IRCAM (Institute de Recherche et Coordination Acoustique/Musique), with the initial purpose of controlling a synthesizer called 4X (Colasanto, 2010, p. 20).

The patch built for this work was programmed in Max/MSP 7. To avoid the risk of the loss of the effectiveness of control that arises from too complex manipulations (Risset, 2007, p.4) the aim was to build a simple, and user-friendly real-time small system of concatenative synthesis: short fragments of the singer(s) vocalizations are picked up, slightly transformed through filters and convolution, and played, whether through automatic response, associated

art forms are not just some 'patterns', defined as often said by the relations between their parts. The proportions, the internal relations are certainly essential, but their transposition in the sensitive is not arbitrary (...). The aesthetical value of a music piece resists badly to a too much important dilatation or contraction: can one stand for a long time to listen to a music piece twice as fast? (Risset, 1988, p.33)

In this line of thought only a few transformations are left to chance with the use of this patch. In the arias 1, 2, 4, 5, 6 and 8 of this oratorio, the text was treated in the fashion of the *Seconda Pratica*: the expression of passions commanded the use of melody and harmony. The structural melodic and harmonic components of monody was taken as a template: in these five movements, a melodic line draws the passions of the soloist(s) and/or the choir, always accompanied by a transformed *basso continuo*, played by three synthesizers or two synthesizers and bass (or one synthesizer in case of the reduction); in one of them the spoken word establishes a link with the dialogue singspiel-like parts. In two movements, the passions are expressed by the use of electroacoustic music. Two characteristics stand out in the text: one, the state of onyric character and timelessness; the other, the intense erotic desire between the two lovers. These states of being were dealt with using techniques that seemed more suitable to better express them.

As a whole, the *Song of Songs* is claimed by some authors to be a series of dream sequences (Hagedorn, 2005, pp. 206-208; Munro, 1995, p. 120). Due to this onyric atmosphere, rapid transitions from one verse to another occur, not allowing a solid narrative to establish itself (Munro, 1995, p. 120). As there is no timeline in the text, so the structure of this particular figured bass reflects this absence of timeline. The bassline shifts freely in terms of chords and tonalities; it presents no functional progression whatsoever, in what is intended to become a musical structure of temporal subjectivity, by the suggestion of a state of timelessness. The use of tonal triads with no functional connection is intended to reach the achieving of the "tonal sphere", where the tonal triads appear freely in a tonal osmosis, as postulated by Dahlhaus (Dahlhaus, 1978/1991, p. 86).

Chords are organized with residual functional connection, they follow the fluctuating character of the melody rather than a harmonic hierarchy; there is no relation of gravity between the chords, being observed an interflow of triads and tetrads. Passage between triads attributed to different tonalities is made directly. There is no modulation, if modulation is seen in the strict sense. As analyst José Miguel Ribeiro-Pereira (b. 1951) points out, in a functional reinterpretation, harmonic modulation is considered about changing the actual meaning of a continuing element (or content), for instance with the use of the dominant seventh chord and resolution (Ribeiro-Pereira, 2005, pp. 20-25). However, as Ribeiro-Pereira

stresses, modulation can be envisaged, in the sense of the occurrence of mutation and generation of different variants of musical patterns (Ribeiro-Pereira, 2005, pp. 20-25). If we regard modulation in the ancient concept of *metabole*, “the transposition of a similar thing to a dissimilar region”, we can consider a set of shifts in the harmonic field. However, the way they are achieved is unexpected to the ear. The harmonic flow presents a gesture that is free from a straight line in time. So in this work, we can think of a macro structure constituted by a fluid system of several tonalities, without the focus on one in particular, that evades time in metaphorical terms. Following are excerpts of movements 2, 4 and 6 where the tonal sphere, as postulated by Dahlhaus, can be observed.

The image shows a musical score for Soprano Solo and Synthesizers. It consists of five staves: Soprano Solo, Synth. 1, Synth. 2, Pedal, and another Soprano Solo. The first system (measures 48-49) features the Soprano Solo with lyrics: "head, and his right arm embraces me." The accompaniment includes Synth. 1, Synth. 2, and Pedal. The second system (measures 50-51) features the Soprano Solo with lyrics: "Daughters of Jerusalem, I charge you by the ga-". The score includes dynamic markings such as *f*, *mf*, *p*, and *sim.*, and articulation like slurs and accents.

Figure 3: mov. 2, mm. 48-49.

44 *p* *mf* *f*

Bar. Solo
my heart with one glance of your eyes, with one jewel of your necklace. How delightful is your love

S.
Your lips drop

A.
You

T.
Your plants are an orchard

B.
You are a

Synth. 1
mp *mf* *f*

Synth. 2
mp *pp* < *mf* > *pp sim.* *mf* *pp* < *mf* > *pp sim.* *f*

Ped.
mp *mf* *f*

47 *mf*

Figure 4: mov. 4, mm. 44-46.

19 *mf* *f* *mp*

Bar.
You are as beautiful as Tirzah, my darling,

Synth. 1
mf

Synth. 2
mp *mf* *sim.*

Ped.
mf

Figure 5: mov. 6, mm. 19-20.

Also the serialist technique was used, however with a free and subjective use of series that are transformed throughout their presentation, in a technique I fully developed in this work, to which the name of *degradé* is proposed. I started to develop this technique in the subject

“Theories and systems” during the major in Composition, with Nuno Peixoto de Pinho (b. 1980), and perfected it in the Masters with Dimitris Andrikopoulos (b. 1971) and with Eugénio Amorim (b. 1963). *Degradé* is presented in movement 5, mm. 82-98.

Figure 6: harmonic fields of tonal sphere and *degradé*.

In *degradé*, a kind of interlocking, in the measure after a harmonic aggregate of tonal osmosis, a series is presented and, afterwards, exited back to tonal osmosis; in the process, there is the removal (1) or addition (2) of a note, the insertion (3) or alteration (4) of an accidental, per bar and per series, until reentry into tonal osmosis. Each series is used in an aleatory order, there is no fixed place for each note of the series within the bar. Due to the gradual interchange, the passage between sound systems from the tonal sphere, into *degradé*, and back into the tonal sphere, is almost imperceptible to the ear.

From this study, it was ascertained that building an *oeuvre* with the technical approaches linked to New Simplicity has proven to be fruitful and creatively fertile. Forty minutes of music were successfully written, with a rigorous selection of essential elements from a vast amount of generated material.

Wolfgang Rihm wrote in “Mutation (Une digression)”

Music has no notions. It is not and has not either a model, or a substantiality that allows it to be modelled in a tactile way, as in the plastic arts. Music is sculpture (in) of time. Sound sculpture presupposes the look of the ear which is, itself, a hand. (Rihm, 1986, p. 176)

CHAPTER VIII. Conclusions. Remarks on the plausibility of the keyword New Simplicity – strengths, weaknesses and possibilities

The vision that New Simplicity emerged in the 1970s is present in most, if not all, documents that mention this keyword. Some authors, however, build narrower or broader portraits of this process.

British composer and professor of composition Christopher Fox (b. 1955) regards New Simplicity as a closed process, restricted to the group of composers that emerged in Germany in the late 1970s and early 1980s (Fox, 2001, p. 781). Mentioning the “intended directness of expression” (p. 781), Fox (2001) criticizes the direct connection to minimalist music, which he considers inaccurate. Considering New Simplicity a national phenomenon based in Germany, he connects it to the “New German Painting” of Baselitz and Lüpperts, that evolved at the same time (Fox, 2001, p. 781).

German musicologist Frank Hentschel (b. 1968) recapitulates Aribert Reimann’s list of composers associated with the first movement in the 1970s and enunciation of traits in common that were previously reviewed (Hentschel, 2006, p. 111).

Hentschel points out frailties in the keyword: would New Simplicity be new because of the innovation, or because an old simplicity had taken up again (?). He then considers that it would be appropriate to call serialism simple, as structurally it only applies number series to tones; paradoxically, New Simplicity’s music contains motivic, harmonic and rhythmic relationships whose assemblage can be considered as difficult (therefore not simple) (Hentschel, 2006, p. 112).

However, furthermore, Hentschel sees the keyword, although a historical fact, not robust enough as a category in the history of composition.

Hentschel considers then the entry by Fox on the New Grove above reviewed, and remarks that works written by composers who belong to generations previous to the one analysed, and who were based outside Germany, like Paul Hindemith (1895-1963), fit the referred characteristics (Hentschel, 2006, pp. 113-114). In a different way, analogies regarding a unique approach to composition without the use of serialism can be seen, for instance, in the work of Bohuslav Martinů (1890-1959), Darius Milhaud (1892-1974), Dimitri Schostakovich (1906-1975), and Igor Stravinsky (Hentschel, 2006, pp. 114-118).

Regarding Rainer Nonnenmann’s analysis of the work of Rebecca Saunders, Matthias Pintscher, Jörg Widmann und Johannes Maria Staud (b. 1974) under the designation of a “Second New Simplicity” (which seems quite interesting, although there is not enough research in order to sustain this thesis), Hentschel adds to this group Thomas Adès (b. 1971)

but still is doubtful, because of his reservations on the robustness of the keyword (Hentschel, 2006, p. 120).

In the view defended in this dissertation, the trends that characterize the phenomenon that has been called of New Simplicity emerge as an assortment of features uniting a collective organism of compositional life, as so to speak in metaphorical terms. The fact that these qualities started emerging in the beginning of the 20th century, only gaining shape in the 1970s, do not appear as a hindrance to the attribution of novelty. Also the event that these manifestations found opposition in the *intelligentsia* of the *Neue Musik* does not seem to thwart the possibility of acknowledging the independence of the successive generations seen as belonging to New Simplicity, and does not seem to obligate the formulation of an existence of this movement as created by the negation of the *Neue Musik* movement.

Nevertheless, the hypothesis proposed by Hentschel, that in a way New Simplicity is not entirely new, seems to be reasonable. Indeed, many of the techniques presented as a whole by the 1970s generation were being developed by previous generations (Hentschel, 2001, p. 116). Although in this dissertation it is considered that there is a wholesome novelty, the difficulty lies in the detail that this novelty is a paradox in itself. With the structured and fully assumed use of tradition, in the 1970s something *new* indeed was achieved and in a level that surpassed the disperse manifestations that surfaced throughout the 20th century. That is, the simplicity lied not in the forms but in the simplicity of *purpose*. New in a way that had not been, until then, fully structured. What was new, was the fact that, for the first time in the history of music, in the 20th century, a group of highly developed composers chose and, facing the *intelligentsia*, took the risk, to write lighter and simpler structures, not boasting of compositional fluency and technical proficiency. After the building of possible structures, a thorough work of selection and maturation then follows, and they extract what seemed to them to be the *unum necessarium*, facing the social consequences and asserting their position in the *milieu*, not hiding. This approach is the maturation of the first timid manifestations of different uses of tonality emerging in the beginning of the 20th century; it stands out of the *Seconda Pratica*, in the way that New Simplicity *integrated* the techniques it itself criticized. The composers of the *Seconda Pratica* did not integrate, in a structured way, elements of polyphony. So this New Simplicity seems to be quite new indeed.

Composers associated with New Simplicity integrate elements of serialism or tonality, according to their purposes, dismissing thus the bondage of conventionality, in whichever form it manifests itself. This aspect of integration and renewal of the very stylistic tendency that the emerging generation wanted to surpass is recognized and described by musicologists (Hentschel, 2006, p. 126).

This was new: not a complete cut with the closest past, an inclusion and transformation that dismissed therefore a standing of full rejection of the closest influence figures of composition.

Although rejecting in truth a few elements (such as the fixed repetition of the definition of parameters), this rebellion actually integrated techniques from the recent past, in what it considered as valid, and expanded the sphere of action. The emphasis was placed on breaking the bonds that inhibit the full integration of profoundly rational and analytical technique and thought, with full-blown visceral instinct.

It seems valid to strengthen the proposed hypothesis that this stylistic tendency began to emerge in the beginning of the 20th century, taking shape throughout Europe, with a larger epicentre in Germany and another one in Eastern Europe, mainly Poland and Estonia. In terms of the geography, I consider that New Simplicity achieved a fuller expression in Germany due to its powerful music tradition. In fact, from the 17th and the 18th centuries onwards (after the Thirty Years War) and until this very day, Germany's musical activity has been one of the strongest in Europe, namely the compositional and orchestral activities – the 19th century German symphonic influence spread throughout Europe and the United States (Kmetz et al., 2001). This context seems to have fostered the conditions necessary for a considerable group of composers to achieve full blossoming of their capacities at the same time, in connected contexts. So perhaps the first full impulse of New Simplicity occurred mostly in Germany due to the fact that the conditions allowed it.

The fact that this collective (yet quite individualized) expression burst forth in the 70s must surely be linked to the social and historical human positive upheavals that occurred in this strikingly revolutionary decade. One must not forget that, as mentioned before, just before the dawn of the 70s, the May of 1968 occurred in France and in Germany the *Studentenbewegung* (Balik, 2009, pp. 235-238). These events seem to have made opposition come forth in Darmstadt summer courses of 1968, where participants demanded more pluralism and co-management, which helped favour the dissolution of the established ideologies (Hentschel, 2006, p. 128-129). Later in 1974, occurred the 25th of April in Portugal, a peaceful revolution that broadened the musical development in the country, until then asphyxiated by the dictatorship, which kept the *avant-garde* castrated (Côrte-Real, 1996, pp. 142, 145, 146, 163, 170,171). Surely this group of young promising German composers was not indifferent to the context created by this chain of events occurring all over Europe.

At this point, it would be useful to refer that the hypothesis of the inclusion of several Portuguese composers in the current of New Simplicity was not explored in this dissertation, merely due to its boundaries, which led to a research focused on the draft of the international birth of the phenomenon, as validated by academic publishing. Leading 20th century composers whose work might be hypothetically regarded, in part, as close to New Simplicity would be Fernando Lopes-Graça (1906-1994), as he wrote a vast amount of works using a rather personal use of tonality, based on Portuguese traditional folk music (Castelo-Branco &

Brito, 2001, pp. 191-202; Côte-Real, 1996, pp. 142, 145, 146, 163, 170,171), and Joly Braga Santos (1924-1988), who developed a rather unique symphonic language, freely ranging from modality to a free chromaticism that bordered atonality (Castelo-Branco & Brito, 2001, pp. 191-202).

After the main emergence in Germany, one can see the surfacing of smaller but nevertheless strong blossoming in Estonia, Poland and England through particular conditions within each country.

In Eastern Europe, the collapse of the Soviet Union allowed greater freedom and autonomy in these countries' cultural life (Lippus, 2001, pp. 340-347; Morawska et al., 2001, pp. 8-26). In Estonia, musical life documented from the 17th century onwards was described as thriving and independent, with popular education reaching throughout the country, and urban centres of great cultural activity. Choral music has always been a cherished part of Estonian culture (Lippus, 2001, pp. 340-347). Arvo Pärt, one of its main composers, led the revolution of contemporary music in the country, which blossomed after the independence (Lippus, 2001, pp. 340-347).

A country of ancient tradition in music, in the 19th century, Polish music had established an international reputation all over Europe after Chopin (1810-1849). Poland played a tremendously important part in the *avant-garde* scene of the 20th century: in the 2nd half of the 20th century, the Warsaw Autumn International Festival of Contemporary Music played a crucial role in the circulating of trends between both sides of the Cold War, being parallel, on the other side of the iron curtain, to Darmstadt Summer Courses (Morawska et al. 2001; Jakelski, 2017, pp. 1-10).

Although not always the most advanced, but surely quite dominant, English music has thrived throughout the centuries, with the important role of patronage present in London (Banfield & Russel, 2001). The economic power of the UK derived of the force of the British monetary system allows the social conditions favourable to artistic development that expanded quite remarkably since the 18th century, especially with international connections and exchanges (Banfield & Russel, 2001, pp. 208-239).

These sets of national traits help to explain the conditions that allowed the important compositional events related to the expansion of New Simplicity that happened in Estonia, Poland and England, related to Pärt, Górecki and Tavener, respectively.

In terms of historical background, it seems valid to propose that the roots of this stylistic tendency actually go deeper in the past, not only in the expressive 19th century tradition, but actually in the group of the *Seconda Pratica* of the 16th century. What seems to most unite these successive waves of musical trends is the need for absolute expression, free from the bonds of technical obsession.

There is an idiomatic expression in Portuguese, “dar o nome aos bois”, that in English finds a similarity in the idiomatic expression “to call a spade a spade”, and in German, “das Kind beim Namen nennen”. I think it is time to consciously use the name that History has given to this very peculiar group of compositional artistic standings that has blossomed all over Europe since the dawn of the 20th century. Is the keyword poor in its encompassing? Does it lead to potential polemics and reveal frailties? Indeed it seems to, unfortunately, but it is a fact that the keyword was given and maintained in Germany, one of the most musically developed nations not only in Europe, but in the world. To give as taken that not only Aribert Reimann, but also someone as Carl Dahlhaus wrongly interpreted a phenomenon, (although he did not consider the keyword the best, even naming it in 1983 an “absurdity”, he used it again in 1984), seems to me to be a very risky thesis that would need several years of research to reach full approval. The keyword “New Simplicity” is, for all intents and purposes, already in the lexicon of the academia. Perhaps it was not the best choice for this phenomenon but, nevertheless, it is the keyword that exists to describe a stylistic tendency that has continuously been growing.

When one considers that some of the composers associated with the trend disliked or even discarded the keyword New Simplicity, one should consider that by 1986 Steve Reich and Philip Glass had already rejected the keyword Minimalism (Rockwell, 2013, para. 2), and Karlheinz Stockhausen, Pierre Boulez, Luigi Nono and Bruno Maderna questioned the keyword Darmstadt school (Rutherford-Johnson, 2017, p. 25), which had even been introduced by Luigi Nono himself (Iddon, 2011, p.8). It is worth mentioning that due to the growth of the pluralism in stylistic tendencies in Darmstadt, nowadays the composer and musicologist Martin Iddon proposes to name the trends developed in this niche as Darmstadt *Schools* (Iddon, 2011, p. 3).

I do not dare to affirm that Carl Dahlhaus has spoken and written superficially about this stylistic approach. So in my humble opinion I consider that a phenomenon which was acknowledged by Carl Dahlhaus is not to be lightly erased from Music History. I think it is also viable to propose that this stylistic trend is expanding.

I think that the events and circumstances lead to a keyword that is frail, but there are living beings, that when small, are amongst the frailest of all creatures, however, when grown, are incredibly strong. Such as the human being, who is susceptible to all kinds of mischiefs by other creatures when recently born. Yet after growth and development, adult human beings are amongst the most powerful living creatures of this planet.

Power following frailty is something that is quite possible, then, and so in this very short time span, one does not have the capacity, it seems to me, to think that the composers and the phenomenon of New Simplicity have already achieved full potential in their achievements. That is something that only time will tell. History is not written in years, it is written in

centuries and eras. So I consider that is not only quite too soon, but also doubtful, to affirm that New Simplicity is a closed and finished phenomenon confined to the decade of the seventies of the 20th century.

Moreover, if there is currently a set of living composers working (Rebecca Saunders, Matthias Pintscher, Jörg Widmann und Johannes Maria Staud), that are musicologically stated to present a continuity with the impulse of the German group who Reimann hailed in 1979 to in the "Salut an die Neue Avant-Garde" manifesto (Hentschel, 2006, pp. 119-120) how can one affirm, in historic and musicologic precision, that this stylistic approach has ceased? If it is affirmed that music has been appearing throughout time that corresponds to the characteristics of the "new simplicity" (Hentschel, 2006, p. 120), how can it be then affirmed that the group of 1979 are the sole representatives of a certain scene or a certain milieu of a music limited to the seventies (Hentschel, 2006, p. 130-131)? This seems to be a hypothesis that requires further and deeper research. This premise would be possible to affirm, had there not been no continuity whatsoever. But this continuity not only seems to exist, as it is acknowledged and documented in academic sources (Hentschel, 2006, p. 120; Hiekel & Utz, 2016, p.519).

So I think that until now, one can affirm that New Simplicity achieved full blossoming in Germany in the decade of the seventies and manifested in a disperse fashion in the rest of Europe throughout the 20th century. In addition to this process, described in documents, it seems feasible to consider that it can be proposed that the artistic phenomenon until now regarded as New Simplicity is currently expanding throughout the whole of Europe in even more diverse forms, right now in the beginning of the 21st century.

No one is sure of what tomorrow brings, especially those who share a strong interest in composition, an activity that deals with creativity and therefore, the unexpected.

It seems possible, however, to consider that fruitful possibilities are being opened when the peaceful and enriching coexistence of artistic trends is a reality. Therefore, further efforts of work in the wake of this dissertation would deal with a deeper unravelling of the misteries of composition in a perspective of dialogue amongst artists considering the present, past and future.

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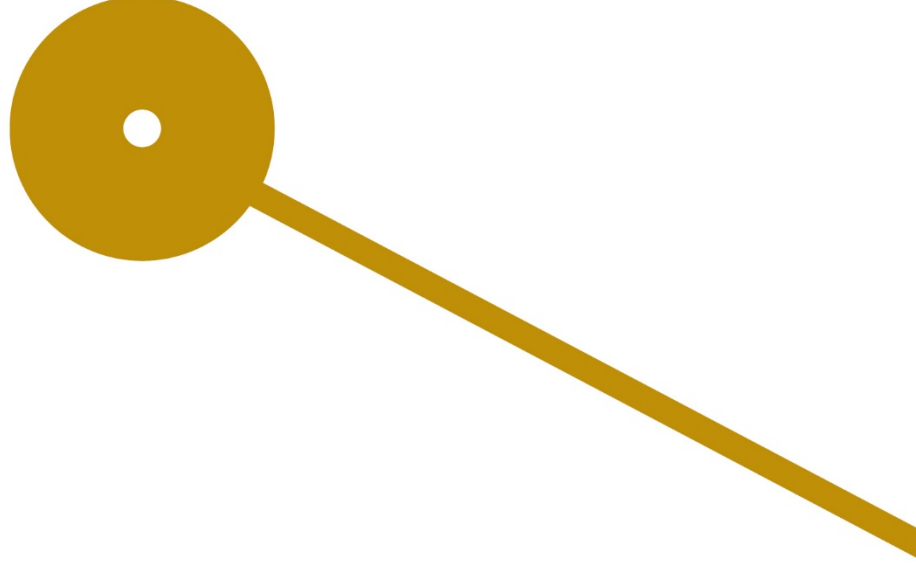
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COMPOSIÇÃO E TEORIA MUSICAL

A perspective of New Simplicity in contemporary
composition: *Song of Songs* as a case study
Isabel Maria Pereira Barata da Rocha